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MAY 6, 1916

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

479
689 D

Charm and Genius

Marie Doro and Cecil B. DeMille

Result:

"The Heart of Nora Flynn"

This week's attraction in America's leading theatres

DISTRIBUTORS
PARAMOUNT PICTURES CORPORATION

CANADIAN DISTRIBUTORS
FAMOUS PLAYERS FILM SERVICE, LTD.

JESSE L. LASKY FEATURE PLAY CO. (Inc.)

FOUR-EIGHTY-FIVE FIFTH AVENUE, NEW YORK CITY

Jesse L. Lasky, Pres. — Samuel Goldfish, Vice-Pres. and Treas. — Cecil B. DeMille, Director Gen

LIBRARY OF CONGRESS
APR 27 1916
PERIODICAL DIVISION

VOL. XIII. NO. 18

PRICE 10 CTS.

PN 1993
M6

Red Feather Picture Plays Present
CARTER DE HAVEN and FLORA PARKER DE HAVEN in an exciting Drama of Social and College Life

"A YOUTH of FORTUNE"

A battle of wits for Millions of Money

Direction of Otis Turner

Books through any UNIVERSAL Exchange

RED FEATHER PHOTOPLAYS

FAMOUS PLAYERS
48 SUPREME PHOTOPLAYS A YEAR

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

JOHN BARRYMORE

CICERO HANNIBAL BUTTS ARRIVES JUST IN TIME TO BE TOO LATE.

IN A PICTURIZATION OF THE CELEBRATED COMEDY,

"THE RED WIDOW"

By Channing Pollock and Rennold Wolf,

Released
APRIL 20TH
on the

Paramount Program

FAMOUS PLAYERS FILM Co

ADOLPH ZUKOR, PRESIDENT
DANIEL FROHMAN, MANAGING DIRECTOR
124-130 WEST 56TH STREET, NEW YORK
CANADIAN DISTRIBUTORS—FAMOUS PLAYERS FILM SERVICE LTD.

Paramount Pictures

PARAMOUNT wishes the exhibitors of America to realize how many and how influential are the people opposed to sensational and suggestive pictures. We are endeavoring to do this through advertising in the Saturday Evening Post, Woman's Home Companion, Every Week Magazine, Associated Sunday Magazine, American Club Woman and, on May 11th, in thirty-five of the greatest American newspapers. There will be 10,000,000 copies of this advertisement printed—enough to reach 10 per cent of the population of the country. Each advertisement contains the coupon reproduced below.

Some proportion of these coupons will reach every exhibitor who is not running an exclusively Paramount Program.

We know how many people in America will pay to see big, clean, vital pictures, such as Paramount Pictures. We know how many will refuse to look at sensational and suggestive pictures. We hope the coupons from this advertisement will make all exhibitors realize these things as well as Paramount exhibitors realize them.

To the Owner of the Motion Picture Theatre Nearest My Home

I am opposed to sensational and suggestive motion pictures. I would like to see Paramount Pictures. I will support you in any conscientious effort toward bigger, cleaner, better motion pictures.

Name .....

Address .....

.....

Paramount Pictures

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

Released This Week:

Daniel Frohman presents
PAULINE FREDERICK in
THE MOMENT BEFORE
produced by
The Famous Players Film Co.

Jesse L. Lasky presents
MARIE DORO in
THE HEART OF NORA FLINN
produced by
Jesse L. Lasky Feature Play Co.

PARAMOUNT-BURTON HOLMES TRAVEL-PICTURES No. 12
"The Lowlands of Luzon"

PARAMOUNT PICTOGRAPHS No. 12
Preparedness (Taking of New York)
Psychology, by Munsterberg
Men Who Make Us Laugh
Remarkable Hands
Better Babies
Trickids

PARAMOUNT-BRAY CARTOONS No. 17
"Col. Heeza Liar Wins the Pennant"

Write Our Exchange Today

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Paramount Pictures

Short Subjects

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

Paramount Pictographs

Paramount-Burton Holmes Travel Pictures

Paramount-Bray Animated Cartoons and Bray-Gilbert Silhouettes

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

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

Write Our Exchange To-day

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST St.
NEW YORK, N.Y.

5419

Paramount Pictures

Famous Players Film Co.

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

Jesse L. Lasky Feature Play Co.

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

The Oliver Morosco Photoplay Co.

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

Pallas Pictures

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

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

Write Our Exchange Today

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

WILLIAM

VIRGINIA PEARSON *in* BLAZING LOVE

A Photodrama of Heart Interest—500 Scenes Staged by Kenean Buel

Premiere Appearance of this Noted Stage and Screen Beauty in Fox Features

FOX FILM

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.

FOX Presents

CORPORATION

YOU are wasting your opportunities if YOU ignore advertising.

BETTER THAN PROGRAM PICTURES

© 1916
CALIFORNIA MOTION
PICTURE CORPORATION

A TRADE MARK

WE HAVE DETERMINED SHALL, WHENEVER FLASHED UPON THE SCREEN,
IMMEDIATELY CONNOTE ULTIMATE ACHIEVEMENT IN
PICTURE PRODUCING ART

"THE UNWRITTEN LAW"

MARKS THIS NEW FILM STANDARD

PERTINENT TALKS

THAT HIT THE MARK

"The Only Way"

"Setting a Standard"

"A Question of Logic"

"Maintaining a Standard"

"Robbing Peter to Pay Paul"

"Co-operation; an Illustrated Definition"

ABOVE ARE THE TITLES OF SIX TALKS, EACH OF WHICH CARRY A MESSAGE FOR THE STATE RIGHT BUYER. A POST CARD TO US WILL BRING THEM FORTHWITH WE WANT YOU TO READ THEM

FIRST SERIES OF RELEASES BY STATE RIGHTS

MARCH

Beatriz Michelena in "The Unwritten Law"

(By EDWIN MILTON ROYLE—Produced in Seven Pretentious Parts)

MAY

Beatriz Michelena in "The Woman Who Dared"

(By C. N. and A. M. WILLIAMSON, To be released in Eight parts)

JULY

Otis Skinner in "Kismet"

(By EDWARD KNOBLAUCH. To be released in Ten parts)

CALIFORNIA MOTION PICTURE CORPORATION

SAN RAFAEL, CALIFORNIA

EXCLUSIVE DISTRIBUTORS OF CLARA KIMBALL YOUNG FEATURES

EXCLUSIVE DISTRIBUTORS OF CLARA KIMBALL YOUNG FEATURES

LEWIS J. SELZNICK PRODUCTIONS INC.
126-W-46 ST., NEW YORK CITY

HERE IS THE NUCLEUS OF THE ORGANIZATION THAT WILL PRESENT THE

STAR OF STARS

IN PICTURES THAT WILL

NEVER FADE!

FIRST RELEASE

THE COMMON LAW

by

ROBERT W. CHAMBERS

JULY 15th IS DRAWING NEAR

"My Staff is Now Engaged in Sorting Over The Thousands of Applications For Our Service Preparatory to Their Tour of The Country: IS YOUR NAME ON THEIR LIST?"

Lewis Selznick

EXCLUSIVE DISTRIBUTORS OF CLARA KIMBALL YOUNG FEATURES

"MY FIRST PRODUCTION"

Clara Kimball Young

CLARA KIMBALL YOUNG FILM CORPORATION

LEWIS J. SELZNICK, President 130 W. 46TH ST., NEW YORK CITY

PATHÉ announces that

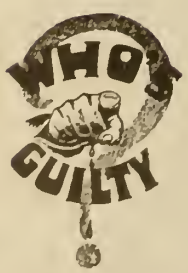
The widely-heralded series of upon social errors in modern

WHO'S

Featuring the celebrated screen

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

With a line-up like this first RELEASE



The PATHÉ EXCHANGE inc.

ultra-dramatic photo-novels based society is here—

GUILTY?

stars ANNA NILSSON and TOM MOORE

The most gigantic advertising campaign ever inaugurated in the motion picture business—
The very widest possible distribution of the stories has been made and they will be published in the best newspapers everywhere

Mr. Exhibitor you can't lose!
MAY 8th

EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK

How can an advertiser continue advertising? By giving YOU value.

Everybody is seeing about it, every-

PATHÉ'S

The IRON

The best cast in filmdom-PEARL WHITE-Creighton Hale and Sheldon Lewis-is one reason

LET THE IRON CLAW MAKE MONEY FOR YOU!

The PATHÉ EXCHANGE inc.

it, everybody is talking body is praising it- greatest serial

CLAW

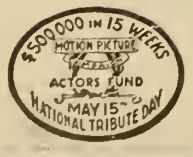
The most sensationally dramatic story ever filmed is another- and sumptuous production by the Feature Film Corp'n, Edward José managing director is still another.

EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK

The public has elected
HAROLD LLOYD
Wonderful comed-
ian of

PATHÉ'S
"LONESOME LUKE" COMEDIES
TRUE
MONARCH
OF
MIRTH

Current release
"THEM WAS THE
HAPPY DAYS"
1 Reel April 26th
Produced by the Rolin Film Co.



The PATHÉ EXCHANGE inc.
EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK

A Policy Which Decreases Expense and Increases Returns

The value of long runs is in direct ratio to the drawing power of a picture.

V-L-S-E from its very inception has espoused runs of two or more days. It has done this in the firm conviction that its product merited, to an unusual degree, such extended showings.

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

A. ARTHUR CAILLE, PRESIDENT — FRANK A. WESBROOK, VICE-PRESIDENT — HENRY J. GUTHARD, SECRETARY-TREASURER — M. W. McGEE, MANAGING DIRECTOR

The Majestic Theatre Company, Inc.

HIGH CLASS PHOTO PLAYS

THEATRE LOCATION WOODWARD AVE. AT WILLIS

MAJESTIC THEATRE BUILDING

PHONE GRAND 100

ONE OF THE LARGEST AND MOST COMFORTABLE GROUND FLOOR THEATRES IN THE WEST SEATING CAPACITY. 2160

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

Detroit, Mich.,

Gentlemen:—

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

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

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

At the end of August, considered not a good show month, we found that our receipts had increased $2,700 over our banner month which was in April. September showed an increase of $900 over August; October $400 over September; November $700 over October; December fell off slightly; January $800 over November; and February, according to present indications, will run from $400 to $500 more than January.

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

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

Yours truly,

FAW/WS

F. A. Wesbrook.

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

V. L. S. E. Inc.

TRADE MARK REG. U.S. PAT. OFF

"THE LAW DECIDES"

By Margaret Bertsch

Featuring

Dorothy Kelly
Harry Morey
Bobby Connelly

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

THE VITAGRAPH COMPANY OF AMERICA

Released through V. L. S. E. *Inc.*

LUBIN

Wholesome, sincere, domestic—
a tapestry of homespun virtues
—permeated with the love and
laughter of a golden-haired baby

"DOLLARS AND THE WOMAN"

From the novel

"DOLLARS and CENTS"

By Albert Payson Terhune

Featuring

Ethel Clayton

and

Tom Moore

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

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

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

LUBIN FEATURE

Released through V.L.S.E. Inc.

"AT PINEY RIDGE"

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

Fritzi Brunette.

Have *you* booked "The Cycle of Fate?"

SELIG

Released through V. L. S. E. *Inc.*

TRADE MARK REG.
U.S. PAT. OFF.

Sallie Fisher
(Famous Dillingham Star)

Richard C. Travers
and

John Junior
are presented in

"THE LITTLE SHEPHERD OF BARGAIN ROW"

in 5 acts

By Howard McKent Barnes.
Fred E. Wright, director

William Gillette
is presented in

"SHERLOCK HOLMES"

Arthur Berthelet, director

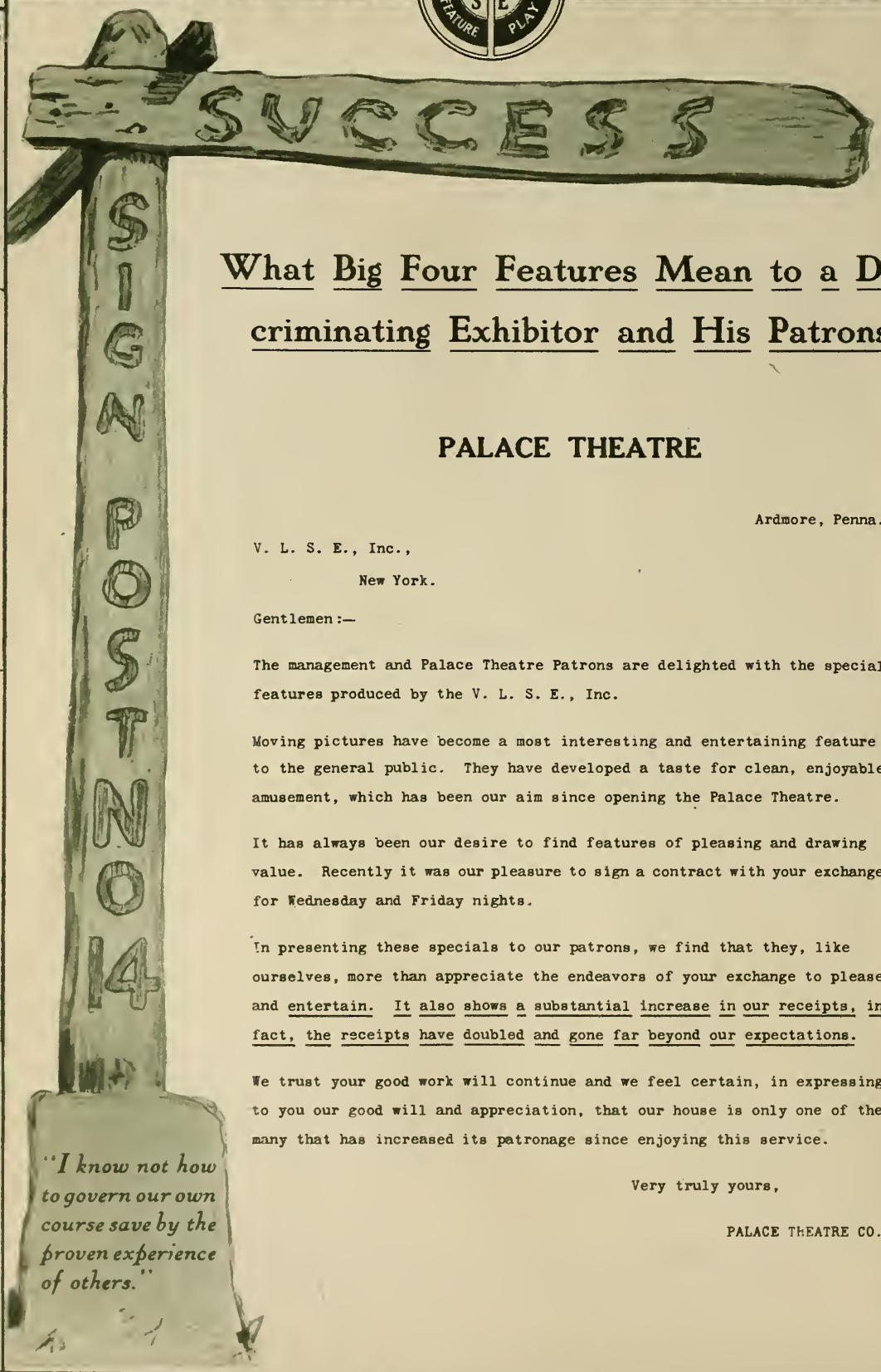
Great Essanay Features

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

ESSANAY
GEORGE K. SPOOR, PRESIDENT

Released through V.L.S.E. Inc.

BIG FOUR FEATURE PLAY
V L S E
LUBIN



What Big Four Features Mean to a Discriminating Exhibitor and His Patrons

PALACE THEATRE

Ardmore, Penna.

V. L. S. E., Inc.,
New York.

Gentlemen:—

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

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

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

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

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

Very truly yours,

PALACE THEATRE CO.

BRANCH OFFICES

Atlanta
75 Walton St.

Boston
67 Church St.

Chicago
Adams St. and Wabash Ave.

Cincinnati
129 West 7th St.

Cleveland
2077 E. 4th St.

Dallas
1900 Commerce St.

Denver
1433 Champa St.

Detroit
502 Peter Smith Bldg.

Kansas City Mo.
12th & Walnut St.

Los Angeles
643 So. Olive St.

Minneapolis
608 N. First Av.

New York City
1600 Broadway

BRANCH OFFICES

Philadelphia
229 N. 12th St.

Pittsburg
117 Fourth Av.

San Francisco
986 Market St.

Salt Lake City
129 E. Second South St.

St Louis
3630 Olive St.

Seattle
415 Olive St.

Washington D. C.
811 E. Street N. W.

New Orleans
342 Baronne St.

Syracuse
117 Walton St.

Toronto
15 Wilton Ave.

Montreal
204 St. Catherine St.

RED SEAL SELIG PLAYS

V. L. S. E. Inc.

TRADE MARK REG. U.S. PAT. OFF.

VITAGRAPH

THE VITAGRAPH COMPANY

Presents

FRANK DANIELS

The Dean of all Comedians

in

"THE ESCAPADES OF MR. JACK"

Each Morning

THE HEARST NEWSPAPERS

Present Jimmy Swinnerton's funny drawings of the "MR. JACK" pictures on their page of cartoons. The cartoons are funny, but not so funny as

FRANK DANIELS

in the reel

This Week

"MR. JACK HIRES A STENOGRAPHER"

There are eighteen and a half billion stenographers in the world, and seventeen and nine-twelfths billions answered Mr. Jack's advertisement. Mr. Jack is sad—sad because the others didn't call. But "the others" pounded on the door, not a stenographer but Mrs. Jack Others.

A thousand foot frolic of funny film—of foolish frets and frills.

Released Monday, May 1st
Through the V. L. S. E.

The VITAGRAPH COMPANY of AMERICA

EXECUTIVE OFFICES

EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.

NEW YORK · CHICAGO · LONDON · PARIS

HEARST-VITAGRAPH

Every twenty-four hours the world is shocked by a sensational piece of news. The newspapers are hardly off the presses before the Hearst-Vitagraph News Pictorial flashes the same news throughout the country.

The value of a news pictorial is its news. News means every happening of interest from every part of the world.

In no other news release can you get "all the news all the time," except in the HEARST-VITAGRAPH NEWS PICTORIAL.

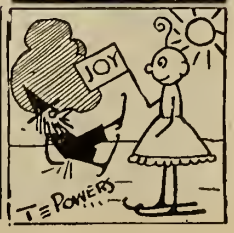
Of course, you pay for this service! But, anything worth having is worth paying for, and the up-to-the-minute exhibitor is paying for it, and is satisfied. He gets what he pays for—results in the box office.

Mr. Exhibitor, if you are not using this News Reel we hope you will see one—and then you will understand why hundreds of successful exhibitors demand HEARST-VITAGRAPH and will take no other.

BIG FOUR FEATURE PLAY V L S E

Released Twice a Week
Through the V. L. S. E.

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS



General
Film Service

LOIS MEREDITH

in

SPELLBOUND

Wednesday
May 17th

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

Knickerbocker Star Features

offer in the General service
EVERY FOURTH WEDNESDAY

A Five Reel Feature
with such stars as

LOIS MEREDITH
HENRY KING
JACKIE SAUNDERS

Knickerbocker Star five reel features are stories which cannot be adequately told in less than 5,000 feet of film. NO PADDING.

Big stars, gorgeous sets, superlative photography.

The Publicity

A big campaign in newspapers and magazines.

Special press sheets.
Big variety of posters.
Special lobby displays in frames.
Cuts and mats.
Hand colored slides.
Heralds, streamers, etc.

326 Lexington Avenue, New York City

GENERAL FILM SERVICE

Success founded upon
General Film Service
Will never grow less.

WHY?

Because it's bulwarked
By a policy that has
Stood the test of time.

An exhibitor wrote to our Omaha Branch Manager:—

"The only thing we are sorry for is that we didn't sign for General Film Service two years ago. Our patrons are simply crazy over your programs. They couldn't be beat."

General Film Company
200 Fifth Avenue
New York

GENERAL FILM SERVICE

Peach Stone Watch Charms

PEACH-stone watch charms
ARE out of date.
MANY film concerns
WEAR 'em!
THEIR short-length films
ARE reminiscent of
SEERSUCKER coats and
PADDED neckties.
ANY old thing seems apropos!
SELIG'S watchword
IS quality!
MAKE each one, two, or three reeler
BETTER than the preceding one,
IS Selig's slogan!
GENERAL Film is fortunate!
"A Stranger in New York,"
WITH Otis Harlan,
"THE Sheriff's Duty,"
WITH Tom Mix,
ARE General Film releases!

Selig Polyscope Co.
Chicago and Everywhere

GENERAL FILM SERVICE

"THE RESURRECTION OF HOLLIS"

Presenting an all-star cast of eminent Vitagraph players.

Is a three part drama

Of heart throbs—
Of the love of a girl,
The supposed demise of her lover,
And the joy that follows his resurrection

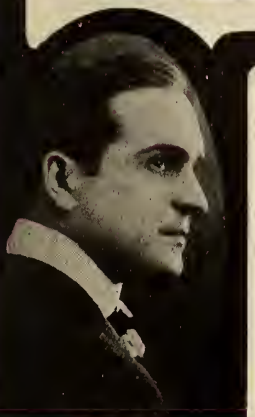
"THE RESURRECTION OF HOLLIS"

Is another one of those
Broadway Star Features
That are known as the best three reelers
in the world.

Released Saturday, May 6th,
Through the General Film Company

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

GENERAL FILM SERVICE



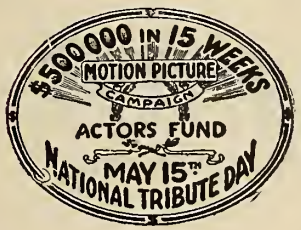
THE REGULAR VITAGRAPH PROGRAM
For the Week Commencing May 1st
Consists of
A One-part Comedy
Featuring Edith Storey
For Monday.

* * *

Another Comedy Release On Friday.

* * *

And a Three-part Broadway Star Feature Enacted by an all star cast On Saturday.



"Jane's Husband"

One-part Comedy—Monday, May 1st
Presenting:
EDITH STOREY
and Thomas R. Mills.

* * *

"Some Chicken"

One-part Comedy—Friday, May 5th
Presenting:
MARY ANDERSON,
Webster Campbell,
Anne Schaefer and Otto Lederer.

* * *

"The Resurrection of Hollis"

Three-part Drama—Saturday, May 6th
BROADWAY STAR FEATURE
Presenting:
Walter McGrail, Belle Bruce
and Arthur Cozine.

* * *

Released through the General Film Company.

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

GENERAL FILM SERVICE

LUBIN

RELEASES WEEK OF MAY 1

MAY 1 (ONE ACT)

THE BUCKSHOT FEUD

DAVY DON COMEDY

MAY 2

THE CANDLE

(TWO ACT DRAMA)

MAY 4

NONE SO BLIND

(THREE ACT DRAMA)

MAY 6

FATHER'S NIGHT OFF

(ONE ACT COMEDY)

LUBIN

GENERAL FILM SERVICE

America's Most Famous Funmaker

SIS HOPKINS

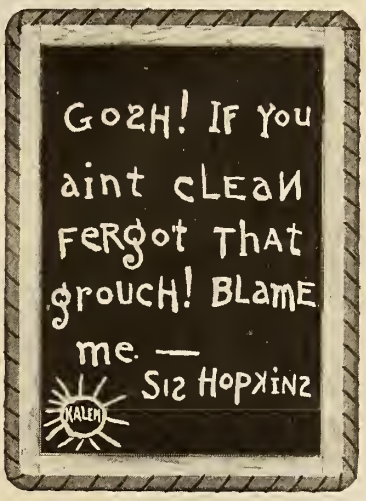
In the One Reel Comedy

"A DUMB HEIRESS"

Released Friday, May 5th

The rollicking laugh-maker, Sis Hopkins, is the heiress, and she is dumb because a palmist has told her that the first man she speaks to will be her life's mate. Fortune hunters flock around her and cause one laughable mishap after another in this thousand-foot succession of smiles, snickers and laughs.

Kalem Short Pictures Have Feature Headliners — But You Get Them in Regular General Film Service.



Four-a-Week, Each a Sure-Fire Subject with Admitted Box-Office Value — But at the Price of Ordinary Releases.

"HAM AND THE MASKED MARVEL"
The popular Ham in a rapid-fire knockabout burlesque of the prize ring.
Released Tuesday, May 2

"ROMEO OF THE COAL-WAGON"
Vivacious Ethel Teare in a delightful mix-up which turns a joke on the joker.
Released Wednesday, May 3

Courageous HELEN GIBSON, the most daring actress in pictures, in

"THE HUMAN TELEGRAM"

Released Saturday, May 6

A quarter mile slide down a shaky telegraph wire strung over the precipice and across the yawning valley is the climax of an episode of the "Hazards of Helen" packed with the thrills that have made this series famous. The daring slide is a new thrill and a nerve-gripping one. Barely have your patrons settled in their seats again when Helen astounds them once more by dropping from a rope to the top of a speeding train.

One and Three Sheet Four-Color Lithographs on all Kalem one reel releases

KALEM COMPANY

235-239 W. 23d St., New York City

GENERAL FILM SERVICE

May 18th

"THIRTY DAYS"

with

"Plump and Runt"

(Hardy and Ruge)

Loving wives, a cruel judge
and a hobo

* * *

May 19th

"A FAIR EXCHANGE"

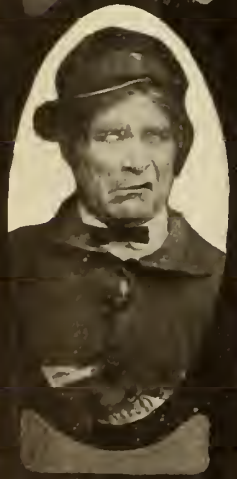
with

"Pokes and Jabbs"

(Burns and Stull)

Clothes don't make the man
when it's a police uniform

* * *



Slapsticks with stories. Superior casts
Comedy posters that start the laugh

326 Lexington Avenue, New York City

U|M COMEDIES U|M

Every Thursday PLUMP and RUNT

Every Friday POKES and JABBS

GENERAL FILM SERVICE

May 12th

"BROKEN FETTERS"

Featuring

Margaret Landis
and **Madeline Pardee**

A soul struggle involving two women who met but once—for an instant.

* * *

Coming May 19

"THE CHORUS GIRL AND THE KID"

Featuring

Marie Empress

"The Colonel's lady and Judy O'Grady are sisters under their skins."
—*Kipling*

* * *

Direction of H. M. & E. D. Horkheimer
"Posters that invite business, not frighten it away."
326 Lexington Avenue, New York City

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~Star Features~

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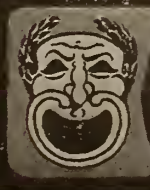
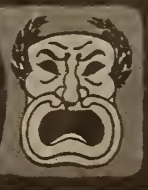
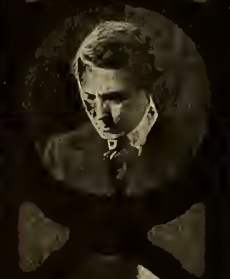


KNICKERBOCKER STAR FEATURES



Every Friday in The General Film Service

GENERAL FILM SERVICE



The Soul of the Photoplay

You know the old saw about brevity being the soul of wit.

Just as surely is it the soul of the photoplay.

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

The action is quick, sharp, clear, concise.

Essanay goes to as much pains to pick its short subjects as it does its longer features.

It picks each for its proper length and gives you the best there is to be had.

Its greatest actors appear in short plays as well as in the longer.

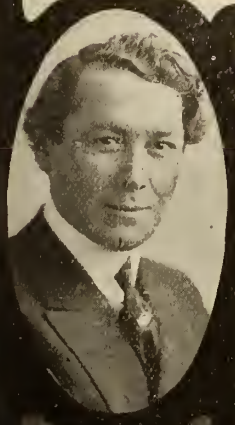
Trade Mark Reg.U.S.Pat.1907

Essanay

GEORGE K. SPOOR PRESIDENT

1333 Argyle St., Chicago

GENERAL FILM SERVICE



Essanay's Short Subjects

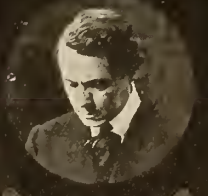
"IN THE MOON'S RAY"

presenting

Francis X. Bushman

A story of the theft of a scarab, the kidnaping of a girl by a band of crooks, and their capture through her clever ruse.

2 Act Drama *Reissued May 2*



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

By George Ade

One of the inimitable humorist's new, quaintly satirical fables on human foibles.

1 Act Comedy *May 3*

"ONCE A THIEF—?"

presenting

Bryant Washburn and Nell Craig

The world is quick to blame a man once found guilty. Is the world right? Is a man once a thief, always a thief?

3 Act Drama *May 6*

Trade Mark Reg.U.S.Pat.1907

Essanay

GEORGE K. SPOOR PRESIDENT

1333 Argyle St., Chicago

GENERAL FILM SERVICE

The MATCHMAKERS

BY WILLIAM ADDISON LATHROP

THREE-PART DRAMA WITH A STRONG COMEDY INTEREST

Featuring Sally Crute, Robert Brower, "the grand old man of the movies," and William Wadsworth, whose character delineations have made him famous on the screen.

This is the film about which the Moving Picture World said: "It is a clean, unpretentious photoplay that has been appraised by the director at its true value, and made thoroughly entertaining by the acting of the cast and the manner of its pictorial embellishment."

Released Tuesday, May 2d

ONE, THREE AND SIX SHEET POSTERS

THE REAL DR. KAY

SINGLE REEL COMEDY, with Raymond McKee as the aspiring young doctor, and Guido Colucci as the lawyer who was mistaken for the doctor.

Released Wednesday, May 3d

SINGLE SHEET POSTERS

ORDER POSTERS FROM MORGAN LITHOGRAPH CO., CLEVELAND

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Pioneer Makers of Motion Pictures

Orange, New Jersey

2826 Decatur Avenue, Bedford Park, N. Y.

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The Judge
Says,
"The Best Ever"

The Strange Case of
MARY PAGE

Essanay

1333 Argyle St., Chicago
Geo. K. Spoor, President

INTERNATIONAL FILM SERVICE INC
PRESENTS

The MYSTERIES of MYRA·

featuring
HOWARD ESTABROOK
and JEAN SOTHERN·

Produced by WHARTON Inc.
Story by Hereward Carrington·
Scenario by Chas. W. Goddard

ACHIEVEMENT

¶ We do not need to use superlatives —

Nor do we deem it necessary to say that

THE MYSTERIES OF MYRA

is the greatest *feature series* ever released.

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

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

THIS IS HISTORY!

You can book it at our nearest exchange.

WORLD PICTURES

WORLD FILM CORPORATION

130 West 46th St.
New York City

The New World Film Trade Mark Typifies a New Day for Exhibitors

For with it comes the first of the New Day Brady-Made pictures.

For the first time exhibitors may obtain pictures not alone under the name of, but under the personal supervision of the foremost theatrical genius of the time.

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

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

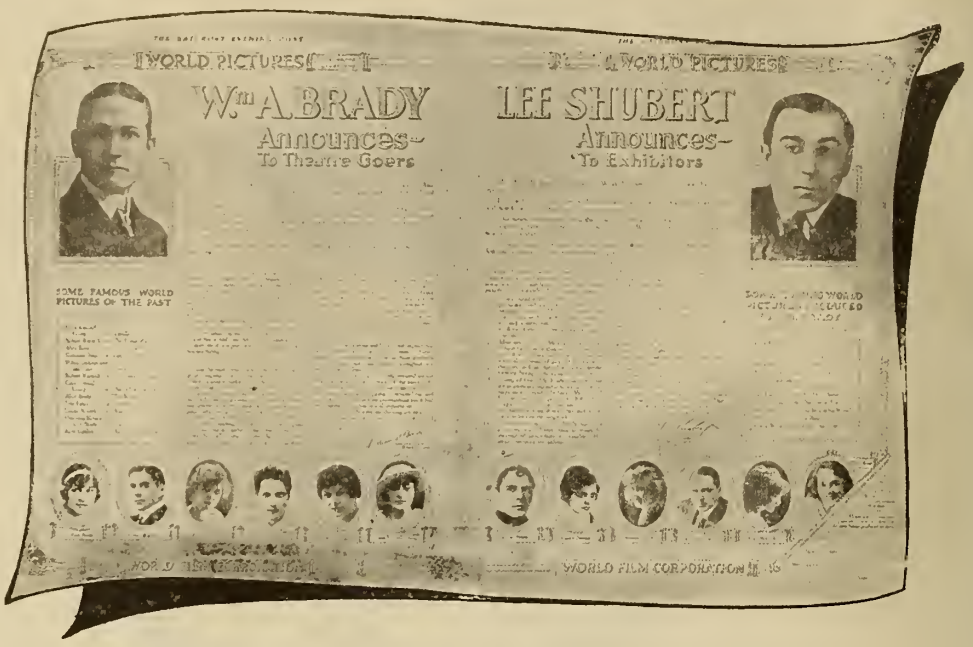
Never before has a new trade mark symbolized so much of dependable quality backed by years of experience and success.

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

World Pictures, Brady-Made

WORLD FILM CORPORATION

WORLD PICTURES



World Film Corporation Is Spending Thousands of Dollars to Aid Exhibitors

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

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

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

Your patrons will ask you for them.

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

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

If you missed it, wire for a World Film salesman or contract now.

WORLD FILM CORPORATION

WORLD PICTURES

These Are the Master Directors Who Produce World Pictures

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

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

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

Directors, stars, pictures and national advertising combine in their strongest elements to make World Pictures, Brady-Made, supreme in the feature field.

WORLD FILM CORPORATION

WORLD PICTURES

WM. A. BRADY PRESENTS

in behalf of the World Film Corporation

CLARA KIMBALL YOUNG

in

THE FEAST OF LIFE

A New Day Production

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

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

Kitty Gordon in "Her Maternal Right"
Robert Warwick in "Sudden Riches"
Alice Brady in "Tangled Fates"
Gail Kane in "The Other Sister"

WORLD FILM CORPORATION
130 West 46th Street New York City

WORLD FILM CORPORATION

YOURS!—WHEN YOU SHOW The Social Pirates

The "sure-fire series"—the series that gets stronger, more vivid, more powerful

with each release—is pouring a golden stream into thousands of box-offices. Quick action will bring "The Social Pirates" treasure to your house. BOOK IT NOW!—for the reports of overwhelming success are spreading like wild-fire and you can't afford to be TOO LATE!

Next Release:

"The Master Swindlers"

Released Monday, May 1st

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

Featuring ***MARIN SAIS*** *and* ***OLLIE KIRKBY***

Stories by ***GEORGE BRONSON HOWARD***

A Special General Film Release—Ask Your Manager About The Tremendous Publicity Backing

KALEM COMPANY

235 West 23rd St., New York City

KALEM

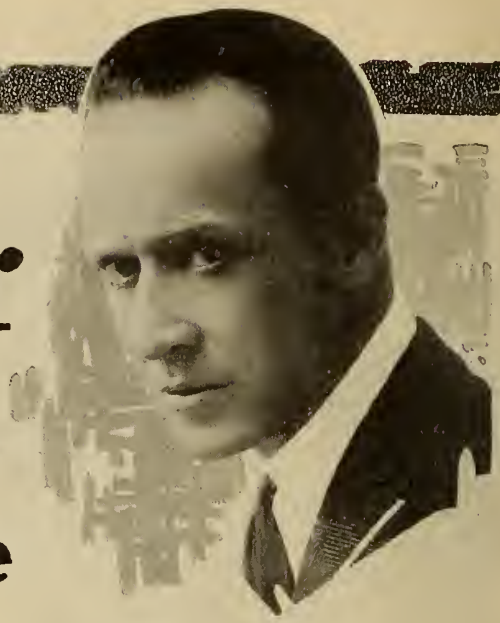
Just BILLIE BURKE

By special arrangement with F. Ziegfeld, Jr.

in GLORIA'S ROMANCE

—the most magnificent motion picture novel ever presented. Cost $960,000.00 to produce. Twenty chapters—a new feature chapter every week. beginning May 22nd. Word-story in leading newspapers. *The Star*, Miss Billie Burke; *the supporting cast headed by* Mr. Henry Kolker; *the authors*, Mr. & Mrs. Rupert Hughes; *the producer*, George Kleine. Wire your nearest Kleine Exchange *at once*.

GEORGE KLEINE
805 East 175th ST., New York City.

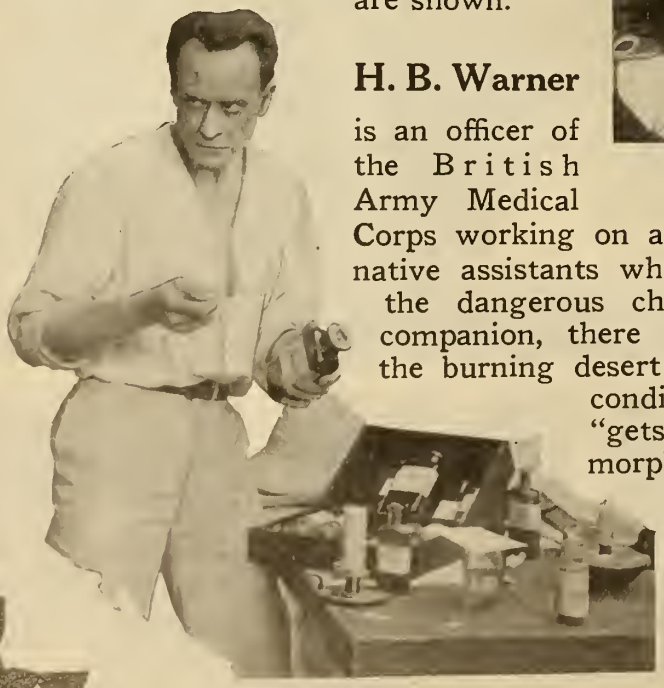


H.B.Warner *in* The Beggar of Cawnpore

For the week of April 30th the TRIANGLE-Ince Picture will be H. B. Warner in "The Beggar of Cawnpore." This, the second play in which this popular star appears, is a picture so powerful yet so picturesque that it will seldom be equalled.

Based on the Indian Sepoy Rebellion and the terrible massacre of Cawnpore which was a vital point in the history of India, C. Gardner Sullivan has woven a wonderful sketch around the happenings that transferred the entire Indian Government to the English Crown.

Just imagine the terrible fighting that is staged between the British and a horde of savage natives five times as large. Picture the realism of this great conflict as charge after charge is made. You and your patrons alike will appreciate the bravery and courage that are shown.



H. B. Warner is an officer of the British Army Medical Corps working on an East Indian Desert. Deserted by his native assistants who believe the camp to be infected with the dangerous cholera he is left alone with his dead companion, there to exist on the smouldering sands of the burning desert until he is relieved from his desperate condition. The horror and terror of it all "gets" him and he resorts to the aid of morphine in his medical cabinet. Lower and lower he sinks, until on his return to civilization the drug has such a hold upon him that he cannot shake it off, and he leaves his sweetheart in disgrace.

TRIANGLE PLAYS

This Man Sank Deep

Six months later Warner is living in a disreputable hut in Cawnpore leading the life of a helpless, drug-crazed beggar in the crawling slums of this mysterious city, kept alive only by hasheesh, the Indian substitute for cocaine.

In a vague underground way he hears the first rumblings of the Sepoy Rebellion. The single spark of manhood that is left tries to come to the surface, but it is a terrible struggle. The cravings and fancies of the diseased mind long neglected rise up to prevent the desired victory. Into the heart of a dark cave he goes, there to fight the battle to a finish, to come forth victorious but weak and spent after the awful struggle.

He Finally Won

But his effort is rewarded, for at this most critical time his sweetheart, heedless of the terrible danger, has come to Cawnpore to visit an aunt. His knowledge of the ways of the natives, of their plans and ambitions, makes it possible for Warner to rescue the girl of his heart from her terrible predicament and win back her love. The way he does it constitutes a sequence of scenes rarely thrilling.

For the same week the TRIANGLE-Fine Arts Picture will be Norma Talmadge in "The Children in the House," a picture that is bound to touch the heart strings of every married man and woman.

If you are an exhibitor and are not running TRIANGLE PLAYS why not send in the attached coupon for convenience? Possibly there is some further information you may desire.

TRIANGLE FILM CORPORATION, 1457 Broadway, N. Y.

TRIANGLE PLAYS

N

Triangle Film Corporation, 1457 Broadway, N. Y. City.

Gentlemen: I am an exhibitor and am interested in the presentation of TRIANGLE PLAYS. Please place my name on the mailing list for the Triangle Weekly and send me all other information.

Name.....

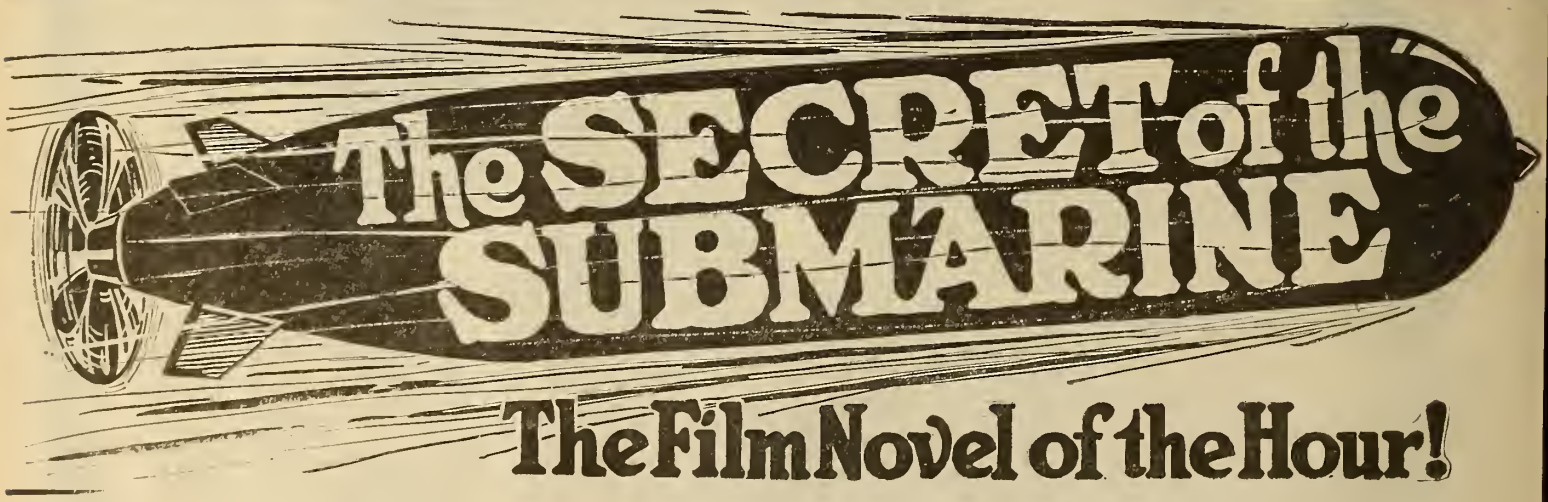
Theatre.....

Address.....

Capacity.....

MUTUAL SPE

SMASHING
—That Will Pack



The Film Novel of the Hour!

"The Secret of the Submarine" strikes the fever-heat interest of every red-blooded American—pictures the subject of strongest appeal in view of our nation's present relation to the world war!—shows the remarkable **submarine invention-idea,** attributed to Thomas A. Edison, with which the U. S. COULD SMASH ALL THE DREADNAUGHTS AFLOAT!! Furious subsea struggles are enacted by an intrepid company headed by Juanita Hansen and Thomas Chatterton, the popular co-stars!

Book The Greatest Attraction
Which Can Be Shown In Your Community

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

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

AMERICAN FILM COMPANY, Inc.

SAMUEL S. HUTCHINSON
President
CHICAGO, ILL.

CIAL FEATURE

SCENES!
Your Theatre!

Terrific Climaxes That Electrify!!!

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

Over 1000 Leading Newspapers to Print Powell's Great Story

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

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

And 1000 Others

This Opportunity Means BIG MONEY!!

It means **capacity**—standing 'em up out to the street!! This is too powerful "competition" to let go to another house. Your reservation involves no obligation—so R-U-S-H it **now!** Don't miss this chance to show "The Secret of the Submarine" and boom the popularity of your house.

MUTUAL PICTURES

Pierre Brissac "The Brazen"

Edward Coxen, Lizette Thorne and George Field featured in a "Flying A" two-part domestic drama with a delightful comedy relief. Directed by Thomas Ricketts. Released May 1st.

Lying Lips

Franklyn Ritchie, Winnifred Greenwood and Eugenie Forde in a five-part, powerful Masterpicture. Strong heart appeal in every foot of this virile masterpiece. Directed by Edward Sloman. Released May 4th.

With a Life At Stake

A "Mustang" two-part drama of western life. Art Acord and Nita Davis in a compelling love story, with new, thrilling adventures. Directed by William Bertram. Released May 5th.

Billy Van Deusen's Ancestrie

A "Beauty" costume comedy with Carol Halloway, John Sheehan and John Steppling in the prominent roles. Directed by Archer McMackin. Released May 3d.

All For Nutting

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

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

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

AMERICAN FILM COMPANY, Inc. SAMUEL S. HUTCHINSON, Pres. CHICAGO, ILL.

MUTUAL PICTURES

Bungling Bill's Dream

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

Directed by Jack Dillon. Released May 7th.

Out For The Count

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

Directed by Rube Miller. Released May 2nd.

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

Slapstick With a Reason

VOGUE COMEDIES

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

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PRESENTS

"The QUALITY of FAITH"

STARRING
GERTRUDE ROBINSON
AND
ALEXANDER GADEN
RELEASED MAY 1

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

3
GREAT
GAUMONT
SINGLE REELS—
MUTUAL WEEKLY
SEE AMERICA FIRST
KARTOON KOMICS
"REEL LIFE"
THE MUTUAL
FILM MAGAZINE

Edwin Thanhouser Presents

MUTUAL PICTURES

THANHOUSER FILMS

THANHOUSER FILMS

The SPIRIT of '61

(3 Reels)

Grace De Carlton, George Marlo and J. H. Gilmour—three artists! A fine, human story full of character—and action!

Released May 4

THE WEAKLING

(2 Reels)

A crackerjack red-blood story, made in Florida. The cast is **Barbara Gilroy, Louise Emerald Bates, Harris Gordon and Thos. A. Curran.**

Released May 2

FALSTAFF SINGLE REEL COMEDIES

DASHING DRUGGIST'S DILEMMA *Released May 1*

Frances Keyes in a ludicrous chain of lightning situations. The kind you like.

SKILFUL SLEIGHER'S STRATEGY *Released May 6*

A unique picture with some dare-devil work in the snow.

THANHOUSER FILM CORP.
NEW ROCHELLE, N.Y.

THE BOX OFFICE CINCH

DAMAGED GOODS'

MUTUAL SPECIAL FEATURE

IN SEVEN PARTS

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

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

DAMAGED GOODS' played to 16,000 admissions at 25¢ at the Class A Theatre in Spokane in ONE week *Net Profit to house $2,100.* Ran 7 weeks at The Grand Circus in Detroit. 6 weeks at Quinn's Superba, Los Angeles.

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

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SIXTY-EIGHT *branches in* AMERICA

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METRO
PRESENTS
MABEL TALIAFERRO
AND EDWIN CAREWE IN
THE SNOWBIRD
A Metro wonderplay tremendous in its romantic power, directed by Mr. Carewe and produced by ROLFE PHOTOPLAYS INC
Released on the Metro Program May 8th
METRO PICTURES

METRO

The Stars who will appear in Metro Pictures during the Summer months:

Mme. Petrova
Francis X. Bushman
Beverly Bayne

Lionel Barrymore
Emily Stevens
Harold Lockwood

May Allison
Edmund Breese
Viola Dana

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

COMING—

The Treat of the Season

Francis X. Bushman and Beverly Bayne

In a Stupendous Production of

ROMEO and JULIET

METRO PICTURES

UNICORN FILM SERVICE CORPORATION

Quality Films
Reasonable Prices
Attractive Posters—Efficient Service

THE exhibitor who uses UNICORN FILM SERVICE will receive the highest quality of *one* and *two reel* subjects. There is something refreshingly different about UNICORN pictures—the comedies are really humorous, the Westerns are full of life, and the dramas tell a strong interesting story—plus the fact that the casts are made up of stars and prominent actors of national reputation—and, best of all, the prices for service are particularly reasonable.

We release twenty-one reels per week—three a day.

UNICORN FILM SERVICE POSTERS are of exceptionally striking designs, the kind you have always been looking for; one and three sheet posters with one reel subjects; one, three and six sheet posters with two reel subjects.

The efficiency of our organization is something you will learn through association.

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Minneapolis	Produce Exchange	J. C. Woolf
Indianapolis	129 W. Washington St.,	L. J. Meyberg
Chicago	Mallers Bldg.	L. J. Schlaifer
Cleveland	730 Prospect Ave.	L. C. Gross
Pittsburg	125 Fourth Ave.	Jack Kraemer
Detroit	183 Jefferson Street	W. D. Ward
Cincinnati	531 Walnut St.	Harry E. Coffey

Western Division Manager—J. A. Eslow

To Be Opened May 15th.

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This page will be repeated next week---Watch the change

The Show

Third Annual Motion Picture Exposition

The Place

Grand Central Palace

The Time

May 1, 2, 3, 4, 5, 6

Every element of the industry is fully represented—

The Manufacturers
The Distributors
The Accessory Makers
The Players and
The Exhibitors

Peace reigns and the victory rests with the Exhibitors. They hereby cordially thank their friends who have made victory possible and invite full cooperation from all others who believe the Exhibitor is essential to motion pictures.

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The Great MOTION PICTURE Exposition

Of, For, and By the Exhibitors

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May 1, 2, 3, 4, 5, 6

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Branch No. 11
Motion Picture League of America
218 West 42nd Street

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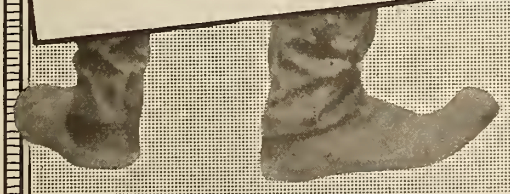

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by this world
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The character
which Mr. Gillette's
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Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

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SEVEN HUNDRED AND TWENTY-NINE SEVENTH AVENUE

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Volume XIII | MAY 6, 1916 | No. 18

What Will Chicago Do?

THE following letter seems to close at once and for all time the wholly unnecessary and greatly exaggerated wrangle between the Motion Picture Exhibitors' League and the Board of Trade over the New York show matter:

Motion Picture Board of Trade of America, Inc.,
18 East Forty-first Street,
New York City.
Mr. J. Stuart Blackton:
Dear Sir:

We have your communications of the 19th and 21st inst., and after due deliberation, we are satisfied that it is the intention of your body to co-operate with the Motion Picture Exhibitor's League of America, and therefore, we accept your proposition with thanks, and we will forthwith recommend that the Motion Picture Exhibitors' League of America give its hearty approval and support to the Exposition held by the Motion Picture Board of Trade of America, Inc., at the Madison Square Garden, May 6 to 14 inclusive.

With the acceptance of your offer, we feel that all misunderstandings are swept away and that henceforth it will be the duty of both of our bodies to co-operate in every possible manner for the best interests of the entire industry.

Yours very truly,
LEE A. OCHS,
President of State Branch No. 11,
Acting as representative for the Motion Picture Exhibitors' League of America.

* * *

BY "greatly exaggerated" we mean that there were never any cross-purposes between the directors of the Board of Trade and the exhibitors of New York or of the National League. An original neglect grew through added misunderstandings and misrepresentations into what seemed to be antagonism.

The muddle is cleared. We are to have two shows. And now with harmony back of each, with enthusiastic co-operation all along the line—and what is of more importance, with the air cleared and minds thinking of the future, it would seem that it will all be for the best.

* * *

EXHIBITORS are pretty well stirred up and, judging from reports there will be a heavy attendance at both shows. This will make the exhibits worth while. Good spirited advertising will send the public in paying numbers through the doors of both expositions.

Two weeks is not too long for a double exposition such as this one promises to be, with Art Director Rothapfel and Art Director Rolfe each on his mettle and a friendly rivalry back of each management to outdo the other in the way of entertainment. Surely visiting exhibitors will get their money's worth this time.

BUT we are already thinking beyond New York and about Chicago and the Exhibitors' Convention there in July.

This convention has vast possibilities. It can, if it will, accomplish the one great need of the day, namely, a genuine and powerful working combination between all present organizations and branches of the industry. It can, if it will, build a united front.

* * *

WE are all pretty sure of one thing now—and that is that our enemies are without and not within the industry. We have learned—and the wrangle here in New York helped to this end—that there are no differences of aim and intention between manufacturers, exhibitors and distributors, that on the other hand each branch needs the other's help mighty badly, not only for outside fighting but also for inside prosperity.

* * *

WE have no places now for those with malice in their hearts, for agitators, for peanut politics, for "rule or ruin," for half-baked speeches on exhibitor oppression and the like. We want to forget the past and think of the future.

We want *construction*. We want *constructive* leaders, *constructive* organizations. We want conferences. We want the best exhibitors and the best manufacturers and the best distributors in and at the head of their respective organization and all of them conferring and working out the serious economic and legislative problems that will seriously impair this industry if intelligent conference and unified action do not correct them.

* * *

THE signs are in the air—of this better, broader spirit. In Cincinnati the exhibitors are working hand in hand with the Chamber of Commerce, tackling civic problems like any other legitimate business house. In Pittsburgh the Screen Club is fighting a state censorship in a way that wins universal admiration and respect.

This is *constructive* work.

* * *

CHICAGO can make this spirit, the work, the policy of this whole industry—first by electing a set of officers for the M. P. E. L. of America who will be leaders in the best sense of the word,—*constructive* leaders, and secondly, by working out a practical scheme of country-wide co-operation with the industry at large.

WILLIAM A. JOHNSTON.

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Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

Reg. U. S. Pat. Off.

MOTION PICTURE NEWS EXHIBITORS' TIMES

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VOL. XIII May 6, 1916. No. 18

Overworked Judges and Officious Censors

THERE is little comfort or satisfaction for the motion picture manufacturer in the decision of the Pennsylvania Supreme Court this past week, sustaining the State Board of Censors in their appeal from the Court of Common Pleas, which reversed the censorial findings on the picture, "Virtue."

* * *

IN effect, the Supreme Court ruled that the lower tribunal can only properly set aside the judgment of the censors upon the ground that they have been guilty of "an abuse of discretion."

Abuse of discretion, in the administration of a law like this, is, of course, easy to recognize, perhaps, but hard to prove. It is a phrase that seems to mean a great deal more than it actually does mean.

* * *

THE powers of a censorship board are, of necessity, almost entirely discretionary. They have, and can have no exact standards to apply. Discretion, like charity, can be made to cover a multitude of sins. An abuse of discretion is something about which you may have a moral certainty, and yet be utterly unable to demonstrate it as a legal certanty. And the more general the powers of a Board like this are, the harder it is to prove abuse of discretion. No one knows what is expected of the censors and what isn't. The Board itself doesn't know. But it solves the difficulty by assuming that it has a right to do anything it pleases, and succeeds in so many instances that its members come at last to feel highly insulted if any unfortunate producer happens to call them to account.

* * *

THAT is what the Pennsylvania Board of Censors have done and are doing. And they are able to do so only because the courts are too busy to stop and interpret the law. Overworked as most of the judges are, they assume, for the sake of speed, that an administrative body like the censor board is right unless the contrary is proven. And then they make it as difficult as possible for the private individual to prove the contrary.

We regret exceedingly that the Pennsylvania Supreme Court frowns upon the exhibition of a picture in the trial of a case against the censors, as a common practice. We think such an exhibition the most efficient and intelligent evidence a judge can have—the only first-hand evidence, it might be said. The picture on the screen in the court-room is the whole case on celluloid. The judge may instantly place himself in the position of both parties as the film passes before his eyes, and determine whether censor or producer is in the wrong.

* * *

AND, apart from this excellent feature of such a practice, it is the producer's only real safeguard against the rather reckless animosity of a censor whom he has haled into court—an animosity which has been revealed on several occasions.

In spite of the Supreme Court's ruling, we trust that producers will continue to insist upon their right to exhibit the pictures that are the bases of their suits to the court. Sooner or later judges must see its wisdom.

The Tribune and Censorship

THE sincere gratitude of the entire motion picture industry, as well as that of MOTION PICTURE NEWS, is extended to the New York *Tribune* for its exhilarating declaration against censorship, published recently apropos of the Cristman-Wheeler bill passed by the New York State Legislature.

* * *

"IF the authorities want to tax motion pictures they may be able to justify that on economic lines," concludes the editorial. "There is no possible justification for an attempt to set up a censorship over them in addition to what the law now provides.

* * *

"NOTHING could be stupider, as a matter of state policy, that to undertake to censor anything written, published or presented by pictures. And specifically there is now probably less real occasion for any interference with the commercial output of motion pictures on the score of decency and morality than there ever has been in the brief history of the industry. The manufacturers have learned that smut and suggestiveness don't pay."

* * *

VERY true. The manufacturers have. It was a difficut lesson, but it has been learned.

But when will the professional reformers learn that smut and suggestiveness won't pay them any more, as far as the American people are concerned, than it has paid the manufacturers?

The Pittsburgh Screen Club and Mr. McAleer

WE TAKE pleasure in directing the particular attention of the entire industry, exhibitors and manufacturers alike, to the inspiring work that has been and is still being done by the Pittsburgh Screen Club in combatting the oppression of the Pennsylvania State censors.

It is almost without a parallel in the history of the business—but it should not long remain so. We commend the Screen Club of Pittsburgh and Mr. John McAleer, chairman of the Campaign Committee, to all those who are compelled to defend themselves against censorship,—as an example and as an ally.

Rothapfel Opens His Rialto, Film Wonder Palace

Audience of 1,500 Hear Orchestra of Thirty-one Pieces and Chorus of Thirty Voices Make Formal Opening—Men and Women Prominent in Industry as Well as Amusement and Social Circles Present—Light Effects Impressive—Special Program Is Arranged for the Event

S. L. ROTHAPFEL opened his long-heralded Rialto Theatre in New York, on April 21, with a blare of trumpets. The blare of trumpets is not a figure of speech, for the formal opening was announced by an immense orchestra, with a preponderance of brass, backed by a large chorus pouring forth its greeting, while an audience of more than 1,500 rose to its feet and applauded enthusiastically.

The opening of the Rialto must be looked upon as a decided success. It was also a sincere tribute to Mr. Rothapfel, for while things are seldom apt to work smooth on an opening night—and did not in this case—the audience came prepared to like the place, to be pleased with the entertainment offered, and to cheer Mr. Rothapfel and his staff on every possible occasion. Thus the new theatre starts its career under auspicious circumstances, and with every prospect of proving the same example and aid to other exhibitors that its promoter has made of other houses which he has made famous all over the country.

The various New York dailies reported the opening of the Rialto as an event of importance to the public and of significance to the amusement world. It remains for MOTION PICTURE NEWS to report the event to the exhibitor. In doing so, we can furnish no more pithy summary than to quote from Alexander Wolcott in the New York *Times:*

Luxury, Attractiveness and Convenience

"The difference between the queer, jiggly films that used to serve as chasers on the Keith programs fifteen years ago and the elaborate photoplays of 1916 is no greater than the difference between the evilly ventilated little nickelodeons and the luxurious theatre which was opened last night."

Luxury, attractiveness, and the convenience of patrons have evidently been Mr. Rothapfel's principal policy. The Rialto Theatre has an atmosphere of vastness, roominess, cleanliness and safety. Everything is provided for the patron as completely as at the Metropolitan Opera House, and the ushers, in neat livery, each with a silver-mounted swagger stick, are polite, and above all, serviceable. The seats are comfortable, and every one gives an unobstructed view of the screen.

The lighting effects are a source of constant admiration, and the program is practically the same as those which Mr. Rothapfel inaugurated at the Strand and the Knickerbocker, in New York.

A special program was arranged for the opening night, but we are given to understand that this same program will be followed in form at all performances, with weekly changes. This is the order of entertainment presented for the opening:

1. Opening of the Rialto; special music and singing, including the "Rialto March," composed for the occasion by A. Holzman.
2. Rialto topical digest; a combination of various news weeklies.
3. Two solos by Mary Ball.
   Classical dance, by Pauline McCorkle and Violet Marcellus.
4. Travelogue pictures.
5. Violin solo by S. Fidelman.
6. Five-reel feature—Douglas Fairbanks in "The Good Bad-Man."
7. Baritone solo by Alfred de Manby.
   Male quartet.
8. Two-reel Keystone comedy—Roscoe Arbuckle in "The Other Man."

A representative gathering attended the opening. Men and women prominent in the motion picture industry, as well as in amusement and social circles, were on hand, and the foyers, balconies and boxes presented a scene almost as brilliant as a night at the opera. The performance was delayed to allow the crowds to surge around the house and inspect its arrangements.

Striking Light Effects

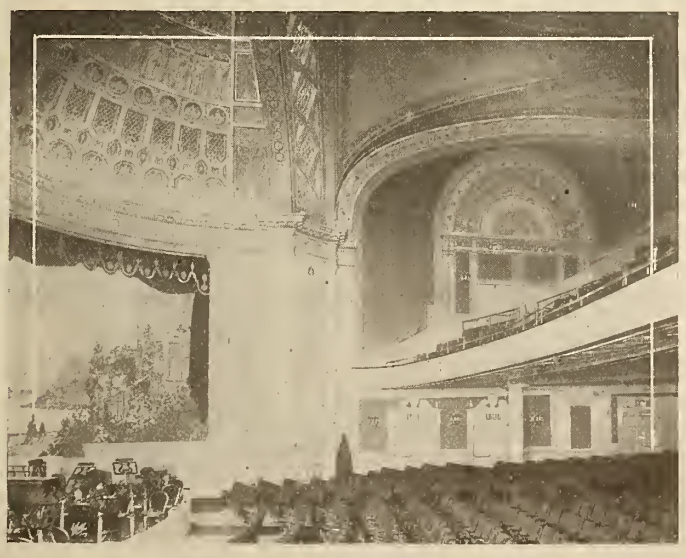
Then a bugle call announced the fact that the entertainment would begin in five minutes. The corridors were quickly deserted, and by the time the orchestra struck the first notes the seats were filled.

Lights, shedding a soft violet glow over the auditorium, changed to lavender, to rose and to a soft yellow, while the great pipe organ, one of the largest in the country, started in on the special dedication number. The orchestra, of thirty-one pieces, and a chorus of thirty voices joined in.

Then came the "Rialto March," a stirring number, after which Hugo Reisenfeld, the musical director, leaped up the steps, reached behind a maroon curtain, and brought out Mr. Rothapfel, who bowed to the cheering audience.

Although the Rialto was announced as a theatre without a stage, it has enough of a stage to accommodate not only the large chorus, but to provide room for dancers. These extra numbers, however, were kept short, and the Rialto kept well within its character of photoplay house.

Orchestra, boxes and balcony were filled, and everybody on hand seemed anxious to have a part in making the new venture a success. Mr. Rothapfel and his executive staff, consisting of Alfred de Manby, personal assistant; Charles G. Stewart, manager; Edwin Mocsary, treasurer, and Ben H. Atwell, publicity director, were very much on the job, each one with his hands full in his separate department.



HOW THE AUDITORIUM OF THE NEW RIALTO THEATRE LOOKS: GENERAL IMPRESSION OF THE DECORATION SCHEME

REAR OF ORCHESTRA FLOOR, SHOWING APPROACH TO MEZZANINE AND BALCONY

ARE YOUR PATRONS DOING THIS, MR. EXHIBITOR?

Motion picture theatre patrons of Terre Haute, Ind., are writing to their congressmen and senators to oppose any legislation that is designed to bring about federal censorship of films.

The Terre Haute *Tribune* has been running editorials on the question, in one issue remarking:

"It can be said now that the bill has much emphatic opposition, but meager support. It is opposed by many who have not the least interest in motion pictures, but who object to the establishment of the censorship principle in this country. It is opposed by others on the ground of its needless abrogation of home rule in a matter which is not of vital importance. A third ground of opposition is the undesirability at this time of creating new political jobs where jobs are not needed.

"Three states—Ohio, Pennsylvania and Kansas—already have state censorship. Some of the cities have special censorship arrangements. Where there are no censors police regulation is deemed sufficient assurance that the public morals will not be corrupted. And there also is the existing National Board of Censorship, an unofficial body composed of sociologists and public men who receive no compensation and whose dicta are heeded by the great majority of motion picture manufacturers."

Ben Atwell especially distinguished himself in the arrangement of a "magazine program" of thirty-two pages, containing not only the program for the evening, but also a biographic sketch of Mr. Rothapfel, three pages of editorial, a description of the Grand Organ, sparkling notes and verses on the motion picture and kindred subjects, announcement of coming pictures and numerous advertisements. The spirit of this program is embodied in a little verse entitled "The Motion Picture," the authorship of which is credited to Alfred de Manby:

"'A child was born'—
Cradled in obscurity
And nurtured by unceasing pains
This wonderful invention now hath grown
To be a mighty force.

Love, hatred, passion,
Comedy and scenic beauty rare—
The best the world can give a plot of news,
As in a mirror's face
The camera doth reflect.

A thousand minds
Their genius shall combine
To minister unto your pleasure here
By this great means—
The motion picture.

Our tale is told—
'Tis but a prologue to the show.
Now for your approval we present
These three great arts—
Light, music, picture, all intent
On ministering unto your pleasures here."

Analysis and criticism of the projection, lightning effects and other accessory features of the Rialto appear in another place in this issue. Although a number of these, especially the projection, and the house arrangement, deserve criticism, there is much in their defence. It must be borne in mind that the Rialto was made ready for this opening under great difficulties, and at the cost of much labor. Things so intricate in their details cannot be perfected under these conditions, and when their newness wears off the imperfections should disappear.

Mr. Rothapfel has a large staff to assist him in bringing perfect order out of his arrangements. Besides those already mentioned, the staff includes: Dr. A. L. Robyn and Edwin Johnston, organists; Belle Louise Siegel, secretary; Lester Bowen, chief operator; George Larbig, chief electrician; William Fox and William Galvin, assistant electricians; Ira B. Scribner, master of properties; Joseph La Rose, master of effects, and Herman F. Innecken, head usher.

The hemi-cycle of loge boxes were occupied by men and women prominent in all walks of life. In the center box J. W. Binder entertained a party which included Colonel and Mrs. E. M. House, Ambassador and Mrs. Henry Morgenthau, and Mr. and Mrs. William A. Johnston. The heads of several of the larger film manufacturing companies entertained parties in other boxes.

WORLD FILM DECIDES TO SEND ITS PLAYERS TO LEAGUE EXPOSITION

The World Film Corporation has decided that the players on its roster, including Robert Warwick, Alice Brady, Gail Kane, Holbrook Blinn, House Peters, Carlyle Blackwell, Kitty Gordon, Muriel Ostriche, Jane Grey, June Elvidge, Frances Nelson, Mollie King, Gerda Holmes, Edna Wallace Hopper, Julius Steger, Clara Whipple, Frank Sheridan, Doris Kenyon, Chester Barnett, Johnny Hines, Arthur Ashley and Zena Keefe and others, will be at the call of the Motion Picture Exhibitors League for their annual trade show at the Grand Central Palace during the week from May 1 to 6, and that they would not participate in any counter attraction, either during the same week or later.

This decision was reached when it was learned that the exhibitors were to hold a trade show. The fact that William A. Brady, the general manager of the corporation, believes that the exhibitors are the proper medium to recognize in the trade show, led to the final conclusion it is announced.

OHIO CENSORS THREATEN TO PROSECUTE EXHIBITORS FOR DISREGARD OF CUT-OUT ORDERS

The Ohio Board of Censorship, finding that its cut-out orders on films are being disregarded by motion picture theatre managers in all parts of the state, has asked Assistant Attorney General Ballard, who has headquarters in Columbus, to prosecute all offenders.

In all, over one thousand cut-outs have been ordered, but few of the orders have been obeyed. Chairman Charles G. Williams acted for the board. It is expected that an effort will be made to send some of the offenders to prison.

TRIANGLE INSTALLS BUREAU OF INFORMATION

The Triangle Film Corporation has been forced to make an expensive innovation. This is a bureau of information for the convenience of patrons of motion picture theatres. Thus the producer comes in direct touch with the consumer over the head of the exhibitor or middleman.

A wire into the new offices of the Triangle in the Brokaw Building, at Forty-second street and Broadway, New York, has been turned over to this new department and now all day long one may be informed that William S. Hart's newest picture may be seen at Such-and-Such theatre or that Douglas Fairbanks in an old release is just reaching the screen at the This-and-That theatre.

S. Eckman, Jr., manager of the New York branch, is in supervisory charge of the new service bureau of co-operation with customers.

TORONTO EXHIBITOR CHARGED WITH BREAKING LAW BECAUSE CROWDS WANTED TO SEE METRO STARS

Special to Motion Picture News.

Toronto, Ont., April 22.

An odd echo of the Metro Ball, held in Toronto, was heard in the Toronto police court the other day, when the proprietor of one of the uptown theatres was charged with obstructing the sidewalk during the night when Bushman and Bayne made a tour of the city.

The exhibitor stated that he was unable to handle the crowds which were somewhat disappointed at not seeing the two stars at the time when they were advertised to be at the house. The case was remanded for a short time.

CORNERSTONE OF FIRST PARAGON THEATRE, PART OF CHAIN OF 50, IS LAID IN BEACON, N. Y.

Louis B. Jennings, president of the American Film Laboratories, announces that the laying of the cornerstone of the Paragon theatre in Beacon, N. Y., was a great success.

This is the first theatre of the proposed chain of fifty to be erected by the Paragon Theatres Corporation.

The ceremony caused considerable stir in the city. School children, boy scouts and other organizations turned out in uniform so that from the demonstration it is an acknowledged fact that the leading citizens of the city are behind the undertaking.

"WAR-TORN POLAND" GETS PREMIERE AT STAR, CHICAGO

"War-Torn Poland," Selig, opened its premiere performance at the Star theatre, Chicago, Ill., beginning Monday, April 24. The film is creating interest not only among the Polish population, but other followers of the great conflict now being waged in Europe.

Territorial rights for "War-Torn Poland" have been disposed of in a number of States, and the indications are that an additional number will be sold at once.

"Civilization" Is Plea Against Savagery of War

Ince Picture, Which Will Take Rank Among the Wonderful Examples of Cinema Art, Is Given Premier in Los Angeles—Almost a Year Was Required for Its Completion and Several Hundreds of Thousands of Dollars Were Spent by the Producer to Obtain a Masterpiece

(Top, left to right) BOMB EXPLODING IN PALACE; VISION SCENE; IN THE MINISTRY CHAMBER

(Below, left to Right) HOWARD HICKMAN AS COUNT FERDINAND; AERIAL ATTACK ON CAPITOL; PRODUCER THOMAS H. INCE

Special to Motion Picture News.

Los Angeles, April 22.

ALMOST a year and several hundreds of thousands of dollars have been spent by Thomas H. Ince in the making of a cinema production which widens the scope of the film industry, or the Fifth Estate, as it is now known. This is an entirely new kind of subject, being unlike anything heretofore shown on the screen.

"Civilization" is a sermon based on the uselessness of war, and emphasizes the fact that in nineteen centuries humanity has failed to accept the teachings of Jesus Christ. As such, it is a wonderful preachment that pictures the suffering resulting from war, more effectively than it is possible for writers or speakers to describe it. The film was given its premier Monday evening, April 17, at the Triangle Majestic Theatre, Los Angeles, and will be released as a theatrical production.

The plot for this greatest work of Ince is decidedly simple, and may be summed up in the statement that the king of an imaginary government is brought to realize that it is unchristian to cause the murder of thousands that he may gain fame, prestige and additional power, but a marvelous continuity was worked out for this by C. Gardner Sullivan which provides spectacular settings and action and highly dramatic situations.

A Photoplay Sermon

The photoplay sermon opens with views depicting happiness among all classes, and in all quarters of the kingdom of Wredpryd, for there is plenty. The war cloud darkens the horizon and the question of declaring hostilities is debated in the house of parliament. Hundreds take part in the enthusiastic gathering in the galleries. The last speech is for peace, and ends with the sub-title "Are ye wolves that ye clamor for the blood of those whom ye do not know?" and "Will the grief of a million widows assuage that of a few?" The vote is taken, and so evenly are the factions divided that the question is referred to the king for decision. At the meeting of the cabinet war is declared. The Count is summoned, and the ruler promises him anything he may desire if he will perfect a new model of submarine he has been working on. The Count asks for the hand of the king's daughter.

Gripping Battle Scenes

There is joy and sorrow at the capital as the troops march away, and thousands participate in the great scenes. Panorama views from the tower of the capitol building show the great gathering, the bands playing, the fond good-byes, and shadows of the aerial fleet are seen as the crafts fly above. In the first engagement the army is repulsed, and a call is sent for more troops. Men, old and young, are taken from the bosom of their families and forced to serve for the glory of the king, and to quote a sub-title, "Red war grips the nation by the throat."

A most thrilling engagement with approximately twenty boats of all types taking part is seen. Several ships are destroyed by various means of modern warfare. The enemy's aerial fleet attacks the capital city, and aeroplanes are seen dropping bombs on the peaceful metropolis. The arsenal where the Count is working on his submarine is dynamited, and he is carried to the king's palace more dead than alive. The king summons the eminent physicians of the land, and commands them to save the Count's life.

The Count in reality is dead, and on the borderland between earth and eternity he is met by the Saviour, who shows him the horrors of hell with "Behold Immortal Hate chained to himself—it is him whom you have worshipped as your god." Finally the Saviour makes to the Count this proposition: "Would thou redeem the soul thou hast bartered away for ambition and pride?" "Grant me to do with as I will the body thou hast left on earth." "In the body thou hast granted I shall return to earth and strive to teach them as I strove before, that love, not hate, is my Father's sceptre."

Unusual Vision Scenes

The body of the Count is apparently revived after an all-night vigil by the physicians, but it is a different being. His first utterance is "Let there be peace," and from then on he is an advocate of peace, causing riots and pleading with the women to unite in their demands for the prevention of further suffering from war. He is arrested at the order of the king and condemned to a traitor's death. As he is led to the prison he faints, and the guard sees in this a re-enactment of the Saviour falling under the weight of the cross. In the prison the Count dies naturally. When the king arrives to see him the soul that has occupied the body since its former death leaves, and the king recognizes in the apparition Jesus Christ. The ruler is shown the destruction death and suffering his unnecessary war has caused, when he is led from place to place by the Saviour. They visit trenches where the wounded wallow in mud. He sees one soldier gouge out, with a boyonet, the life of another, following the sub-title, "Love thy neighbor as thyself." The king is also shown the destruction by bombs from the aerial fleet, of Red Cross wagons carrying wounded from the field and an improvised hospital and its occupants

TWO SCENES FROM "BUNGLING BILL, DOCTOR," AND "SLIPPING IT OVER ON FATHER" (Vogue Mutual)

blown to atoms. Finally Christ and the king reach the registry of humanity and the latter sees his name blotted out.

Thousands of Women Carrying Lilies

The women organize and a great peace pageant is given in the courtyard of the capitol buildings, with thousands of women in the garb of Sisters of Charity, all carrying calla lilies. "Peace that offers honor but denies conquest" has been offered the kingdom, and the king accepts. The army returns and there is joy for some, but sadness for many, with the starting anew for all.

This is a picture that holds the interest from beginning to end. There is hardly a scene in which the action of the photo-sermon does not move rapidly. It leads on and on from one climax to another, until the king sees the folly of his inhuman slaughter of thousands, and wants peace. "Civilization" is decidedly human. Sadness and suffering depicted in many scenes strike sympathetic chords in the hearts of all, and there are few who will see this picture through without a tear.

"Civilization," in several respects, is one of the three greatest pictures so far released. Photographically, it is equal to anything which has been shown on the screen, and contains a number of scenes that for beauty surpass previous effects. It is hard to conceive of anything more beautiful than that of the black cloud from back of which the moon shines, radiating a silver lining on all sides. A new toning process gives wonderful night battle scenes, with the blue sky above, and the red flames issuing from the guns. The scenes of purgatory, with the writhing mass of naked forms, gives life to "Dante's Inferno." Numerous silhouettes of night charges add beauty.

Fully one-fourth of the picture portrays land, naval and aerial warfare, with infantry, cavalry, armored motor cars, submarines, torpedo boat destroyers, gatling guns, shrapnel, coast defence mortar guns, and the entire Pacific squadron taking part. The destruction of gigantic warships by submarine projectiles is shown, the photography being so sharp that the projectile is seen plowing through the water.

Everything on Immense Scale

The production bears out the statement that no expense has been spared. The capitol building and courtyard thereabout, containing numerous buildings of modern skyscraper type of construction, is but one setting that cost a small fortune. The buildings for this were practical throughout, containing glass, curtains and many furnishings. The interior settings used are in keeping with the subject, and radiate an atmosphere of wealth, affluence and splendor. The most expensive were the house of parliament, the ministerial council room, the king's chamber and the princess' boudoir.

It is said more than three hundred thousand feet of negative film was used in the making. This has been cut to ten reels, which, with the prologue and epilogue, require for showing about three hours. Every scene is short, and devoid of all but what might be termed "punchy" action. There must be more than four hundred scenes. The sub-titles are embellished with suggestive designs in keeping with the scenes that follow.

Incidental music for the subject synchronizes with the action, and is in harmony with every scene. This was prepared by Victor Schertzinger, and is original throughout. The composition consists of a longer score than that required for a grand opera. There are forty-two different themes, and the orchestra consisted of thirty-two pieces. There are several vocal numbers given by a chorus back of the screen.

In the prologue a group of peasants are shown toiling contentedly. When the Angelus rings there is a distant rumble of cannon, and the war god appears. There is an instantaneous transformation and the wake of death and destruction is shown. The epilogue is a return to the last scene of the prologue, in which the angel of peace stands triumphant over the crushed god of war.

An Index of All Reviews Published in the Issues of April 1-April 29, inclusive, will be found preceding the Table of Contents this week.

Strong Cast of Players

Too much cannot be said for the cast. Howard Hickman and Hershal Mayall as Count Ferdinand and the king, respectively, carry the bulk of the scenes, the former being the most difficult because of the double role. First he is the ambitious Count, and later personifies the Saviour. The dominant figure, the Christus, was taken by George Fisher. Lola May appeared as the princess, Charles K. French the minister of war, and J. Frank Burke the peace advocate. That Ince selected players in keeping with the quality of the subject he wished to make is emphasized by every scene.

In the making Mr. Ince had the co-operation of practically every member of his directing and producing staff, but of these much credit must be given Raymond B. West, who worked out many of the wonderful photographic effects, and directed a greater number of the scenes in collaboration with Ince. Mr. Ince also desires to give credit to the following assistants for their aid in the production: Jay Hunt, Reginald Barker, Irving Willat, J. Parker Reed, Walter Edwards and David M. Hartford.

The premier was attended by an unusual array of screen stars. Every producing company was represented by leading men and women, directors, scenario writers, cameramen and executives of the industry. Prominent in the audience were Thomas Dixon and T. H. Gould of National Drama; Frank E. Wood, DeWolf Hopper, Douglas Fairbanks, Fay Tincher, Ralph Lewis, Norma Talmadge, Robert Harron and Dorothy Gish of Fine Arts; Jack Pickford of Selig; Ruth Roland and Henry King, Balboa; George Beban and William D. Taylor, Morosco-Pallas; Agnes Vernon, Thomas Jefferson, Herbert Rawlinson and Marshall Stedman, Universal; Mack Sennett, Charles Murray, Fred Mace, Mack Swain and Joe Jackson, Keystone; practically every star and director of the Ince plant, and a great gathering from other studios. A local civic organization presented Mr. Ince with a floral offering six by twelve feet in dimensions, with "Civilization" inlaid in purple on a field of white carnations.

J. C. JESSEN.

American Film Signs Four More Important Stars

"Bennett Is More Than Gifted Actor; He Is a Creator in His Art," Declares President Hutchinson—Helen Holmes Is Known for Her Daring in Railroad Stories—Mary Miles Minter Possesses Qualities Endearing Her to the Public—Audrey Munson, "Inspiration" Beauty, Has Posed for Famous Sculptors

FOUR stars for special features are announced by the Mutual Film Corporation. They are: Richard Bennett, Mary Miles Minter, Helen Holmes and Audrey Munson.

The announcement comes from Samuel S. Hutchinson, president of the American Film Company, who came to New York to close the contracts for his company and to confer with John R. Freuler, president of the Mutual.

"These stars will appear in productions of not less than five reels, to be released through the Mutual as special features," said Mr. Hutchinson. "These actors will work at the American's big new studios at Santa Barbara. Preparations have been made to do the fullest photographic justice to the high standards we have set for these productions, both in cast and scenario.

"I am especially pleased to be able to announce our contract with Richard Bennett. Mr. Bennett is considerably more than a gifted actor. He is a dramatic creator, a producer, a student of his art and the public. His very substantial success on the speaking stage is the best evidence of his rare ability to recognize what the public wants.

"I think Mr. Bennett has for the dramatic production of the motion picture that same unusual ability which enabled a certain great editor to always print the story the public wanted and to quit printing it one day before the public lost interest in it.

Mary Miles Minter Endeared to Public

"In Mary Miles Minter we have acquired a star who combines the many essential qualities of endearment to the public. She has them all—youth, innocence, naivete, ingenuousness, beauty of face and form, screen presence, dramatic ability, and an established following among patrons, especially the younger set. Miss Minter is coming to us at the most significant period of her career, at the time when her greatest work is possible.

"Helen Holmes, who has just signed a new contract with us, is being given opportunity for work in strong emotional roles. Her particular daring and skill in the more spectacular parts are well known. There is, however, an even more interesting side of Miss Holmes' work that can be given fuller development. The parts she will take in some of the special features to come will afford unusual interest to her already very large and established following. She, as well as the other stars working for the American, will have the benefit of the efforts of the best authors and the best directors.

"The contract with Miss Munson, just now announced, was closed some weeks ago and she has started to work on a special art feature. Miss Munson's first photoplay appearance in "Inspiration," made under the supervision of Edwin Thanhouser, was a distinct success.

"The new Munson feature would not be possible without her. It is being made with some novel and effective special effects in light treatment. Extreme care is being taken to give it the particular touch of artistry that her beauty requires.

Features True to Art

"These special features will be made in 'natural lengths,' that is to say, of a film footage necessary to the proper presentation of the story and yet held within the limits that make it practical for screening within the requirements of the motion picture theatre. There will be neither padding of story or timing to the 'bleeding point.' These features will be true art."

Mr. Hutchinson declined to discuss salary figures in connection with any of the stars enumerated.

Mary Miles Minter, a native of Shreveport, La., began her stage career at the age of five, appearing with Nat Goodwin and Dustin Farnum. One of her greatest legitimate successes was established in "The Littlest Rebel." Her first film engagement was with World Film, where she was cast for the principal role in "The Waif and the Fairy." Later she went to Metro, appearing as the star in several photoplays.

Richard Bennett, whose fame as a legitimate star is thoroughly established, scored his greatest triumph in "Damaged Goods," which ran two years in New York and afterwards was taken to all the large cities of the country. Early in 1915, Mr. Hutchinson prevailed upon Mr. Bennett to star with his co-workers in a screen version of the Brieux play. The feature, in seven acts, was released by the Mutual late in 1915, and has been one of the reigning successes of picture history.

Audrey Munson, an artist's model sought by sculptors and painters the world over because of her beauty of form, has posed for some of the most distinctive pieces of American sculpture. Among these are Daniel Chester French's Statue of Evangeline, the symbolical figure of History which adorns the Florida State Capital, and a number of figures on buildings at the Panama-Pacific Exposition. She appears also on several noted groups of New York statuary.

Helen Holmes Needs No Introduction

Helen Holmes needs no introduction to the picturegoing public. Her first engagement was with the Keystone Company. She then entered the employ of Kalem where her work in the stellar role of "The Hazards of Helen" made her name a household word.

Miss Holmes was selected by President Hutchinson as the heroine of "The Girl and the Game," the Signal-Mutual chaptered photoplay which was screened under the direction of J. P. McGowan. She is now working in "Whispering Smith," a five-reel feature under way at the American studios. This is being screened from the story by Frank H. Spearman.

Two Anxious Young Women Get Tryouts at Horsley's

"The Traitor" May Prove Steadfast Friend to Rosebud Hill and Clair Alexander, Depending Upon the Public's Opinion of This Picture for Long Contract

TWO new members have been added to the Cub comedy company by Director Milton H. Fahrney, and had their try-out in one of the George Ovey vehicles, "The Traitor," and in the event of their coming up to expectations they will probably be found among the members of this comedy company in future productions.

ROSEBUD HILL CLAIR ALEXANDER

They are Rosebud Hill and Clair Alexander. Director Fahrney will have an opportunity to pass judgment on the young women, and maybe end his long search for a woman who is capable of playing opposite Mr. Ovey.

Miss Hill comes very highly recommended, as does Miss Alexander. Miss Hill is about two or three inches shorter than Ovey and Miss Alexander is about that much shorter than Miss Hill.

In "The Traitor" they are cast as Flora and Dora, two dancing girls. Both are said to be exponents of some very novel and interesting steps, and their work will be watched with considerable interest.

Besides being a comedy, this picture is said to be filled with thrills. The blowing up of a two-story building is among the features, and the flight of George Ovey in an aeroplane adds another big "punch." In a street scene in India Mr. Fahrney uses the entire strength of the Cub company, besides fifty extras as natives.

Monthly Index of Reviews will be found on Pages 2755-57.

KNICKERBOCKER PRESS SHEETS ARE ELABORATE

Supplementary to the regular monthly bulletin issued to exhibitors by Knickerbocker Star Features is a new and elaborate series of press sheets designed as part of the publicity campaign for the five-reel Knickerboeker features. The first of these press sheets will be issued this week in advance of the Lois Meredith feature, "Spellbound," scheduled for release on May 17.

Several novel ideas of arrangement and subject matter give distinction to the press sheet and enhance its value to the exhibitor. While no pains have been spared to cover the subject from all angles of trade and popular interest, brevity and conciseness have been borne in mind, with the result that all the necessary information is contained in four pages. The bulletin is printed in colors.

Novel forms of heralds have also been adopted for the five-reel Knickerbocker Star Features, combining the utmost of artistic effect with the minimum of cost in a first edition of 1,000,000 copies.

Stage Now Goes to Screen for Productions

On Appearance of Turnbull's "Cheat," Lasky, Broadway Theatrical Men Saw Its Possibilities as a "Legitimate" Attraction, and Woods Acquired Rights to Put It on the Boards

HECTOR TURNBULL, who a little more than a year ago resigned as dramatic critic for the New York *Tribune,* and went to Los Angeles to join the Lasky scenario staff, has been in New York for the last week, renewing old acquaintances, and discussing the needs of the screen from the writers' standpoint.

Since going to the coast, Mr. Turnbull has been closely associated with Cecil De Mille at the Lasky studios. He has made a close study of the photo drama, and has also found time to write half a dozen strong photoplays, which have been produced by the Lasky company for the Paramount program.

One of the objects of his trip to New York was to confer with photoplaywrights, many of whom are already under contract to his company, and go over with them the outlook for the future, and the immediate needs of the scenario department. He has had several conferences with local newspaper men who are to write for Lasky, and in these conferences has expressed the view that the motion picture not only has reached the point of high dramatic development—the point where it is, and must be pure drama in itself—but that it soon will lead the stage as a source of material for dramatic offerings.

Evidence of this is found in Mr. Turnbull's own photoplay, "The Cheat," in which Fannie Ward was presented. Immediately after its production, several Broadway theatrical men saw in it excellent material for a stage production; eventually arrangements were made whereby A. H. Woods aequired the stage rights to "The Cheat," and will reverse the usual operation by making a stage play from a picture.

"We have found," said Mr. Turnbull to MOTION PICTURE NEWS, "that different audiences require different pictures; they want pictures laid in scenes, and depicting the phase of life which they themselves know. A westerner wants western drama, a middle westerner, the rural stuff, and the New Yorker wants New York. But no matter what the locale, the audiences now insist that the pictures contain drama of a high order.

"It was only a short time ago when the screen was almost wholly dependent upon plays or well-known novels suitable for translation to the motion picture. The photodrama as a part has developed along lines quite parallel to the stage, and yet decidedly distinct. It was only natural that the stage and the library should furnish a fund of material, but it was not necessary, nor has it proved so, that the screen was to be wholly dependent upon these resources.

"If for no other reason than the fact that several million people will see every good feature produced, it should be sufficient inspiration for well-known writers to concentrate upon the motion picture. In no medium, not even the newspapers or national magazines, has the man who has something to say so receptive and enormous an audience as that provided by the motion picture.

"As to the adaptation to the stage of well known screen plays, it follows as a natural course that this is to be a step in their evolution and development. With all its wonderful powers of illusion, strength of characterization, its breadth of atmosphere, its extraordinary detail, the motion picture, when it does successfully translate to the screen a well-known production, nevertheless leaves the actors mute.

"There have been several original photoplays which possess splendid opportunity for the spoken stage. When you consider that these first have to compete successfully with filmed versions of dramas, it follows as a natural course that when they are bedecked and elaborated with careful dialogue, their potency on the stage will be as marked and effective as the best plays written essentially for the drama."

Mr. Turnbull is taking several new photoplays back to the Los Angeles studios.

Pictures Made by Uncle Sam for Gaumont Scenics

Among the "See America First" Series Will Be Films of National Parks, Forest Reserves and Industries Under Eye of Government, Taken for Department of Interior

THE unusual interest created by the scenic series of the Gaumont Company, "See America First," has been heightened by the further announcement that among these pictures will be many taken by the United States Department of the Interior. The photography was done for the government by H. T. Cowling. Mr. Cowling has filmed national parks, forest reserves, reclamation projects and many industries whose raw products are dependent upon conservation by the Department of the Interior.

The authorities at Washington have given the pictures their official sanction by permitting the use of the following introduction which will be used in presenting the pictures to screen patrons.

"These motion pictures were taken by the Department of the Interior under whose permission they are now exhibited by the Gaumont Company."

It is not the intention of the Gaumont Company to release these pictures in consecutive order. To give the series variety, there will be interspersed pictures of cities and places of historic and scenic interest just as are at present shown.

Mr. Cowling has traveled wherever the Department of the Interior has had supervision throughout the United States. His film serves as a record for the department. Acting for the Gaumont Company, C. M. White has had screened the results of Mr. Cowling's activities with a camera. Those which make a popular appeal have been selected by him for "See America First."

"I have seen practically all the motion pictures used by lecturers upon the United States," said Mr. White in describing the features he had secured from the government, "and I can frankly say that I have never seen any photography surpass the work of Mr. Cowling. Not only are his light effects exceptional, but he has exercised the news instinct of a magazine writer and filmed his subjects in a manner that brings out their strong and interesting characteristics to the best advantage."

One of the first releases will be Yosemite National Park.

"Gloria" in Big Houses Before General Release Date

Billie Burke Picture from Kleine Is Signed for Showing in Studebaker, Chicago, Arcadia, Philadelphia, and Other Large Theatres Previous to May 22

HEAVY bookings are reported by George Kleine for "Gloria's Romance," the Rupert Hughes film novel in which Billie Burke is featured. Contracts are being closed for a showing of the film in a few of the largest theatres of the country prior to the general release date of the first chapter, May 22.

Among the houses which are contracting for the serial are the Studebaker, in Chicago, under the management of Jones, Linick and Schaefer; the Arcadia, in Philadelphia, which is operated by the Stanley Company; the Mary Anderson, at Louisville, one of the Keith houses, and the Isis, at Denver, operated by Mr. Baxter. Ascher Brothers, owners of a circuit of neighborhood theatres in Chicago and vicinity, have taken the production for each of the houses in the chain, while in the East and South more than a dozen big chain owners are bidding against one another for a showing of the pictures, it is announced.

"CITY OF ILLUSION," NO DELUSION, GETS SOLID BOOKINGS

At this early date, actually less than two weeks since its release, "The City of Illusion," the Ivan feature current for April, is reported as doing big business.

The Child Is King in Middle West Picture Circles

Theatres in Many Illinois Towns Inaugurate Children's Programs—22 Houses in Chicago Give Special Matinees for Kiddies—In Springfield Two Special Shows Are Given Every Saturday Morning—Other Towns Hold Special Showings—Cleveland, O., and Rochester, N. Y., Provided for Entertainment of Youngsters

Special to Motion Picture News.

Springfield, Ill., April 22.

THE cry of boys and girls of Illinois for motion pictures just for themselves, is being heard all over the state. And the demand of these little ones is being backed up by their mothers, for Women's clubs in nearly every city are agitating special shows for children.

Exhibitors are heeding the cry and are going out to get pictures that are suitable for children's performances. It won't be long before manufacturers will find the demand so strong that they will begin giving serious thought to providing films especially for the little folks.

In every city where children's performances are being given the attendance is increasing. Live exhibitors have found novel means of advertising these special shows for little ones, and some have arranged a trading agreement with merchants whereby a certain amount of goods purchased entitles the buyer to a ticket for the children's performance.

At the recent annual convention of the Illinois Congress of Mothers and Parent-Teacher Association, held at Cairo, Ill., Mrs. Frederick Michael, chairman of the social service committee, reported on moving pictures as educational assets. She declared that the campaign for better pictures for children was receiving the support of educators and women throughout Illinois.

"Twenty-two theatres in Chicago are giving special children's performances," she said, "and fifteen other cities of the state have theatres giving children's shows. Generally speaking, we have found the theatre managers eager to co-operate with us in this work."

Special Shows for Children in Springfield

Of course, the children's shows have been a feature among the Chicago exhibitors for some time, but it is only recently that exhibitors in other cities in the state have been taking up this feature of the motion picture field.

In Springfield, two special shows are given for the children every Saturday morning. Manager Harry Thornton, of the Gaiety theatre, puts on a special show for the little ones at 10:30 o'clock each Saturday, and the members of the Women's Improvement League also put on a show at the Christ Church parish house for children.

At Danville, the Lyric theatre puts on a special matinee of vaudeville and pictures every Saturday afternoon. The New Colonial theatre at Galesburg offers fairy tales and similar pictures at a matinee for the kiddies Saturday afternoons. Special pictures for the boys and girls are shown at 10 o'clock Saturday mornings at the Colonial theatre at Champaign.

The Bond theatre at Pontiac entertains the children at a special show on Saturday afternoons. At the Irvin theatre in Bloomington the children are entertained at a special show, beginning at 10:30 o'clock Saturday mornings. The shows are under the direction of the members of the Women's Club and special committees of the women attend to care for the little ones.

The matter of special shows for children was the subject of much discussion among members of the Illinois branch of the Motion Picture Exhibitors' League of America, when they held their convention in Chicago recently. Indications are that before long practically every city in the state will have its special shows for children.

Children's Programs Prove Popular in Cleveland

Special to Motion Picture News.

Cleveland, O., April 22.

The "Better Films" movement worked out by the Federation of Women's Clubs with the co-operation of the exhibitors, has been successfully launched in Cleveland. The first program selected was shown at the Marquis theatre last Friday night and the house was packed at both performances. Club women of the city are supporting the movement loyally, both by personal attendance and commendation.

Other motion picture houses lined up to show the selected programs are the Carlyon, the Angela, Wind-A-Meer, the Boulevard and the Columbia. Each owner has promised to try out the experiment for six or eight weeks. The initial program was composed of "The Making of Geoffrey Manning"; "Human Movements Analyzed"; a Pathé feature, and "From Jungle to Travel."

The motto of the federation is "Something for everyone in the family; entertaining films, worth seeing and remembering, with no over-emphasis on bad manners or bad morals."

Children's matinees in Cleveland and its suburbs on a recent Saturday were better attended than ever before. The Alhambra, with a seating capacity of 1,400, was unable to take care of all its little visitors. The special children's features were "Aladdin and the Wonderful Lamp," a Jungle comedy, featuring the educated monkeys, Napoleon and Sally, and a news weekly. The new Sidney Drew comedy was appropriately called "Happy Childhood Days."

The Lakewood theatre was packed to overflowing all afternoon, and police were on duty to prevent overcrowding. Special firemen were also on duty. The Lakewood ushers have received special fire drill. The management claims that the theatre could be emptied in four minutes.

The Monarch theatre, which is on the other side of the street from the Alhambra, and the Wind-A-Meer, also had large attendances at their children's matinees. The Knickerbocker theatre, running its regular program and an additional comedy, was likewise packed. Exhibitors declare that the Saturday afternon children's matinee has come to stay. There is great competition for films specially suited to such performances and the exchanges are pressing producers to meet the new and growing demand.

E. A. Roberts.

Children's Films Shown at Regent, Rochester

Special to Motion Picture News.

Rochester, N. Y., April 22.

There is one theatre in this city presenting a special program of photoplays for children each week, on Saturday morning. That is as far as the special children's program has gone here, but it is being continued week after week, in spite of the fact that it is not being very well patronized..

The programs are presented under the auspices of a committee of thirty women, who have banded themselves together under the slogan, "Better Movies for Children."

Many of the pictures they have asked for and passed, after seeing them screened, are pictures that had already been shown in this city on regular programs, months ago, but they are the sort of pictures suitable for children's programs, and as the committee wanted them, they were shown.

The programs are shown at the Regent theatre, at a nominal admission. The state law as to the admission of children to theatres provides that all children under sixteen years of age must be accompanied by parent or guardian. To get around this the women called for volunteers, and each Saturday morning finds a squad of them in the lobby of the theatre. As fast as the children come in, the women take charge of them, dividing them into squads, each woman taking care of a group of thirty or so, securing their tickets, and seeing that they are seated.

The program usually opens with singing of popular and patriotic airs, led by a woman singer; an inspiring sight. This gives the performance the air of an exercise, to which the children are accustomed.

There has been no profit to the theatre so far for this departure from the usual routine, as the low price of admission means that a capacity business would mean just about making both ends meet, but the management believes it is a good thing, as it provides a chance for parents to let their children see motion pictures, without taking them to the shows intended for older people.

Arthur Ray Tucker.

MEMBERS OF THE VITAGRAPH COMPANY NOW PRODUCING AT THE BAY SHORE, LONG ISLAND, STUDIOS UNDER THE DIRECTION OF RALPH INCE

(Top row left to right) JOHN ROBERTSON, DOROTHY LONG, RALPH W. INCE, SHIRLEY MOORE, RICHARD TURNER

(Bottom row, left to right) HUNTLEY ASHWORTH GORDON, LUCILLE LEE STEWART AND WILLIAM DANGMAN

BUTTONS ISSUED BY KALEM FOR "SOCIAL PIRATES" PUBLICITY

In response to requests from exhibitors Kalem announces that the small buttons, which proved so popular a publicity aid with "Maxim's at Midnight," "Stingaree" and other Kalem features, have been issued for "The Social Pirates."

The buttons, three quarters of an inch in diameter, carry likenesses of Marin Sais and Ollie Kirkby, the stars in this George Bronson-Howard series. The early demand indicates that the buttons for "The Social Pirates" will equal the one million mark set by the aids for "Maxim's at Midnight."

150 HOUSES IN CHICAGO PROMISE 10 PERCENT OF RECEIPTS FOR FUND

Dispatches from Aaron J. Jones, chairman for the Motion Picture Campaign for the Actors' Fund, Chicago, announce to National Chairman Goldfish that Chicago has already signed 150 theatres that will give ten percent of the gross receipts on Motion Picture Tribute Day, May 15. In this number are the biggest and most prosperous houses in the city.

"We are sending you these now, but we expect to have 400 on the list before May 15," said Mr. Jones. Marcus Loew is preparing a unique program for his theatres in New York City and vicinity for Motion Picture Tribute Day that will pack the houses to the very sidewalk. With the striking example of these two energetic theatre-owners and exhibitors, is the pleasing fact that nearly 1,200 theatres in the United States have already heartily signified their intention of making Tribute Day a success and gathering the $500,000 for the Motion Picture industry contribution to the million-dollar endowment of the Actors' Fund of America and the Actors' Home on Staten Island.

Rita Jolivet and Edna Goodrich with Morosco

Former Actress, Who Supplemented Numerous Stage Successes with a Number of Screen Hits, Is En Route to the Los Angeles Studios; Latter Is in Rehearsal of "The Tangle"

CLOSELY following the announcement of the acquisition of Vivian Martin, it was learned at the New York offices of the Oliver Morosco Photoplay Company that this concern has added two new stars to its roster in the persons of Rita Jolivet and Edna Goodrich. Both favorites of the screen and stage have appeared on the Paramount Program in the past under the Lasky trade-mark, Mlle. Jolivet in "The Unafraid" and Miss Goodrich in "Armstrong's Wife."

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

A number of Italian photoplay successes produced by such organizations as Ambrosio and Gloria Films also present her in the chief role. Although the subject in which Mlle. Jolivet will make her initial screen appearance under the Morosco management is not known at this time, it is understood that it will be one of George Broadhurst's recent stage successes.

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

EDNA GOODRICH—RITA JOLIVET

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

MME. PETROVA GOES TO BERMUDA FOR VACATION

Mme. Petrova, who has just completed the final scenes in "The Scarlet Woman," for the Metro program, has gone to Bermuda where she will spend a vacation of from ten days to two weeks.

Puritanic Putterers Plan "Picture Purity" Plane

This Happens to Rochester, N. Y., Just Through a Week of Censorship, and as Far as Public Can See There Is Absolutely No Change in Conditions as Compared with Those in Existence Before Uplifters Left Off Looking After Their Own Affairs and Began Regulating Other People's

Special to Motion Picture News.

Rochester, N. Y., April 22.

THIS city has gone through its first week of real censorship of motion picture films by the city authorities, and so far as the public can see, there is absolutely no change in conditions as compared with those that existed before the censorship went into effect.

Exhibitors claim that this shows they were censoring their pictures carefully long before the city authorities undertook the job.

Commissioner R. Andrew Hamilton, of the Department of Public Safety, is the man in charge of the censorship. The ordinance providing for censorship puts the responsibility on him, and directs him to use such men as are necessary to make the censorship effective. No addition of men to the police force for censorship purposes was needed, according to the commissioner, who has gone about the work in a sensible way.

"The theatre proprietors have been doing much censoring themselves," said Commissioner Hamilton, in discussing the situation. "They have contracts with producers and order from the lists of films submitted to them. They don't really know what they are getting until the films are put on the screens. They are careful in ordering by titles and synopses of plays, which are furnished them, and, when the plays are first shown on the screens, they cut out anything objectionable they see, or, if in doubt, send for us to look at it. Most of the big theatres screen their feature pictures before offering them to the public.

Complete List of Pictures

"We are arranging to have lists of all the films produced sent to us, with descriptions and reports on them. It will be possible from these descriptions to pick out films which may need cutting. Ninety per cent. of the films produced are unobjectionable, and it will be for the theatre men and this department to eliminate the other ten per cent.

"The motion picture men are co-operating with us heartily, and are prompt in sending in their lists for inspection, as well as eliminating objectionable features. I believe the censorship will run smoothly after a little time, and that we shall be able to carry out the spirit of the ordinance to the benefit of the public, and also of the theatre proprietors.

"I do not think it will be necessary for us to enlarge the police force to look after this business. An ordinance sergeant, a policewoman, and I are looking after the work. Recently I visited two theatres each night and some in the afternoon, and saw nothing objectionable.

"Other managers had cut parts of films out before showing them, without saying anything to my department, which shows the proper spirit on the part of the film exhibitors. It shows that they are really working with this department for better conditions. After a short time the film producers will know better than to send bad films to Rochester, and then our work will be greatly lessened.

"The National Board of Review sends to us lists of pictures examined and approved, and also notations of cuts ordered in certain films. We check these up to see if the cuts ordered have been made. If we find that they have not been made, we notify the board, and in future shall refuse to pass additional pictures made by the delinquent producers. While the National Board has no legal authority to enforce its orders, its moral force is great, and if its orders should be ignored, it could promptly bring a producer to terms by refusing to pass on his productions."

No Harsh Censorship

The remarks of the commissioner show that the censorship in Rochester is not to be objectionable or excessively harsh. It was brought about by a determined legal battle made by exhibitors from out of the city to show a film to which Mayor H. H. Edgerton and Chief of Police Joseph M. Quigley objected. At one stage of the fight, the exhibitors were victorious, having obtained a decision from a county judge to the effect that there was nothing objectionable in the film or story, and no reason why it shouldn't be shown. When another attempt was made to show it, the theatre which advertised it was promptly closed by the Department of Public Safety, on the ground that it was unsafe.

"Efforts to restrain the police from closing the theatre, by injunction, failed, the higher courts holding that the mayor had the last word as to the safety of a theatre. So the picture was not shown in the city, though it did have a run of three weeks in a theatre just over the city line.

Soon after this incident the Common Council passed the new censorship ordinance, which gave the commissioner of public safety the right to stop any film show which in his judgment was not right. In other words, it made it unnecessary to go to the courts and show that a film was objectionable before it could be stopped.

Arthur Ray Tucker.

Drawing Power Is Aim of V-L-S-E Multiple Films

Big Four Plans for Next Few Months an Unusual Number of Features Capable of Adding Stimulus to Prestige and Profit of Exhibitors Handling Company's Regular Releases

IN LINE with the policy of the Big Four to offer at frequent intervals features of extra drawing power as added stimulus to the prestige and profit of the exhibitors handling the company's regular run of releases, there is announced for the next few months an unusual number of such pictures.

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

"Salvation Joan," a seven-part production which marks the return of Edna May—the famous heroine of "The Belle of New York"—to public life as an entertainer, although only released a week ago, has already established box office records, while the success of the Essanay-Chaplin burlesque on "Carmen" is remarkable, reports show.

This week marks another eight-reel feature, "God's Country and the Woman," presented by the Vitagraph company. It has been running at the Fulton theatre, where leading critics of the New York papers were most commendatory in their endorsement of it.

The next special production is the Essanay film version of "Sherlock Holmes," in seven reels, with William Gillette in the part which he has invested with world-wide success on the stage. It is scheduled for release May 15.

Work on "The Crisis," an adaptation of Winston Churchill's best-known novel, is proceeding rapidly at the Selig studios. The same cast which appears in "The Ne'er-Do-Well," will be seen in "The Crisis," and critics who have watched the filming of the feature, are unanimous in predicting that Selig will outdo all its previous successes.

An original drama entitled "The Combat," is fast assuming shape under the hands of Director Ralph Ince. This picture is scheduled for nine reels.

The Lubin Company is rounding out its extensive preparations for the filming of the three Rex Beach novels, "The Barrier," "The Iron Trail," and "The Silver Horde." All of Mr. Beach's stories are noted for their rapid action and wealth of stirring incidents, and those mentioned above are said to be particularly well suited for camera purposes.

IVY CLOSE NURSES ENGLISH TOMMIES

A Middlesex hospital is at present the scene of the labors of Ivy Close, the London favorite who, it is understood, may soon become a screen star. Miss Close has been devoting her time, with a number of prominent women of English society, to caring for the wounded and convalescent Tommies at the army hospital. Miss Close has also taken a prominent part in arranging entertainments at the hospital in which he is supported by an amateur cast, including some of the most prominent names in England.

SOME OF THE BIG SCENES IN WILLIAM FOX'S ANNETTE KELLERMANN SPECTACLE

Fox Marine Spectacle Finished After Nine Months

Herbert Brenon, Director General, Who Made the Annette Kellermann Multi-Reel, Returns from Jamaica to the States with Two Hundred of the Company

WILLIAM FOX has completed his Kellermann motion picture spectacle. Annette Kellermann, the star; Herbert Brenon, the director general and man who made the picture; Florence Deshon, Violet Horner, William E. Shay and two hundred others, principals and mermaids, returned on Wednesday aboard the United Fruit Company's liner *Saramaca* from Kingston, Jamaica, where they have been working since the middle of last August.

Nine months of labor were required to complete this multi-reel spectacle. Twenty thousand persons were employed in it as actors. Thousands of horses were brought to Jamaica for use in the battle and caravan scenes. Camels were brought down from the "States" and permitted to enter by special dispensation of the Colonial government.

Every branch and agency of the British government in Jamaica was courteously placed at the disposal of the William Fox organization to facilitate the making of his great picture.

Work on the film lasted from early morning in the semi-tropics till late in the evening. In the burning heat of the noontime the men employed under Mr. Brenon in the direction and organization of the picture were obliged to wear duck or canvas cowls to protect them against sunstroke. During the middle of last week the last foot of film was cranked through the cameras and the big battery of instruments sheathed for the last time.

Owing to the remarkable weather which prevails in Jamaica, not more than four days were lost in actual picture-taking in nine months. Storms that threatened to hit Jamaica head-on passed around the end of the island and spent themselves at sea. The taking of the mermaid scenes was attended by many difficulties. Rough seas endangered the lives of both directors and swimming girls and many of them were badly buffeted and scarred against the rocks that line the edges of St. Anne's Bay.

Accompanying Director General Brenon back to New York were the majority of the featured principals in the big picture and many of the mermaids. These girls, who were recruited from every part of the country and are the best women swimmers of the nation, return just in time for the opening of the summer season at the resorts on both coasts. They will quickly disperse and work throughout the summer at the beaches as instructors and lifeguards and also as swimming supervisors at the pools and playgrounds maintained in all of the larger cities of the country.

Having completed his first task Herbert Brenon will now start on another by no means secondary in importance—that of cutting and assembling this huge land and water spectacle. In this task he will share the burden with William Fox himself, and they will spend the next months on this work.

Thus far no authentic announcement comes from Mr. Fox as to the title of the Kellermann picture. More than a year ago William Fox said:

"I am going to make a picture that will top the five biggest pictures that have been made up to this time. I will have Mr. Brenon invest his picture with wonders that have never before been dreamed of by motion picture producers."

HARRISBURG, PA., LEAGUE ELECTS OFFICERS

Special to MOTION PICTURE NEWS.

Harrisburg, Pa., April 22.

The annual election of officers of the Harrisburg Local, No. 4, of the Motion Picture Exhibitors League of Pennsylvania, was held in the Regent theatre, 410 Market street, this city, recently, and practically all the members were present. The following officers were chosen: Peter Magaro, Regent theatre, president; James George, Victoria theatre, vice-president; C. Floyd Hopkins, Colonial, Majestic and Orpheum theatres, secretary, and Isaac Marcus, Royal theatre, treasurer.

Plans were outlined for an aggressive campaign in the next few weeks to increase the membership of the local, so as to be able to report material gains in this respect at the annual meeting of the State organization which is to be held in Philadelphia in June.

President Magaro, who also is vice-president of the State League, reported that the various locals throughout the State already are taking an interest in the plans for the Philadelphia convention and the most important session in the history of the league is anticipated.

Brady Offers to Film Century Theatre "Tempest"

World Official Will Use the Cast Assembled for the Stage Attraction, Including Louis Calvert, Jane Grey, Fania Marinoff, Cecil Wyatt and Walter Hampden

WILLIAM A. BRADY, acting for the World Film Corporation, has made a proposition to John Corbin and Louis Calvert to produce in motion pictures the forthcoming production of Shakespeare's "Tempest," to be put on by Messrs. Calvert and Corbin at the Century theatre on April 24.

Mr. Brady agrees in his proposition to use the entire cast as assembled by Messrs. Corbin and Calvert, including Louis Calvert, Jane Grey, Walter Hampden, Fania Marinoff, George Hassell, Cecil Wyatt, Edward Mordant, Harry Sanford, Frederick Esmelton, Reginald Barlow and Frank Westerton and it is Mr. Brady's intention to surround the cast with an elaborate film production becoming the importance of the cast and play.

If this offer is accepted by the Corbin and Calvert interests, it is thought Mr. Brady will assign Maurice Tourneur to the directorial supervision of the picture, with Mr. Brady carrying out the policy of personally managing the artistic end.

The production of "The Tempest" will be begun as soon as arrangements are completed, with the acting company dividing their time between the Century theatre and the World Film studio at Fort Lee, N. J., allowing four days' work a week at the studio.

This is the first step in Mr. Brady's policy as announced recently of making film productions of New York successes and thus doing away with the necessity of sending out inferior casts in No. 2 and No. 3 companies.

The arrangement of simultaneous stage and film production will also be of vast importance in that it will almost insure the production of sufficient revenue to maintain itself while showing at the popular prices announced.

Exposition Topic Discussed at Brooklyn Meeting

Local No. 3 of the New York State League Convenes at Triangle Theatre and Seeks Best Way to Promote Better Understanding with Motion Picture Board of Trade Over Two Exhibitions Scheduled for New York Next Month—Executive Secretary Brandt Presides—Commodore Blackton Makes Plea for Unity

At an open meeting of Local No. 3 of the New York State Exhibitors' League, formerly the Associated Motion Picture Exhibitors of Brooklyn, held in the smoking room of the Triangle theatre, Flatbush avenue and Fulton street, Brooklyn, on the evening of Thursday, April 20, the general topic of discussion was the approach of the two exhibitions which will be given in New York and the best manner in which the Exhibitors' League might come to an understanding with the Motion Picture Board of Trade.

Commodore J. Stuart Blackton as president of the Board of Trade represented that body in the hot debate which took place between sponsors of the League and the Board. Exhibitor Blumenthal, of Brooklyn, led the opposition by several heated speaches. He contended that the Board of Trade did not treat the exhibitor fairly and that any exhibitor who was not continually on guard might be "bamboozled" by the Board. Commodore Blackton went to considerable length to counteract this feeling which seemingly existed among other exhibitors as well, and at the end of the meeting the League representatives were in a more friendly frame of mind.

The meeting was opened by Executive Secretary William Brandt, who, after hearing a report of a committee appointed to investigate the rise in the price of posters, and having read communications between the local organization and Fire Commissioner Robert Adamson, regarding the willingness of the Brooklyn exhibtors to project pictorial lessons as to the correct manner of using fire alarm boxes, read a letter from William A. Johnston, commending the purpose of the Brooklyn branch of the state League, and urging them to consider more seriously national organization.

Should Watch Outside Oppression

Commodore Blackton was then called upon to speak. He urged the exhibitors not to spend time quibbling among themselves and with the producers, as vindictive interests outside the business demanded their whole-hearted antagonism. He called attention to the fact that a bill had just passed the state Assembly at Albany, prohibiting the appearance of children under sixteen years in pictures, and what dire effects this would have on every release of the manufacturer if it once became a law. Such menaces as this, the commodore pointed out, should be enough to put to route all internal dissension.

In referring to the two expositions to be held, and the deplorable state of affairs that made this possible, Commodore Blackton said: "There have been misunderstandings on both sides. The exhibitors have not understood us and we have not understood you. But the Board of Trade bears no ill feeling toward the exhibitor. We have made mistakes and we are willing to ask your pardon.

"But I do not believe that we were wrong or unfair in offering the state League twenty-five per cent. of the receipts of the Madison Square Garden show if the Grand Central Palace show were abandoned. The combined efforts of the two organizations would have resulted in that twenty-five per cent. being much larger than the entire receipts of the Grand Central Palace Exposition.

"However, the Board of Trade has made another proposal which is now before representatives of your body. This is that all the receipts of the Palace Exposition go to the exhibitor, and the profits of the Board of Trade show be divided equally between the two bodies. This proposition is made by the Board of Trade to signify its willingness to co-operate with the exhibitor. I fail to see if anything could have been fairer."

Blumenthal on His Feet

Mr. Blumenthal then took the floor. He affirmed that the commodore had made a misstatement of fact and produced his letter to Lee Ochs, of the state League, in which the fifty per cent. offer was made. "Commodore Blackton has omitted the most important part of the letter," contested Mr. Blumenthal, and he read the clause which gave the Board of Trade the right to revoke the fifty per cent. offer whenever it deemed it necessary. "I ask for an explanation of this," he said, "for that seems to be a contradiction of the offer." Mr. Blumenthal also condemned the executive committee of the Board of Trade for the unbusiness-like manner of their procedures.

In reply to this, Commodore Blackton said: "That last clause was inserted at the urgent suggestion of the counsel of the Board of Trade. It is merely a legal phrase—a pure formality. Its object is to protect the supporters of the Madison Square Garden Exposition. It should mean nothing to you."

After this subject had been settled with some debate, Mr. Blumenthal launched on another theme, and said that a body composed of both manufacturers and exhibitors could never exist in harmony. "Conflicting interests will prevent co-operation along any lines," he said. "Do you think that a manufacturer who wants to tie an exhibitor down to an iron-clad contract in which that exhibitor is forced to take any and all pictures, good or bad, that the manufacturer thrusts on him, will work side by side with that exhibitor in suggesting new measures for the good of the business? The open booking policy, already inaugurated by one feature concern, would do away with this, but general open booking will be a long time in coming."

Blackton Makes Harmony Plea

"I heartily favor open booking," replied the commodore, "but that is not essential to good will in a Board of Trade composed of representatives of all ends of the business. It is co-operation that we want, and that very manufacturer who favors the contract system will listen more readily if the exhibitor's representative is active in the same body with the manufacturers.

"Neither," continued the speaker, "is the Board of Trade hostile to the Exhibitors' League. It never was and it never will be. It is behind the leagues all the time. Your interests are our interests and the nearer together they get, the better."

Speeches were then made by Mr. Lesselbaum, who supported Commodore Blackton; Samuel Spedon, who told of the sincerity of the Board; and W. Stephen Bush, who praised the efforts of the local body for unified action.

Following the meeting, refreshments were provided by Mr. Mooney, of the Triangle theatre.

GOVERNOR SIGNS MARYLAND CENSOR BILL

Special to Motion Picture News.

Baltimore, April 22.

The motion picture censorship bill was signed by Governor Harrington on Monday night, April 17. Unless it is proven that the bill is unconstitutional by the exhibitors of Maryland, it will be placed into execution within the next month or two.

Guy L. Wonders, president of the Maryland branch of the Motion Picture Exhibitors' League of America, said that he is firmly convinced that the bill is not constitutional.

Mr. Wonders was last week in New York, where he consulted various motion picture and legal experts as to the best course to pursue in defeating the bill.

BIOGRAPH PLAYERS LEAVE FOR NEW YORK AND PLANT WILL CLOSE

The Biograph Companies on the West Coast have completed production, and the business of the organization is being completed by Lee Daugherty, manager of production, and John Waldron, business manager. Walter Coyle, Alice Murrell, Dan Grey, Jack Drumier, Walter C. Robinson, Gretchen Hartman and Jose Ruben departed last week for New York. The plant will probably be closed within the next two weeks.

KATHLEEN BUTLER RETURNS TO SCREEN FOR GAUMONT

Kathleen Butler, who has been seen in a number of Gaumont productions, notably "The Secret Agent" and "The Ace of Death," has returned to the screen.

She has a prominent role in a forthcoming Gaumont production now being filmed at the Jacksonville (Fla.) studios. As yet this photoplay has not been named. It is planned to release it late in May.

Pearl White Seeks "High Art" on 18th Story Sign

Pathé Star, After Climbing Heights of One Mode of Artistic Expression, Shows Skill Painting Four-Foot Letters Way Above Sidewalk While Crowds Wonder at Her Daring

IT is not an easy thing to startle Broadwayites. Satiated with sensational stunts of every description, it requires something new and especially thrilling to make them take notice. Yet on the morning of Saturday, April 15, Pearl White, of Pathé, gave Times Square thrill after thrill, and compelled public attention to the extent of lengthy stories on the front pages of five of New York's leading newspapers and strong stories in the news columns of practically all the others.

The Godfrey building at 729 Seventh avenue presents to Times Square, the heart of New York, a huge expanse of blank brick wall unrelieved by a single window. At the top, eighteen stories up, is an electric sign, the text of which line by line may be likened to a ladder. It was by clambering down this sign that Miss White was enabled to reach the narrow scaffolding swaying in the stiff wind below.

Several interesting things happened before the little star stepped from the parapet and swung herself over space to the electric sign. On arriving at the building she was met by the representative of the Sign Painters, Paper Hangers and Decorators' Union, who presented her with a card which certified that she had been duly elected to the union. When she stepped out upon the roof she was greeted by a swarm of reporters and cameramen who had been tipped off as to what was about to happen.

PEARL WHITE, PATHE, PERFORMING A HAZARDOUS STUNT; CLINGING TO THE SIDE OF A NEW YORK SKYSCRAPER

A belt attached to a cable was offered to her, but she declined it with scorn. "I've done worse things than this while working in pictures" was her comment. While she was standing upon the parapet Edward Jose, the producer of the serial "The Iron Claw," in which Miss White stars, forced his way through the crowd with a copy of a morning paper in his hand. "Is this true, Miss White?" he demanded, pointing to an article telling of the coming stunt. On hearing that it was, Mr. Jose promptly forbade the thing. "I can't afford to have you take this risk," he urged. "My serial is not finished, and an accident would be fatal not only to you, but to 'The Iron Claw.' Please don't do it!"

PEARL WHITE, PATHE STAR, AS A PAINTER ON AN 18-STORY SKYSCRAPER

Miss White refused to be moved and two seconds later was out upon the sign. In two or three minutes after a dizzy climb she reached the scaffolding while the crowds upon the roofs of neighboring buildings and in the streets set up a cheer.

Miss White's artistic efforts while upon the sign were mainly devoted to painting a huge "P. W." in four-foot high letters, which can be read for blocks.

This work of truly "high art" having been accomplished she clambered bravely up the sign again, and then posed patiently while half the cameras in New York took "stills" of her.

P. A. Parsons, the Pathé publicity man, put the stunt through in conjunction with T. M. Alexander, of the Motion Picture Board of Trade. Mr. Alexander is having painted upon the building a huge sign advertising the exposition at Madison Square Garden from May 6-13, which sign furnished the basis of the idea.

ALICE BRADY AT WORK IN "TANGLED FATES"

Alice Brady is working on a five-reel World Film play entitled "Tangled Fates," in which Arthur Ashley and a cast of fifteen principals will support her.

Chambers' "Common Law" for Clara Kimball Young

Offer of $12,000 for Screen Rights to Novel Was Recently Refused by Famous Author—Deal for World Film Is Effected by Farnham, Woods and Selwyn

A TRANSACTION of interest was the purchase this week of the world's picture rights to Robert W. Chamber's novel "The Common Law," by the Clara Kimball Young Film Corporation. Since Lewis J. Selznick first announced the formation of this producing company there has been speculation as to the character and quality of the pictures in which the star would be presented when the new organization should begin operations in July.

CROWD OUTSIDE THE GLOBE THEATRE, NEW YORK, WAITING FOR ADMISSION ON THE OPENING NIGHT OF "WHERE ARE MY CHILDREN," UNIVERSAL

This novel, "The Common Law," has been read and discussed by thousands of people. A number of big producers have considered purchasing the novel from Mr. Chambers but all have weakened, it is said, when the novelist set his price. The actual figures are not being announced, but the story that Mr. Chambers recently scorned an offer of $12,000 for the rights to screen his book may be taken as some indication of the amount finally agreed upon.

Aside from the advertising value of the title and author's name the story of "The Common Law" is well adapted to screen presentation. In the company's opinion, it is just the sort of a narrative in which the films excel, clean-cut, swiftly cumulative in action, dramatic and filled with "local color" and "atmosphere." The central character, Valerie, the artist's model, is considered to be suited to Miss Young's personality and dramatic gifts.

The purchase of the story was made through Mr. Chambers, Joseph Farnham, Al. Woods and Selwyn and Company. Miss Young was delighted when Mr. Selznick notified her of the completion of the deal. She had been urging its purchase for weeks.

LIVE WIRE EXHIBITORS

EDITOR'S NOTE.—It is the desire of "Motion Picture News" to include under this heading novel advertising ideas, successful schemes in the management, decoration and equipment of the theatre—everything, in fact, done by the exhibitor to stimulate his trade. We invite every exhibitor to write us about any new enterprise he has; also to come to us for advice or information along any line. Address: Editor, "Motion Picture News," 729 Seventh Avenue, New York City.

EXHIBITORS FIND SUPPLY OF CHILDREN'S PICTURES FAILS TO MEASURE UP TO THE DEMAND

SO evident is the demand for special children's performances throughout the country—a demand manifested particularly since MOTION PICTURE NEWS initiated its campaign—that the success of this division of exhibiting seems to be dependent only upon the supply of suitable subjects.

It is perfectly clear that all progressive exhibitors will take up, if they have not already taken up, the movement, provided only they can get the stuff to show. It is up to the manufacturers to furnish it, and it is up to the exhibitors to insist that the manufacturers furnish it.

Doubtless many exhibitors have had experiences similar to those of Milwaukee showmen. If they have, they ought to let the manufacturers know about it, not once, but many times, until the manufacturers accede fully to the demand. We believe they will eventually.

Here is the way Milwaukee looks at the question:

"Why can't we get more and better photoplays suitable for children's hour performances than we do at present," seems to be the paramount question among Milwaukee exhibitors. Though three of the houses are now running "children's hours" none of them is meeting with very great success, and according to the managers, the almost total lack of pictures suitable for juveniles makes it difficult to continue the performances. In fact, it is said that two of the managers are already contemplating discontinuing the special children's performance. According to Manager Harry Graham, of the Merrill theatre, the main trouble with most of the so-called children's pictures now available are that they are not up to the standard of the present-day photoplay.

"But," says Mr. Graham, who, by the way, inaugurated the children's hour in Milwaukee, "young America is too wide awake and up and doing, and when the photoplays are not up to the standard of those for the big folks, they are quick to notice it. Not any old thing will suit the youngster of today, and if the production is not of the best he won't waste his time seeing it."

Mr. Graham has experienced the same trouble as the other Milwaukee managers. The first few weeks completely exhausted the supply of juvenile pictures on the shelves of the exchanges, and it is now necessary for him to make a weekly trip to Chicago and scurry around amongst the old and cold copies to find something for the youngsters.

In Milwaukee it seems to be the consensus of opinion that if some of the producers would release, say one kid picture a week that possessed any real merit, with scenarios by writers of children's stories and played by a company of mature actors, there would soon be a big demand for this sort of play.

The little folks seem to prefer grown-ups to child actors. The reason for this is not far to seek when it is remembered that the great majority of books have lads of about nineteen and twenty as their heroes and that the young mind has been educated to this type. When the producers start putting out children's pictures regularly, they will find themselves flooded with orders, predict the Milwaukee exhibitors.

ADDED PATRONAGE COMPELS TWO MORNING SHOWS A WEEK

The Park theatre, Boston, Thomas D. Soriere manager, is this week giving two special morning performances, on Friday and Saturday, to take care of added patronage. This will continue indefinitely after Lent.

BRIEF HINTS FOR BUSY EXHIBITORS

We call your especial attention to the article appearing in this department under the heading "Exhibitors Find Supply of Children's Pictures Fails to Measure Up to the Demand."

Read it carefully. Then write us your views on the subject.

We suggest also that, if you have been unable to get suitable children's subjects, you should tell the manufacturers about it.

Keep hammering at the manufacturers, through the exchanges or by direct correspondence, until the supply of children's photoplays is adequate.

And don't forget to tell the manufacturers what kind of pictures you think children prefer.

CALGARY AND EDMONTON ADDED TO CHILDREN'S SHOW RANKS

At Calgary, Alberta, the Naomi Mothers' Society is planning to hold a Child Welfare Week in a short time, and exhibitors have signified their willingness to assist in any manner possible. It is considered likely that special films will be shown at this time, and that members of the society will give short speeches on the subject between shows.

Special performances for children have just been inaugurated at the Monarch theatre, Edmonton, Alberta, by Manager Max Allen, who will hereafter put on a selected program for juveniles every Saturday morning. "Cinderella," with Mary Pickford, will be one of the first long subjects shown, and an effort will be made to secure several pictures of this description within the next few weeks. This marks the first attempt in Edmonton to provide special shows for the children.

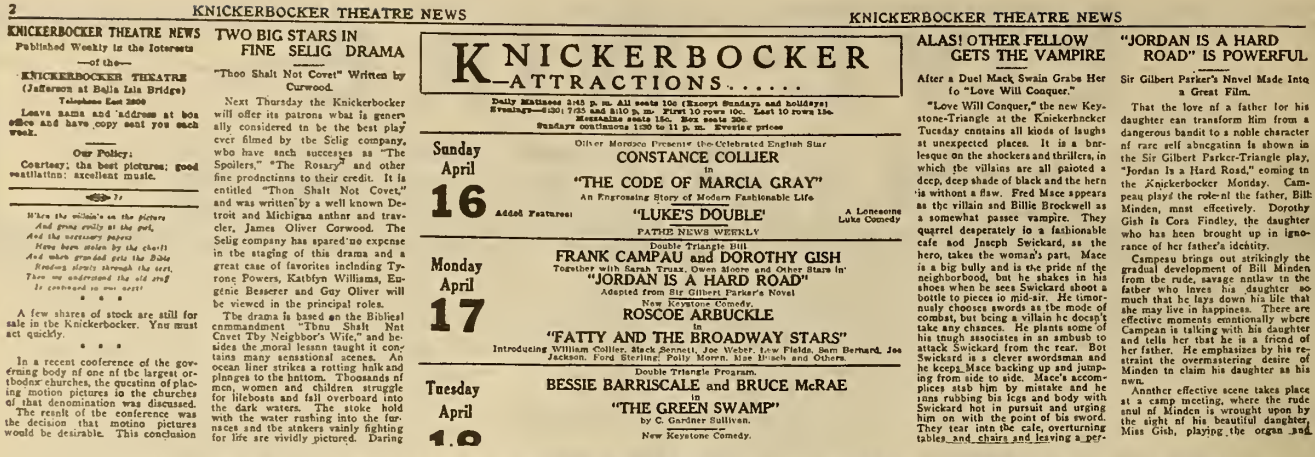
ORGANIZES BAND AS PUBLICITY MEDIUM FOR THEATRE

Very profitable advertising for the Dreamland theatre at Redding, Cal., has been secured by Mrs. Jane Olney, owner and manager of the theatre. She took a kindly interest in a number of boys and helped to bring about the organization of a band. The theatre owner also secured an instructor for the lads, and furnished them a place to practise until they put their organization on a self-supporting basis.

The band has now been organized for more than two years, and its reputation has spread throughout northern California, with the result that the boys are called upon to play for many public events. The band is a permanent publicity organization. Several nights each week the band plays for the theatre, and the receipts over and above a fixed expense were given to the band to defray its expenses.

"LAUGHING MASKS" AS SOUVENIRS FOR "THE IRON CLAW"

Manager H. B. Groves, of the Olympic theatre, Sioux City, Ia., has another novel plan to advertise his pictures, says Manager J. E. Kirke, of the Pathé Exchange in Omaha. Manager Groves is running "The Iron Claw," and on the day the picture is shown he distributes miniature laughing masks to his youthful patrons.



2 KNICKERBOCKER THEATRE NEWS KNICKERBOCKER THEATRE NEWS

KNICKERBOCKER THEATRE NEWS
Published Weekly in the Interests —of the— KNICKERBOCKER THEATRE (Jefferson at Bella Isla Bridge)
Telephone East 2000

Leave name and address at box office and have copy sent you each week.

Our Policy:
Courtesy; the best pictures; good ventilation; excellent music.

Where the victim's on the picture
And gives credit at the pot,
And the necessary papers
Have been stolen by the thrift
And when grandad gets the Bible
Reading slowly through the text,
Then we understand the old stuff
Is confound to our next!

A few shares of stock are still for sale in the Knickerbocker. You must act quickly.

In a recent conference of the governing body of one of the largest orthodox churches, the question of placing motion pictures in the churches of that denomination was discussed. The result of the conference was the decision that motion pictures would be desirable. This conclusion

TWO BIG STARS IN FINE SELIG DRAMA

"Thou Shalt Not Covet" Written by Curwood.

Next Thursday the Knickerbocker will offer its patrons what is generally considered to be the best play ever filmed by the Selig company, who have such successes as "The Spoilers," "The Rosary" and other fine productions to their credit. It is entitled "Thou Shalt Not Covet," and was written by a well known Detroit and Michigan author and traveler, James Oliver Curwood. The Selig company has spared no expense in the staging of this drama and a great case of favorites including Tyrone Powers, Kathlyn Williams, Eugenie Besserer and Guy Oliver will be viewed in the principal roles.

The drama is based on the Biblical commandment "Thou Shalt Not Covet Thy Neighbor's Wife," and besides the moral lesson taught it contains many sensational scenes. An ocean liner strikes a rotting hulk and plunges to the bottom. Thousands of men, women and children struggle for lifeboats and fall overboard into the dark waters. The stoke hold with the water rushing into the furnaces and the stokers vainly fighting for life are vividly pictured. During

KNICKERBOCKER ATTRACTIONS.....

Daily Matinees 2:45 p. m. All seats 10c (Except Sundays and holidays) Evenings—6:30, 7:25 and 8:10 p. m. First 10 rows 10c. Last 10 rows 15c. Mezzanine seats 15c. Box seats 20c. Sundays continuous 1:30 to 11 p. m. Evening prices

Sunday April 16
Oliver Morosco Presents the Celebrated English Star
CONSTANCE COLLIER
in
"THE CODE OF MARCIA GRAY"
An Engrossing Story of Modern Fashionable Life
Added Features: "LUKE'S DOUBLE" A Lonesome Luke Comedy
PATHE NEWS WEEKLY

Monday April 17
Double Triangle Bill
FRANK CAMPAU and DOROTHY GISH
Together with Sarah Truax, Owen Moore and Other Stars in
"JORDAN IS A HARD ROAD"
Adapted from Sir Gilbert Parker's Novel
New Keystone Comedy.
ROSCOE ARBUCKLE
in
"FATTY AND THE BROADWAY STARS"
Introducing William Collier, Mack Bennett, Joe Weber, Lew Fields, Sam Bernard, Joe Jackson, Ford Sterling, Polly Moran, Mae Busch and Others.

Tuesday April 18
Double Triangle Program.
BESSIE BARRISCALE and BRUCE McRAE
in
"THE GREEN SWAMP"
by C. Gardner Sullivan.
New Keystone Comedy.

ALAS! OTHER FELLOW GETS THE VAMPIRE

After a Duel Mack Swain Grabs Her for "Love Will Conquer."

"Love Will Conquer," the new Keystone-Triangle at the Knickerbocker Tuesday contains all kinds of laughs at unexpected places. It is a burlesque on the shockers and thrillers, in which the villains are all painted a deep, deep shade of black and the hero is without a flaw. Fred Mace appears as the villain and Billie Brockwell as a somewhat passee vampire. They quarrel desperately in a fashionable cafe and Joseph Swickard, as the hero, takes the woman's part. Mace is a big bully and is the pride of the neighborhood, but he shakes in his shoes when he sees Swickard shoot a bottle to pieces in mid-air. He immediately chooses swords as the mode of combat, but being a villain he doesn't take any chances. He plants some of his tough associates in an ambush to attack Swickard from the rear. But Swickard is a clever swordsman and he keeps Mace backing up and jumping from side to side. Mace's accomplices stab him by mistake and he runs rubbing his legs and body with Swickard hot in pursuit and urging him on with the point of his sword. They tear into the cafe, overturning tables and chairs and leaving a per-

"JORDAN IS A HARD ROAD" IS POWERFUL

Sir Gilbert Parker's Novel Made Into a Great Film.

That the love of a father for his daughter can transform him from a dangerous bandit to a noble character of rare self abnegation is shown in the Sir Gilbert Parker-Triangle play, "Jordan Is a Hard Road," coming to the Knickerbocker Monday. Campeau plays the role of the father, Bill Minden, most effectively. Dorothy Gish is Cora Findley, the daughter who has been brought up in ignorance of her father's identity.

Campeau brings out strikingly the gradual development of Bill Minden from the rude, savage outlaw to the father who loves his daughter so much that he lays down his life that she may live in happiness. There are effective moments emotionally where Campeau is talking with his daughter and tells her that he is a friend of her father. He emphasizes by his restraint the overmastering desire of Minden to claim his daughter as his own.

Another effective scene takes place at a camp meeting, where the rude soul of Minden is wrought upon by the sight of his beautiful daughter, Miss Gish, playing the organ and

NEAT ARRANGEMENT ILLUSTRATED BY A DETROIT HOUSE ORGAN. NOTE THE CALENDAR SCHEME IN THE CENTER

NEW ORLEANS ITEM DISTRIBUTES PORTRAITS OF STARS

The New Orleans *Item* has inaugurated a system of photoplay picture distribution. Every Sunday the newspaper distributes a rotogravure art picture of some star, as a supplement to the Sunday paper, with no strings attached to the gift. On Sunday, April 26, the picture was that of Mary Pickford, and these will follow:

Lillian Gish, Theda Bara, Mary Fuller, Helen Holmes, Ruth Roland, Anita Stewart, Mary Miles Minter, Marguerite Clark, Blanche Sweet, Mabel Normand, Beverly Bayne, Clara Kimball Young, Edna Mayo, Kathlyn Williams and Marguerite Courtot.

The *Item* was the first paper in that section of the South to establish a photoplay department; it was the first paper to enlarge the section to a daily one, and the only paper to conduct it as a daily illustrated feature.

LOUISVILLE THEATRE INSTALLS SCOREBOARD

An innovation which bids fair to be popular during the summer has been inaugurated by the management of the Star theatre, Louisville. A special wire has been run into the house which will give the results by innings of all baseball games in the American Association, the American League and the National League.

A large scoreboard has been erected just below the picture screen on which the scores will be marked as soon as received and there will be no interruption of the pictures. The management believes that this service will appeal to baseball enthusiasts especially on Sunday when the newspapers do not bulletin the scores.

LIVE WIRE EXHIBITOR USES "NEWS" REVIEWS

Trenton, N. J., has a live-wire exhibitor in the manager of Taylor's Opera House, that city. The Opera House is showing "The Social Pirates," Kalem's series by George Bronson Howard, as a first-run attraction. In addition to the press matter supplied by Kalem with the different episodes, the manager of the Trenton house also makes good use of the reviews appearing in MOTION PICTURE NEWS.

The story of the production and the comments of the reviewer as appearing in the NEWS make an excellent news story, he finds.

Releases from Popular Pictures in Few Weeks

Company Recently Incorporated for $1,500,000, with Milton M. Goldsmith, President; A. C. Langan, Vice-President, and A. J. Bimberg, Treasurer, Will Issue Program by September

THE formation of the Popular Pictures Corporation, capitalized at one and one-half million dollars, signalizes the entrance into the film industry of another company. Already a country-wide system of exchanges is being organized, producing companies are being formed and the general machinery of operation being set in motion. So far have matters progressed it is stated that the first production of the new company will be placed upon the market some time next month, and that by the first of September a regular program consisting of one feature production released each week will be manufactured and handled.

The men behind the organization of the new concern represent a combination of experienced film men and business interests. Milton M. Goldsmith, formerly president of The Playgoers' Film Company, has been elected to serve in like capacity for the new company. The vice-president of the corporation is A. C. Langan, formerly president of the Sun Photoplay Company. Mr. Langan will ,among other activities, attend to the work of the organization of foreign branches. A. J. Bimberg is treasurer of the corporation.

The new company has taken over the entire building known as the Candler Annex, at 218 West Forty-second street, New York, renaming it the Popular Pictures Building. The general offices of both the marketing and producing organizations, the New York exchange and a large projection room, have been installed in this building.

Announcements of the personnel of the producing companies will soon be made. Negotiations are now in progress with stars and directors.

THE WEEK'S BEST LIVE WIRE STUNT

The difficulty of inducing motion picture patrons to attend exhibitions where admission prices exceed the five or ten-cent rate is frequently realized by small-town exhibitors. Yet on occasions this stumbling block has been overcome, as in the case of J. A. Karnes of the Lyric theatre, Blacksburg, Va., a town with a population of 8,750.

Recently Mr. Karnes found himself confronted with a demand for "The Battle Cry of Peace," but although willing to go to any reasonable lengths in order to satisfy his patrons, the cost of booking the feature in a community of such limited numbers appeared prohibitive. However, as repeated requests for the exhibition of the Vitagraph spectacle continued to pour in upon him, the Lyric manager set about solving the problem. Making a rapid canvass of his patrons, he succeeded in signing up 150 of them who were willing to pay one dollar each to view the picture, and hooked it accordingly.

It was necessary to provide appropriate music to accompany the film, another heavy expense which might have daunted the average exhibitor, but Mr. Karnes overcame that difficulty by a second canvass which resulted in his obtaining fifty more subscriptions at the same price. He was thus enabled to hire an orchestra that had accompanied the showing of "The Battle Cry" in Norfolk, and the V-L-S-E release was accordingly shown in Blacksburg to a delighted audience.

VICTOR ROTTMAN WITH KALEM FOR ETHEL TEARE COMEDIES

Victor Rottman, known in Pacific Coast picture circles as a juvenile, has been added to the Kalem forces. Mr. Rottman will be seen in the Ethel Teare comedies. He completes the quartet, with Ethel Teare, Jack MacDermott and Gus Leonard.

Before entering pictures Victor Rottman had an extended stage career, including appearances in support of such stars as Olga Nethersole, Florence Reed, Henry Kolker and other prominent players.

NEBRASKA TOWNS FAVOR SUNDAY OPENING

Hartwell, Neb., in the spring elections returned a majority of twenty-two in favor of retaining the Sunday motion picture shows. A number of other small Nebraska towns voted on the question, and not one had to close its film houses on Sunday.

THE EASTERN STUDIOS

THE starting of several new and pretentious productions in the Eastern studios during the last week has compensated to a great extent for the reduced activity which resulted from the curtailment of production all along the line. In addition to these, work which was halted at many of the larger studios is about to resume, and by the middle of next mnoth it is likely the eastern studios will be well started on the busiest summer they have known.

One of the new productions is being made by George Irving for the Frohman Amusement Company, for release through World Film. This picture, the title of which has not as yet been announced, is being produced with a cast which includes Frances Nelson, Gladden James, and a number of other prominent players. The interiors are being made in the Frohman Fifty-second street studio.

Marshal Farnum has also commenced work on a play which has not as yet been named for the Popular Pictures Corporation. He is making his interior scenes at the old Victor studio in West Forty-third street, and will find locations for his exteriors on Long Island.

No Let-up in Famous Players Production

There has been no let-up in work at the Famous Players studio. One of the latest pictures to be started is "Saints and Sinners," by Henry Arthur Jones, a screen adaptation of the noted stage success. In this subject Peggy Hyland, the British film favorite will make her bow to the American public as a star. The picture will be released on the Paramount program in May.

At the time that the engagement of Miss Hyland was announced, it was stated that the play in which she was to make her appearance had not been selected. The choice had at that time been narrowed down to three or four plays which were especially suitable to Miss Hyland's personality. From these, "Saints and Sinners" was finally chosen.

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

It is a peculiar coincidence that Miss Hyland plays the daughter of a clergyman in the photoplay and that she is, in real life, the niece of two well-known English vicars with whom she has spent a great deal of her time.

"Saints and Sinners" is the fourth of Henry Arthur Jones' successful plays to be adapted to the screen by the Famous Players, "The Masqueraders," "Lydia Gilmore," and "The Dancing Girl," having been presented on the screen with John Mason and Hazel Dawn, Pauline Frederick, and Florence Reed in the respective stellar roles.

Sidney Olcott is back at the Famous Players studio from a trip to Bermuda with his company, to get exterior scenes for "The Innocent Lie," in which Valentine Grant is featured. The picture is now nearly completed, requiring only a few interiors, which will be made at the studio here.

No Holiday Trip to Bermuda

Mr. Olcott's company did not have a holiday all the time they were in Bermuda; their experience was one of light and shade, and Mr. Olcott expresses himself as agreeing with Mark Twain's famous characterization: "Bermuda is Heaven, but it's Hell getting there."

"Only two of our entire company escaped the ravages of sea sickness, one being Valentine Grant, and the other, I may say with modesty, being myself," said Mr. Olcott. "This was true of both voyages—but I must confess that neither Miss Grant nor myself inhabited the dining room to any alarming extent. Food soon ceased to be a luxury.

"We had a hard time getting extras until William Scully, my assistant, hit upon the scheme of posting notices in the hotel lobbies that guests would be permitted to take minor parts in a number of the scenes that we were going to stage. The idea worked beautifully. About forty went out with us and thanked us for the privilege of working in a picture."

"The Innocent Lie" is scheduled for release on the Paramount Program, on May 4.

Universal Heights also reports itself in the blaze of glory that comes from busyness! Every stage finds a busy director and company grinding out good things for the Universal program, and except that Matt Moore has been ill the Heights has nothing to be said about.

Matt was making a Moore-Jane Gail comedy entitled "Goats Is Goats." Of course, a goat was required. Mr. Moore, Miss Gail and Mr. Goat had to go out for exterior scenes one very cold morning. Mr. M. and Mr. G. caught cold. Matt got over his. The goat died.

Bob Hill is directing Hobart Henley in a five-reeler. It is called "Temptation and the Man" and Clara Beyers, Sidney Bracy and Sydell Dowling make up the cast. The picture has slum atmosphere and a crowd of hoboes were imported from the Bowery, Manhattan, together with a squad of prize-fighters headed by Tommy Houck.

During this picture engagement, Houck had a fight scheduled with one Carey Phelan

FALSTAFF FUNMAKERS IN A TRIO OF ONE REEL COMEDIES FOR THE ENTERTAINMENT OF MUTUAL PATRONS

SCENES FROM "WILLIE WENDY TO WILLIE," "THE OVERWORKED OVERSEA OVERSEER," AND "DAD'S DARLING DAUGHTERS

A TRIO OF SCENES FROM METRO'S PRODUCTION OF "THE COME-BACK," WITH HAROLD LOCKWOOD AND MAY ALLISON

at one of the New York "clubs," and Tommy won it. This fact made him quite a hero among the stage hands at the studio, all of whom "tipped" to him in real reverence. Catherine Carr wrote the scenario of this feature.

Another five-reel feature is being made by Henry Otto, "The Man from Nowhere," featuring King Baggot. In this Dorothy Phillips appears as Mr. Baggot's leading woman for the first time. The scenario is by William H. Clifford.

Edna Hunter Is Wilson's Lead

Edna Hunter is leaving the Baggot company and taking Miss Phillips' place as Ben Wilson's feminine lead. Her first appearance in this connection will be in a comedy release, "An Amateur Detective," in two reels and with an exceptional cast including Ben Wilson, Charles Ogle, William Welsh, Howard Crampton and Paul Panzer. This is William Addison Lathrop's story.

In his efforts to surpass "The Great Problem," his first Heights feature, Director Rex Ingram is still patiently working on "Yellow and White," his story of Chinatown. That is to say, Ingram has again written his own feature. Violet Mesereau and William Garwood are appearing in this picture, never to be separated again, it is hoped. Frank Smith and a number of genuine Chinese actors complete the cast.

Paul M. Bryan, of Denver, Col., a photoplayright who has written a great many Gaumont dramas, is now visiting in the east. He came to visit the Gaumont studios and confer with General Manager F. G. Bradford and Scenario Editor George D. Proctor.

Before returning to Denver Mr. Bryan will visit Atlanta and Jacksonville, Fla., where Gaumont's winter studios are located. Among the Gaumont successes written by Mr. Bryan are "The Card Players," "The Idol of the Stage" and Marguerite Courtot's latest Mutual Masterpicture, "Feathertop." He is also author of a Gaumont May release, "The Isle of Love," in which Gertrude McCoy is starred.

"The Isle of Love," by the way, promises to be a thrilling five-reel feature. Miss McCoy, who already had won a name for herself in dare-devil roles for the Edison company, has been hard at work at Jacksonville, under the direction of Edwin Middleton. An exciting moment is when she jumps from a rock into the sea, clad in a costume that by courtesy is called a bathing suit. She returns from her swim to find that her clothing was washed away by the tide.

Miss McCoy overplayed her part and dived into a pool lined with jagged rocks. She completed the scene despite the fact that she received painful bruises.

Passes Through Fire After Water Stunt

Miss McCoy was next called upon to jump into the ocean from the deck of a steamship supposed to be on fire. This feat was accomplished without incident. Her next exploits were near Atlantic Beach, where were filmed the scenes supposed to take place on a desert island. Here she was saved from the sea by Earl O. Schenck,

JEAN SOTHERN IN "THE MYSTERIES OF MYRA," INTERNATIONAL FILM SERVICE

her leading man. Kidnapped by a wealthy but dissolute yachtsman, she is forced to fight for her freedom aboard the yacht, a realistic struggle which covered her with bruises.

Supporting Miss McCoy in this feature, which will be released on May 15 as a Mutual Masterpicture, De Luxe Edition, are Earl O. Schenck, Robert Clugston, W. J. Butler, Charles W. Travis and Iva Shepard.

President Freuler of the Mutual Film Corporation, President Samuel S. Hutchinson of the American Film Company, Inc., and a number of invited guests attended a private showing of the first three chapters of "The Secret of the Submarine," the new American-Mutual photoplay in chapters, held recently in Mutual's projection room. President Freuler announced himself as exceedingly well pleased with the chapters screened. The first chapter, in two acts, will be released May 8.

First of the Gaumont-Mutual players who have been working in Jacksonville for the past five months are expected to reach the Gaumont studios in Flushing the early part of next week.

Riley Chamberlain, Falstaff-Mutual comedian, is the first of the Thanhouser contingent to reach New Rochelle. Riley came back tanned like a ribbon salesman who had spent his vacation in the sun at the beaches. Riley announced that fishing for tarpon occupied all his spare time while in Jacksonville and brought a host of fish stories back with him. He is spending his leisure passing the stories out among his friends.

Daring "Dips" Detaches Dion's Dollar Dial

They're telling a story on Hector Dion, of the Thanhouser-Mutual studios. Hector, while passing through the lower level of the Grand Central on his way to catch a train for New Rochelle, several days ago, was approached by an affable stranger who asked him for a match.

"Help yourself," was his reply, Dion handing his silver match box to the stranger.

Some time later Hector, reaching for his watch, found it gone.

"But here's the rub," laughed Dion, as he showed a handsome gold timepiece to verify his assertion, "the dip got away with the wrong watch. He took my Ingersoll instead. And he's welcome to it."

Mme. Kalich, tragedienne and heroine of William Fox feature films, returned this week from a motor tour of the New Jersey resorts and in a few days will be busily at work on her second Fox feature. This time she will be under the direction of James Vincent, who made the Theda Bara "Gold and the Woman" picture.

Mme. Kalich is particularly delighted with the success of her first picture, "Slander."

J. Gordon Edwards, the director who handled Robert B. Mantell and Genevieve Hamper in films for William Fox, returned this week from Jamaica, where he had been working since last October. Edwards and his company of players will soon begin work on a new feature in one of the New Jersey studios of the Fox corporation.

Stanhope Wheatcroft, who will be seen for the first time in a Fox film made by Director James Vincent, also will be seen shortly afterwards in the latest Theda Bara picture now in the making at the Eclair studio at Fort Lee.

ILLUSTRATING RECENT EPISODES OF PATHE'S "THE IRON CLAW"

Director Will S. Davis, who produced "Slander" for William Fox as the first starring vehicle for Mme. Kalich, has begun another production. Among the players in this picture are Fuller Mellish and Stephen Gratten.

John Robertson, who has made an enviable reputation for artistic work, has been appointed to a directorship by Supervising Director Ralph W. Ince, of the Vitagraph company at the Bay Shore, L. I., studios. Mr. Robertson possesses peculiar fitness for this field of the motion picture industry by reason of the fact that in stage work his efforts have always been for the best in the production.

Bay Shore Backgrounds for Ince Feature

To properly produce a five-part feature that requires some difficult outdoor scenes, Director Ralph W. Ince has been successful in finding right near the Bay Shore studios locations that are right in the way of backgrounds. Title not made public.

The regular stock cast, headed by Lucille Lee Stewart and Huntly Gordon, will play the principal roles.

Director Ince has added to his roster Josephine Lovett, who will play the part of the mother in his next production. Miss Lovett has appeared in leading roles with Henry Miller, Robert Hilliard, Robert Edeson, Henrietta Crossman and just prior to joining the Vitagraph players was connected with the Grace George company at the Republic Theatre in New York. Miss Lovett also wrote the scenario of the play in which she is to appear.

The Vitagraph baseball team who, by the way, claim the championship of the motion picture industry, are again ready for the 1916 campaign and issue a challenge to any of the producing companies who dispute their claim of the title. The Vitagraphers are ready to arrange their schedule and would like to hear from other producers regarding a game or games.

Fred Held, manager of this aggregation, says that there is no change in the line-up from last year. Last year, out of twenty-eight games, the Vitagraphers lost two.

Friends of Nell Craig will see her in three new Essanay releases. "Her Naked Soul," in three acts, gives her a dramatic role. "Once a Thief—?" is another three-reeler in which she takes the feminine lead. She is now working in a new two-reel play, "The Consummation."

Elizabeth Burbridge, whose latest work was Essanay's three-reel release. "The Danger Line," will be seen shortly in a two-reel play, "The Double Cross." The latter is a flippant tale of boy crooks, which points its moral and has nothing but light comedy angles.

A photoplay has been prepared for Joyce Fair, Essanay's twelve-year-old star, to meet the demand following "Joyce's Strategy," "The Dixie Winner" and "The Little Samaritan." The new play, "Orphan Joyce," will give her just as fitting a vehicle.

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

It is likely that nine or ten reels will be required for each story. The companies will be located in the regions described by Mr. Beach in his novels and when the final selections of principals has been announced it will be apparent that the Lubin Company has planned for some of the most important undertaking in modern screen history.

Edwin Middleton, Gaumont director, who has been filming "The Isle of Love," has already begun upon a new photoplay at Jacksonville, Fla., for Gaumont. In the latter Miss Gertrude Robinson appears to advantage. The picture will be released either late in May or early in June.

The last of the Gaumont companies are expected to return to their Flushing, N. Y., headquarters from the winter studios at Jacksonville, Fla., early in May.

THEDA BARA AND VIRGINIA PEARSON IN MAY FOX RELEASES

Two productions for release during May have been announced by the Fox Film Corporation. These are, together with title, star and date of release:

"Blazing Love," a story of modern life, with Virginia Pearson, for May 1. "The Eternal Sapho," with Theda Bara, May 8.

Virginia Person is presented for the first time as a William Fox star. Miss Pearson is given opportunity to display her emotional talents, and is supported by George Selby, Frank Goldsmith, Lew Stern, Frank Burbeck, Wilmuth Merkyl and Louise Huff.

In "The Eternal Sapho" Miss Bara appears as a child of the slums, who rises from her squalid surroundings to the studios and fashionable society. She wrecks the lives of many, including those who do the most for her. The cast includes Warner Oland, Frank Norcross, George MacQuarrie, Walter Lewis, Hattie Delaro, James Cooley, Einar Linden, Mary Martin and Kittens Reichert.

PRETTY OUTDOOR SCENE IN "FEATHERTOP," GAUMONT-MUTUAL MASTERPICTURE DE LUXE

In and Out of West Coast Studios

By J. C. Jessen

Special to Motion Picture News.

Los Angeles, April 22.

"THE HOODOO" has become the working title of the Fox subject now being filmed by Director Oscar Apfel and starring William Farnum, because of the numerous misfortunes attending its production. The most recent was that experienced at Santa Cruz Islands when a small boat carrying Farnum, Willard Lewis, William Burress and Eddie Moncrieff from the launch to the shore, was capsized by the surf, which beat the small craft against the rugged rocks. All occupants were thrown into 18 feet of water, and in the darkness it was necessary for every one to rescue himself.

The accident happened the first night the company went to the island. Two cameras, a number of rifles and a quantity of props being taken to the islands went to the bottom of the ocean. Many of these were recovered the following day by divers. The title of this picture is "The Battle of Hearts," and the misfortunes encountered in the filming of it include a hurricane on Catalina Island, which raised a fishing village of 18 houses built there. This occasioned a four-day delay. The company then lost the boat *Ruby*, a two-masted schooner, and its crew of three men. Barges, used to carry props to Catalina Island, encountered heavy seas, and the property men and stage carpenters were at sea for 36 hours without food or shelter.

Since the boat capsized at Santa Cruz Island, work has been delayed, because it was impossible to transport the lumber needed from Santa Barbara to the islands on account of storms. This delay has given the players ample opportunity for hunting and fishing, and reports are to the effect that William Farnum has killed one wild boar, captured another small one alive, and actually become tired of pulling in fish.

The Raul Walsh-Fox Co., filming "The Honor System," will leave within the next few days for Florence, Ariz., where scenes will be made about the Arizona prison. Governor Hunt of Arizona, whose work along prison reform lines is the foundation for this subject, has granted Producer Walsh the privilege of photographing a number of men now occupying the death chamber if they so elect. Governor Hunt has furnished much data, and is co-operating in every way possible to make this subject highly successful.

Two Lasky Subjects Titled

Titles for two Lasky subjects now in production were selected last week. The photodrama now being made by Director George Melford, and starring Fannie Ward, supported by Jack Dean and an all-star cast, is to be known as "The Gutter Magdalene," and the one being made by Director James Young from a story by Margaret Turnbull, which features Blanche Sweet, has been named "The Thousand-Dollar Husband."

"Hot Water" is the title given a production now in rehearsal at the Lasky studio in which Victor Moore will be starred, and Anita King will play a featured part.

Many scenes of a circus atmosphere were secured for the Lasky subject being filmed by William C. deMille, when a three-ringed traveling organization was leased for the entire forenoon. All of the performers and attaches of the circus took part in the scenes made, and following the work the Lasky employment department was besieged by applicants. That was but one injury during the day, and this was occasioned by one of the Lasky property men attempting to take a piece of prop candy away from a monkey.

The California Committee of the Actors' Fund Association has adopted a plan for raising money at the suggestion of Tom Meighn, leading man of the Lasky stock company. This provides that photoplayers supply the Actors' Fund with a number of photographs, and when they receive requests from fans for photographs to turn these letters over to the Actors' Fund Committee who will in turn notify the screen fans that upon receipt of 25 cents the desired photograph will be mailed, the money to go to the Actors' Fund endowment.

The mammoth new stage at the Lasky plant is now nearing completion and by the end of the week the structural steel work supporting the diffusers will all be in place, and the stage completed so that it may be used by Director Cecil B. deMille, who will be in charge of filming the next Mae Murray offering.

Roberts as Julius Caesar for Fund

Theodore Roberts has been selected to play the role of Julius Caesar at the open-air presentation of "Julius Caesar" at a natural stadium in the foothills near Hollywood. Horace B. Carpenter, also of the Lasky staff, will appear in the role of Decimus Brutus. The net proceeds of this production will go to the Actors' Fund.

There are a number of new members of the stock company at the Kalem Glendale studios recently added by Director James W. Horne, and they will make their first appearance in episode 11 of the "Social Pirates," entitled "The Fangs of the Tattler." As in previous episodes, Marin Sais, Ollie Kirkby and Frank Jonasson will be featured. Of the recent additions are R. L. Dell, late of the Ince studios, E. Forrest Taylor, recently leading man for the American Film Company at Santa Barbara, and Roland Bradbury, recently with the Universal, Lubin and Lasky.

Members of the Kalem producing com-

FUN-MAKERS WHO APPEAR IN SUPPORT OF CHARLES CHAPLIN IN HIS NEW COMEDIES FOR MUTUAL

LEO WHITE—EDNA PURVIANCE IN TWO POSES—CHARLOTTE MINEAU—ERIC CAMPBELL

PLAY TIME FOR TWO MEMBERS OF THE FINE ARTS-TRIANGLE COMPANY

NORMA AND CONSTANCE TALMADGE AT ONE OF THE BEACHES NEAR LOS ANGELES

pany have been receiving exceptionally heavy mail since the first release of the "Social Pirates," and now they have letters from all parts of the United States as well as Canada, Australia and England. The stamps from these letters are being used to paper the walls of Director Horne's office. A number of improvements are being made on the grounds of the Kalem Company with flower beds laid out in walks and drives, and as one of the technical staff is a landscape gardner, some very attractive effects are being secured.

A rural comedy being made at the Keystone studio under the direction of Richard Jones has four of Keystone's best known people as leads. Charley Murray appears in the name part, a rich farmer who covets the hand of the daughter of Harry Booker his neighbor, the part of the girl being taken by Louise Fazenda. Wayland Trask is the hired man on Booker's farm, and he and the girl have a secret love affair. When she refuses to marry Murray, he immediately starts action to foreclose the mortgage, but the hired hand comes to the rescue at the eleventh hour by inheriting a fabulous sum. Melodrama, yes, in that Keystone way. The subject is now known as "The Gardner."

Swickard Begins "Dawn"

The Horsley Company under the direction of Charles Swickard, has taken up the filming of "The Dawn," which will consist of two reels. In this William Clifford appears as an artist, with Marie Gavette as his wife. Most of the scenes are laid at a fishing village on the African coast made up of French people. The artist goes to this place to make studies. While there he finds a beautiful girl who is the dairy maid of the village, taken by Margaret Gibson. He induces her to pose for him in the mountains.

A jealous sweetheart, Jack Nelson, follows and seeing that two lions are to attack the man and girl, kills one. The girl takes the gun from him and kills the second, but not until the artist has been badly maimed. Owing to injuries it is almost morning when the three arrive back at the village. The artist's wife, thinking her husband is untrue, has gone to sea in a frail boat, but is recovered before she is injured. A fishing village was built for this on the beach near Los Angeles harbor, and sixty people worked several days in scenes there. The story is by Theodosia Harris.

The next Horsley Mutual Masterpicture now being made by Director Robert Broadwell and starring Crane Wilbur is entitled at present "Wasted Years." The story and scenario are by Wilbur, who plays three parts. The sub-titles will all be in verse, and the picture itself is of an allegorical nature. A prologue opens with a tramp as the central figure. He forgets his hunger when he sees the placard in front of a theatre bearing the following: "Theatre of Life Presenting the Comedy Drama of Happiness, 'Youth.'" He attends the performance and sees his past life re-enacted. A youth in a small village upon inheriting wealth seeks the city to gain fame and more riches, but there leads the gay life among the bright lights.

The sweet village maiden, played by May Gaston, to whom he is betrothed, is forgotten, and he weds another. The marriage is a dismal failure, and when his wealth is gone he is abandoned by his wife who takes their child. By a series of coincidents he learns of the death of his wife, years later finds his daughter and tries to be happy with her, but death cuts shorts this companionship and he becomes a wanderer of the world. The scenes of the play are shown as through a proscenium arch with a curtain following after each instead of the usual dissolve-out. A climax is reached when the usher finds the dead body of the tramp in the front seat of the vacant gallery. The entire cast has not been selected, John Oaker and Miss Gaston being the only ones named.

New Faces at Horsley Studio

There are several new faces at the Horsley studio. Claire Anderson, formerly of the Famous Players and Reliance, has been engaged to play in the Cub Comedy company, as has also Rosebud Hill. Miss Hill played in a number of Essanay-Chaplin subjects, and recently has been playing with Chaplin in "The Floorwalker."

The Universal serial, "Peg o' the Ring" company, is now making episodes three and four, having completed the first two. The first episode is to consist of three reels, and in the making of this Director Jaccard establishes a new record for Marathon working horse, having worked five days and nights in order to get ahead prior to the release date early in May. The five days included a trip to Hollister, Cal., where the Al G. Barnes circus showing there was used for many scenes.

The story throughout will be written by Olga Printzlau and Director Jaccard. The trip to Hollister brought to the acquaintance of Ruth Stonehouse, two missing heirs of the estate of Sir Alfred Stonehouse, of England, Al G. Barnes being one, and his brother, Captain Robert Stonehouse, also with the circus, the other. No settlement

has been made of the estate of which Ruth Stonehouse is one of the principal heirs, as it was impossible to locate the other two. This fortunate meeting will, in all probability, bring about a division of the wealth.

Stanton Just Has the "Work Fever"

Richard Stanton, who has directed the "Graft" serial, and played the leading part in the last nine episodes, finished his work on Friday morning last week, at 3:30 a. m. During his spare moments, on Friday, he wrote a story around the famous Corona

WILLIAM FARNUM AS HE APPEARS IN "BATTLE OF HEARTS," A MAY 22 WILLIAM FOX RELEASE

road races, and on Saturday made five thousand feet in and about the track and pits, which will be cut to three thousand feet and released under the title of "The Great Corona Road Race." Stanton played the leading part in this, the role of Bob Burman, driving the car of Burman, the unfortunate speed fiend who was killed, a number of laps prior to the race. Cameramen fortunately were standing near where the accident happened in which Burman lost his life, but these scenes will probably not be used.

With the three-reel subject completed last Tuesday, Mr. Stanton was assigned to directing the production of a series of ten pictures featuring Carter DeHaven to appear under the title of "The Mollycoddle and the Rounder," from scenario written by Bess Meredith. Mr. Stanton had been granted a three-weeks' vacation following the finishing of the serial, but owing to his ability as a director, the management of Universal City have induced him to continue without a vacation.

The Universal Animated Weekly, released through the Southern California Exchange, has become known as the Los Angeles *Times*-Universal Animated Weekly, and a number of events are being added to this each week to make it more of a local subject.

John Borden, Chicago millionaire, and party en route to Seattle to start on an Arctic expedition, were guests one day during the past week at Universal City where they posed for the Animated Weekly camera.

Several people of the motion picture industry have been added to the producing staff of the Universal Company, the list including Tom Walsh, late assistant to Producing Manager Lee Daugherty of the Biograph Company, who will serve as assistant director to Henry McRae. Jack Mulhall, juvenile leading man, late of the Biograph Company, has been contracted to play leads opposite Cleo Madison in subjects made under her direction. Billy Mason, who played in the Essanay-Chicago *Tribune* baseball pictures, "You Know Me, Al," has left the Keystone Company and is back with the Universal, where he will, in all probability, play leads, and direct the making of a baseball series.

Suzette Booth, who has played heavies for the Essanay, is with the Universal. Also Frank Whitson, well known actor of the legitimate stage. The latter will play leads in the DeGrasse Company. Helen Lesley, formerly of the Universal Company, who has not played for the past year owing to injuries received while at Lake Tahoe, is again numbered among the stock players, and has been assigned to ingenue parts with the J. Hunt Company.

"Never Again, Eddie"

The Al Christie Nestor Company is making the final scenes for "Never Again, Eddie," a single reel, in which a wife, Billie Rhodes, of a white-light-loving-husband, induces her brother (Lee Moran) to don feminine makeup, and play the role of a blonde chorus girl, while she appears as a man, with a full grown mustache, who is the husband of the chorus girl. The "chorus girl" succeeds in the flirtation with his sister's husband, when his sister appears as the indignant husband, and causes her husband to be cured of his giddy ways.

The second Nestor Christie Company is home from San Diego and Coronado, where they made two subjects. One is "When the Browns Visited the Fair," in which Neil Burns appears as husband and father, and Stella Adams as his wife, with their five children go through the California Exposition.

The second was made at Coronado Beach, and has been named "Wanted, a Husband." The story provides that a bride of a few weeks is requested by her wealthy uncle to spend a short time with him while her husband, a traveling man, is absent from home. She induces a lawyer to pose as her husband, hoping to secure a partially promised inheritance. In this she is successful, but complications arise when the husband comes home unexpectedly. The

VOLA SMITH (Universal)

principal players of this are Betty Compson, Neil Burns, Ethel Lynn, Harry Rattenberry and Joe Janecka.

Producer Christie and his leading people including Eddie Lyons, Billie Rhodes and Lee Moran, will go to San Francisco the first of the coming week to make a two-reel comedy.

Eddy Lyons of the Nestor Company has been mourning the loss of his Buick automobile stolen recently, and has received the advice from the insurance company that it was found at Randsburg, one hundred and

VIEW OF THE NEW STAGE AT THE LASKY STUDIOS, HOLLYWOOD

fifty miles north of Los Angeles, where it was used on a stage route to Atolia.

Train Load of Dynamite for a Bison

A train loaded with dynamite is to be blown to atoms for the two-reel Bison, "The Shadow of Crime," being filmed for the Universal by Director Henry McRae. This sensational melodrama was adapted from the story of Wright Roberts. A division superintendent of a railroad finding himself in serious financial troubles, accepts a contract for ten thousand dollars if he will cause a train load of explosives billed through as fruit to be safely delivered. An attorney who hopes to keep the superintendent in his power in order to have the influence of the superintendent to win the hand of his daughter, employes men to fire the train.

The attorney then refuses to make payment to his henchman, who tries to rob the attorney's office at a time when the superintendent's daughter goes there to secure the contract. In a struggle the lawyer is shot. A passing engineer rushes to the office and is charged with the crime. The day following the crook is run down by a a street car, and on his deathbed confesses of the shooting of the lawyer. The engineer, who has been freed by a confession of the girl, woos and wins her, and then falls heir to a fabulous sum. Marie Walcamp is the daughter; E. N. Wallock, the superintendent; Lee Hill, the engineer, and L. C. Shumway the attorney.

A one-reel heart interest story is being made by Director R. H. Cochran entitled "Betty's Hero," from a scenario by Calder Johnstone. An aged tramp, arrested for vagrancy, is sent to the chain gang, rescues the little daughter of the judge and returns her home, where he learns he was the former caretaker of the judge's father's estate. The judge, because of fond memories of the good old days, grants him his freedom, and gives him employment. Thomas Jefferson is featured in the character part, Malcolm Blevins is the judge, and little Zoe Beck is the daughter.

The George Gibbs novel, "The Silent Battle," has been adapted by F. McGrew Willis, and is being filmed in five reels with J. Warren Kerrigan in the star part, that of a young lawyer with every promise of a brilliant career who is addicted to drink. The story deals with his attempts to overcome this inherent appetite, and there is a romance frequently interrupted by another woman who loves the young lawyer. Lois Wilson, Maude George, Harry Carter, Ray Hanford and J. F. Conaly appear in support of Kerrigan. The picture is being filmed under the direction of Jack Conway, late director at Fine Arts.

Allen Curtis has created a lot of comedy as the result of a man and wife being jealous of their respective mates, all of which ends in a unique climax resulting from the wife taking the other woman's husband to the basement of her home to evesdrop on the other couple, and there being buried under an avalanche of coal, which the wife forgot was to be delivered. The usual Joker cast appears in this.

The Joker Company has just completed filming "It Was Only In the Play," a comedy dealing with the performance of a one-night stand company in Hickville, where the show is broken up by an admiring yokel, who thinks the leading woman of the troupe is about to be killed.

"By Chance" a Stock Exchange Play

"By Chance" is the one-reel drama dealing with incidents of the stock exchange. The subject is being made by Lloyd B. Carleton with a cast composed of Dorothy Davenport, Emory Johnson, Richard Morris and Alfred Allen. The plot hinges on

RUTH STONEHOUSE IN "PEG O' THE RING"
(Universal)

the father, the stock broker, abhorring gambling with cards and refusing to aid his son, who has become financially involved. The daughter leaves the home when the son is ordered away, and becomes the stenographer of a rival broker, whom she later weds. Her husband and her father clash in an attempt to corner the copper market, and she brings the two parties together.

Filming of a five-reel melodrama entitled "The Iron Grip of Crime" has been taken up by Director Jay Hunt. This is from an original story by Frank Wiltermood, and features Francelia Billington and Jack Holt, with a supporting cast which includes Gilmore Hammond, Paul Byron, Mina Jeffries, C. Normand Hammond, Mrs. Jay Hunt, Hector V. Sarno and W. F. Musgrave. The story is that of a young school teacher who makes many sacrifices to prevent her brother from falling into the hands of the law for various crimes. These acts bring her into many complications which cause her husband, a detective, to question her fidelity. The climax of the photoplay is a court room scene, where she makes a final sacrifice which prevents the conviction of her brother's friend, a murderer, and brings out an explanation which reunites her with her husband.

LOUISE GLAUM IN ONE OF THE VAMPIRE GOWNS SHE WEARS IN INCE'S NEW TRIANGLE PICTURE, "DUST"

A leap year girl who becomes infatuated with her father's chauffeur and leads him to the altar is the central figure of "The Rose Colored Scarf," a two-reel drama being filmed by Universal Director William Worthington, from a story by Eleanor M. Ingram, adapted for the screen by Ben Cohn. Agnes Vernon appears in the part of the daughter of the rich, Herbert Rawlinson the chauffeur, and William Canfield the father.

The cast for the two-reel story "Shoes," adapted from a *Collier's Weekly* story, and produced by the Smalleys, includes Mary McDonald, Harry Griffith, Jessie Arnold, William Mong and Mrs. Whitting.

Dillon Films "When Papa Died"

The Vogue slapstick-with-a-reason company, directed by Jack Dillon, is filming "When Papa Died." Ben Turpin appears in this as a socialistic telephone repair man, who accidently hits a patron of his company on the head with a hammer, and politicians attempt to railroad him to the death chair. The clumsiness of a pall-bearer causes the dropping of the casket, the supposed dead man comes to life, and brings about the release of the socialist. Appearing in this are Paddy Maguire, Rena Rogers, Jack Gaines and Ed. Sedgwick. The scenario is by Robert Dillon.

The second Vogue Company is filming a gypsy story which has been given a working title of "A Gypsy Romance." This pertains to the chief of a wandering band who becomes infatuated with a country girl, Madge Kirby, and causes her abduction. Rube Miller, as her country lover, overpowers the gypsy chief, and by the gypsies is selected as their chief. The deposed leader attempts to wreck the lives of all by the use of bombs, but the romance of the country lovers is brought to a happy ending. Art Travers and Ellis Neice are others of the cast.

Burt C. Hart, who came to Los Angeles two weeks ago to establish a local office for the New York *Morning Telegraph*, died of pneumonia early this week, and the body was shipped to New York. He was seventy-two years old. He was well known as a newspaper man and theatrical manager.

The Clune Film Producing Company's twelve-reel subject, "Ramona," closed a ten week engagement at Clune's Auditorium April 15. The attendance has been as great as anticipated by the management of the producing company and theatre, and the subject will probably be returned here at a future date. The paid admissions total 200,000.

SCENES FROM TWO COMING HORSLEY PRODUCTIONS, AND (Center) A NEW TYPE OF "STILL," WHICH DAVID HORSLEY PLANS TO ISSUE WITH HIS PHOTOPLAYS

"The Birth of a Nation," which has played twenty-two weeks at the Auditorium, Los Angeles, is soon to be returned for an indefinite engagement.

The film, orchestra, music and three mammoth stage settings used in the local showing of "Ramona" will be shipped to Chicago for the opening there at an early date—about June 1—at the Auditorium. Advices from Messrs. Clune and Brown, who are now in New York, state that the opening there has been far more successful than they had anticipated. Director Donald Crisp, who is in New York, is making scenes there for the company's next production, "The Eyes of the World."

The third Fine Arts subject featuring DeWolf Hopper, originally known as "The Philanthropist," has been titled "Mr. Goode, the Samaritan." This is probably the last picture in which Fay Tincher will be seen with Hopper, as she has been cast to play in other subjects, in which she is featured. Others supporting in this subject are Chester Withey, who is author of the story, and Director Eddie Dillon appears in the part of a crook. This photoplay is said to contain all kinds of situations from genteel comedy to the intensely dramatic, and is referred to as a real for sure Hopperesque subject. This, as with all Fine Arts subjects, is carrying a preachment against censorship which is as follows: "Censorship is absolutely against public policy, against the spirit of the constitution, against the very life and essence of true American and democratic ideas." The producing staff of the Fine Arts studio have been notified that the Pennsylvania censor board ordered similar preachments against censorship eliminated from the subjects shown in that state.

"Dope Fiend" First Starring Medium for Fay Tincher

Scenario for the first Fine Arts subject starring Fay Tincher has been prepared by Chester Withey and Roy Summerville, and is entitled "The Dope Fiend." In this Miss Tincher appears in the part of an artist's model who is a victim of drugs. It is a decidedly new characterization for this actress, but not wholly different from her former work, in that there are a number of comedy situations. Tully Marshall appears as the artist, and others in the subject are Max Davison, F. J. Butler and the author. The direction will be by Eddie Dillon. Withey is the author of all scenarios for DeWolf Hopper the subjects previously made.

Miss Tincher has just been notified that she has won second place in a popularity contest conducted by the *Mirror,* an Australian film publication. The first place was won by Mary Pickford. In view of the fact that Miss Tincher has been in pictures less than two years, this must be considered as a distinct honor.

Director Lloyd Ingraham is ready to stake his life that he has found the small town where there are more fans than in Mudville, and to this place he and the Fine Arts Company producing "Casey at the Bat," with DeWolf Hopper as Casey, have now gone. A former professional baseball player has been secured to assist in the direction, and Fine Arts players make up two entire baseball teams. A cast composed of Marguerite Marsh, Frank Bennett, Kate Toncray, Carl Stockdale, Elmo Lincoln and Mae Girici have been selected to support the big comedian, who looks like a giant in his baseball uniform.

The crook story originally known as "Playmates," produced by the Franklyn Brothers at the Fine Arts studio with Norma Talmadge, Ralph Lewis and Eugene Palette in the principal parts, has been renamed "Going Straight."

Every effort is being made at the Fine Arts studio to keep a secret the nature of the subject now being made by Director Paul Powell, with Mae Marsh, Robert Harron and Wilfred Lucas. The first and only subject these three appeared in was of the cave man type, and inasmuch as it has always been the desire of Production Manager Frank E. Woods to again cast these players in such a subject, it is almost a certainty that this is the kind of a story they are now playing in. Additional reason for this belief is the fact that there is but one interior scene in the entire five-reel subject. The scenario for this was prepared by Anita Loos.

Fairbanks in "The Assassin"

With the completion of "The Bouncer," which will be within the next few days, work of filming "The Assassin," starring Douglas Fairbanks, will be taken up by William Christy Cabanne. This new photoplay is by Robert M. Baker, co-author with John Emerson of the stage and screen version of "The Conspiracy." This is spoken of as an ideal play for Fairbanks, and the supporting cast includes Jewel Carmen, A. D. Sears, Margie Wilson, W. E. Lawrence, Lillian Langdon, Wilbur Higby and George A. Barringer.

A semi-public showing was given the adaptation of the Shakespearian tragedy, "Macbeth," featuring Sir Herbert Beerbohm Tree, Thursday evening of last week at the Burbank theatre, the audience being made up of studio people and friends of the English actor. Prior to the showing Director John Emerson, who was in charge of the filming of this, made the announcement that it was not to be considered as the completed photoplay, as it was being shown solely for the purpose of permitting those who took part to see the subject, and to aid the cutting and tinting departments of the Fine Arts studio.

All in all, it is a very remarkable film with good acting, beautiful locations, wonderful detail of costumes, settings, properties and photographic effects that are marvelous. The film will in all probability be completed within the next ten days, when critics will be given a showing.

Arthur Shirley having completed his work in "The Fall of a Nation," by Thomas E. Dixon, which has been produced by the National Drama Corporation, has gone to Bear Lake for a short vacation.

Albert Russell has been engaged by the Universal Company to co-direct with Billy Mason, also recently added to the Universal staff. For the past two years and a half Russell has been assisting and co-directing at the Biograph Company.

A series of western and underworld stories are being arranged for Harry Carey by the Universal Company, in which he will be starred. Arrangements are being made for a special release of "The Three Godfathers," the five-reel story by Peter B. Kyne, in which it is reported Mr. Carey did some exceptionally good work.

Vola Smith, for the past two years leading woman for the Biograph Company, has been signed by the Universal Company to play a vampire lead in Carter De Haven's company.

Two players of the B. & L. Film Company at San Mateo, California, Neva Gerber and Earle Emlay, narrowly escaped drowning in the swift current of the Feather River, near Beldon, this week. The wire holding the boat broke, and the craft was carried down stream and capsized in the rapids. Frank E. Baskette, one of the owners of the company, was successful in rescuing the two after others had failed. The story of the rescue was told Los Angeles players by little Lena Baskette, the nine-year-old Universal dancer, who returned from spending a week end with her father. Miss Gerber escaped from the experience without serious injury, but Emlay was not so fortunate, and is still ill from the accident.

Film News From Foreign Parts

Fox Puts Entering Wedge in South American Market

TO know that the Fox Film Corporation feature productions had invaded South America, the millions of people on the southern continent only had to take a look at the newspapers of Rio de Janeiro and Buenos Aires.

In those two cities are published dailies with circulations as large as those which rank at the top on the North American continents.

The initial success of William Fox features in both Brazil and Argentina is due largely to the successful use of the dailies published in Spanish, Portuguese and German which have a strong hold upon the South American public.

Every first, second and third run exhibitor using Fox features in South America in a city or town having a newspaper is signed to use paid advertising to make the features known to the public.

The initial advertising outlay entailed

A PICTURE THEATRE IN RIO JANEIRO WHICH RUNS FOX FEATURES

an advertising expenditure running from 25 per cent. to 33⅓ per cent. of the rental cost of the pictures and the exhibitors promptly spent these amounts in their most powerful newspapers.

The physical appearance of this advertising, running from 400 to 1,200 lines in a single advertisement, is not at all unlike the type of newspaper advertising done by Mr. Fox himself in New York City, where he has been close to a score of theatres, as well as theatres in other nearby cities.

The results obtained from this advertising were astonishing. "Carmen" and other Fox pictures attracted audiences so large

OFFICE OF THE RIO JANEIRO BRANCH OF THE FOX FILM CORPORATION

that the theatre attendants could not cope with them and it became necessary both in Rio and Buenos to ask police assistance in handling the audiences. Motors lined both sides of the streets near houses where the Fox features were showing and the very best elements of the population, beautifully gowned, came long distances for the premieres.

The influential newspapers of both cities dealt with these showings at great length and with the dignity that usually attaches to reviews of the opera in South American capitals. The critics of these big journals personally reviewed the performances under their signatures, thereby at the very outset placing motion pictures on a par with the highest forms of amusement

Congress of Mothers Indorses Local Censorship

At Meeting in Cairo, Ill., Body Passes Resolution Calling Upon Each Parent-Teacher Association, Woman's Club and Mothers' Circle to Agitate for Censorship in Their Locality

Special to MOTION PICTURE NEWS.

Cairo, Ill., April 22.

THE Illinois Congress of Mothers, in session at Cairo, adopted this resolution on the question of motion picture censorship:

"Whereas, Many of the motion pictures shown in theatres throughout Illinois are unsuitable for exhibition to children, and

"Whereas, The advertising matter displayed in connecting with the motion picture theatre often tends to destroy the ideals that home, school and church are attempting to establish, and

"Whereas, There is no state legislation of the motion pictures shown, therefore be it

"Resolved, That each Parent-Teacher Association, Woman's Club and Mothers' Circle do its utmost to urge its respective city councils to appoint a volunteer Censorship Board composed of members of local representative organizations, and that it co-operate continuously with said Board; and be it further

"Resolved, That each individual father and mother recognize a responsibility in regard to patronizing theatres where good films are shown, thus proving that there is a public demand for such films."

Most of the members indorsed local censorship of motion pictures, being against state censorship.

PAUL ALWYN PLATZ.

THEY'RE GOING TO PUT THEIR FINGERS ON THE "BAD SPOTS"

An ordinance regulating picture shows, vaudeville and places of amusement, defining the character of show permitted, prohibiting shows tending to corrupt private morals, and placing the power of censorship in the Commissioner of Public Safety, and authorizing assistant censors, was recently passed by the city council of Lawton, Okla. Violations of the city ordinances is punishable by both fine and jail imprisonment.

AMONG THE EXCHANGES

PATHE MANAGER IN KANSAS CITY FINDS OKLAHOMA TERRITORY BOOMING

THE official organ of the Kansas City branch of the Paramount Company has been changed from the name of *Picture Pep* to that of *Paramount Pep,* and under the latter cognomen is thriving in great fashion. Lee Balsley, publicity manager of the Kansas City Feature Film Company, who acts as editor of this publication, thought of the present name when the magazine was started, but hesitated to use it for fear of infringing on the rights of the New York office, but when he got a letter from the East suggesting the change, he was more than eager to comply with their wishes.

The Kansas City Metro Exchange is undergoing some changes in the accounting and booking department. Albert W. Howell, of the Pittsburgh staff, has been there for some time installing new systems. From there he goes to Des Moines. H. E. Berman, Kansas City manager, has been in Excelsior Springs recently taking a short rest. A change in the office several weeks ago was the addition of G. J. Munchmore, formerly with the Kansas City Feature Film Company, as office assistant.

The Kansas City Feature Film Company is doing its best to boost Paramount day, April 27. In the issues of *Paramount Pep,* the publication issued by the publicity department of this company, special articles have been written telling exhibitors throughout the territory how to cooperate with the exchanges in making the day a success.

The use of Paramount trade-marks in every possible way is being urged for that day, and an effort is being made to get the exhibitors in the various towns to run the Paramount trade-mark in the newspapers. Lee D. Balsley, editor of *Paramount Pep,* is very enthusiastic over the day, and believes that it will be a great success. His company covers the states of Kansas, Missouri, Nebraska and Iowa, and the literature that he sends out reaches a multitude of exhibitors.

A recent visitor to the Kansas City offices of the General Film Company was F. C. Aiken, division manager.

Joseph Skirboll, general manager of the Metro Picture Service, recently paid a one-day visit to H. E. Berman, Kansas City executive. From there Mr. Skirboll went to Des Moines. He was on a business trip to that section of the country.

Two recent visitors to the Kansas City Paramount office were H. B. Gray, manager of the Royal theatre, at Carroll, Iowa, and J. E. Foley, manager of the Princess theatre at Ames, Iowa. Mr. Gray was in Kansas City looking over the newer theatres there, with the view of getting pointers on first-class houses or ideas on improving his present one at Carroll. It is also very probable that if he cannot make suitable arrangements towards remodeling the Royal, he will build an entirely new theatre, modeled on the plan of some well-known Kansas City houses.

C. S. Edwards, Jr., manager of the Kansas City office of the Pathe Exchange, has returned from a trip into the Oklahoma territory, during which time he was with his two representatives in that territory, Howard Jameyson and George P. Meek.

"The moving picture business in Oklahoma is in excellent condition," said Mr. Edwards. "In Tulsa the houses are playing to capacity each night and are charging as high as thirty cents for pictures. Few places get five cents, twenty cents being about the average." Mr. Edwards said that exhibitors there use all kinds of service and seem to get excellent results.

With the return of A. A. Chatkin, Kansas City manager of the United Film Service, from a meeting of the branch managers of that company at Chicago recently, the announcement has been made that the Kansas City office will handle twenty-one releases each week, instead of three as heretofore. Mr. Chatkin also said that other changes would probably take place soon, the nature of which he could not announce until the plans were perfected.

MARGETTS AND BYERLE IN TORONTO FOR SALES CONFERENCE

Mr. Margetts, the St. John manager of Universal, and Mr. Byerle, representing the company in Montreal, were recently in Toronto, and spent some hours in consultation with Mr. Hague and Mr. Lennon. The coming of the new serial, and several other matters, which it is stated the Universal Company has in view, required a thorough understanding between all the Eastern branches, and this is the object of the meeting.

C. W. BUNN, WORLD, WASHINGTON, D. C., MARRIED

Again cupid has entered the film ranks in Washington, D. C., this time through the World film offices, when C. W. Bunn, manager of the local exchange, stole off to Chicago and brought back a wife. The young lady was Miss Mable Larsen.

The happy couple have the hearty good wishes of the territory, for Mr. Bunn has won the hearts of film circles by his congeniality and business fairness.

C. E. SMITH WILL OPEN PATHE EXCHANGE IN BUTTE

C. E. Smith has resigned as assistant manager to J. E. Kirk, of the Pathé exchange, Omaha, to open another Pathé branch at Butte, Mont. Smith had a big following in the Middle West, who, while regretting to see him go, were also glad to see him in a higher position.

EXPLOITATION OF BILLIE BURKE SERIAL BRINGS CHANGES IN KLEINE MARKETING ORGANIZATION

PREPARATIONS for the handling of the Billie Burke serial were responsible for a number of important changes in George Kleine's marketing organization last week.

W. C. Condell, formerly a traveling salesman out of the Kansas City office, was promoted to the management of the Dallas, Tex., office; vice E. J. Moskowitz.

A. C. Melvin, for some time past roadman out of Philadelphia, goes to Kansas City as manager.

W. O. Edmonds, formerly handling George Kleine's Kansas City office, has been promoted to Coast supervisor, and will spend his time between the three Kleine offices at Seattle, San Francisco and Los Angeles.

J. C. Ragland, one of the most successful travelers out of the Kleine Pittsburgh office, goes to New Orleans, where he will have charge, succeeding Howard Gale.

Among several new offices soon to be opened, that at Omaha will be handled by R. P. Peebles, of the clerical forces of George Kleine's New York headquarters.

Another new Kleine office will be opened in Detroit next week, with Frank Rutledge, of the Chicago office, in charge. Mr. Rutledge is one of the best-known film salesmen in the Middle West. He has covered the state of Michigan for the Kleine interests for a long time and is well and favorably known to exhibitors everywhere throughout that state.

The opening of the new offices will be under the supervision of General Branch Manager Merle E. Smith, who will also visit the Dallas, Tex., and possibly other offices before his return to the New York headquarters.

FOLAND TRAVELS FOR PATHE IN KANSAS CITY

A new traveler out of the Kansas City office of the Pathé Exchange is J. T. Foland, formerly Kansas City representative of MOTION PICTURE NEWS. Mr. Foland, who takes the place of T. S. Bradley, now in Pittsburgh, will travel in northern Missouri and Kansas.

KRAKER GOES TO LOS ANGELES UNDER BRYSON, UNIVERSAL

John Kraker, formerly with the Canadian Universal Film Exchange at Calgary, and for the past several months with the Universal California Film Exchange at San Francisco, has been transferred to the Los Angeles branch, where he will serve as salesman for Manager J. V. Bryson.

GOOD BUSINESS IN LENT PREVENTS NEW ENGLAND MEN FROM "BORROWING TROUBLE"

FRED B. MURPHY has sold his United Film Company exchanges in Bangor, Boston, Springfield, Albany, Syracuse and Buffalo to the newly formed Unicorn Film Service Corporation, the largest independent film exchanges in that territory. He has signed a contract as Eastern district manager of the new company, which started April 24.

The personnel of the six exchanges have all gone over to the new company with Mr. Murphy. Seen by a representative of MOTION PICTURE NEWS, Mr. Murphy gave it as his opinion that there was a wonderful field for a service proposition. His experience and observation showed that the need was for short subjects in drama and comedy. He said the Unicorn company was the result of a natural evolution in the business; that it was organized to satisfy the exhibitors' demands for a return to original subjects and lengths of reel.

The consideration is said to be large which induced the sale of the United interests to the Unicorn company, and the salary mentioned in Mr. Murphy's contract is announced to be the largest paid to any film man in New England.

Daniel J. Horgan, late representative of Pathé Frerés, at Springfield, Mass., has associated himself with Hearst's News service.

The male employes of the Universal Film exchange, Boston, Mass., presented Manager Eslow with a gold-headed cane on his departure to take charge of the Unicorn company interests in the West. The women employes gave him a gold fountain pen.

Manager Hart, formerly in charge of the Mutual Springfield office, who left several months ago, has returned to his former position.

Wedding announcements are uot for William T. O'Brien, formerly of the United, now Unicorn company, Springfield. This will be Mr. O'Brien's third venture in matrimony. Reports say the bride-to-be is young and charming. Mr. O'Brien is being congratulated on his luck.

William P. Gray, of Lewiston, Me., was a visitor to Boston last week.

Manager Harry Campbell, of the Fox Boston office, has signed the Scollay Square Olympia for six-day service. The Fox is the only feature exchange in Boston which has two six-day runs. They have the Modern for first run and the Scollay for second.

Manager Campbell, Boston, has a unique contract with Grant D. Burns, of the Graphic theatre, Bangor, Me. Mr. Burns signed two separate contracts for Fox service. When they run out he is to take the service straight under one release.

William Shapiro is back in Boston from his Maine trip for Fox. He corroborates the statements of all film men in New England territory of unprecedented Lenten business. Trade men are greatly pleased at the continued patronage. The February business is continuing for many of them, and bids fair to hold indefinitely.

Lila Izen, a New England booker, has left the V-L-S-E and gone to the World Film in Boston, Mr. Grady manager. Miss Izen is popular throughout New England and her friends will be interested to know of her change.

EXCHANGEMEN IN NEW ORLEANS HOLD ANOTHER MEETING WITH REALTY INTERESTS OVER FILM BUILDING

AN important change occurred last week at the New Orleans office of Kleine-Edison. Howard Gale, eight months manager, resigns to go into business for himself in Canal street, and his place will be taken by J. C. Ragland, formerly with the Pittsburgh office of George Kleine.

At the local Fox lair, W. C. Harden has been installed as the new Southern division manager. Mr. Harden went to New Orleans just long enough to get acquainted with the Row, and was then called out of the city.

Through the courtesy of R. E. Barron, New Orleans manager of Fox, a Fox feature was lent to the pupils of the Sophie B. Wright High School for a charity entertainment. When a committee, of which the correspondent for MOTION PICTURE NEWS was a member, called on Mr. Barron, he very willingly gave a one day's booking to aid in the entertainment. He offered the choice of Theda Bara in "Carmen," and "The Little Gypsy," and the latter picture was selected as being the most appropriate for the "teen age" misses.

Managers of the New Orleans exchanges held another meeting with the realty interests backing the erection of a film exchange building in that city.

At this meeting, the plans for the building were further discussed, and it was agreed that centralization of New Orleans exchanges would be a good move. For one thing, it is thought, the exhibitors will be saved a lot of time in signing contracts, and any expediency along this line, of course, is heartily desired by every manager in the city. At the same time, the exhibitors will not be compelled to make a round of the Row when in search of film.

No definite results were announced from the last meeting, but it is not an improbability that New Orleans will boast of a fine exchange building within a very short time.

George Vivirito, friend of every exchange manager in the Crescent City, has moved from 306 to 318 Baronne, which in itself seems a simple announcement, and yet he made much of it by having the managers over to see his new quarters. Mr. Vivirito by this move inaugurates one of the largest supply houses in the city. He has been named exclusive Southern representative for the Simplex machines, and he has this line, as well as Edison machines, very prominently displayed in his salesrooms. Mr. Vivirito started out in business in a veritable "hole in the wall"—a little place in Baronne street, just wide enough for the passage of one person—and by progressive methods and an engaging personality, has won his way to the top in his line.

CLUNES BIDS $3,500 FOR TWO-WEEK RUN OF CHAPLIN "CARMEN"

A new record price for film rental was made at Los Angeles last week when Manager Harry Naugle of the V-L-S-E exchange made a contract with the management of Clune's Broadway Theatre for a two-week run of the Essanay-Chaplin subject "Carmen" of four reels, the consideration being three thousand five hundred dollars for fourteen days.

Because of the numerous applications for exclusive first showing of the film, Mr. Naugle notified all applicants that sealed bids for the first two weeks would be received, and the subject would go to the highest bidder. Nine houses bid on the subject, ranging in price from eight hundred dollars to seventeen hundred and fifty per week for the first two weeks. Manager James Anderson of Clune's Broadway was the successful bidder.

This subject will be shown in connection with the Hearst Vitagraph Weekly at the regular prices of the theatre, ten, twenty and thirty cents.

PERSONAL LETTERS BRING REPLIES TO HARDENBROOK FROM EXHIBITORS

Manager Ross Hardenbrook of the Mutual Film Corporation in New Orleans is a believer in personal letters. Not long ago he got out a multigraphed communication on a certain subject which was mailed to exhibitors in his territory.

The form letters brought no response from certain exhibitors with whom he was doubly anxious to do business. So he sat right down and wrote three or four personal letters to these exhibitors asking why he had received no reply to his first epistle.

"The results were surprising," said Mr. Hardenbrook. "This experiment convinces me that exhibitors possess a whole lot of finer feelings and as a rule are highly intelligent persons who will treat the average form letter in the same manner that the average business man does—throw it in the waste basket."

He got replies to every one of his personal letters.

ESLOW FETED BEFORE LEAVING BOSTON FOR UNICORN MANAGERSHIP IN WEST

James A. Eslow, for the past three years New England manager of the Universal in Boston, has resigned and accepted the position of Western district manager of the newly formed Unicorn Film Service Corporation. His friends in the trade gave him a send-off dinner at the Georgian and presented him with a gold watch, suitably inscribed. Albert S. Schaller, who has been assistant manager and now becomes manager, vice Mr. Eslow, presented the watch and voiced the good wishes of Boston to Mr. Eslow in his new field. The headquarters will be in San Francisco.

Among prominent picture men present were: Peter W. McGuire, of Salem; Walter G. Hartford, of Pawtucket and Providence; Charles G. Gallagher; William J. Sullivan, of South Boston; Charles Walker, T. W. Burke and Morris Rothenburg, of Boston; J. Fred Lovvett, of Olneyville, R. I.; Henry J. Wasserman, of Haverhill; A. Montague, of East Boston; Edward J. Farrell, New England manager of the General Film Company; W. H. Bradley, manager of Triangle; E. R. Daniels, W. J. Cooper, Walter Bess, of Weymouth; James H. Donovan, of Jamaica Plain; H. J. Shepard, of the Universal executive offices, New York; F. H. Jacques, manager of the Bluebird Boston exchange; Fred B. Murphy, Eastern division manager of the Unicorn Film Service Corporation; S. H. Steinfeldt; Lon Vail, of Warren, R. I.; S. M. Moscow, New England manager of the Unicorn; Alden Washburn, Herman Hirsch, manager of "The Girl and the Game"; H. J. Segal, manager of the New Film Corporation; Joseph Saxe, of the Boston *Traveler;* Michael Shea and Joseph Di Pisa, of the Plymouth and Park Square theatres.

LARGE EXCHANGE IS NOW FEATURE OF NASHVILLE

The opening of the Nashville Film Company, Nashville, Tenn., with offices at 233½ Fifth Avenue, North, is the latest thing for "Opportunity Town." The new company now occupies very handsome offices over the Elite theatre, which are in keeping with some of the largest film companies situated in the larger cities. The Nashville Film Company is under the management of Theo. D. Mousson, who has a long and successful record in the motion picture industry.

The amount of business this new company has been doing during the short time that it has opened its offices, is positively amazing and astonishing. The following brands of films are handled by the new company: Paramount, Alliance, Life Photo, and the Universal program.

The shipping room is a large and spacious one, taking up many square feet of flooring and is in charge of Cloud V. Eckhardt, who also supervises the inspection of all films before being sent out to the various exhibitors. "Up to the minute service" will be our slogan, said Mr. Mousson, and with the capable assistance of our office force the new company should in time prove to be one of the livest and most up-to-date film companies in Nashville. The new company also makes and manufactures screens, puts out complete road shows and handles parts for all make machines.

TWO COPIES OF "NEWS" DISAPPEAR FROM WIESFELDT'S DESK BEFORE HE HAS TIME TO TURN A PAGE

There was a commotion in the Mutual exchange offices in Omaha last week. It was on the day MOTION PICTURE NEWS arrived. Manager Max J. Weisfeldt, chatting with the correspondent, leaned back in his chair and reached over on the desk where the latest copy had been left a moment before.

It was not there.

"Hey! Where's that 'NEWS'?" yelled Weisfeldt.

His stenographer and Assistant Manager Vaughn rushed in, fearing something tragic had happened. Weisfeldt was red in the face.

"This makes the third time," he declared, accusingly. "I get two copies of the 'NEWS,' and I can't even keep one. I won't say what'll happen if this doesn't stop. I'd hate to fire anybody, but I feel like doing it."

"Subscribe for it for everybody in the office," suggested Vaughn, calling a boy and sending him to the nearest news-stand.

WERNER OPENS UNICORN BRANCH IN ST. LOUIS

Sam Werner, formerly with the United Film Company, has opened a branch af the Unicorn Film Service Corporation at 3628 Olive street, St. Louis, which is one of the twenty-five exchanges to be opened by the corporation in as many of the larger cities in the United States. The exchange will handle only one and two-reel subjects, and will make twenty-one releases a week, with two copies of each subject, the first release date to be April 24.

Mr. Werner was one of the first men in St. Louis to become identified with the film industry, having been connected with one of the first exchanges in the city. He has remained in some branch of the business ever since, and is very well known to the trade all through the St. Louis territory.

NEW AUDITING SYSTEM INSTALLED BY HOWE FOR METRO IN KANSAS CITY

The Kansas City office of the Metro company is undergoing a slight period of reconstruction in the matter of bookkeeping.

Albert W. Howe, auditor for the company, is at the Kansas City headquarters putting in a new system, which it is expected will simplify the work.

SCHWALBE BUYS RIGHTS TO "ONE DAY," MOSS

The Electric Theatre Supply Company of Philadelphia, through H. Schwalbe, has purchased from B. S. Moss the rights to exhibit "One Day" in eastern Pennsylvania, Delaware, Maryland, southern New Jersey, Virginia and the District of Columbia.

FOX FRISCO EXCHANGE RENDEZVOUS FOR OUT OF TOWN MANAGERS

The exchange of the William Fox Film Corporation, in the heart of the film exchange district, on Golden Gate avenue, San Francisco, has become a favorite meeting place for exhibitors, where the problems connected with the film business are discussed. In order to care for the steady increase in business, Manager William J. Citron has found it necessary to rearrange the offices, and the big waiting room in front of the exchange is always well filled.

Many visitors from the country districts have been coming in of late, now that the weather is well settled, and a day never passes without a new contract being secured. I. F. Morris, of the Sequoia theatre, Sacramento, Cal., was a recent visitor in San Francisco, and stated that although he showed Fox productions five days a week he could scarcely care for all who desired to see them. James Beatty, of the Liberty theatre, San Jose, was also in San Francisco recently and had about the same story to tell. He recently refitted his lobby, installed new projection machines and otherwise improved his place. L. F. Williams, of Santa Cruz, is another exhibitor of Fox productions who was a visitor at the exchange a few days ago. Still another visitor was C. Robinson, of the Bagby theatre, Monterey, who motored into the city for a short stay. The local exhibitors like to meet the proprietors of theatres in the country towns at the Fox exchange, as they find that some of the real live wires in the business come from the smaller places.

UNICORN IN KANSAS CITY UNDER MORGAN

The Unicorn Film Service has located its office for the Central West territory at 602-612 Lloyd building, Kansas City, Mo. The agency will have eight rooms comprising a floor space of 2,000 square feet. Present plans contemplate a force of twelve.

The manager of the exchange will be J. W. Morgan. Mr. Morgan is a widely known exchange man in the territory, having organized and owned the Universal exchange in St. Louis and Kansas City. For the past several years he has been out of the business. His chief associates will be G. S. Shumard, booker, who is an old employee of Morgan's; E. E. Crockett, of Minneapolis, and C. C. Chenoweth, a new man to the industry, as roadmen.

The offices are complete in every detail, being fitted up with the latest equipment, while the executive part is neatly furnished.

FLINTOM'S BROTHER-IN-LAW ELECTED MAYOR OF KANSAS CITY

A. D. Flintom, president of the Kansas City Feature Film Company, is the brother-in-law of the newly elected mayor of Kansas City, George H. Edwards. Mr. Flintom has played an active part in the election of Mr. Edwards, and was very much pleased when the latter was put in office.

The general opinion of the moving picture men of the city is that the new executive will make a good leader.

Number Two in the series:
What Is a Trade Journal?

The Trade Journal and the News-Stands

YOUR own good sense, I think I have made clear, is your best *first aid* in directing your trade advertising.

It simply amounts to this: if you've got 5,000 or 10,000 prospects, you want to reach them by the shortest route at the least expense.

That means that you want to buy circulation that goes to these prospects—*and nowhere else.*

Now how may you determine this?

The answer is: *through the subscribers to the paper*—the kind, the number.

News-stand circulation means *nothing* to you.

It may go to your prospects. But you don't know this: the paper itself doesn't know it; the news company can't tell you.

No one can prove it to you. When publications are put upon news-stands, anybody may buy them—the public at large presumably.

The news-stands are for magazines for the public. They were never meant for trade journals.

Look over a news-stand some time and see if it displays any trade journals. Write to any trade journal — The Dry Goods Economist, Motor World, Power, Paint, etc., and find out what a very small percentage of their circulation is on the news-stands.

News-stand circulation is not difficult to secure *upon a returnable basis.* The news company will take about as many copies as you care to give them. They don't have to pay for what they don't sell and they charge you for the return express.

They would take 10,000 extra copies of MOTION PICTURE NEWS this week — gladly. They have often made the request.

We could then go to you—the advertiser—with a claim of almost double circulation. The figures would look big and attractive.

But, as a matter of fact, with all these greatly increased *figures,* we couldn't guarantee you one single unit more of *trade circulation—the circulation you want.*

MOTION PICTURE NEWS is on a non-returnable basis, with the news-stands. The news company pays for every single copies it orders. This publication is the only one in this field that is on a non-returnable basis.

We have cut down our news-stand circulation to the last point. You will find MOTION PICTURE NEWS only on news-stands near theatre and exchanges and in the congested trade districts of New York and Chicago. There you will find it displayed more and selling more than any other picture trade journal. Ask any Times Square news-stand and find this out for yourself.

We assume that this carefully restricted news-stand circulation goes to the trade—to exhibitors principally. But we don't know. We don't guarantee it.

A subscription, on the other hand, tells you just who gets the paper. It tells you he wants it regularly.

Subscriptions, their number and kind are, therefore, your second consideration. You may rule news-stand circulation out of your calculations—*cut the figures out and throw them away.* They don't count.

And next week—for Consideration Number Three.

C. M. A. Johnston

Consideration Number Three
Tells something. Look for it.

$2.9. PAY

What other Star did you ever hear of (in Moving Pictures) that has ever drawn such an amount of cash in three days by appearing in person on the legitimate stage in ANY production???

550.00

WAS TAKEN IN—IN CASH PAID ADMISSIONS—IN 3 DAYS AT THE HIPPODROME THEATRE IN CLEVELAND BY

LOWA

IN the City of Chicago, where PAVLOWA, The Incomparable, was shown in "The Dumb Girl of Portici" in the Moving Picture Theatres, the Exhibitors COULD NOT EVEN BEGIN TO HANDLE THE CROWDS. They Stormed the doors in mobs. At two prominent theatres Police were necessary to keep the clamoring crowds in order. **NEVER** was such a colossal reception ever accorded a Moving Picture Production as PAVLOWA in "The Dumb Girl of Portici" in Chicago. And there's a reason—yes dozens of reasons. This production is without question the most lavish, most spectacular and most sensational production in the history of pictures. Over 500 people. More than 900 enthralling scenes staged at a cost exceeding a quarter of a million dollars. Produced by Lois Weber and Phillips Smalley. By arrangement with Max Rabinoff.

STATE RIGHTS NOW SELLING on PAVLOWA in "The Dumb Girl of Portici"

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

UNIVERSAL FILM MANUFACTURING CO.

CARL LAEMMLE, President *"The Largest Film Manufacturing Concern in the Universe"*

1600 BROADWAY, NEW YORK

How can an advertiser continue advertising? By giving YOU value.

The UNIVERSAL PROGRAM

THE moving picture business is here to stay. That you must admit in spite of carping critics, and blundering sore-heads. True, some Exhibitors have not found business so good lately—but if you get down to facts when you look for the reason why, it's a 100 to 1 shot that they are, and for some time have been, dallying with a feature program. Some of these wise ones will tell you that business has picked up since they went into features,—BUT—ask them whether they are talking NET or GROSS and they will find they have an immediate appointment and terminate your queries unceremoniously. Funny how we like to kid ourselves, isn't it? The man who is packing 'em in and losing money on features is envied by his competitor who is laying by a bit every day, and has a good steady dependable patronage, but admits to a few vacant seats at some performances. When this chap wakes up, he will realize that he has a gold mine and that good advertising will make it produce to capacity. The moral is that if you **can** tie up to the Universal Program, DO IT. If you can't NOW, watch your first chance. Let the people know what you have, and let the feature man go on to ruin if he wants to. You should worry!

Carter DeHaven and Flora Parker DeHaven in "A Youth of Fortune." Sixteenth Red Feather Production. Directed by Otis Turner. Released May 15. There's a new brand of movie enthusiasts and they are called "Red Feather Fans." Bigger, better, greater, grander, more lavish, larger casts, finer sets, more absorbing stories, with each succeeding Red Feather release—that's the order of the day. Directed by Otis Turner, the dean of moving picture directors, "A Youth of Fortune" is an achievement that has the peculiar punch and power that pulls. Carter is the son of the kind of well-to-do people who are always hard up. He is popular with all the family—not, but he stands high with his grand-dad, a multi-millionaire. When the old gentleman takes the count from old age, he leaves a will directing that his money be held in trust for Carter, and that the trustee shall be that person with whom Carter is living at the time of his coming of age. This is because Carter's father and mother are always scrapping over money matters, and show little regard for their son, who at the time is at a distant college. The merry chase for the boy and the custody of his fortune supplies one of the swiftest stories of the season. Carter meets Flora at school and you can imagine what her beauty did to him. That she showed up at the right time, proved that "the boy" was her husband and living with her on his twenty-first birthday, and that she was entitled to the trusteeship, is the finish of some of the most surprising incidents and unusual situations ever filmed. The story keeps you guessing all the way through and winds up with a startling and unexpected climax.

Herbert Rawlinson in "D'Arcy of the Northwest Mounted." Three Reel Gold Seal Drama. With Agnes Vernon. Directed by Wm. Worthington. Released May 16 Pathos and tragedy, a ruined life, human emotions and passions in the raw—that's this big story, BUT—illumined by a sweet and tender love story that is beautifully portrayed by two of the most popular stars on the screen today. A corking feature.

"Gertie's Gasolene Glide." With Gertrude Selby, Billy Armstrong and Phil Dunham. Two Reel L-KO Scream. Released May 17. This unusual L-KO was reviewed last week, as it was originally set for release May 10. NOTE change of release date and **book it**, for it is a whale of a comedy.

Ben Wilson in "A Wife At Bay." With Dorothy Phillips. Two Reel Rex Regeneration Drama. Directed by Ben Wilson. Released May 18. A new angle of a world-old problem, so startlingly and refreshingly presented as to fascinate all who have seen it. Dorothy was keen for the gay life. Her sense of honor was blunted and but for the timely aid of her husband would have been in the toils of a notorious gang. Strong, clean and vivid.

"Heartaches." With Dorothy Davenport and Emory Johnson. Two Reel Romantic Drama. Directed by Lloyd Carleton. Released May 19. When dramatic situations are set in an atmosphere of romantic charm the result is a picture that leaves the director and the actors free to do their very best. How Dorothy and Emory re-live a romance of an earlier generation makes one of the strongest and most charming dramas of the season. Your audiences will thank you for this.

"Hulda the Silent." With Lois Wilson, Harry Carter and Maud George. Two Reel 101-Bison Heart Interest Drama. Directed by Otis Turner. Released May 20. Can you beat that? A whale of a picture on the Regular Universal Program—with such famous feature players as Lois Wilson, Harry Carter and Maud George—directed by the Dean of Directors—Otis Turner, himself. You have never seen finer acting on the screen. You have never seen better "atmosphere" than in this big story of the Scandinavian emigrant who fell into the clutches of a designing woman, breaking the heart of the "girl he left behind him." In the title role Lois Wilson will command the sympathy and admiration of every picture lover in your neighborhood. Padded a reel or two this feature might easily be made a "special" and strong enough for a big feature night. If you can't tie up to the Universal Program now, watch FOR THE VERY FIRST CHANCE THAT OFFERS.

"Love Triumphant." With Gretchen Lederer and Val Paul. Two Reel Rex Emotional Drama. Released May 21. This strong story of the man who lived a double life; who could be true to neither the good woman nor the bad, furnishes some surprising situations and emotional scenes that fortunately are in the hands of a most capable group of players. Great features have been built around stories with less than is offered in this two reeler. When you have shown the Universal Program for a time you realize that big stories boiled down is a part of the policy that makes it the greatest Program on earth.

UNIVERSAL FILM MANUFACTURING CO.

CARL LAEMMLE, President *"The Largest Film Manufacturing Concern in the Universe"*

1600 BROADWAY, NEW YORK

Looking Ahead With The Producers

THIRD GERALDINE FARRAR PLAY, "MARIA ROSA," FROM LASKY ON MAY 8

WITH Geraldine Farrar, Sessue Hayakawa and Blanche Sweet as the stars, the Jesse L. Lasky Feature Play Company announces three important releases on the Paramount program for the month of May. The third Geraldine Farrar photoplay for the Lasky company, entitled "Maria Rosa," will be released on May 8 in first run Paramount houses.

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

"Maria Rosa" is a screened version of the play of the same name by Wallace Gillpatrick and Guido Marburg, which was presented in dramatic form on the New York stage two years ago with Lou-Tellegen as the star.

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

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

Blanche Sweet will be seen in "The Thousand Dollar Husband." This will be James Young's second production for the Lasky company, as he has already completed "Sweet Kitty Bellairs" with Mae Murray in the title role, which will be released through Paramount at an early date. Theodore Roberts, James Neil, Tom Forman, Horace B. Carpenter and Isabelle Malone will appear in principal support of Miss Sweet in this photoplay.

ANNA LEHR, AUSTRIAN PLAYER, WITH TRIANGLE

The April releases of the Triangle introduce a new leading woman to film theatregoers, one whose debut has already convinced her discoverer, Thomas H. Ince, that a long term contract would just fit her case. Anna Lehr came from Austria, which perhaps accounts for her successful portrayal of Berna, the Russian girl, in "Civilization's Child," with William H. Thompson, the veteran character actor and Scotch uncle in "Peggy," the Ince-Billie Burke subject.

Miss Lehr has played on both sides of the water in stage productions, but when she entered the picture field her progress was slow until Ince recognized her ability. When the right part came along he gave it to her and she more than holds her own with Thompson, Jack Standing, Dorothy Dalton, J. Barney Sherry and other members of the cast of "Civilization's Child." Her next appearance on the Triangle screen will be with young "Buster" Collier in "The Bugle Call."

"INTO THE PRIMITIVE" FROM SELIG ON MAY 29 FOR V-L-S-E RELEASE

Kathlyn Williams is the star in the Selig Red Seal Play, "Into the Primitive," released through V-L-S-E, on Monday, May 29. Miss Williams takes the role of Jenny Leslie, an American heiress, supercilious and selfish. With two men, one a society fop, the other with the instincts of a "caveman," she is cast ashore in the African jungle.

In "Into the Primitive" she is compelled to forget all the comforts that were formerly hers and to take what primitive life provides. A river swarming with alligators, a herd of wild animals, a python, a gigantic African lion in search of prey, tigers, leopards and other wild beasts are introduced during the course of the story.

ILLUSTRATING THREE LASKY-MADE PHOTOPLAYS FOR PARAMOUNT RELEASE: SCENES FROM "ALIEN SOULS," WITH SESSUE HAYAKAWA. "THE THOUSAND DOLLAR HUSBAND," WITH BLANCHE SWEET, AND "MARIA ROSA," THE THIRD GERALDINE FARRAR SCREEN DRAMA

"ROGUE'S NEMESIS" WILL ATTEMPT TO OVERTAKE POPULARITY FOR KALEM ON MAY 8

Marin Sais dons trousers, a sticky, little mustache and a mannish wig—all in the cause of art—for "The Rogue's Nemesis," a coming episode of "The Social Pirates," scheduled for release on May 8.

In "The Rogue's Nemesis," George Bronson-Howard has written another novel story, which shows the girls called in to aid in dealing justice to an unscrupulous hypocrite, who is beyond the reach of the law. A carefully laid plan succeeds in having him become interested in Mary, played by Ollie Kirkby.

It is then that Marin Sais is called upon to contribute her performance in the male role, for she must pose as an eccentric musical genius, the husband of Mary. With this basis the story that follows may be expected to be rife with thrills and suspense.

May releases of "The Social Pirates" series are episodes six to ten. The company at the Glendale studio is now putting the finishing touches on the tenth episode. When weather conditions become suitable Director Horne and the company are going to make another trip to Seattle, securing marine scenes on the boat trip, and stopping off for an extended period in both Seattle and San Francisco for new locations.

ROMAN CATHOLIC CHURCH USED FOR "GILDED SPIDER"

The unusual privilege was recently afforded Louise Lovely, Lon Chaney and other Bluebird photoplayers, to take scenes for a moving picture within a Roman Catholic church, an incident believed to be so uncommon that the Bluebird publicity man has taken immediate advantage of the circumstance.

Largely through compliment to Vice-president and General Manager H. O. Davis, of the Universal company in Los Angeles, was the concession granted; for Mr. Davis, when he was director general of the San Diego exposition, made a great personal effort in making Catholic Day at the exposition a noteworthy success.

In producing "The Gilded Spider" for the Bluebird program it was necessary to have some authentic scenes in a Roman Catholic church, and when Mr. Davis made it known that the requirements of the picture would exact the most unusual concession on the part of church dignitaries, the Church of the Blessed Sacrament at Hollywood, Cal., was placed at the disposal of Miss Lovely and her associate players. Joseph De Grasse directed the scenes.

BLANCHE SWEET BEGINS WORK IN "THOUSAND DOLLAR HUSBAND" FOR LASKY

Returning from her brief vacation, following the completion of "The Sowers," Blanche Sweet has begun work again at the studios of the Jesse L. Lasky Feature Play Company at Hollywood, Cal., in "The Thousand Dollar Husband," by James Young, who is also directing the production founded on a story by Margaret Turnbull.

"DR. NEIGHBOR," WITH HOBART BOSWORTH, HEADS UNIVERSAL PROGRAM FOR WEEK OF MAY 1

THE Universal program for the week of May 1 leads off on Monday with Hobart Bosworth in "Dr. Neighbor," a five-reel Red Feather drama in which Mr. Bosworth is supported by Dorothy Davenport. "Dr. Neighbor" treats of a doctor's struggle with himself to decide whether he shall let a hopelessly injured patient suffer the tortures of the damned or give her an opiate which may prove fatal. Just to relieve the sombreness of "Dr. Neighbor," the Nestor comedians, Lee Moran and Billie Rhodes, fill out the day's program with "Her Hero Maid."

Stella Razeto, Juan de La Cruz and Gladys Brockwell are featured in the Gold Seal two-reel modern drama, "The Purple Maze," which is released on May 2. On the same day Cleo Madison is featured in the Rex drama, "Eleanor's Catch," and Victor Potel and Eileen Sedgwick cavort around in the Imp comedy, "When Slim Was Home Cured."

Mary Fuller, supported by William J. Welsh and Edna Pendleton, appears in a rather unusual sort of photoplay, "The Girl Who Feared Daylight," which will be released under the Victor Brand on May 3. Alice Howell and Ray Griffith add the comedy balance to the day's program in the L-Ko comedy, "The Bankruptcy of Boggs & Schultz." The Universal Animated Weekly, No. 18, containing views of Dr. Waite, and the last ride of "Wild Bob" Burman also will be released on May 3.

There will be no release under the Laemmle brand on May 4, but two photoplays, one featuring Thomas Jefferson, son of the late Joseph Jefferson, and the other, with King Baggot, will take its place. Mr. Jefferson and his little child actress, Zoe Bech, are seen in "The Beloved Liar," a three-reel human interest drama, which will be released under the Big U brand. Mr. Baggot is featured in a protean photoplay, "Won with a Make-up," in which the veteran Imp star assumes many puzzling disguises.

Edith Roberts and Sydell Dowling are co-starred in "Just Kitty," an Imp comedy-drama which will be released on May 5. On the same day Myrtle Gonzales and Fred Church are featured in the Laemmle drama, "The Thief of the Desert." Eddie Lyons, Lee Moran and Betty Compson close the day's program with "Lem's College Career," a two-reel Nestor comedy which is loaded to bursting with laughs.

On May 6 "The Leap," a Bison two-reel railroad drama, with Lee Hill and Geneg Rogers, will be released. Gale Henry and William Franey present "A Perfect Match," a Joker comedy on the same day. Don't miss seeing Gale, the eugenic marvel, in her new toothpick bathing suit. She's a scream.

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

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

CARTER DE HAVEN IS SUPPORTED BY YONA LANDOWSKA AND MACQUARRIE IN "KING FOR A MINUTE"

IT is a long leap from Broadway to a throne, but Carter De Haven, comedian of the Universal Company, makes it in "King for a Minute," which has just been completed by William J. Bowman, who made "Pennington's Choice, "The Silent Voice," "The Second in Command" and other photoplays in which Francis X. Bushman was featured.

"King for a Minute" is a five-reel comedy which was written by the producer especially for Carter De Haven. The scenario is by Elliot Clawson. Director Bowman has known De Haven for years and therefore found but little difficulty in preparing a story that would fit the comedian.

De Haven appears in the part of the Broadway pugilist, "Battling" Jimmie, who subsequently is carried to the principality of Magonia by the emissaries of the king and there assumes the part of a prince who was kidnapped in his youth.

There are a number of elaborate sets in Director Bowman's production, the most notable ones being those of the ring-side on Broadway and of the royal palace in Magonia.

In the supporting cast are Yona Landowska, as the Princess; M. Blevins, as Marlex, the writer and composer; Frank MacQuarrie, as Hundane, the arch conspirator; Marvel Spencer, as Bess; Duke Worne, as Billie, and Walter Belasco, as the King.

"FROCKS AND FRILLS" A COMEDY WITH KNOCKS AND THRILLS

"Frocks and Frills," produced by the Lubin Company, to be released April 17 through the General Film Company, is a one-act comedy written and directed by Edwin McKim, in which Davy Don is featured. In the character of a leading member of the wise guy's club he convinces a shifty French count that Barnum said something when he stated that one is born every minute.

"One of the Pack," produced by Lubin, will be released April 18 through the General Film Company. It is a two-act drama written by Tom Gibson and directed by Leon D. Kent. A villain of the polished type, with the heart of a wolf and a hero of manly appeal, make a thrilling contest for an American girl.

EXHIBITORS IN DECATUR, ILLINOIS, TO FIGHT CENSORSHIP

Motion picture exhibitors of Decatur, Ill., have organized to fight the proposed censorship of films exhibited in that city. Members of the Federated Mothers' clubs recently presented an ordinance to the city council asking that body to create a city board of censors. Exhibitors objected to the ordinance, and it has been referred to the commissioners as a committee of the whole for action. Mayor Dineen has declared against it, saying that he did not think the situation in Decatur warranted the passage of such an ordinance.

The motion picture theatre managers have organized under the name of The Exhibitors' League and Theatrical Managers' Association of Decatur and have elected officers as follows:

President, Ray Colvin, Orpheum theatre; vice-president, Daniel Higgins, Paris theatre; secretary, Charles Dorgan, Strand theatre, and treasurer, Mrs. E. Striewing, Crystal theatre.

Advance notices of "Undine," famed for its water nymphs, startled members of the Mothers' Club and other societies of Belleville, Ill., when it was booked for the Washington theatre there and that city's board of censors took action. The board, headed by Mayor Duvall, called on the management to show them the picture at a special performance. This was done, and when it was over the censors agreed that there wasn't anything so awful in the picture. Then just about everybody in town went to see it.

RALEIGH, N. C., ON VERGE OF CENSORSHIP

The censorship of motion pictures will soon be a reality in Raleigh, N. C., if the efforts and determination of the Raleigh recreation commission amount to anything. At a meeting of this commission recently, a committee was appointed to draw up plans for a board of censorship and to co-operate with representatives of the Women's Clubs, Daughters of the Confederacy, Social Service Conference. Elks, Story Tellers' League and any other organizations interested in the establishment of a censor board.

The committee of which the following-named are to be members, was appointed after considerable debate and following the submission of reports on censor boards in other cities, Supt. Frank M. Harper, Mrs. Clarence Johnson, Mrs. W. N. Hutt and Nan Lacy.

OH! THE PURITANIC CONSCIENCE, FOREVER BUSY WITH THE AFFAIRS OF OTHERS

Mayor Charles M. Blodgett of Malden, Mass., last week appointed three members of the Malden Civic League to censor pictures in Malden, which is a city of about 60,000, just outside of Boston. The members of the Malden censor board are all women.

They will begin their inspection work immediately, and the managers of the motion picture theatres have been ordered by the mayor to receive the censors with courtesy.

OHIO CENSOR BOARD ORDERS CUTS BUT EXHIBITORS CUT DOWN NUMBER OF ORDERS OBEYED

CUTS made in films by the Ohio Board of Censorship are given below in detail, but few of the orders have been obeyed by the motion picture theatre managers, who are indorsed in their stand by patrons. The cut-outs were ordered as follows:

"Bankruptcy of Boggs and Schultz." Take out subtitle, "Kiss me and I'll give you a raise"; scene where woman raises her skirts above her knees; reduce all fights in office to three feet and take out safe-blowing scene.

"Bill's Narrow Escape." Eliminate the scene where a man sits with a foot on a knife, which is sticking in roast of beef on the table.

"Doctor of the Afternoon Arm." Cut to five feet all scenes where man is bound and girl kidnapped, and all of shooting.

"Girl That Didn't Matter." Eliminate scene where woman lobbyist sits on arm of man's chair and caresses him.

"Hubby Puts One Over." Cut out all scenes where actress sits undressing and unduly exposing her legs.

"Luke's Double." Cut out all scenes where policeman brutally strikes man with club.

"Mr. Buddy Brigg's Burglar." Take out all scenes where man embraces girl other than his wife and where woman threatens man with a knife.

"One Day." Cut out subtitle "Dreams of his three weeks in Lucerne," and reduce all love scenes on couch to three feet each.

"Rival Pilots." Cut to five feet scene of fight between men.

"Billy Van Deusen's Muddle." Cut out scene where man and woman are in private room of road-house.

"Birth of a Man." Cut to five feet scene where tramps beat up, rob and place man in old shed.

"His Highness, the Janitor." Cut to three feet closing kissing scene.

"In the Ring." Cut all fighting scenes to ten feet each and reduce all scenes where men are knocked down.

"Mama's Boys." Cut out scene where man sits down in basket of eggs and wipes himself on grass, and reduce to five feet all eating scenes.

"Record Run." Cut out to five feet all scenes showing unlawful interference with railroad property.

"Spider's Web." Cut out scene where man takes drug and scene where one man injects drug into arm of another.

"Escapades of Mr. Jack" (No. 6, "Jack Inspects Paris"). Cut out all scenes of man and girl on sofa in room designated as a "swell office," and scenes of man and woman on sofa drinking wine amid embracing bouts.

"Escapades of Mr. Jack" (No. 7, "Mr. Jack, Doctor by Proxy"). Cut out subtitle "Let Doc's friend out, Judge."

"Light Bearer." Cut out subtitles, "You're in love with that pale-faced sky-pilot. I'll kick, etc."

INTER-PROVINCIAL CENSOR BOARD IS PLAN FOR MANITOBA AND SASKATCHEWAN ON JUNE 1

CENSORING of films for Manitoba and Saskatchewan will, on June 1, go out of the hands of the city of Winnipeg, which has been responsible in the past, and will be done by an inter-provincial censor board. Concurrent with this, the Manitoba government will establish a system of inspection of theatre buildings and examination of employes. Inspectors and an examiner for this purpose will soon be appointed.

The Hon. Edward Brown, provincial treasurer, has just returned from a trip to Regina, the capital of Saskatchewan, and says that he has been informed by the Saskatchewan authorities that it is their desire to have Charles Robson, who is now representing that province in the censoring of pictures in Winnipeg, remain in office.

Alberta has not as yet notified the Manitoba authorities as to whether that province will enter into an inter-provincial censoring arrangement or not. In case Alberta does come in it will be necessary for Manitoba to appoint only one censor. The Hon. Mr. Brown says that the appointee for the province has been selected, but he would not give out his name. If Alberta does not come in, Manitoba will appoint two censors, and one of them will be a woman.

It is Mr. Brown's intention to ask the city to keep up the work of censoring films until June 1, when the inter-provincial organization will be completed.

Under the new Public Amusements Act, passed at the recent session of the provincial legislature, the government will more rigidly regulate theatres and moving picture houses than in the past. Besides the censoring of the films, theatres will be inspected carefully, and an inspector will be appointed for this purpose. He will have a sufficient force of sub-inspectors, and all the amusement houses in the province will have to come up to certain standards of sanitation and safety.

There will also be an examining department which will affect moving picture houses particularly. Operators will have to pass certain tests and the government will appoint an examiner. His authority may also extend to examining employees of other theatres to see that they are equal to the responsibilities which rest upon them in case of an emergency when the public safety is endangered.

NO CENSORSHIP IN DETROIT

There will be no censoring of motion picture film in Detroit by the Recreation Commission during 1916. The Recreation Commission demanded an appropriation of $3,500 from the Council Committee to carry on this work which would necessitate one censor and two assistants. But when the matter came up for action the Council Committee felt that there was really no need of such an amount being spent for censoring—that the pictures shown on the average were very clean and that the police department was the place to handle films unfit for the public to see.

JUST TO MAKE TALK

By LONGACRE

AT 10:43 on the morning of April 21, while emerging from her regular cream bath, Virginia Pearson found herself confronted by a terrible, horrible vampire. It has long been thought that a vampire was a bat, but the camera tells us different. It is a bird, and this bird attempted to pick off the solid gold bracelets, which were presented to Miss Pearson by the Shah of Itchwixcky, who purchased them for half his kingdom from a motorman, who found them in the ruins of the Theseum at Athens. It is believed that they once belonged to Theseus, who was well known along the Broadway of some years back as the son of Aegeus and Aethra, and who won still greater fame by killing Periphetes on the Isthmus of Corinth. What has all this to do with the vampire? says you: nothing, we reply; we're just telling you about it, that's all. What did Miss Pearson do when the vampire attacked her? She merely summoned in her presence of mind. Miss Pearson, who is the author of a work in sixteen volumes on "The Life and Habits of the Vampire, with Hints on Artificial Feeding," merely grabbed the bird by the leg. It flew out the window with Miss Pearson, and landed underneath the elevated railway. Nor was Miss Pearson at a loss here. As the author of a twelve volume work entitled "The Renaissance of Structural Steel Work, with Heart Advice to Housesmiths," she merely pulled down one of the "L" pillars and rapped the bird over the head. It gave three kicks, then lay still. Miss Pearson is known (in some sections) as the "Modern Cleopatra."

Our lightly tripping Lydian measures anent the trade show last week have called forth a rise from Arthur James. Oh, yes, he writes the stuff, too. Mr. James squared away on the 6:01 train for Murray Hill, and addressed the following to us:

"You have written your sparkling verses,
And have printed them, too, what's more,
In boost of a show, when you gosh well know
You should boost for the one before.

"It's Grand Central Palace, Brother;
The Exhibitors' League are the men
Who will exposish to the public's wish
Each day, from ten to ten.

"Remember the dates, Longacre:
May first to its fairest sixth,
When the whistle blows for the show of shows—
Don't get the two shows mix't."

We are rather proud of Mr. James' verses, although we assume no responsibility for his attempt to rhyme the ordinal *sixth* with *mixt*. We still believe it can't be done. But Mr. James continues in prose: "And speaking of the Grand Central Palace Exposish—which I'm right glad to do—remember, there will be a special train run from Buffalo, and reserved exclusively for exhibitors and their wives and sweethearts, and due to arrive in New York on May Day, the first day of the exhibitors' show. The Buffalo contingent have wired that they will gather their fellow exhibitors up along the line of rail, and the plans include a stay in Manhattan for the entire week. This is a practical example of what 'pep' will do for a big show."

VIRGINIA PEARSON EMERGING FROM A CREAM BATH

Censorship, like a campaign roorback, if given enough room, may be depended upon to step on itself. An insight into the "mental" processes of the censorship fan, is furnished by this little clipping from *Punch*.

"In order to satisfy my mind I spent over two hours in a certain cinema. . . . Frankly I was disappointed. I saw nothing which could in any way be called indecent."

"The Rev. F. H. Gillingham,
in the *Weekly Dispatch*."

E. F. Licome, who sends us the clipping, points out that *Punch* has given the latter the title: "Clerical Candor."

The Barbers' union, of Ely, Nebraska, has telegraphed to Terry Ramsaye, of the Mutual corporation, that it has resolved not to attend picture houses unless the actors shown on the screen get their hair cut regularly. Terry immediately ordered two carloads of horse clippers.

Virginia Pearson has been presented with a valuable rug. It has been to almost every part of the world, and adding up the centuries and decades for which it has laid at its various resting places, it is just 1,297,344 years old. It originally came from Lake Manasarovara; most of our readers will recollect the magnificent rug shops of Lake Manasarovara, which is the third station north of St. Giggsmikkiteluski, on the Kigg and Drinkovisky railway. We are informed that the rug is known as the "Rug of Romance." Romance is correct.

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*VERBUM SAT SAPIENTI**

In many, many cantos.

Canto I.

What time our lyres we poets tune
To themes of high enunciation,
We've brought mankind no richer boon
Than clearing up pronunciation;
For many men have many names
Susceptible of two renditions;
(I don't refer to Arthur James,
Who's quite the same in all conditions.)

Who knows if a is soft or hard?
Diphthongs are puzzling institutions,
And so we summon in the bard,
Who with his rhymes provides solutions.
Perhaps, it now occurs, I should
Have opened up a line of samples
To make my meaning understood,
And so I give these few examples:

II.

"In this we coyly take a crack
At finding rhymes for Reichenbach.
Oh, yes, we always keep a stock
Of words to rhyme with Reichenbach."

III.

But, since the case I've cited here
May prove to some to be defective,
I strive again to make more clear
My noble and inspired objective:

"The bonehead, destined for the cooler,
May ignorantly call him Freuler;
Whereas, the true and trusty toiler
Knows very well we call him Freuler."

(To be continued.)

*Yes, it's all right; we found it in a book.

Going, as we frequently do, through the advertising pages of our publication with a fine tooth comb, last week we discovered a startling announcement regarding one of the new serials. "It is a constructive story," says the type. "Every epi*soso*de is stronger than the last." While the episodes of many serials we have heard of are only so-so, we have questioned the reviewer carefully, and he says this serial is not that kind at all.

We announce with consuming regret that the "Diary of Our Own Samuel Pepys," which idea, we, like a good scenario-writer, stole merrily from Frank Adams, is not ready for the press this week. Oh yes, it was successful; we are willing to bet $14.85, Mexican money, that we could name at least two young persons who would have read every word of it.

The rush of business at the opening of the Rialto theatre was so great as to fully justify Ben Atwell's new dress suit. At a late hour on the night of the opening Ben was quoted as saying that if business keeps up he'll take the suit by the week.

SCENE FROM A GROUP OF AMERICAN RELEASES FOR APRIL THROUGH MUTUAL: "THE RETURN," "HIS MASTERPIECE," "A BROKEN GENIUS," AND "THE COUNTERFEIT EARL"

"GLORIA'S ROMANCE" AT ARCADIA, PHILADELPHIA

Special to Motion Picture News.

Philadelphia, April 22.

It has at last been settled that Billy Burke in "Gloria's Romance," the approaching Kleine film novel, is to have its first showing at the Arcadia. Beginning May 8, the picture will be shown three days each week for twenty weeks at this, the only Chestnut street theatre in town. The Arcadia will get the first run two weeks ahead of the general release on May 22.

The *North American* has contracted with the Chicago *Tribune* to run "Gloria's Romance" each week as a serial story. Harry Scott, Kleine manager, reports a phenomenal demand for the "Musty Suffer" comedies. Every exhibitor holding contracts on the first series is clamoring already for the second series.

TOURNEUR AT WORK ON "VELVET PAW"

Maurice Tourneur, the creator of "Trilby" and "Alias Jimmy Valentine," is busily engaged with Gail Kane and House Peters on a visualization of "The Velvet Paw," a coming World film.

Brady Whirlwind Trip to 3 Cities Gets Contracts

Head of World Film Visits Cleveland, Buffalo and Chicago—Exhibitors Seek Producing Magnate for First Run Privilege on Pictures from His Studios

WILLIAM A. BRADY, now head of the World Film Corporation, has returned to New York from a hurried trip to Chicago, Cleveland and Buffalo. Since the widespread announcement of his forthcoming activities and the announced display of the first three "Brady-Made" World pictures, he was besieged in every town by important exhibitors.

The Colonial theatre, Chicago, for the past few months the headquarters of Triangle pictures, has begun running World Film pictures exclusively, starting with Clara Kimball Young in "The Feast of Life." It will be followed by Kitty Gordon in "Her Maternal Right," and then each of the World Film releases in turn.

Mr. Brady's trip to Chicago had a twofold purpose. Arrangements are going forward for the opening there of Grace George in her repertoire of Shavian dramas and it was while Mr. Brady was there in the interests of this attraction that he was besieged by various first-run exhibitors with the result that the Colonial became the permanent World Film headquarters.

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

This leap has been accomplished by the faith of the exhibitors in the continuance of the Brady policy which is so noticeable in the forthcoming three World releases: Clara Kimball Young in "The Feast of Life," Kitty Gordon in "Her Maternal Right," and House Peters in "The Closed Road," and those to follow, including Holbrook Blinn in "The Way of the World," Alice Brady in "La Boheme," Robert Warwick in "Friday the 13th" and Gail Kane in "The Other Sister."

These pictures have been produced under the direct supervision of Mr. Brady with his censorship and physical effort obtaining from the day the scenario was procured to the last dip in the finishing vats.

Early reports of the trade displays held recently in the various states in which World Film exchanges are located and to which the exhibitors were invited to view the forthcoming "Brady-Made" pictures, show a great interest on the part of the exhibitors in the new World productions. The fourteen offices already heard from show a large number of new accounts and extensions of contracts. Almost every metropolitan center throughout the country is responding with rapidity to Mr. Brady's announcement, which was sent out through the mails, and by the large insert which appeared in this paper in last week's issue.

"V" Multiple with Nell Shipman for Indefinite Run

Special to Motion Picture News.

Los Angeles, April 22.

MEMBERS of the Vitagraph stock company are congratulating themselves on the fact that Director Rollin S. Sturgeon's recent subject, "God's Country—and the Woman," is to go on at Clune's Auditorium, the largest theatre here, May 1, for an indefinite run. The exceptional work done in this picture by Nell Shipman caused Director Sturgeon to select her for leading woman in his next subject, "Through the Wall." The cast for this has been selected, and includes George Holt and William Duncan, who had featured parts in the previous production. A number of scenes have been made for this, and the technical staff of the studio is busily engaged in building a number of sets which will be used.

The novelty made by Edgar Keller of the arts staff, Vitagraph studio, showing animated styles, will be finished this week. All of the costumes for the one-reeler were designed and especially made for use in this. The fashion models include Carmen Phillips, Corrine Griffith, Florence Vider, Al G. Blake and Clare Toner. The feature of this is said to be a dancing act by Miss Phillips.

Vitagraph Director Wm. Walbert has completed the three-reel subject, "Ashes," which will be shipped to New York soon. This subject from scenario by William E. Wing features Corrine Griffith in the role of mother, and later daughter, and Jack Mower as husband and father. The story contains some very thrilling incidents and a heart interest.

J. C. Jessen.

"THE MOMENT BEFORE" WILL COME AFTER APRIL 26

Pauline Frederick next appears in the Famous Players adaptation of Israel Zangwill's "The Moment Before," which will be released on the Paramount Program April 27.

The Duchess of Maldon, in which characterization Miss Frederick first appears in the photoplay, is a white-haired woman. When she falls dying, there arises before her the vision of her youth. Then the scene fades out and Miss Frederick appears as a vivacious young cerature, the gypsy for whom two men are found in combat.

The greater part of the picture was staged in Florida by Director Robert G. Vignola. In support of the star appear Thomas Holding, J. W. Johnston, Frank Losee, Edward Sturgis and others.

ITALIAN WAR PICTURE WILL BE SHOWN TO TRADE BY AUTHORS FILM

The Authors Film Company, Inc., will show to the trade at 11 o'clock Wednesday morning, April 28, at its projection room, 67 Madison avenue, New York, an Italian war picture.

This feature was taken under the auspices of the Italian government, and is the first war film to be released from Italy. Ambrosio, the well known Italian film manufacturer, through his affiliations with his government, was able to arrange for its exploitation in Italy and in this country through the Authors Film Company.

"HER HUSBAND'S WIFE" IS ELABORATE PRODUCTION

The Ivan May release, "Her Husband's Wife," will cost several thousand dollars more than any feature heretofore produced by this company, it is announced. A well known Broadway manager is said to have offered one thousand dollars for the story, but the offer was refused by Director Ivan Abramson.

The cast will include Sally Crute, Mignon Anderson, Augustus Phillips, William Bechtel, Brinsley Shaw, Bradley Barker and Guido Colucci.

"IRON CLAW" WILL BE CONTINUED IN TWENTY EPISODES

J. A. Berst, vice president and general manager of Pathe, announces that "The Iron Claw" will be continued to twenty episodes. Mr. Berst in his statement emphasizes the fact that the exhibitors themselves have extended the serial, for it was through numerous letters received from representative exhibitors all over the country requesting the extension that the idea of making such a departure from the original plans was first considered.

DAVIS PICKS DE HAVEN AS SERIAL STAR

Vice-president and General Manager H. O. Davis of the Universal Film Manufacturing Company, has decided to feature Carter De Haven in a serial, each chapter of which is to be an entirely separate episode. The title has not been announced.

Selznick Company Begins Widespread Campaign

Ned H. Spitzer, Sol J. Berman, Sam E. Morris and Ben S. Cohen, Well Known Film Men, Picked as Aids in Plan for Distribution of Clara Kimball Young Pictures

WITH four well-known exchange and salesmen as the nucleus of its organization, the Lewis J. Selznick Productions, Inc., the distributing company for the Clara Kimball Young Film Corporation, began its nation-wide campaign this week.

The four men to align themselves with Mr. Selznick are Ned. H. Spitzer and Sol. J. Berman, of Bluebird; Sam. E. Morris and Ben. S. Cohen, of World Film.

Mr. Spitzer has been identified with the industry for nine years. He began with William Harbeck, was associated with the Warners and in the distribution of "The Million Dollar Mystery," then became the Kansas City manager for World Films. Later he was engaged as general Canadian manager for William Fox, since when he has been general representative for Bluebird.

In speaking of his decision to leave Bluebird for the new Selznick proposition Mr. Spitzer said:

"My association with Mr. Hoffman and the rest of the Bluebird family has been one of the happiest in my film career, and I doubt whether any other proposition in the trade today would have tempted me away. I am going back to my first chief and have absolute faith in him and his new project. Miss Young is in a class by herself and we are starting a new era in film history."

Mr. Berman has been in the film business for ten years. He organized in Des Moines, Iowa, the first exchange in the middle west. He was the Pittsburgh manager for Metro and district manager for "The Million Dollar Mystery." For a while he was New York exchange manager for World Film, from which position he went to Bluebird, associating himself with Mr. Hoffman in the launching of that company.

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

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

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

California Company to Book Direct to Theatres

First Hand Understanding of Exhibitor Viewpoint Will Be Obtained by Officials of Company Through This Method, They Believe—Plan in Operation Only for State of California

WITH their decision to release pictures on a state's right basis, the California Motion Picture Corporation has begun to solve the intricacies of the marketing end of the business in earnest. "The primary concern of the California producers in entering the open market," according to a statement of General Manager Alexander E. Beyfuss when on a recent Eastern trip, "was to make connections with the most substantial independent buyers in the country. The permanency of these relations must depend on the quality of co-operation our firm is able and willing to render the exchanges."

Significant of this declaration is the announcement just made that "The Unwritten Law," with Beatriz Michelena, will be handled in California through direct arrangement between the theatres and the producer. There will be no intermediate exchangeman.

The reason given by the California Motion Picture Corporation officials for reserving this territory for their own immediate exploitation, is a desire to get a first hand understanding of the exhibitors' point of view. This, they believe, will give them a better appreciation of many of the problems that the state's right man has to solve in his relations with the theatre he serves, and will consequently strengthen the co-operative arm of their own organization.

"In striving for the personal touch as far down the marketing scale as possible in the distribution of our features, we are but following to its logical conclusion a policy already proven efficient for the producing end of our enterprises," says Mr. Beyfuss. "The whole success of the motion picture business, as I see it, lies in a full understanding between the producer and the public. This applies just as forcibly whether the producer be making a picture or making a sale.

"The main trouble usually is that the true statement of the public's demand becomes distorted in transmission through the hands of a middle party. There is no direct communication between the man who buys his ticket at the box office and the one who manufactures the picture.

"It is this difficulty that we have been trying to surmount. At first it was in the producing end that we went to the public and asked its opinion and advice. The result was such a picture as 'The Unwritten Law.' Now that we have entered the open market and are giving personal attention to the distribution of our output, we are going to follow the same line. That is why we are booking the California territory direct from our own offices."

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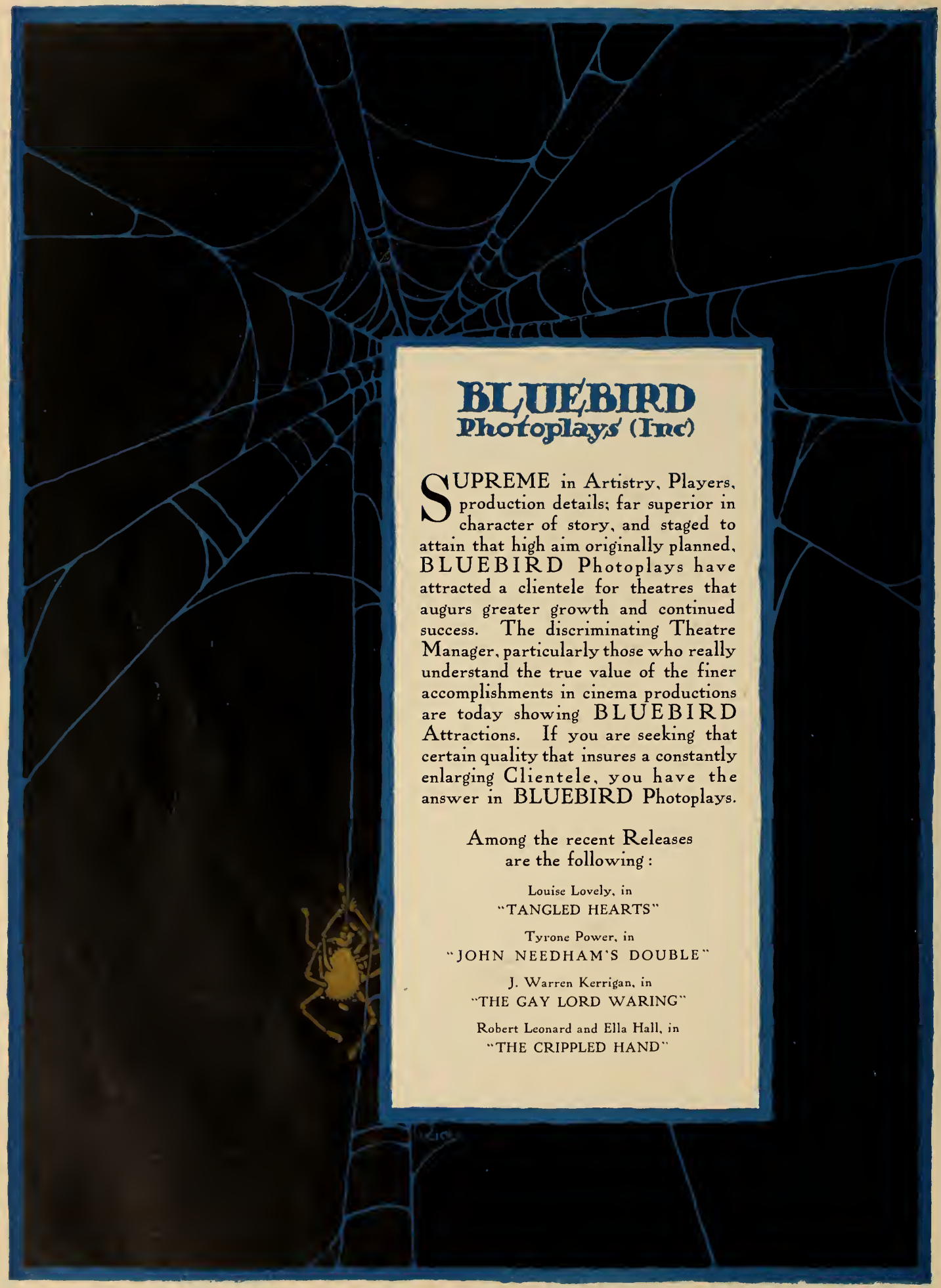

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Among the recent Releases are the following:

Louise Lovely, in
"TANGLED HEARTS"

Tyrone Power, in
"JOHN NEEDHAM'S DOUBLE"

J. Warren Kerrigan, in
"THE GAY LORD WARING"

Robert Leonard and Ella Hall, in
"THE CRIPPLED HAND"

NEW METRO OFFERINGS: SCENES FROM "THE SCARLET WOMAN," WITH MADAME PETROVA, AND "A MILLION A MINUTE," WITH FRANCIS X. BUSHMAN AND BEVERLY BAYNE

B. AND L. PRODUCING SIX-REEL FEATURE

The B. & L. Film Company have established headquarters at Belden, Cal., and are using the scenery of the little village for a part of the background of a six-reel feature picture entitled, "The Strangest Man in the World." Director General Raine Ewell decided to bring the entire company from the studio in San Mateo to locate for an indefinite period in the once thriving gold mining center.

The story in part now being filmed is of a man who, suffering from mental abberation, is lost in the wilds of California. Not having any means of support or subsistence, he is thrown upon his own resources and lives as best he can from what nature provides. Edward Cecil, who plays the principal part, was leading man of the Biograph for two years, and also supported Lena Cavallieri in her screen debut. Neva Gerber, his leading lady for the past year, was featured with the American Film Company. Among others may be mentioned Earle Emlay, Sadie Lindblom, Maud Warren, Ursula Klein and others.

ANITA STEWART SELLS HER PHOTOS AT $5 EACH FOR ACTORS' FUND

In the Eighty-first Street theatre, New York, recently, Anita Stewart, the Vitagraph star, was the principal attraction at a benefit conducted for the benefit of the Actors' Fund and disposed of her photographs at high prices.

Originally it was intended to sell the pictures for a nominal sum, but when the demand threatened to over-reach the supply, prices went up by degrees and a price of five dollars per photo was the prevailing rate for the closing sales. Miss Stewart was tendered a fine ovation.

LUCAS TOURS BIG CITIES FOR TRIANGLE

Arthur Lucas, District Superintendent of Triangle Film Corporation, has just returned to Philadelphia after several weeks spent in visiting Triangle branches in Chicago, Cincinnati, Minneapolis and other western cities. Some big contracts resulted from this little spin around the circle.

Canadian Chief Justice Passes on Court Procedure for "Spellbound," a Knickerbocker

ENGLISH COURTROOM SCENE IN "SPELLBOUND," KNICKERBOCKER STAR FEATURE

SPECTACULAR scenes in an English court form a part of the narrative in "Spellbound," the five-reel Knickerbocker Star Feature in which Lois Meredith is starred. Lord Chief Justice Howell, of Canada, a friend of H. M. Horkheimer, under whose direction the picture was produced, was visiting the studios at the time these scenes were being set, and consented to supervise the details of court procedure and the settings. The result of his labors is manifest in the film, comprising about 200 feet

"Mysteries of Myra" Booked by 703 N. Y. Theatres

Trade Review of Psychic Subject Released by International Film Service Brings Out 1,487 Exhibitors and Others—Ochs and Trigger Enthusiastic

ONE THOUSAND FOUR HUNDRED AND EIGHTY-SEVEN leading exhibitors, trade press reviewers and newspaper men arose bright and early to attend the specially arranged and augmented performance of "The Mysteries of Myra," atop the New York theatre last week.

From the reception given and the comments heard, it looks as though "The Mysteries of Myra" will mark a turning point.

Hereward Carrington, the author of "The Mysteries of Myra" in collaboration with Charles W. Goddard, is undoubtedly one of the greatest living exponents of psychic phenomena. And let it here be said that Leo and Theo Wharton are the producers and directors of this feature series. It has been stated that the Whartons spent six months making a study of mental suggestion and thought transmission. But with it all, probably the most important verdict was a statement made by Leo Ochs, president of the Motion Picture League.

Mr. Ochs unequivocally stated that he considered "The Mysteries of Myra" a revolutionary step in serial or series productions. He predicted a great success.

Samuel H. Trigger was also lavish in his statements, as were hundreds of exhibitors who made up the representative audience in attendance.

If the advance bookings in any way forecast as to how "The Mysteries of Myra" will be accepted, it might be stated that over 703 exhibitors in the New York territory have booked the film thus far.

BENNIE MICHAELS KILLED IN AUTO CRASH IN SAN FRANCISCO

Special to Motion Picture News.

San Francisco, April 22.

Bennie Michaels, one of the most interesting figures in the motion picture field in the San Francisco Bay region, and an exhibitor of many years' experience, was killed in this city on April 12, when his automobile overturned, crushing him beneath it.

His career as a motion picture exhibitor commenced shortly after the rehabilitation of the downtown district of San Francisco, following the great fire of 1906, when he opened the Silver Palace theatre on Market street, near Third. The pipe organ installed there, and other features that were new at that time in moving picture houses, are still commented upon by exhibitors.

He then took over a house on Broadway, near Stockton street, and when this was destroyed by fire, erected a magnificent fireproof structure in its place, the Verdi theatre, opened about two years ago. A host of friends mourn the passing of this prominent exhibitor, and his funeral was attended by representatives from almost every film exchange in the city.

"ISLE OF LOVE" IS THE NEXT VEHICLE FOR IVA SHEPARD

Iva Shepard, prominent member of the Gaumont forces at Jacksonville, has a conspicuous role in "The Isle of Love," a Mutual Masterpicture De Luxe which will be released May 15.

Miss Shepard was one of the first players engaged by Gaumont when the Florida company was augmented. She specializes in heavy and emotional parts, and was seen

IVA SHEPARD

as the star in "The Haunted Manor," and as the vampire in "The Drifter."

Before her association with Gaumont, Miss Shepard appeared in "The Straight Road" and "The Conspiracy," Famous Players; "Northern Lights" and "Capt. Swift," Life Photo; "The Thief," Fox; "The Suburban," Universal; "Bondwomen" and "The Crimson Path," Kleine, and "The Salamander," Moss.

Chatterton Risks Life for Realism in a Mutual

FLYING LEAP OF AUTOMOBILE BEARING THOMAS CHATTERTON

DRIVING an automobile across a thirty-five foot chasm at a sixty-mile-an-hour clip, is a feat performed by Thomas Chatterton, in "The Secret of the Submarine," the Mutual-American film play released on May 8.

To do the stunt, Mr. Chatterton, who essays the role of Lieutenant Jarvis Hope, U. S. N., overcame the objections of directors and managers who had employed Al Thompson, a professional dare-devel to make the mad ride.

The scene was taken on the road between Los Angeles and Santa Barbara, at a spot where a bridge had actually been washed out by the Spring rains. Three cameras were trained on the flying car, catching it as it left the broken side of the bridge, as it went through the air and landing safely on the far side. The accompanying picture shows the car in its full mid-air career.

There was no announcement made of their plans by the producing company, but the authorities of Camarillo, a small village nearest the scene scented excitement and dismissed the school, so that the pupils could witness the thrill-making.

"Aeroplanes are tame to this," Mr. Chatterton commented as he received the congratulations of Director Sargent. "I was never sure that the machine would stay right side up and when we landed on the far side I thought my teeth were all jarred loose. But it will give a thrill to the story and that is what we are after—realism with a big R."

The following day a tourist party ran off the bridge and the chauffeur was instantly killed, so the Film way of jumping chasms is, after all, the safe way.

Stanton Completes 20th Episode of "Graft"

Enough Difficulties Were Encountered to Drive Him and His Company to Distraction, But as an Obstacle Climber He Proves Himself a Candidate for a Blue Ribbon

WITH the filming of the twentieth episode of "Graft" by Director Richard Stanton, the Universal serial is completed. About every tribulation that might be met in the production of a film story was encountered by Stanton, but he overcame them all successfully with the co-operation of his assistant, Clifford Elfeldt, the scenario writer, Walter Woods, Camerman Fred Granville, N. V. Wright and Sam Kaufman.

When the male lead was disabled by an accident, Stanton took his place, appearing opposite Jane Novak. Considerable difficulty was experienced in assembling the right types, especially when the first cast called for twenty-eight people. The scenario was dealt out to the director in bits, but in five days he succeeded in finishing the first episode of two reels.

Throughout the serial a man had to be killed in each chapter, and it had to be done differently each time. This kept Stanton and his assistants busy figuring out new ways. In order to film a scene in a cotton mill, considerable searching was necessary before a concern was found which would permit the use of its plant.

On another occasion, one of Stanton's leading men had to depart to work in another company. One night Stanton received word to rewrite one half of one episode. Woods wrote the scenario in the morning, Stanton made the picture by 6 o'clock the following morning, and by 11 o'clock it was on its way to New York.

These were a few of the difficulties encountered in the making of the twenty episode, for which scores of extras had to be engaged, many sets especially built, and a number of suitable locations found.

You will find the Monthly Index of Reviews, covering the issues of April 1-April 29, inclusive, just what you need. It's just ahead of the Table of Contents.

IN "THE HARD WAY," A SELIG FOR GENERAL ON MAY 15

"The Hard Way" is a Selig multiple reel feature to be released through General Film Service on Monday, May 15, in which Jack Pickford enacts a character role. The drama, by Russell E. Smith, and produced by T. N. Heffron, presents the story of a high school boy who is tempted to the bright lights by boon companions. How realization came to him is developed in the climax. Mr. Pickford is supported by Sidney Smith, Harry Lonsdale, Lillian Hayward, Vivian Reed and others.

On Saturday, May 20, a comedy, "A Boarding House Ham," will be released by the Selig company through General Film Service. The action takes place in a theatrical boarding house. Among the characters presented are the Street Faker, the Animal Trainer, the Property Man, the Strong Man and the Lightning Sketch Artist.

THE ADMINISTRATION BUILDING AT CULVER CITY FINISHED

Special to Motion Picture News.

Los Angeles, April 22.

The administration building at the new Culver City Ince plant is nearing completion and within the next week the staff will be located in its permanent quarters. This building will have the private offices of Thomas H. Ince connecting a private projecting room, purchasing, publicity and auditing departments.

With the completion of this, and the new building for the general projection rooms, the plant will be practically finished, at least for the present. There is sufficient grounds adjoining for the building of a number of additional stages, and this may be taken up at a later date.

"END OF THE WORLD," GREAT NORTHERN, DEALS WITH APPALLING SUBJECTS

The forthcoming release of the Great Northern Film Company, New York, entitled "The End of the World" is a production, the cost of which involved a great sum of money.

The subject is unusual, dealing as it does, with the probable havoc and destruction wrought by a fiery comet in the earth's atmosphere.

Hundreds of people were employed to take part in the scenes of devastation, where a whole village was set afire by flames descending from the skies, and which was entirely consumed; a shipwreck on a blazing sea; an electrical storm of great violence rages; and a real flood in the midst of its work of destruction is pictured.

Look at the Monthly Index of Reviews on Pages 2755-57.

STATE SUPREME COURT UPHOLDS PENNSYLVANIA CENSORS

The Supreme Court of Pennsylvania has handed down a decision upholding the State Board of Censors in their appeal from the findings of the Court of Common Pleas No. 2 in the case of the film "Virtue," produced by the Franklin Film Corporation.

Judge Von Moschzizker ruled, in effect, that the Court of Common Pleas could not sustain an appeal from the edict of the censors unless it was proved that the censors had been guilty of an "abuse of discretion." Judge Barratt, of the Common Pleas, had ruled that the Censor Board's actions were "minute," "far fetched," and "without merit."

The Supreme Court also ruled that the censorship statute never contemplated that the Courts of Common Pleas were to be constantly called upon to review censor-condemned films in the courtroom.

The Franklin Company has not decided whether it will press the case further. Further details of the Supreme Court's decision will be published in next week's issue of "Motion Picture News."

JOYCE FAIR FINISHES HER SECOND ESSANAY, "DIXIE WINNER"

Joyce Fair, the littlest leading lady, has just completed her second play for Essanay, "The Dixie Winner."

It is the story of a little southern girl who loves horses and is deprived of her pet colt by family reverses.

When the jockey is kidnapped, the little girl, an expert rider, dons his colors secretly and rides the thoroughbred to a victory.

It is a race track picture, with quaint Kentucky settings throughout, and is made the more real because little Joyce is quite an accomplished rider in real life, and the stunt part of the picture is no trick for her.

NEW FEDERAL CENSORSHIP BILL IN U. S. SENATE

Senator Hoke Smith of Georgia, has just introduced a bill into the United States Senate "To create a new division of the Bureau of Education, to be known as the Federal Motion Picture Commission, for the regulation of motion pictures intended for interstate and foreign commerce, and defining its powers."

This latest attempt to impose Federal Censorship provides for five commissioners to be appointed by the President. The chairman would receive $8,000, and the four other members $7,500 per annum each. Ninety thousand dollars would be appropriated to put the measure into effect. Two dollars for each thousand feet of film or fraction thereof and twenty-five cents for each additional copy licensed by the commission, would be fixed as fees to be paid by picture producers.

Full details of the Smith Bill will be found in next week's issue of "Motion Picture News."

JOSE AVERAGES A REEL A WEEK

Edward José, who personally directs the Pathé serial "The Iron Claw," on May 1 will celebrate the completion of his first year as an independent producer. During the twelve months he has made "The Beloved Vagabond," six reels; "Simon the Jester," five reels; "The Closing Net," five reels; "Nedra," five reels; "The Light That Failed," five reels, and fourteen episodes of "The Iron Claw," twenty-eight reels, a total of fifty-four reels, or over a reel a week.

Among the artists who have been under Mr. José's direction during the year are Pearl White, Edwin Arden, Kathryn Browne-Decker, Irene Warfield, George Probert, Fania Marinoff, Howard Estabrook, Bliss Milford, Madeline Traverse, Margaret Greene, Robert Edeson, Jose Collins, Creighton Hale, John Drum and Sheldon Lewis.

ROMANCE TRAVELS FAST IN "A MILLION A MINUTE"

"A Million a Minute,' a story of romance, mystery and adventure, with touches of comedy relief, presenting Francis X. Bushman and Beverly Bayne in the stellar roles, will be released on the Metro Program May 15. It was picturized by Howard Irving Young from the novel of the same name by Hudson Douglass, and was directed for the Quality Pictures Corporation by John W. Noble, who is producing all the Bushman-Bayne features, assisted by William Bailey.

The supporting cast includes Helen Dunbar, Robert Cummings, John Davidson, Charles Prince, Mrs. Walker, Carl Brickert, William Bailey, Mary Moore and Jerome Wilson.

AUTO FACTOR IN QUICK "SHOTS" FOR SELIG-TRIBUNE NEWS PICTURES

The automobile plays an important part in the releasing of a news reel. For example, the Selig-*Tribune*, the twice-a-week news reel, released by the Selig Polyscope Company, of Chicago, Ill., has an automobile always ready and waiting. By special wire one of the news gathering agencies informs Editor Jack Wheeler the moment a big news "story" breaks in Chicago.

Editor Wheeler presses a button and the auto with chauffeur and staff cameraman is at the office door. Soon the car is speeding to the scene of a large fire, a spectacular parade, or some other event. The automobile is utilized at the Chicago headquarters of the Selig-*Tribune*.

"SOULS AFLAME," METRO, NOT TO BE QUENCHED BY WATER EPISODE

At the Metro offices it has been definitely decided to call the five-part feature production in which Dorothy Green and Clifford Bruce are starred, and which was recently completed at the Popular Plays and Players studio, "Souls Aflame."

"Souls Aflame" is a story of today. One of the features is the introduction of a submarine in a stirring scene. "Souls Aflame" serves to introduce both Miss Green and Mr. Bruce to Metro audiences, as it will be the first time that either have appeared upon the Metro program.

DAVENPORT, OF NOTABLE STAGE FAMILY, IN "DORIAN'S DIVORCE"

Edgar L. Davenport, of the famous family of Davenports, who have contributed so many notable artists to the speaking stage, is now appearing regularly in Metro productions and will next be seen on that program in "Dorian's Divorce," in which Lionel Barrymore and Grace Valentine are starred. He was last seen on the Metro program in "The Blindness of Love."

He has appeared as leading man for many prominent Broadway stars, including Otis Skinner, Nat Goodwin, James K. Hackett and E. H. Sothern.

Twenty Per Cent Bonus for Employees of V-L-S-E

Third Time Within Period of 9 Months Profit Division Is Made by Company—Success of Policy Attracts Attention of Concerns in Other Lines

DURING the past week, there was distributed by the board of directors of the V-L-S-E to its employees twenty per cent. of the net profits of that organization, in accordance with the plan established almost at the inception of the Big Four, for the purpose of stimulating the maximum interest in the company's service to its exhibitors. This is the third time within a period of nine months that such a division has been made.

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

Among the organizations which have adopted the V-L-S-E plan may be mentioned the company operating the Strand theatre, New York, whose employees were recently notified that they would be placed upon a profit-sharing basis.

The efficiency developed by the Big Four sales and office forces in their labors for the company's customers, has more than proven the wisdom of the plan, the V-L-S-E directors believe.

All the employees of the twenty-three V-L-S-E exchanges throughout the country who have been with the organization for a period of three months, shared in the recent disbursement.

It is worthy of note that as regards the actual amount received by each Big Four employee, the final disbursement by the concern exceeds that of all other companies doing business on a co-operative basis.

Despite this fact, the division represents no tax whatever upon the customers of the Big Four for the reason that not only is its cost met by the increased business which its mutual helpfulness engenders, but also for the reason that although the individual manufacturers making up the Big Four have a combined capital of from $30,000,000 to $40,000,000, the V-L-S-E itself is capitalized for only $40,000.

Accordingly, instead of having to go to Wall Street and issue $6,000,000 of stocks in order to get $3,000,000 in cash for which it would be necessary to pay a six per cent. interest charge amounting to $360,000 a year, the V-L-S-E has only to meet $2,400 a year interest on its stock.

"Eye of God" with Tyrone Power from Bluebird

Scenario Is by Lois Weber, Who Also Plays Opposite the Star—Phillips Smalley and Mrs. Smalley Directed—"Naked Hearts" an Early Release

MAKING selections from its supply of subjects, Bluebird Photoplays has added to its program several numbers for release at an early date.

One of them is entitled "The Eye of God," and features Tyrone Power as star. The scenario was written by Lois Weber. Miss Weber acts as Mr. Power's leading lady, and she and her husband, Phillips Smalley, directed the production.

Another Bluebird of early release will be called "Naked Hearts," and for artistic achievement will, according to promise, equal any of the several pictures that have marked the program. Tennyson's poem "Maud," which has been made the basis of the story which Rupert Julian furnished Olga Printzlau for scenario purposes, and Mr. Julian not only directs the piece but plays the leading role.

Francelia Billington becomes a Bluebird star, with the release of "Naked Hearts," and beside Mr. Julian her company will comprise Gordon Griffith, Zoe Bech and George Hupp, a trio of juveniles; Douglas Gerrard, Jack Holt, Ben Horning, Paul Wiegel and Nannie Wright.

"Naked Hearts" will be released May 29 and "The Eye of God" on June 5. Meanwhile "Elusive Isabel" will be released on May 15 and "A Son of the Immortals" May 22. In "Elusive Isabel" the return of Florence Lawrence to the screen will be recorded, that lady making her appearance after a considerable lapse of time spent in retirement. She comes back in a release originally filmed in eight reels and then cut to five, with all the excitement assembled in the shorter length.

J. Warren Kerrigan will be the star of "A Son of the Immortals," with Lois Wilson, the Alabama prize beauty, in his support as leading lady. This feature is said to be melodramatic and highly sensational.

Plans Are Under Way to Enlarge Signal Studio

This Is Rendered Nessary by the Large Sets for "Whispering Smith" and Other Subjects Planned for Production Under Direction of McGowan Later

Special to MOTION PICTURE NEWS.

Los Angeles, April 22.

PLANS are being formulated by Production Manager J. P. McGowan, Business Manager G. P. Hutchinson and Orrin Denny, laboratory superintendent of the Signal Film Corporation, for the enlargement of the producing plant of 4560 Pasadena Avenue, Los Angeles. A portion of the studio property is now covered by a residence which is be removed, and the offices and laboratory buildings will be moved to the street line. This will add approximately one hundred and fifty more feet to the studio property, which may be used for stages, settings, etc.

This is made necessary because of the large sets for "Whispering Smith" and other subjects to be filmed later by Mr. McGowan, and also by the fact that Superintendent Denny has accepted contracts from smaller producers for their laboratory work. Mr. Denny is one of the best known laboratory men in the Coast colony, being a pioneer here in motion picture laboratory work, following many years of photographic work. The laboratory work for three independent companies is now being handled by Mr. Denny. Artificial lighting equipment is being added to the producing plant, which will enable the company to continue on scenes at night, if necessary, and also to secure night effects, heretofore impossible. The latter scenes are needed for "Whispering Smith," production now being made in ten reels, and will show Medicine Bend at night.

Three members of the Signal cast producing "Whispering Smith" were injured during the past week while working on locations near Whittier, California. A horse stepped into a gopher hole while running at high speed, and Director McGowan was thrown several feet. He alighted on his feet, but the force of the fall caused him to turn his ankle and resulted in a severe strain. Leo Maloney, appearing in the role of Du Sang, was kicked by a steer and two ribs fractured, while Sam Apfel was badly bruised in a fall when the saddle girth snapped. A physician accompanied the troupe on this trip and cared for the injured.

The Monthly Index of Reviews (April 1-April 29, inclusive) is on pages 2755-57.

HARDY AND BODE UNDER ARREST FOR THEFT FROM KALEM

Charged with the theft from the Kalem Company of films valued at many thousands of dollars, George Hardy and Harry Bode, who have been engaged in the exchange business with the Quality Film Service, Inc., of New York City, were last Friday held for a hearing by Magistrate Frothergham under bonds of $1,000 each.

The defendants are charged with the theft of Kalem's five-reel feature "From the Manger to the Cross." It is also asserted that when the arrests were made at the offices of the Quality company, Rooms 601-602 Godfrey Building, Seventh avenue and 49th street, about thirty other reels of pictures belonging to the Kalem company were also discovered.

Board of Trade Makes Peace With the League

Proposition from Former Is Quickly Accepted in Spirit of Friendliness and Each Organization Will Support the Other's Trade Exposition—Instead of Two Shows and Civil War There Will Be in Effect One Exposition in New York, Lasting Two Weeks

SANITY has prevailed. The breach between the Motion Picture Board of Trade of America and the National Exhibitors' League has been healed, almost as soon as made, and instead of two rival expositions in New York next month, fighting each other tooth and nail, there will be absolute harmony. Each faction will attend the other's exposition in a spirit of true friendliness and co-operation, and there will be in effect one show lasting two weeks, the first at Grand Central Palace and the second at Madison Square Garden.

The new understanding came about as the result of efforts, lasting practically all of last week, on the part of the Board of Trade, to convince the exhibitors that the Board wishes to represent every branch of the industry, and has the interests of the exhibitors at heart as much as those of any other group.

Terms proposed by the Board of Trade were promptly accepted by the Exhibitors' League in a spirit of sincerity and friendship, and assurances were exchanged that each organization will work heartily for the success of the other's exposition.

By these terms, the Board of Trade will turn over to the League fifty per cent. of the profits of the exposition to be held at Madison Square May 6 to 13, and, in return, the exhibitors will turn over to the Board fifty per cent. of the profits of their exposition to be held in Chicago early in July

The League will hold its exposition in Grand Central Palace, May 1 to 6, as planned, and the Board, as a unit and as individuals, will co-operate to make it a success. Moreover, the Board will take space at the Exhibitors' show. The League is to finance and retain all the profits of its new York show.

Blackton Starts Discussions

The clouds began to clear on Thursday of last week, when J. Stuart Blackton, president of the Board of Trade, addressed the Brooklyn Exhibitors' League. Through them, Mr. Blackton and the directors of the Board made a proposition for the sharing of profits to Lee S. Ochs, president of the New York State branch of the League, and at the same time, the proposition, which provided for a sharing of the profits of the League's Chicago show, was telegraphed to President Fred J. Herrington, now in Pittsburg.

Here is Mr. Ochs's reply:

"Motion Picture Board of Trade of America, Inc., 18 East Forty-first Street, New York City.

"Mr. J. Stuart Blackton. Dear Sir: We have your communications of the 19th and 21st inst., and after due deliberation, we are satisfied that it is the intention of your body to co-operate with the Motion Picture Exhibitors' League of America, and, therefore, we accept your proposition witb thanks, and we will forthwitb recommend that the Motion Picture Exhibitors' League of America give its hearty approval and support to the exposition held by the Motion Picture Board of Trade of America, Inc., at the Madison Square Garden, May 6th to 14th, inclusive.

"With the acceptance of your offer, we feel that all misunderstandings are swept away and that henceforth it will be the duty of both of our bodies to co-operate in every possible manner for the best interests of the entire industry.

"Yours very truly,

"(Signed) LEE A. OCHS,

"President of State Branch No. 11."

Mr. Herrington, on Saturday, telegraphed this reply to Mr. Blackton:

"Pittsburg, Apr. 22.

"J. Stuart Blackton,

"President Motion Picture Board of Trade of America.

"Communications received. Your offer in same accepted. Thanks. Madison Square trade show endorsed.

"FRED J. HERRINGTON."

Feeling Now Most Friendly

After a voluminous exchange of notes, the warring factions discovered that they had no cause for a suicidal civil war, became convinced that neither harbored any real ill feeling against the other, and today the shoulders of both organizations are against the wheel, pushing in the same direction.

The Board of Trade desired officially to endorse the Grand Central Palace Show, but investigation showed that such action would violate their contract with Madison Square Garden. Consequently, the endorsement will be unofficial, but just as hearty.

After the clouds had cleared away, J. Stuart Blackton, president of the Board of Trade, issued this statement:

"I am sincerely gratified at the outcome of the controversy between the Motion Picture Exhibitors' League of America and the Board of Trade. It never should have existed. There was no occasion for it. A little frank discussion between the parties to it would, in my judgment, have avoided it. Now that it is over, I am sincerely pleased.

"It means this: That the motion picture industry has reached such proportions, and the interest in it is so tremendously keen, that, in order to give the public the proper conception of its magnitude, standing and artistic possibilities, it will be necessary to secure the two biggest showing places in the United States to hold the exposition, which will bring these factors home to the public.

"Therefore, instead of one exposition in Madison Square Garden, there will be two, one in Grand Central Palace. Instead of one week of motion picture festivities and instruction, there will he two weeks. The public will, for the first time, be given an opportunity to meet and talk with thousands of motion picture stars.

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

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

"It means more than this, however. It means that the Chicago show in July in the big Auditorium in that city will be a real trade exposition equal in kind and character and size to the New York show if it had been held in either the Garden or the Palace, instead of in both.

"These are the material advantages resulting from the common sense, sane outcome of the misunderstanding. The more important results are the elimination of the suspicion that one hranch of the industry is antagonistic to any other.

"It will mean, too, the knitting together of all of the factors which have been responsible for the tremendous advances made by the motion picture industry into one homogeneous effective fighting unit, equipped as never before for repelling the enemy from without and for solving its internal prohlems, which are bound to arise from time to time in an industry of the magnitude and importance as has the motion picture of today. This is my firm belief. To do this is the primary purpose for which the Motion Picture Board of Trade was organized.

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

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

J. W. Binder, executive secretary of the Board, also issued a statement, concurring in that of Mr. Blackton, and expressing the good wishes of the Board. In the name of the Exhibitors' League, Lee S. Ochs made this statement:

"The exhibitors have received complete recognition and are now in a mood for full co-operation in fair return for the Board of Trade's agreement as individuals to unreservedly support the Grand Central Palace show.

"It is not our desire to take advantage of any manufacturer or in fact any other element of the industry. We feel that at this exposition all hranches of the industry should unite on a harmonious and effective program of co-operation. Tbis is the time we must get together and work together.

"We feel that the manufacturers will find that a broad, friendly policy of personal and business recognition of the exhibitors will spell good results, continued harmony, and real unity on all matters vital to tbe industry.

"We shall ask all exhibitors to attend the Garden show which follows ours. Our best wishes go with this endorsement."

BOSTON WILL BE NEW ENGLAND SUMMER HOME FOR "RAMONA"

ANNOUNCEMENT was made last week that the Colonial theatre in Boston would be the New England summer home of Clune's cinema-drama "Ramona," while the New York company continues its run at the Forty-fourth street theatre.

Negotiations for the presentation of "Ramona" at the Colonial, Boston, were concluded by W. H. Clune, the Los Angeles film magnate, and his associate, Lloyd Brown, on behalf of the "Ramona" company, and Klaw and Erlanger, as the representatives of the Colonial theatre management. The definite date for the opening of "Ramona" in Boston has not been set, but it will be along about the latter part of May.

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

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Screen Examinations

"THE MYSTERIES OF MYRA"

(International Film Service—Episodes One and Two)

REVIEWED BY OSCAR COOPER

"THE MYSTERIES OF MYRA" is a serial based on occult phenomena, and therefore dependent to large degree on weird camera effects, tricks of lighting and general superiority of technical work. If these were not well done, if they were overdone, the atmosphere of mystery and suspense could not be maintained.

Evidently the Wharton Brothers, the producers, realized this fact at the outset, for they have supplied some of the most novel camera work so far seen on the screen. Splendid effects are gained by clever use of dissolves, double exposures, and fades; and these are reinforced by two color treatment in many of the scenes. The atmosphere of mystery is created well and a high order of technical achievement is presented in the first two episodes.

But there are also other elements which make this an unusual offering. It was written by Hereward Carrington, whose identification with occultism guarantees a fund of information from which screenable material can be drawn. Certainly he has supplied that sort of material for the first two numbers, for these contain novel situations and genuine appeal. These are indispensable to a picture in which the action moves as slowly as it does here.

The first episode shows Myra Maynard, a young girl of psychic tendencies, the object of evil design by the Black Order, of which her father was a member. The Grand Master of the Order commands Arthur Varney, his chief lieutenant, to have Myra killed, so that the Order may gain her fortune, according to a provision of her father's will which decreed that the Order should have the money, in case his three daughters died on their eighteenth birthdays. Two of the daughters committed suicide, as a result of the Order's black magic, and Myra is sought as the remaining victim.

Dr. Payson Alden, an investigator of spirit phenomena, arrays himself against the Order, and prevents Myra from killing herself on the eve of her eighteenth birthday. He gains entrance to her home, follows her as she walks in her sleep to a secret crypt and takes a dagger out of her hand, just in time. Then he carries her to the living room above, and Myra, in a trance, begins to trace automatically a message from the other world. She awakes, however, before it is completed.

In Episode Two, Dr. Alden explains to Myra and her mother what happened on the night of her attempted suicide, and gains their consent to hypnotize Myra so that she may complete the message. When he is under the spell, Varney, commanded by the Grand Master to find out why the suicide plan failed, breaks the hypnotic power, after Myra has written, "Your father wishes to warn you against the Black"——

Then the Grand Master prepares a poisonous plant, and by a clever trick gets it into the Maynard home. Dr. Alden, suspicious, asks to be allowed to keep the flower in his room for the night. At midnight the plant gives forth its poisonous gas, and Alden is almost suffocated. Myra, gazing in the crystal, sees Dr. Alden struggling in his bed, and his rescue is effected just in time. Then Myra sees in a picture on the wall the face of the Grand Master looking threateningly at her.

In the telling of these incidents, some original ideas are introduced. The most striking of these, perhaps, is Myra's vision of Dr. Alden referred to above. The various characters are presented in unusual fashion, resort being made to trick photography again. The two-color scenes are also very striking.

Jean Sothern, as Myra, gives a sympathetic and appealing impersonation; Howard Estabrook is excellent as Dr. Alden; M. W. Rale, as the Grand Master, is inclined to exaggerate, but he is quite impressive. Others are Bessie E. Wharton and Allen Murnane. Charles W. Goddard made the scenario.

"THE HEART OF NORA FLYNN"

(Lasky-Paramount—Five Reels)

REVIEWED BY HARVEY F. THEW

ALTHOUGH the quality of pictures is improving rapidly, we do not often see so good a picture as "The Heart of Nora Flynn." It is the type of picture which cannot be dissected; the story is simple, but ingenious; the handling and presentation leave little or nothing to criticise; the cast is excellent—but more than all, the picture grips. The element of sympathy is played upon to its fullest possibilities, and almost any audience will suffer with the heroine. This should be enough to make a picture.

The author is Hector Turnbull, of the Lasky staff. The picturization is the work of Jeanie MacPherson, and the direction by Cecil B. DeMille. It is a hard combination to beat, and we have no

GLIMPSES OF "THE MYSTERIES OF MYRA," THE NEW INTERNATIONAL FILM SERVICE SERIAL

JEAN SOTHERN AS SHE APPEARS IN THE ROLE OF MYRA; (Circles) HOWARD ESTABROOK AS DR. PAYSON ALDEN, INVESTIGATOR OF PSYCHIC PHENOMENA

(Top Center) M. W. ROLE IN THE CHARACTER OF THE GRAND MASTER, PREPARES THE POISONOUS PLANT BEFORE DISPATCHING IT TO MYRA'S HOME

hesitation in recommending this offering to the careful consideration of any exhibitor in the world. It would be difficult to conceive of an audience to which "The Heart of Nora Flynn" would not appeal.

It is needless to speak of artistry where the DeMilles are concerned. There seems to be a deftness about their touch which is understood by persons who never even heard the word "art," and

NORA GIVES MRS. STONE HER HUSBAND'S LETTER

this touch is noticeable all the way through Mr. Turnbull's story.

Marie Doro is cast as an Irish nurse-maid. She is loved by and loves Nolan, the chauffeur. She is witness to an intrigue between her mistress and a young profligate; and when her mistress' husband suspects the plot, the bame is shoved off onto the nurse. The chauffeur is led to believe that the aforesaid profligate is calling at the house to see the nurse, and in a rage he shoots the interloper, wounding him seriously. Still the nurse accepts the blame, for the protection of her mistress and the two small children. In the end, Nolan learns that Nora is worthy of his homage, and he takes her away to a home of their own, keeping the secret of her mistress' guilt, and extracting a promise from her never to see her lover again. Thus the story has two happy endings.

Remarkable photography enhances the picture. Several night scenes, one of them showing an automobile charging along a dark street, with only the lights, and the reflection of street lamps on the pavement, visible, have been contrived.

Elliott Dexter does some convincing work as Nolan, and Ernest Joy and Lola May, as the employers, hold their scenes well, without detracting from the magnetism of Miss Doro, who is as charming a screen figure as we have seen. Charles West, Billy Jacobs, Peggy George and Mrs. Lewis McCord are other capable members of the cast.

"DAVID GARRICK"

(Pallas-Paramount—Five Reels)

REVIEWED BY HARVEY F. THEW

BY this picture the Pallas studios have demonstrated that the costume drama is by no means dead, and that a costume subject can be made as interesting and human as any other. It is the human chord which has been played upon to the greatest extent, and when this is done properly, it should make little difference just what period or age the story is laid in.

"David Garrick" is picturized from the stage success of the same name. It affords Dustin Farnum an opportunity to do some strong and artistic work; it also serves to present Winifred Kingston in an attractive role, and one which she handles with much grace and charm. As a whole, the casting and mounting have been very successful.

The story is laid in the London of 1754. Garrick, then just approaching the meridian of his fame, is appearing at the old Drury Lane in "Romeo and Juliet." One night he sees in a box Ada Ingot, daughter of a wealthy merchant, and the two fall in love. He does not know who the girl is, and searches for her for months in vain.

Eventually her father, who wants her to marry a dissolute young noble, learns of her infatuation, goes to Garrick and attempts to induce him to leave London. Garrick refuses, but, ignorant that the daughter is the girl he seeks, volunteers to attend the merchant's dinner party, and cure the girl of her attachment. On arrival there he is dismayed at the discovery of Ada's identity, but he keeps his word, and by pretending to have taken too much to drink, disgusts the girl, who asks him to leave.

The next day he fights a duel with a man who spoke slightingly of the girl, and then the real facts come out. The girl hears the truth, and goes to Garrick; her father, realizing that Garrick, although an actor, is a man of sterling character, consents to their union.

The atmosphere of London of that day has been carefully preserved. Several striking night scenes show theatre-goers in their sedan chairs, with link boys escorting them away from the famous old playhouse. These scenes are most attractive.

Herbert Standing, Frank Bonn, Lydia Yeamans Titus, Olive White and Mary Merschal contribute sincere and effective work.

"THE LAW DECIDES"

(Special Vitagraph Blue Ribbon-V-L-S-E—Seven Reels)

REVIEWED BY OSCAR COOPER

IF the word excellent had not been overworked in describing photoplays, we should pick that word to sum up this picture. We shall not, however, content ourselves with merely calling it by a tired adjective. We go further. We call it admirable.

When we say admirable, we do not mean perfect. But we do mean—and this is the essential thing for the exhibitor—that its box office success seems to us assured, for the picture has that rare quality, a real story, a splendid cast, and some of the keenest psychology we, at least, have ever seen on the screen.

This psychology, built largely around a child, is shot through with a depth of emotion, and an absolute, sure-fire appeal, because

AT ARROW LODGE

of the way in which it is handled. To take a story which hinges on a misunderstanding between husband and wife, and throw into it enough humanity to make it hold for seven thousand feet is no easy matter. But it has been done here, and the result is a powerful photoplay.

John Wharton and his wife, Florence, are separated—divorced—when the husband's stepmother, unreconciled to his marriage and still wishing she could see her own daughter, Beatrice, his wife, joins forces with Lorenz, former admirer of Florence. A scheme is hatched by which the admirer is brought to Arrow Lodge, where the wife goes in order to escape, for a few days, the unbearable situation in her household. She takes her little son with her, and the husband finds his wife with her admirer. Immediately he suspects evil, although there is no evil, and he departs, taking the child with him.

Divorce follows. The wife marries the admirer, taking the only honorable alternative. She still loves her husband, however, and her devotion to her child causes her to pay secret visits to the child at night. The husband is miserable, but finally consents to marry at his stepmother's dictation. On the eve of this wedding, Beatrice,

who has always loved Lorenz, agrees to go away with him. This is forestalled by the discovery of the plan. Florence learns of the stepmother's treachery, and Lorenz, seeing that his love for Florence can never be returned by her, commits suicide, leaving the reunited family to their happiness.

Probably you have seen nearly all that on the screen before, but we are quite sure you have never seen it handled as it is handled here. The action is keyed in a slow, even play of emotion, which brings out, with remarkable effectiveness, the complete sympathy of the spectator. It is logically developed, each step being clearly shown. The continuity is unbroken.

We can hardly assign particular praise to one member of the cast above another, for Bobby Connelly, as the child, Dorothy Kelly, as the wife, Harry Morey, as the admirer, Donald Hall, as the husband, Louise Beaudet, as the stepmother, do unusual work. Adele Kelly, as Beatrice, is fairly good.

Marguerite Bertsch, who wrote the story, assisted William P. S. Earle in its production. Details of settings, locations, and lighting were carefully looked after, except in the case of a few scenes where tinting is needed to give correct night atmosphere. There are only three brief cut-backs. We think the film could be cut to advantage, thus speeding up the action.

As it stands, however, "The Law Decides," is a winner.

"THE HUNTRESS OF MEN"

(Red Feather-Universal—Five Reels)

REVIEWED BY PETER MILNE

THIS subject is notable because of Mary Fuller. She never dons the same gown twice and the weird creations of the dressmaker that she displays would make even the most eccentric modiste green with envy. Miss Fuller also exhibits a striking array of coiffeur architecture. In fact, she is singularly out of the ordinary in appearance and is likely to cause much comment because of her eccentricities along this line.

"The Huntress of Men," however, is not as striking in any way as its star. It is built on a theme we all know—the taming of a heartless woman by a man who is aptly described as a "man among men." This man refuses to succumb to her wiles, as hordes of others had done. He marries her, quite by force, and then for a long time neither one admits love for the other, but after each of the pair have suffered largely from suppressed love they at last meet each other half way and live happily ever afterwards.

This story is by G. Vere Tyler and Catherine Carr scenarioized it for production by Lucius Henderson. The director and scenario writer have done the best they could, but they were

FLEMING AVERTS A TRAGEDY

not able to make an entirely pleasing five-reel feature out of such a slim and worn theme. The action runs slowly at all times and regrettable padding has been resorted to, to complete the required footage.

Miss Fuller numbers in her support Joseph Girard as her conquerer and Sydney Bracey as one of her conquests. Mr. Girard is a polished actor, but a slightly younger man would have shown more advantageously in this prominent part.

The direction, save that it is handicapped by obligatory padding, is good. The photography, scenes and settings are also to be commended.

"The Huntress of Men" is apt to cause considerable excitement in the all-powerful feminine portion of the audience because of Mary Fuller and her gowns, but the gowns would have had a better effect if the plot had been of material well suited for pictorial purposes.

"THE THREE WISE MEN"

(Selig—Three Reels)

REVIEWED BY WILLIAM C. ESTY 2nd

A YULETIDE film in the springtime seems like an anomaly, and while this play would be more timely during Christmas, the lesson it teaches is perennially in order. The story is a mixture of allegory, dream, and reality, swiftly changing from A. D. 1916 to A. D. 1 and back again. This quick shuttling is confusing at times, but the climax puts everything straight, and the spectator is able to piece the disjointed transitions together if he has the inclination.

DUTY OR PLEASURE?

A very good dramatic touch is the contrasting of Christmas in the slums, and Christmas in the lobster-palaces. This ironical comparison is brought in frequently, and while somewhat exaggerated, cannot help but provoke thought. The best incident of the film is one showing a sweet-faced Salvation Army lassie going among a crew of delirious merry-makers and telling them of the Wise Men and their pilgrimage to the manger in Bethlehem.

Bessie Eyton is just the right type to play the Salvation Army girl, and Thomas Santschi is convincing in the role of a rounder. Guy Oliver and Edith Johnson, who also appear, are both competent.

Owens, a wealthy roué, trifles with the love of Madge Fields, and when she is about to become a mother, deserts her. Nellie, a social worker, takes care of the mother and child. One Christmas eve Nellie goes to a cafe where Owens and his friends are carousing, and recognizing the father of her friend's child, tells the story of Christ's birth and crucifixion. Owens falls into a stupor and dreams that he is living in Biblical times. One of his roistering friends appears in the guise of the devil and urges him to continue his dissipations, but Nellie pleads that he go back to the woman he wronged. When Owens wakes up he finds Nellie shaking him, and she leads him to the mother of his child. Owens resolves to marry Madge and lead a decent life.

DE WOLF HOPPER AND MACK SENNETT COMEDIES SET FOR SHOWING AT 81ST STREET THEATRE, NEW YORK CITY, APRIL 24-30

FOR the week of April 24 to 30, at the Eightyfirst Street theatre, New York, the newest Triangle film plays will be shown. On Monday, Tuesday and Wednesday DeWolf Hopper will be seen in "Sunshine Dad" in five parts. A Mack Sennet Keystone comedy will also be shown.

On Thursday, Friday, Saturday and Sunday William H. Thompson and Anna Lehr will be seen in "Civilization's Child."

"THE CLOSED ROAD"

(Paragon-World—Five Reels)

REVIEWED BY PETER MILNE

LOOKING at this picture from every viewpoint, we find it hard to recall a better one. It was written by a dramatist who knows the value of suspense, how to procure it and how to sustain it. It was produced by a director, happening to be that same dramatist, who being thoroughly acquainted with his subject, carried it out in its picturization to a degree that knows no flaws. Maurice Tourneur is that craftsman.

His picture has no comedy element. It is unusually intense throughout and in places it tends to approach the gruesome, but happily enough the man behind the cameraman prevented the introduction of the horrible. This picture can be recommended to any exhibitor without hesitation. People want that which grips them and which keeps them breathless—that which keeps its ending hidden to the last and "The Closed Road" gives them all this.

It tells the story of Sargeant, a profligate bachelor, who on being told that he has but six months to live, decides to outwit nature and take his own life. He is prevented by Julia Annersley, the sister of a young physician and scientist who is being held for murder. Why, questions Julia, shoudn't he take the blame? He is a doomed man. And besides her brother has work to do that may benefit the whole world.

So Sargeant takes the offer. He incriminates himself—is doomed to die. But suddenly out of a clear sky it is discovered that Sargeant is perfectly sound and that he has years to live. The man who said that his condition was serious is proven insane. Julia learns this and exerts every effort to establish his innocence and she does at last, saving him at the fifty-ninth minute from the electric chair. The insane doctor confesses to have committed the crime and Julia and Sargeant are made happy with one another.

Mr. Tourneur has handled his plot excellently. There is crisis after crisis and the beholder is worked up to such a height that he forgets the probability of the old doctor being insane. And approaching death hanging over an innocent man is no incentive to lackadaisical interest—it pushes up the attention several degrees.

As a director Mr. Tourneur has acquitted himself equally well. His scenes are well timed and arranged. The dream of Death which vists Sargeant is handled in just the correct style. The settings are revelations. The course of the story brings the locale to the Tombs and Sing Sing and exact reproductions for interior work have been secured. The lighting and the straight photographic work add the finishing touch of perfection.

JULIA'S HEART WARMS TOWARD THE MAN SHE ONCE DESPISED

House Peters as Sargeant gives the best performance that we have ever seen him render. He is never House Peters but always Sargeant and we hope the outline of the plot will give significance to this inadequate praise. Barbara Tennant makes Julia a human figure and Lionel Adams plays the brother most creditably. Leslie Stowe as the insane doctor and Assistant Director George Cowl as the murdered man complete the named cast.

"THE LEOPARD'S BRIDE"

(Horsley-Mutual Masterpicture—Five Reels)

REVIEWED BY HARVEY F. THEW

MELODRAMA, with the addition of wild animals to make it more melodramatic, seems to be the best description of this subject. The scene is Northern India, and the atmosphere that of English army life. This gives ample opportunity for magnificent settings, and action in what is commonly looked upon as "high life." Stunning gowns, pretty girls, dashing officers, and then ferocious animals—this is a combination which makes the picture unusual.

The story does not wander far from the beaten track. Nobody will have any difficulty in understanding it. It involves no great psychological study, nor analysis of the emotions. It is a straigtaway dramatic story, beginning just where so many such stories have, and ending just where everybody supposed it would.

Two army officers are rivals for the same girl. The superior takes advantage of his position, and sends the other off to a post in the jungle. The letters between this man and the girl are intercepted and destroyed, and they quickly grow into the belief that each has forgotten the other. The girl agrees to marry the superior officer.

THE MAJOR TAKES HIS REVENGE

The inferior officer, in the jungle post, has won the love of a native girl, who watches him night and day. The superior officer, with the first girl, and her father, take a party for a leopard hunt, and the white girl, becoming separated from her party, is rescued by the native girl and taken to the camp where the junior officer—her true love—is resting. There the past is explained.

Nadja, the native girl, realizing that she has no real place in the man's heart, wanders out into the jungle; she commends her soul to her gods, walks into the lair of the leopards and binds herself to a tree. She is rescued after the animals have attacked her, and is carried dying to the camp; there she lives long enough to bring the lovers together and straighten out the wrongs of the past.

The cast includes William Clifford, Brooklyn Keller, Nan Christy, Frederick Montague, Margaret Gibson, Fred Goodwins, Edward Gordon and Paul Machette. The story is by Theodosia Harris.

BRITISH COLUMBIA FAVORS KALEM SUBJECTS, IS GENERAL FILM EXCHANGE REPORT

THOUGH Kalem discontinued the production of four-reel features some time ago to devote entire attention to the short pictures that are in such demand words of praise for the Kalem features that are still being shown are constantly received. Following is a letter from the branch manager of the Vancouver, B. C., General Film exchange last week:

"Kalem's 'The Pitfall,' in four reels, has been the subject of unusually favorable comment among exhibitors of British Columbia who have used it. In fact, there have been commendations received, not only verbally and by letter, but also by telegram on this and other Kalem four-reelers; for example, 'The Runaway Wife' and 'The Pretenders.' Kalem is to be congratulated accordingly and, no doubt, will be incited to accomplishment of similar successes."

"THE GILDED SPIDER"

(Bluebird—Five Reels)

REVIEWED BY PETER MILNE

LOUISE LOVELY, whose beauty and charm even belittle this last chosen nom de plume of hers, appears as an Italian girl in this Bluebird release. Miss Lovely, we must confess, is not what one would associate with the Latin type of woman. She is pretty to the extreme, but her features are anything but Italian. Perhaps though that prettiness will triumph over the casting, it will with the trousered portion of the audience, anyway.

"The Gilded Spider" is by Ida May Park. We have seen more creditable offerings from the pen of this writer. The theme here presented is familiar, but that might pass unnoticed if it were developed after a better fashion. The principal characters are not as well defined as they could be and the motivation of some of the incidents of the story is unconvincing.

GIOVANNI CONTEMPLATES REVENGE

In its production the picture has suffered from either lack of understanding or carelessness. There is comedy in the climax and naturally humor of this sort is badly placed. That which is spectacular has been introduced without direct bearing on the main lines of action. Some members of the supporting cast fail to effectively register in big moments of the piece.

The story opens with the introduction of Leonita (Louise Lovely) and her husband Giovanni, who are very happy in Italy. Kirkham, an American traveler, ends the happiness. In attempting to take liberties with Leonita she jumps into the sea to evade him and drowns. Then the scene shifts to America. Fifteen years later, Leonita's girl, Elisa, has grown to womanhood. She is loved ardently by a young artist, who has much trouble in seeing her because of her father's antagonism toward all American men.

Giovanni, to revenge himself on Kirkham, plans to drown his wife, but he is foiled by the artist. In the meantime, another villain lures Elisa to his den. Giovanni arrives knowing that Kirkham is also there and finally succeeds in killing him, after which he jumps from the roof of the building, believing Elisa has been indiscreet, but it is quite the contrary, and artist and Elisa are married.

Lon Chaney's Giovanni is a strong piece of character portrayal. Lule Warrenton, Gilmore Hammond, Marjorie Ellison, Hayward Mack and Jay Belasco are other principals. Joseph De Grasse directed.

The settings are worth special notice, particularly the Italian garden and the interior of a Catholic church. The lighting, too, is practically faultless as is the photography.

"GOD'S COUNTRY AND THE WOMAN"

(Special Vitagraph Blue Ribbon-V-L-S-E—Eight Reels)

REVIEWED BY OSCAR COOPER

A THOROUGHLY good photoplay, one which holds because, an emotional theme is thrown against a background of rugged natural settings and beautiful snow scenes and nearly always skilfully managed both by director and cast, has been made from James Oliver Curwood's book by Western Vitagraph.

It has suspense, thrills, pathos, a good love motif, on the one hand; and the atmosphere of the wild, on the other. And it proves, among other things, that a plot which would be entirely conventional and somewhat unpleasant if it were confined to the haunts of civilization, becomes very impressive when Nature is made a character in the story.

In fact, the story, analyzed, is not extraordinary. The handling of it puts it over. A daughter poses as the mother of a child to whom her own mother has given birth, and then persuades a young man in turn to pose as the child's father, in order to shield the real mother from the wrath of her husband, the girl's father. This is the backbone of the theme.

It should be stated explicitly, however, that this is not what is generally called "a sex picture." The central incident, taken alone, might lead one to suppose it was. But the pervading atmosphere is not that at all, and, basing our opinion entirely on the way the story material is presented, we think it fair to say that it is rather a picture of elemental emotions, without any trace of insidious suggestiveness.

It is possible to portray human weakness without resort to sensationalism, and this, it seems to us, has been done here. Nevertheless, it is a picture which will be understood in its entirety only by the mature.

In few pictures we have seen have natural effects been handled to better advantage. Laid in the Canadian Northwest, the story gave Director Rollin S. Sturgeon splendid opportunity to pick unusual locations, and he did not fail to do so. Most of the scenes were made in a forest, with magnificent trees, lakes and hills as a background. But the most effective thing of the sort was gained by staging a large part of the action in a snowstorm and the resultant drifts. The characters dash back and forth in snow sleds pulled by a pack of remarkably well trained dogs, or they are engaged in going from place to place in canoes, or they fight their way through the drifts.

The management of the outdoor scenes is excellent. In themselves, apart from the rest of the subject, they are extremely interesting, and helps to make the whole genuinely distinctive.

In a picture in which there are so many points to commend, it is a thankless job to remark that some of the scenes are too long, and that the footage could be cut down materially, thus quickening the action. Many of the subtitles also are inappropriate, and impede the action. It seemed to us also that the motive for the mother's misstep was not defined clearly. There are other faults, such as the frequent appearance of backdrops, which jar particularly, because one can't help contrasting them with the magnificent settings.

The work of the cast is good throughout. Nell Shipman has the role of the self-sacrificing daughter, and she gives an expressive and sympathetic performance; William Duncan, as her lover, is a pleasing hero, and George Holt is a satisfactory villain. One of the best impersonations is that of Edgar Keller, as Jean, the half-breed. Good character work is done by William Bainbridge, Nell Clark Keller, and George Kunkel. A large number of extras are used, all of them good types.

"God's Country and the Woman" is sure to please nearly everybody in its climax, for it ends with a stirring denouement. In this the Woman's devoted followers fight a series of encounters in order to rescue her from the leader of the Devil's Nest. And these battles, with rifle, revolver and hand-to-hand, are not complete until the dogs finish the chief of the criminals.

Have you noticed the Monthly Index of Reviews in this week's issue?
It's just ahead of the Table of Contents.

"THE CHAIN INVISIBLE"

(Equitable—Five Reels)

REVIEWED BY PETER MILNE

"THE Chain Invisible" gets away to a start that is somewhat too sudden and there are places, only a few of them, however, throughout the rest of the picture that show signs of poor editing. But when these flaws are done away with the feature will present a commendable appearance, judging it from the standards that must be lived up to to please the average audience.

The story is that of one James Wadsworth, a north woodsman possessed of cave man instincts and a lot of money, with which he believes he can buy any woman's love. He meets Anne Dalton, a product of Fifth Avenue, who attracts his attention. On a sea voyage he makes her acquaintance, but she scorns him because of his primitive ideas. Not to be routed with cuts and snubs, Wadsworth decides on a bold plan. He throws Anne overboard, leaps in after her and then swims with her to some nearby wreckage. The ship gives the two up for lost. On a desert island, Wadsworth and Anne live alone and a natural course of events finally causes Anne to love the powerful man.

THE DRIFTING RAFT REACHES LAND

A year later, Anne's parents arrive believing that the two might have been thrown on the island. Anne's former fiance Towne, discovers Wadsworth with a broken leg lying on the rocks where he has fallen waving to the ship. He tells Anne that Wadsworth is dead and finally persuades her to depart. She takes with her her baby.

Back in civilization, Anne marries the deceiver to pacify her parents and give a name to her child. Wadsworth has been rescued and years later he reappears and denounces Anne's husband for the villain he knows him to be. In despair Towne commits suicide and Wadsworth and Anne are, of course, again united.

Bruce McRae makes a strong figure of Wadsworth despite the character's somewhat ultra-headstrong makeup. Gerda Holmes appears as Anne, while others in the cast are Alfred Hickman, Tom McGrath, Lillian Page, Victor Benoit and Margaret Livingston.

The scenes are all good, those on the desert island being very well chosen. The photography in the print viewed was affected by the print itself which was imperfect in several places. Frank Powell has displayed good judgment in directing in all but a few scenes wherein his characters are inclined to pose noticeably, and Victor Benoit should have been told to remove his hat in the presence of ladies.

Roy L. McCardell prepared the scenario from Richard Le Gallienne's book.

"THE NO-GOOD GUY"

(Kay Bee-Triangle—Five Reels)

REVIEWED BY OSCAR COOPER

WILLIAM COLLIER puts to rout, in this offering, all doubts anybody may have had regarding his ability to be genuinely funny on the screen. And he does it, curiously enough, by acting a "drunk," a character with which the screen is of course perfectly familiar. But Mr. Collier introduces

THE NO-GOOD GUY ROUTS THE CROOKS

some new business, and is aided by several pieces of trick work, which compare favorably with anything of their kind.

When we say Mr. Collier appears as an inebriated young man, we are not telling quite the whole story, for his characterization is more than that. He is, as the title says, "The No-Good Guy," which means that he will not work, but instead occupies his time giving "third rail parties," as one of C. Gardner Sullivan's clever subtitles remarks.

One of these occasions ends with the driving of an automobile into a department store. Released from jail, "The No-Good Guy" becomes a detective—this being his idea of work—and although he fails to develop great ability along this line, he falls in with a gang of crooks, and helps pull off a job. When everything is cleared up, he finds that his uncle is the boss of the crooks, so all "The No-Good Guy" has to do is to disown the guardianship of his uncle, and take Lucia into his arms, Lucia, by the way, being one of the crooks.

Certainly this is a wierd story, but as a vehicle for Mr. Collier it is excellent. It enables him to create a real comedy character, one that will bring laughs from any audience.

The picture is largely Collier, but it has other funmaking qualities. We have already mentioned the trick work. This consists of a bed, which dances about the room, eluding the intoxicated young man, or a glass of liquor which jumps from one end of the table to another. When realism is necessary in the latter half of the picture, which gets quite serious for a time, a building is blown up. The management of these touches is typical of the fine direction of Walter Edwards.

Enid Markey makes an unusually good feminine lead. Others in a superior cast are Charles K. French, Robert Kortman, J. Frank Burke, and Mr. Edwards.

"THE HALF MILLION BRIBE"

(Columbia-Metro—Five Reels)

REVIEWED BY OSCAR COOPER

RAPID action is the keynote of this picture, which begins with a murder mystery, and then gradually shades into the reformation of the leading character, after he has been cleared of the false charge by a district attorney who wishes to see him on the straight and narrow path. The story is based upon William Hamilton Osborne's novel and play, "The Red Mouse," which was scenarioized by Harry O. Hoyt.

The mystery-interest aroused by the first third of the footage is keen, and although this interest is not kept at such great

height throughout, the total effect makes the picture entirely salable.

Not the least commendable thing is the beginning, which captures attention at once. J. Lawrence Challoner, an idler, is shown running away from his favorite haunt, a gambling den. Then the spectator sees a man lying dead on the sidewalk. Challoner is charged with the murder, and in fact, believes he is the murderer. His wife offers the District Attorney her whole fortune if he will save her husband, and although the prosecutor agrees, he proceeds to secure Challoner's conviction.

This, of course, heightens the suspens. Later Pemmican,

THE DISTRICT ATTORNEY PROVES HIS FRIENDSHIP

the real murderer, confesses to the District Attorney, but the latter tells Challoner he has secured his freedom by a fake confession. Eventually Challoner reforms, quits drink, and goes to work. Then his wife, who has been faithful to him throughout his troubles, reveals the fact that she bought his freedom. Challoner decides the confession is real, confronts the prosecutor with the fact, and threatens to expose him. The District Attorney explains that he took the money because he knew it was the only way to make a man of Challoner, and gives it back. Challoner then helps the prosecutor to win his race for Senator, by getting the goods on the latter's rival, the proprietor of the gambling den in which the murder took place.

A good many things about this plot are improbable, and, under strict analysis, not convincing. It is hardly probable, for example, that Mrs. Challoner would have kept from her husband the facts about the bribe for so many years. But these improbabilities are more than offset by the interest aroused by the subject as a whole.

Marguerite Snow gives an appealing impersonation of the faithful wife, and Hamilton Revelle is quite good as Challoner. Others in a capable cast are Carl Brickert, Walter Hitchcock, Fred C. Williams, Fred Heck, John Smiley, Fred Tidmarsh, Carol Seymour, Diane D'Aubrey. Edgar Jones directed well. Settings and locations give the right atmosphere in each case.

"THE BEGGAR OF CAWNPORE"

(Kay Bee-Triangle—Six Reels)

REVIEWED BY OSCAR COOPER

A DIFFICULT task was assigned H. B. Warner in the title role of this Ince drama, for he was called upon to show convincing character development. He had to change from a high principled young army physician to a drug fiend, and then back again from the rags and degradation of The Beggar of Cawnpore to respectability and his proper estate. That Mr. Warner succeeded in making his impersonation impressive throughout argues much for his ability, as well as for the merit of the production.

It is not a pleasant thing to witness the writhings of a drug slave on the screen, and certainly it is not easy for an actor to keep such a character from becoming repulsive, but here again Mr. Warner succeeded in holding sympathy, until the time for the change back, which was sure to come, of course, in the end.

Nobody who sees this picture can fail to heed its warning, for the downward road opened by the use of drugs is pictured in realistic fashion. There is no doubt about the value of its lesson, though the teaching of it was not allowed to render the story undramatic.

On the contrary, we have a series of well directed mob and battle scenes, descriptive of the Sepoy Rebellion, which forms the central incident in the piece. These speed up the action, and provide a necessary contrast to the large amount of footage given to portraying the young physician's weakness.

A slender, but pleasing love theme, is at hand also, wherein Betty Archer, loved by the physician, refuses to marry him because of his weakness, and marries Capt. Douglas, of the Delhi garrison instead. Later she comes to Cawnpore, and sees the physician, now sunk to utter degradation as a beggar. They meet, and without knowing who he is, she gives him alms. This is probably the most pathetic incident in a picture which abounds in pathos.

After the Sepoys mutiny, and the British surrender, the beggar by a terrific struggle, throws away his supply of hasheesh and rescues Betty. The treacherous Sepoys murder all the rest of the British.

Lola May does well indeed as Betty; Wyndham Standing gives a convincing portrayal of the cowardly Capt. Douglas, who is shot as he attempts to escape; A. F. Hollingsworth is seen as Mulhar Rao, H. E. Entwhistle as Col. Archer, and Wedgwood Nowell as an English engineer.

Some large sets are used, and these, together with well chosen backgrounds, give the correct atmosphere. Charles Swickard, the director, deserves much credit.

"A BATH HOUSE BLUNDER"

(Keystone-Triangle—Two Reels)

REVIEWED BY OSCAR COOPER

PRODUCED by Del Henderson, and acted by such accomplished slapstick artists as Mae Busch, Joseph Belmont, Frank Hayes, Polly Moran, Blanche Payson, and Don Likes, this is one of the best of recent Keystones. The fun centers about rivalry between father and son for the affections of a pretty teacher of swimming, and it leads the principals through a merry chase which begins at a swimming school, peopled by diving girls in one-piece bathing suits, and ends in the deep blue sea.

The plot is cleverly contrived. It calls for some high diving from the end of a pier and the usual chase by the Keystone police. One of the most ludicrous incidents is the performance of an alleged life saving crew, which attempts to rescue a trio of Keystoners struggling in the water, but never gets beyond the first breakers. Finally, Mae Busch is selected to rescue the three, which she does in the most approved heroine fashion.

The action is swift throughout, and is punctuated with laughs nearly every foot of the way.

"MR. JACK GOES INTO BUSINESS"

(Vitagraph-V-L-S-E—One Reel)

REVIEWED BY OSCAR COOPER

THIS number of "The Escapades of Mr. Jack" is, if anything, a little more lively than preceding installments. Frank Daniels continues his effective character comedy, which centers here about a business venture.

Mr. Jack, taunted by his wife, decides to go to work, and decides that the conducting of a theatrical agency would be interesting. He rents an office, gives the building superintendent a few dollars to stand outside the building and drum up business for him, and then sits down to play solitaire until something happens.

Something does happen very soon. Pretty would-be actresses begin trooping into Mr. Jack's office, and then the fun starts. Mr. Jack has a glorious good time until his wife arrives, and rudely breaks up the party. She takes Mr. Jack by the collar, and starts him homeward, while Mr. Jack, still hilarious, sings "Good Bye, Girls, I'm Through."

Rose Tapley, William Gibson, Edward Boulden, and a number of others are in the cast. C. Jay Williams directed.

"THE KISS OF HATE"

(Columbia-Metro—Five Reels)

REVIEWED BY HARVEY F. THEW

THE uniform excellence of the cast, and the direction should result in success for this picture. The story is somewhat reminiscent, and has been popular with producers and the public for some time: it is that of the persecution of the Jews in Russia, and the righting of the wrongs inflicted by overbearing bureaucrats.

The subject is a tense one, and has been handled in such a way that its full power to grip its audience is brought to bear. Ethel Barrymore has a difficult part, but one which she handles in a finished and pleasing manner. Her work is almost matched by that of H. Cooper Cliffe, as the conscienceless prefect of police.

William Nigh's direction is fully up to the standard which this young director has set and maintained ever since he has been with Metro. As the entire action takes place in Russia, some beautiful snow scenes have been utilized, and those showing a snow-storm in the forest of Siberia are especially impressive.

Orzoff, prefect of police, is one of the chief persecutors of the Jews. Not knowing this, Turgeneff, governor of the province, plans to co-operate with him in lightening the persecutions. Nadia, the young daughter of Turgeneff, discovers Orzoff's true character, and exposes him. As a result, the prefect hatches a plot in which the governor and his son are killed. Nadia makes the supreme sacrifice to Orzoff in order to save her brother, but the prefect tricks her.

Nadia swears revenge. She joins the persecuted peasants, and in the woods, meets Sergius, the son of the prefect, in whom the latter is completely wrapped up. The two fall in love.

DISARMED!

Nadia cannot marry the son of her father's murderer, and tells him so, without giving the reason. So she plans that they shall be united in death, and stabs the young man, but before she can kill herself, she is caught by the guards. Finding that she can save Sergius' life, the prefect yields to her demand that he sign a statement to the effect that he has wrongfully sentenced thousands of unfortunates to Siberia.

She goes to the dying man, and gives orders that his wound shall be attended to, but before anything can be done, the desperate nihilists attack the governor's mansion and set it afire. Not only Orzoff, but Nadia and Sergius perish in the holocaust.

Niles Welch, Robert Elliott, William L. Abingdon, Victor De Linsky. Martin J. Faust, William Boyd, Roy Applegate, Frank Montgomery, Ilean Hume and Daniel Sullivan complete the cast.

Have You Seen the Monthly Index of Reviews?
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"THE OTHER MAN"

(Triangle-Keystone—Two Reels)

REVIEWED BY PETER MILNE

"THE Other Man," the first comedy to grace the screen of Rothapfel's Rialto, features Roscoe Arbuckle in a dual role. The humor in it is the consequence of no thrilling chase or comical feats—Arbuckle has reserved the right to take the laugh-producing burden on himself almost exclusively. To be

FATTY AND HIS SWEETHEART UNITED

sure there is an automobile wreck, but this is startling without being funny.

Being introduced to the spectator in two different parts, the fat comedian manages to make the picture very funny. It is mild humor, but Arbuckle's rotundity and seemingly sunny disposition and his clean business, which is in such contrast from that of other comedians, places the picture in the class of good ones.

Arbuckle is the lover, and at a masque ball his engagement with the girl is to be announced. But Fatty is slightly banged up in an automobile accident and he is late in attending. A fat tramp makes his way to the ball and the girl believes him to be her lover. But Fatty frightened at the thought of an operation and the sudden appearance of a carpenter who is fixing window shades, hies himself to the ball in his nightgown and then things start to hum and they are made more amusing by the introduction of a pair of society crooks. A chase results, the tramp gets an unexpected reward for capturing the light fingered couple, while Fatty and his sweetheart are united.

This story, which is subordinated to its star, is worked out after a good fashion, although some time is consumed before real action is introduced.

There are new tricks of business and old ones, and both kinds achieve the desired results.

Irene Wallace is the girl and she makes a good opposite. Minta Durfee and Al St. John are the crooks and the others are Alice Lake, Horace J. Haine, Lillian Shaffner, William Jefferson and Joe Bordeau.

"COLONEL HEEZA LIAR WINS THE PENNANT"

(Paramount-Bray—One Reel)

REVIEWED BY HARVEY F. THEW

THIS is an especially diverting animated cartoon, showing the somewhat improbable adventures of the Colonel at the seat of war.

He decies to go to the front and settle the fight immediately; but the bursting shells soon reduce him to a state of nature, at least as regards clothes.

He regains his senses beside a deserted gun in a fort, which is under fire, and as the ammunition is exhausted, he has recourse to strategy. He recalls his baseball prowess, picks up a gun-barrel, stands on the ramparts, and as the shells fly by, he bats them back to the enemy's lines, wrecking their works. On the same reels is a study of insects which mimic nature, by Raymond Ditmars.

"THE CONSCIENCE OF JOHN DAVID"

(Horsley-Mutual Masterpicture—Five Reels)

REVIEWED BY HARVEY F. THEW

AS author and actor Crane Wilbur has not provided himself as good a vehicle in this subject as he has on other occasions. The story lacks compelling interest, and is rather weakly built up, yet it has several high spots, which make it a fair average picture.

Allegorical in type, the allegory has been subjected to more human impulses and emotions, which is as it should be, according to our way of thinking. The characters are all well drawn, and several of them present interesting studies. Special mention should be made of Mae Gaston, who is an attractive figure and does her work convincingly.

John David, a wealthy idler, is engaged to the Worldly Woman. At a dinner of the parasites whom the spender calls friends, he announces the engagement. Then the wanderer appears, and becomes one of the guests. The wanderer turns out to be John David's Conscience, who had been driven out some years before.

At the dinner a telegram arrives saying that David's fortune has been swept away. The guests hear the news and take their hasty departure. Conscience alone remains. David goes to his fiance's home, and finds her with the Libertine. He attacks the latter, and believing he has killed him flees West; Conscience goes along.

In the West David makes friends, and one bitter enemy. He meets and falls in love with a sheriff's daughter, and they are to be married. In the meantime his enemy, suspecting he is the missing John David, sends East for a detective.

As the ceremony is being performed, Conscience stands at David's elbow and prompts him to give up the girl and confess to the murder. The assemblage is in a wild uproar, when a telegram arrives from New York, announcing that a Japanese butler, who had a grudge against the murdered man, had confessed hiding under a sofa and killing the man while he was struggling with David. David is freed of the charge, and all ends happily, David, the girl and Conscience going away together.

Numerous scenes have been introduced to give the story added atmosphere and interest. The cast includes, besides Mr. Wilbur and Miss Gaston, John Oaker, Alice Rinaldo, Frederick Montague, Louis Durham and Francis Raymond.

"CAPTAIN KLEINSCHMIDT'S WAR PICTURES"

REVIEWED BY PETER MILNE

CAPTAIN F. E. KLEINSCHMIDT who, up to a year ago was with the Austrian armies in various European campaigns, has added a valuable selection to the already formidable library of war pictures. In some respects Captain Kleinschmidt's views are unusual from the general run of such pictures, while in all respects they are exceedingly interesting throughout their length.

Last week were shown about seven thousand feet of film dealing with the activities of the Austrian army. These pictures, temporarily titled "War on Three Fronts," successively follow the Austrian armies in their campaigns against the Russian, Servian and Italian forces.

With all their interest it is doubtful whether an audience desires so much war material. The Captain would do well to divide his picture into three parts and put each out, one at a time. The interest, then would be more central and shorter lengths would prevent unrest.

The pictures have not yet been subtitled when shown for review. If they are carefully and intelligently interspersed with inserts descriptive of the many interesting scenes, they will, no doubt, be enthusiastically received. Captain Kleinschmidt accompanied the private exhibition with explanations of every scene and as he is seen in the pictures now and then himself, the personal interest was therefore added to the usual attention that such pictures create.

The photography of his pictures is always clear enough to permit of the observer's satisfaction, while in some places it is unusually good for war pictures, judging by others which we have seen.

The pictures show such scenes as building pontoon bridges, panoramas taken from balloons and aeroplanes, one of these being the city of Belgrade showing devastation wrought by the besieging guns; army routine, the firing of the mortars and soldiers on the march consume much of the footage. There are some pictures of an Austrian trench in action. The camera was evidently in a protected position in the trench and consequently it has been able to catch the soldiers dropping one by one, wounded and sometimes killed.

If the exhibitor believes his public is not tired of war pictures he would do well to consider Captain Kleinschmidt's offering seriously.

"THE HEART'S TRIBUTE"

(Lubin—Three Reels)

REVIEWED BY OSCAR COOPER

THIS is quite an effective heart-interest story, which employs the old theme of a young man who wins the love of a working girl, promises to marry her, and then weds a woman of his own social rank. Despite that fact that this theme has been used scores of times, it still has vitality, if intelligently presented, as this picture witnesses.

The cast, which includes E. K. Lincoln, Helen Greene, June Daye, Herbert Fortier, and others, does work superior to that found in most three-reelers. Mr. Lincoln and Miss Daye, in particular, make their parts convincing, and the other players are entirely competent.

Suspense is well maintained. Though the story material is absolutely familiar to the spectator, he does not know how it is going to be worked out in the end, and is gratified to find that the rich wife, instead of repudiating her husband when the working girl confronts them with the illegitimate child, sacrifices her pride and forgives both.

A considerable amount of cleverness is employed to bring about the denouement naturally and logically, so that it is both convincing and wholesome. The story was written by Daniel Carson Goodman.

Rene Plaisetty had charge of the directions, and his careful attention to detail has much to do with the good effect of the offering as a whole.

Photography and sets are very good.

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TABLOID REVIEWS FOR THE BUSY EXHIBITOR

PRODUCTIONS FROM ALL PROGRAMS

GENERAL FILM PROGRAM

"Woman Against Woman." (Biograph. Three reels. Reissue.)—This picture was made quite some time ago and has in its cast Lionel Barrymore, Alan Hale, Betty Grey, Vivian Prescott and Mrs. Lawrence Marston. Its theme concerns two sisters, one of which falls afoul of a city rounder. Later when she is attended by a decent man, she persuades her sister to claim the baby, but when she gets married, there is the villainess to poison her husband against her and bring forth the baby as proof. However, matters are finally adjusted happily. In some respects, this picture is very well acted; in others it is not. The story has been dragged out considerably and would appear more interesting if edited. The theme is appealing and no doubt will create sympathetic response in an easily appeased audience.

"In the Moon's Ray." (Essanay. Two reels. Tues., May 2.)—This re-issue not shown for review; the story follows. Two gentlemen crooks decide to steal a priceless scarab from Blake, a millionaire. Just as they have it in their possession, Juditb, Blake's daughter, enters the room, and they are obliged to kidnap her to make a get-away. Judith scribbles a note on her white slipper and throws it from the taxi-cab in which she is being hurried away. The slipper is found by Neal, a detective, who captures the thieves and rescues Judith. Neal later marries Judith.

In the cast are Francis X. Bushman, E. H. Calvert, Bryant Washburn, Rapley Holmes and Gerda Holmes.

"The Fable of the Preacher Who Flew His Kite." Essanay. Wed., May 3.)—This George Ade fable not shown for review; the story follows: A Man of God was in Wrong with bis Congregation because he Spilled his Pearls in language they could understand. So the Sky Pilot got Wised Up, and quoted Sanskrit, Semitic, and other Fancy Tongues, shuffled together with Hand Picked globs of tongue-twisting Polysyllabics. The Pew Warmers didn't Make the Line, but they bailed him as a Theological Wizard, and fattened up the Pay Envelope.

"Once a Thief———?" (Essanay. Three reels. Sat., May 6.)—Not shown for review, the story follows: Kendrick and Mary Fulton both are employed in Overton's antique shop. They plan to marry as soon as Kendrick can save enough money. Kendrick's sister is a cripple, but a specialist promises that she can be cured for a thousand dollars. Kendrick embezzles this sum, intending to repay it, but is caught, and sentenced to six months in the penitentiary. When he comes out, he is accused of stealing again, but Mary proves that he is innocent, and by proving her employers guilty of smuggling, make them give Kendrick a job.

In the cast are Bryant Washburn, Nell Craig, Edmund F. Cobb, and Richardson Cotton.

"Ham's Waterloo." (Kalem. Mon., May 2.)—Will be reviewed next week.

"Romeo of the Coal Wagon." (Kalem. Wed., May 3.)—Ethel Teare and Jack MacDermott appear to good advantage in this comedy. Ethel poses as a burglar and so does Jack. Ethel catches Jack and thinking he is bard up, gives bim a job as driver of one of her fatber's coal wagons. Jack hires a substitute who fixes the father's books and makes off witb some money. Jack gets the blame until the substitute's wife shows up and matters are adjusted.

"The Human Telegram." (Kalem. Sat., May 6.)—The featured stunt in this number of the Hazards of Helen is Miss Gibson's ride on telegraph wires over a deep crevasse. It is quite a feat and will doubtless cause great excitement. The rest of the picture, that is the story, is well constructed and bolds the interest nicely.

"The Dumb Heiress." (Kalem. Fri., May 5.)—Here is Sis Hopkins again. She inherits a lot of money and visits her stylish relatives and causes a great disturbance by her kitchen manners. And also she refuses to speak to any man because a fortune teller has prophesied that she will marry the first man sbe speaks to, and Sis wants her sweetheart back home. Henry Murdock and the usual cast appear in Miss Melville's support. It's a worth-while comedy.

"The Social Pirates." (Kalem. Two reels. Sixth Episode.)—"The Master Swindlers" takes up the adventures of Mona and Mary pitted against portrait thieves. The action is a little involved, as there are so many original portraits and imitations that one becomes confused toward the finale. However, the body of the picture is as interesting both in the way of comedy and suspense as the others have been. Marin Sais and Ollie Kirkby with their customary support do excellent work.

"Millionaire Billie." (Lubin. Sat., April 22.)—Billie Reeves masquerades as a millionaire tramp, thus breaking into society. He has a glorious time until the real tramp appears, and then of course Billie lands in jail. The complications are quite amusing. June Daye and a number of other Lubin favorites are in the cast.

"Germs and Microbes." (Lubin. Mon., April 24.)—By all odds one of the best David Don comedies produced. Edward McKim has provided a funny story which is just what Don needs most to offset his actions. Here he appears as a grouchy father whose one terror is germs. His son, to get more money out of him, writes a letter in which he says that many germs have been enclosed in the envelope. As a result he gets a large sum of money from him but Don gets back after a humorous fashion.

"The Man Within." (Selig. Three reels. Mon., May 1.)—Will be reviewed at length in next week's issue.

"An Elephant's Gratitude." (Selig. Sat., May 6.)—This Jungle-Zoo drama has good atmosphere, a suitable story, and an interesting, if not exciting ending. Edith Johnson is an appealing heroine, well supported by Harry Lonsdale, Leo Pierson, and Dan Noonan. This release ougbt to please most audiences.

Ellen, the daughter of a planter in East Africa, is very fond of an elephant in her father's berd. One day she sees Kasu, the keeper, abusing the animal, and she dismisses him at once. To get revenge, Kasu kidnaps Ellen, but the elephant follows them and rescues the girl who had been kind.

MUTUAL PROGRAM

"Out For the Count." (Vogue. Tues., May 2.)—Not shown for review.

"Billie Van Deusen's Ancestrie." (Beauty. Wed., May 3.)—Not shown for review.

"With a Life at Stake." (Mustang. Two reels. Fri., May 5.)—A great many thrilling incidents make tbis an exceptional Western. It is refreshingly free from padding, and the cast is at its best in this type of play. Supporting Art Acord and Queenie Rosson are Alfred Gerguson, Nita Davis, Larry Peyton and Guy Lundy.

Margaret, the daughter of a ranch-owner, is a telephone operator in a Western town. She is courted by Pitman, the town bully, and by Blinky, a cowboy. Blinky has several adventures while protecting Margaret from Pitman, and always manages to defeat the man's schemes. One day the sheriff arrests Pitman for a killing, but the captured man shoots the officer, and since he cannot unlock the manacles that hold them together, pulls the dead man up on the saddle with him. Hearing a shot over the telephone, Margaret hurries to her father's house and finds that Pitman has broken her father's arm. In pursuing the fleeing ruffian, she is wounded and falls across the railroad tracks. She is saved in the nick of time by Blinky. Pitman falls into a wolf trap and slowly starves to death.

"All For Nuttin'." (Beauty. Sun., May 6.)—Not shown for review.

"Bungling Bill's Dream." (Vogue. Sun., May 6.)—Not shown for review.

PATHE EXCHANGE INC.

"The Iron Claw," No. 9. (Pathé. Two reels.)—This episode of the stirring serial is entitled "Arrows of Hate." In it Legar, the arch criminal, turns upon "The Laughing Mask," and perpetrates several crimes in the latter's name, so that the police seek the mysterious character. They trap him in the house of Margery's father, where Margery saves him, but she and Manley, her father's secretary are captured by Legar, bound hand and foot and left in a room, with the gas turned on. They are about to escape, when one of Legar's attendants fires some small metal arrows with poisoned ends. The Laughing Mask, however, succeeds in saving them by neutralizing the poison. Pearl White, Sheldon Lewis and Creighton Hale head the cast.

"How Birds Feed Their Young." (Pathécolor. Split reel.)—This is another of the attractive educational films, giving an intimate study of birds which is unusually appropriate at this season. On the Same reel is "The Towns of Tunis," an interesting inspection of the quaint towns of historic northern Africa.

UNIVERSAL PROGRAM

"Doctor Neighbor." (Red Feather. Five reels. Mon., May 1.)—Reviewed at length in the issue of April 22.

"Her Hero Maid." (Nestor. Mon., May 1.)—Lee Moran here dons feminine raiment and poses as a maid in order to be near the girl of his heart. Al Christie bas never failed to put such a plot over, as Moran is insurpassable in this sort of a part. Horace Davey directed while others in the cast are Billie Rhodes, Stella Adams and Neal Burns.

"The Purple Maze." (Gold Seal. Two reels. Tues., May 2.)—A stenographer seeing those who have taken the Easiest Way, decides to take it herself, but the sorrow coming to her friend influences her to stick to the Straigbt and Narrow. Stella Razetto, by excellent acting is largely responsible for the success of this release, while her support in the shape of Juan de la Cruz, Gladys Brockwell, George Hernandez and Rosita Marstini is capable. The picture combines comedy and drama in good proportions and all in all is a most acceptable two reeler. Edward Le Saint directed from a scenario by Olga Printzlau.

"Eleanor's Catch." (Rex. Tues., May 2.)—A young girl starts to tread the easiest way, but stops and thinks just in time to save herself. A pleasant picture, rather shallow on the whole, but well done. Cleo Madison, William Mong, Edward Hearn and Lule Warrenton are the principals. Mong wrote the scenario while Miss Madison produced.

"When Slim Was Home Cured." (Imp. Tues., May 2.)—A Victor Potel comedy wbicb does very well, save for one or two scenes in which the lead is inclined to overwork himself. The idea is old, but of late it bas been absent from the picture field, so it comes in the nature of a welcome revival. Jean Bernoudy assists the star.

"The Girl Who Feared Daylight." (Victor. Two reels. Wed., May 3.)—This picture just misses being convincing because it is improbable, while the subtitles are written in an overly-sentimental style. However, some good snow scenes and a complete Northern atmosphere, and last but not least Mary Fuller make it acceptable. Clifford Grey, Edna Pendleton and William Welsh are chief of the support.

"The Bankruptcy of Boggs and Schultz." (L-Ko. Wed., May 3.)—Not shown for review.

"The Beloved Liar." (Rex. Three reels. Thurs., May 4.)—This production contains an interesting old character study rendered realistically by Thomas Jefferson, while the presence of Zoe Beck, the extremely clever child actress in the greater part of the picture affords a striking contrast. The story furnished by Calder Johnstone moves very slowly and comes to no conclusion of any power—it is all character study with an inconsequential plot. However, it is free from the usual sex element and it makes mildly pleasing entertainment. George Cochrane's direction is very good.

"Won with a Make-Up." (Imp. Thurs., May 4.)—King Baggot as the leading man of a motion picture company disguises as a doctor and elopes

with his country sweetheart. An average little comedy benefited much by Baggot, Edna Hunter and Frank Smith also appear. Henry Otto directed from a script by Elliot H. Robinson.

"Lem's College Career." (Nestor. Two reels. Fri., May 5.)—Al Christie hasn't put the punch and vim in this two reeler, qualities which are almost always present in his subjects of shorter length. Eddie Lyons as Lem, the ranch owner, mistreats Lee in Western style while he visits the ranch, and Lee in turn mistreats Lem in equal style when he comes to college. Lee Moran and Betty Compson are also prominent. This has laughs in it, but the plot is slim and the humor lies or is intended to lie in the practical jokes perpetrated by both parties, and this sort of stuff has lost much of its value through constant use.

"The Thief of the Desert." (Laemmle. Fri., May 5.)—An Arabian romance of original and unusual pleasing quality. Ali Ben is conveying his daughter across the desert to present her to a wealthy merchant already possessed of thirteen wives. The young lady doesn't like the idea at all and so she encourages a wandering Bedouin to steal her. This appears rather trite, but it is treated very well.

The desert scenes and the photography are excellent, while capable work is done by Myrtle Gonzalez, Fred Church and Val Paul. Lynn Reynolds wrote and directed.

"Just Kitty." (Imp. Fri., May 5.)—The little ward of the millionaire saves his fortune from a scheming nephew and his accomplice. Edith Roberts plays the ward very well, while the picture as a whole, though quite conventional, is pleasant. Robert Hill wrote and directed.

"The Leap." (Bison. Two reels. Sat., May 6.)—Another of Henry McRae railroad dramas written by Harvey Gates. It concerns rival business concerns with the son and daughter of each millionaire very much in love with one another. The subject builds to a good climax wherein a wreck is narrowly averted. Lee Hill and L. C. Shumway appear in the respective roles of hero and heavy.

"A Perfect Match." (Joker. Sat., May 6.)—Through the medium of a fortune teller, the defeated rival poisons the lovers toward one another and wins the girl for himself. William Franey, Gale Henry and Milburn Moranti are featured in this reel, which is rather lifeless at the outset but fairly funny at the end. The subtitles furnished by Roy Clements aim at humor and are partially successful.

"The Marriage of Arthur." (Laemmle. Two reels. Sun., May 7.)—A Rupert Julian release not yet shown for review.

"Scaling the Jungfrau." (Rex. Sun., May 7.) This beautiful scenic was shown at the Globe theatre, New York, with "The Dumb Girl of Portici." Its snow scenes are very pretty, while the educational value of the reel is great. The photography is good.

"Mr. Buddy Briggs, Burglar." (L-Ko. Sun., May 7.)—Showing the various efforts that a henpeck makes to amuse himself with friends not to his wife's liking, while that lady has been purporting to go on a trip. Dave Morris is in this and neither he nor the comedy is as good as he can be and his pictures can be. Others are Gertrude Selby and Reggie Morris.

WEEKLIES

Hearst Vitagraph, No. 31.—Mississippi River flood at St. Paul; Bob Burman, auto race driver, killed at Corona, Cal.; bodies of war prisoners, who died in United States, sent back aboard a warship to Spain for burial; season's newest fashions; inventor demonstrates a novel life saving suit to Government officials; Cruiser Chester home after 25,000-mile journey; Detroit Tigers defeat Chicago White Sox; two thousand seals take possession of an island in the Pacific; Carranza soldiers given lessons in modern warfare; Indian scouts lead U. S. troops across Mexican border in hunt for Villa.

Mutual Weekly, No. 89.—California University girls give pageant; rear end crash on New Haven Railroad kills five; St. Louis school children buy elephant for park zoo; dynamite clears way for new mountain boulevard in California; Atlantic fleet back from target practice in Cuban waters; Government burns $27,000 worth of bad eggs; Washington crew defeats Stanford; Frisco society women raise money for needy Belgium; Battleship Nebraska goes in dry dock; three killed at Corona auto races; new oil fields discovered in Wyoming; native Indians used to trail Villa in Mexico; other views.

Pathé News, No. 33.—Commemoration of the 140th anniversary of Paul Revere's ride at Lexington, Mass.; latest fashions; Wilson goes to the Capitol to read his submarine near-ultimatum to Congress; with the American expedition in Mexico; five killed in wreck at Bradford, R. I.; retired actors and actresses pose for camera at Actors Home on Staten Island.

Selig-Tribune, No. 32. (Thurs., April 20.)—Opening of American league baseball season in New York City; 8th U. S. Cavalry holds practice drill at Fort Bliss, Texas; large number of seals on island off California; pontoon bridge over Lake Dorian, Greece; society women hold war benefit at San Francisco, Cal.; wagon trains in Mexico; and other events.

Universal Animated Weekly, No. 17. (Wed., April 26.)—Boston marathon won by Arthur Roth, Boston, Mass.; young camel at Universal City, Cal.; large fire on Sixth Avenue, New York City; Los Angeles attempts to wipe out Demon Rum by giving medicine; home for old actors, Staten Island, N. Y., and many other views.

Statement of the ownership, management, circulation, etc., required by the act of August 24, 1912, of Motion Picture News, published weekly at New York, N. Y., for April 1, 1916.

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H. ASHTON WYCKOFF,
Business Manager.

Sworn to and subscribed before me this 5th day of April, 1916.

HERMAN S. FULD.
Notary Public, Kings County, Kings Co. Clerk's No. 49, Kings Co. Reg. No. 8050, N. Y. Co. Clerk's No. 114, N. Y. Reg. No. 8118.
(My commission expires March 30, 1918.)

Italian War Film

The first to be released by the Italian Government by arrangement with Signor Ambrosio.

This 4-part feature will be shown privately to the trade, at eleven (11) o'clock, Wednesday morning, April 26th, at our Projection-room, 67 Madison Avenue.

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"The Trail to Cloudy Pass"

The party camped at the Aurelia Crown Cabin at the foot of Lyman Glacier. From this point a side trip was made to Cloudy Pass. Almost every day in the year a storm can be seen on one or more of the many peaks surrounding this pass. Hence the name "CLOUDY PASS."

The last half of this picture shows the men exploring the wonderful crevasses of Lyman Glacier on Chiwawa Mountain.

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DAL CLAWSON PERFECTS MANY NEW PHOTOGRAPHIC EFFECTS

Dal Clawson, now in charge of photographing Thomas H. Ince productions made under the direction of Charles Giblyn, has recently added several new effects to his long list of successes in this line of work. In "Not My Sister," an early release, he introduces a new lighting iris effect which both diffuses and irises the image out. Another double exposure process Mr. Clawson has perfected irises down a complete scene to the size of a pin-head in each frame, while at the same time another complete scene starting from the size of a pin-head, is enlarged to cover the entire frame. These two innovations elicited many congratulations from members of the producing staff when they were shown in the studio projecting room, and add materially to Clawson's record as an inventive genius of intricate photographic effects. Mr. Clawson has perfected several other mechanical devices which will be used in coming subjects. One is a candle which has sufficient lighting power to illuminate a scene and will be used in the coming Frank Keenan production. In this subject also will be seen results obtained by mechanical dissolving devices whereby several visions traveling across the frame are dissolved out by another scene taking its place.

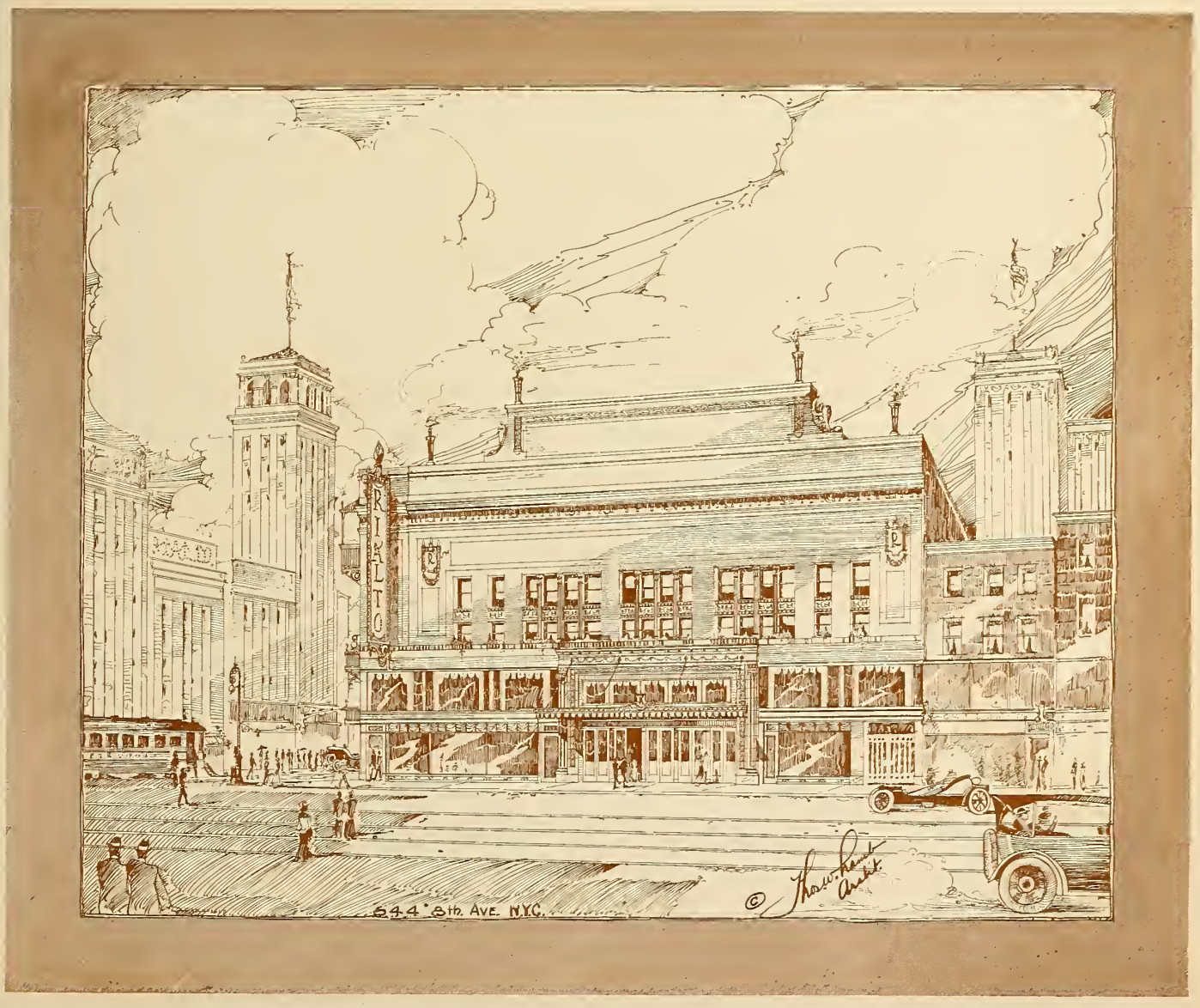
THE RIALTO THEATRE

GALA OPENING

April 21, 1916

NEW YORK CITY

Broadway - Seventh Avenue - 42nd Street



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TYPHOONS WILL MAKE RIALTO THE COOLEST THEATRE SOUTH OF THE NORTH POLE.

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Rialto Marks New Era in Theatre Construction

Design of New York's Latest House Devoted Exclusively to Motion Picture Shows Radical Departure in the Conception and Erection of Amusement Places—From the Top of the Building to the Basement the Rialto Embodies Unusually Striking Features—Managers Will Find It a Model for Future Theatres

By James McKenzie

THE opening of the new Rialto Theatre in New York City on the site formerly occupied by Hammerstein's Victoria Theatre serves to mark the beginning of a new era in the designing and construction of motion picture theatres. The design of this addition to the list of theatres devoted exclusively to the exhibition of motion pictures illustrates a very radical departure from the time honored customs and precedents established in the construction of theatre buildings. Thomas W. Lamb of 644 Eighth avenue, New York City, the architect, has produced a house which will tend to revolutionize the designing and development of the motion picture theatre.

He has deliberately departed from the usual ideas, and the scheme which he has presented to the lovers of motion pictures shows what can be done with an auditorium planned and designed according to an entirely new standard.

In co-operation with the architect, Mr. Russell B. Smith of 305 Madison avenue, the consulting engineer, together with Mr. Hall, have worked out the construction problems in heating, ventilation,

EXTERIOR OF THE RIALTO, SHOWING THE ELABORATE ELECTRIC SIGN

lighting, etc., which are perfect in operation and embody many new ideas for the complete comfort of the patrons.

Represents the Last Word in Construction

As the design and construction represent the last word in the development of the motion picture theatre so the production of the pictures themselves will be an entirely new artistic achievement which has been made possible by original mechanical devices demanded by Mr. Rothapfel, the managing director, whose genius and imagination are in a large degree responsible for the fine result. The artistic effects, especially by means of the lighting, will be a revelation to those who have thought the possibilities already exhausted.

When it is realized that manufacturing companies all over the country are specializing in materials and devices for the exclusive use of motion picture theatres, and that a choice has been made from the best among these for the Rialto Theatre, it is possible to imagine to some extent the high degree of perfection that has been attained in this theatre.

A description of the exterior is hardly necessary except for the large electric sign over the entrance, designed and made by the Norden Electric Sign Company, which is the central and dominating feature of the entire façade, the architectural treatment of the rest of the front being subordinated to it. The walls are of a buff brick, with buff terra cotta trimmings. The wall surfaces are kept very simple and plain. The lower part of the sign is in the form of a pin-wheel containing about 400 lights of various colors. This revolves rapidly and a stream of fire like a rocket shoots from the edge of it, goes over the roof, turns, and strikes the letter "R" of the sign, when it bursts into stars and sparks. This is repeated until each letter is lighted. When each rocket leaves the pin-wheel a hissing sound, made by compressed air, gives the actual noise and appearance of fire works. After the entire sign is lighted, it all goes out, and then the word "Rialto" lights up alone in a different color; then the entire sign goes out and all the rockets go off at one time, lighting the sign "Rialto" again in a different color. The sign contains about 2,200 10-watt lamps. All the apparatus for operating this sign such as flashes, air compressor, etc., was

There is also a vertical sign reading "Rialto." This sign is about 45 feet high and has a flower pot fire work effect.

On these signs color caps, made by Betts and Betts, have been used. These color caps are used on all the large roof displays in New York and throughout the country.

In addition to these signs attractive torches are placed along the parapet wall. Thus it will be seen the color and life of the exterior

PROSCENIUM COLONNADE, EMPLOYED IN LIEU OF A STAGE. THE SCREEN DROPS IN THE CENTER PANEL

is obtained not by the architecture, but through the living active agency of electric lights arranged in a spirited free design.

Projecting Brick Frame at Entrance

The entrance is marked by a slightly projecting architectural frame of brick, surmounted by a cornice with a large marquis extending over the sidewalk the full width of the entrance.

The lobby occupies but a small portion of street frontage on Seventh avenue, the rest being given over to store space. This entrance lobby is a very attractive room about 12 feet deep and 30 feet wide with a low segmental vaulted ceiling in plaster. The design of the ceiling is in the Adam Style in rectangular and circular panels These are left light against the background of gilt. The walls are of imitation Havertino stone, and the floor is of white and brown marble mosaic. At each end of the lobby are unusually attractive ticket booths, equipped with the latest electrically controlled ticket selling devices made by the Automatic Ticket Selling and Cash Register Company. In connection with

this, there have been installed by Caille Brothers Company of Detroit, Mich., automatic changemakers, which are wonderfully quick in operation. In combination with the ticket selling machine they enable the management to handle double the crowd in much less time than would be possible without the devices. This last named company are also putting in specially designed and finished ticket choppers.

The display frames which are placed on both sides of the building and in the lobby are attractive in design, being especially designed for their position by S. Marken Torff.

The foyer is one of the most successful features in the design of the house, as will be seen in the illustration which also takes in mezzanine. The effect of this lobby is elliptical as the upper part or second floor level is curved and the ceiling is treated as an ellipse. The stairs at either side, which are about 10 feet wide, go up under arches and curve around following the elliptical form of the upper part. The first level of the balcony, as is also shown in the illustration, has an attractive balustrade with flower boxes placed along the top, giving a refreshing and pleasing appearance on entering. The floral decoration here as well as that about the orchestra was supplied by the General Flower Decorating Company, and was chosen with an eye to color effects.

This balcony has large comfortable lounges and chairs with reading lights, where the patrons may retire. The hat and coat checking rooms are placed at the top of the stairs in the sloping space under the balcony. The ceiling, an artistic Adam design, has a large elliptical coffre finished in gold leaf and colored medallions of graceful figures. Hidden behind the mouldings of this are the electric which are thus reflected down.

Six Marble Water Fountains Set in Alcoves

Six marble water fountains, set in alcoves, are to be found in the lobby and balcony promenade, where cool sparkling water may be obtained—an especial boon in the coming warm weather. Individual paper cups are provided at each fountain, being dispensed automatically from attractive, dust-proof hermetically sealed *Health Kup Vendors*. The paper cups are the well-known "health kups," a non-paraffined bevelled edge, sanitary individual cup.

The treads of the stairs and trimming are a beautiful grey Tennessee marble. The pink Tennessee used in the theatre as well as all marble and slate was supplied by the Eastern New York Marble Co.

In the interior the principle feature of this new house is the colonnade which has taken the place of the usual stage and proscenium opening. The usual stage setting with which the American theatregoing public is so familiar has been entirely done away with and in its place has been substituted the colonnade consisting of three openings with the picture screen set directly in the center. The architectural treatment of the side walls has been carried along and continued around the colonnade so as to give the so-called picture setting a harmonious treatment with the rest of the auditorium.

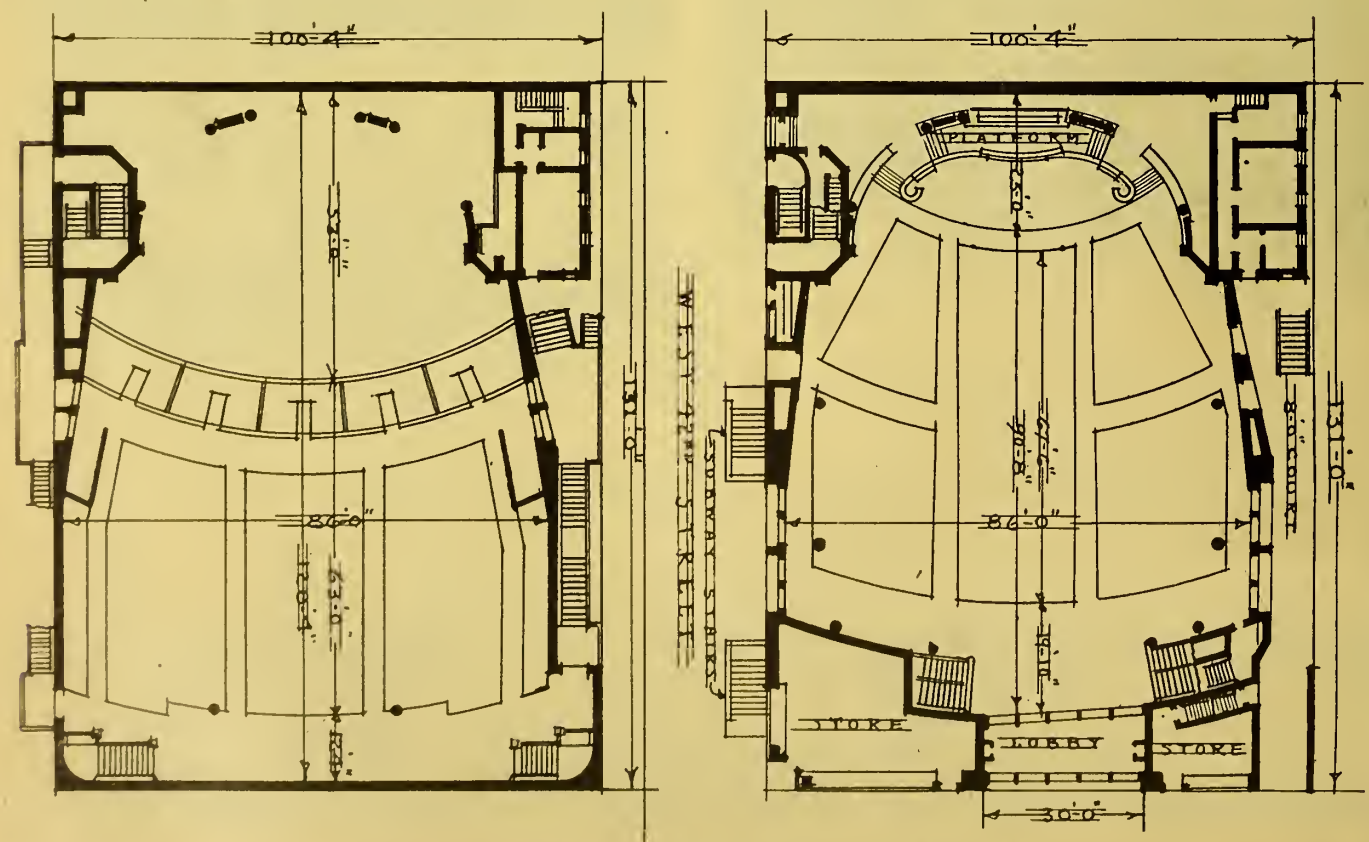
The floor of the semi-circular space formed by the colonnade has been very effectively divided by a series of platforms to accommodate the musicians and singers, while the curved ceiling above the colonnade forms an ideal sounding board and produces perfect acoustics.

When this new idea was originally conceived by the architect he was confronted with a very difficult problem in the solution of an ornamental treatment which would properly decorate and present his ideas in finished form. The colonnade itself is essentially monumental, but when consideration is taken of the fact that it is a feature of the indoor treatment and the usual style could not be adopted, consequently, a very bold, but at the same time delicate, "Adams Treatment" was determined upon and effectively carried out. While the design itself presents simple and sturdy lines, the ornament is very delicate in scale and is pleasing in its effect. By skillful treatment the usual bare affect of the Adam style is eliminated in its place has been substituted a delicate treatment which greatly enhances the simple lines and bold features of the design itself.

In this colonnaded setting the Lee Lash Studios have arranged rich drapery curtains, and behind them colorful scenes. The curtains can be drawn aside at will, together or singly, disclosing enchanting vistas of picturesque country.

The selection of a color scheme which would properly complete the Adam design presented an unusual problem since the colors which this treatment usually calls for would produce an affect that would be entirely too cold for an auditorium and which would lack the atmosphere which has always been so essential in a well designed theatre. The solution of this problem was finally determined by disregarding the coloring of the walls and ceilings

(*Continued on page* 2742)



FLOOR PLAN OF THE RIALTO THEATRE: BALCONY AND FIRST FLOOR

Rialto Theatre Projection and Operating Room

The Equipment in New York's Latest Picture House Is "the Last Word" in Perfected Devices for the Booth, and Is Likely to Become "the First Word" for All Other Theatres to Follow—Rothapfel, Bowen and Hallberg Planned the Arrangement and the Apparatus for Installation

By J. H. Hallberg

ON the evening of Friday, April 21, the new Rialto theatre, justly termed "The Temple of the Motion Picture" under the direction of S. L. Rothapfel, was opened to a specially invited select first-night audience. It is a noteworthy fact that at last the motion picture theatre has come into its own. The opening of the Rialto in a blaze of grandeur is typical of the tremendous strides which have been made in the exhibition of motion pictures.

Naturally as the Rialto is devoted exclusively to motion pictures, the projection end of the equipment has received the most careful and expert consideration.

It is now almost six years since S. L. Rothapfel made the statement that he had conceived a system of projection and a method of exhibiting motion pictures which in his opinion would revolutionize the art. He believed that music in motion pictures was a most important adjunct and that by proper arrangement of scenic and sound effects, the motion picture would be made more than the rival of the regular stage productions.

Mr. Rothapfel stated at that time that he wished co-operation in the development of certain improved devices which he had in mind. Among the improvements there were shutters for moving picture

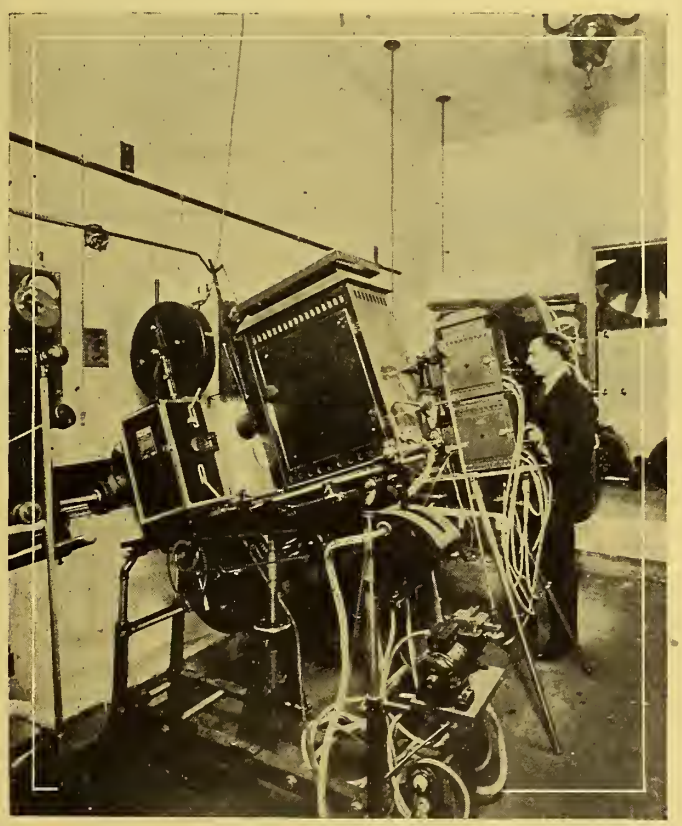


FIGURE 1. INTERIOR OF PROJECTION ROOM; L. W. BOWEN CHIEF OPERATOR

machines; special dissolving apparatus; special spot lights; special stereopticons with slides and color effects; the like of which had up to that time not been produced. One of the large Keith theatres in Philadelphia had just been equipped with his improved system of projection and exhibition and he wanted to secure certain type of apparatus, lenses and accessories to produce the results which he had in mind.

About the same time he became associated with Albee and Murdock of the United Booking Offices, in what was called the Motion Photo Plane Company, through which organization the exhibition of motion pictures in almost a hundred of the largest theatres in this country and Canada, was revolutionized.

Results Justify Experiments

Many experiments were conducted and the results obtained on the screen more than justified the pains, troubles and the expenses involved. There was no detail too small for consideration. The revolving shutters were tuned up to the highest possible efficiency. The condensing lenses used were of the highest grade and quality obtainable at that time, some of them being made to order. The lenses were most carefully selected and tested. Special lugs and asbestos cables were designed and provided to secure perfect contact and great flexibility. Carbon holders on arc lamps were made larger and heavier, in fact, many minor improvements were made at Mr. Rothapfel's suggestions, during the time he was director of the Motion Picture Photo Plane Company.

One apparatus in particuler advocated by Mr. Rothapfel, was a double dissolving spot light with variable focus lenses which would permit two independent illuminated fields of light on any part of the stage, both fields of light to be under absolute control of the operator, to be variable in shape, size and color and to be adjustable together in any direction or independently of each other. The wonderful effects which have been worked out with this arrangement can be seen at the Rialto.

Later on, Mr. Rothapfel made his big strike at Minneapolis, where his DeLuxe motion picture exhibit attracted the attention of every citizen of Minneapolis as well as the entire state of Minnesota. Here he received special endorsement by the governor of the state and by ministers and heads of educational institutions for his wonderfully clean and up-to-date exhibits.

It was only natural that New York would take notice of Mr. Rothapfel's success at Minneapolis and as a result he was called here by Mr. Norton, President of the Photoplay Theatres Company, who had taken over the Regent theatre, 116th street and Seventh Avenue, New York City. Here Mr. Rothapfel had his first opportunity to introduce some of his more modern ideas. The success of the Regent caused other interests to employ Mr. Rothapfel for the Strand theatre, erected at Broadway and Forty-seventh street. Later others, appreciating his work, came to the front and offered to build the finest and most expensive motion picture theatre in the world—the Rialto.

In this new house Mr. Rothapfel was determined to have the best projection ever installed anywhere. As a result of the consultations between Mr. Rothapfel, Lester Bowen, the engineers of construction and the writer, the motion picture projection-booth at the Rialto was planned and laid out as follows:

Booth Is Twenty by Eight Feet Wide

The booth measures 20 feet wide by 8 feet deep and between 10 feet and 12 feet high. At one side there is a room measuring 8 feet by 8 feet with the full height of the operating room, constructed for the motor generators and rheostats, controlling the projector arcs. At the other end of the operating room there is another 8 foot by 8 foot room for the rewinding equipment and for the use of the operators.

Fig. 1, illustrates one end of the operating rom with the door, leading to the motor generator and rheostat room, open.

Beginning our description of the apparatus installed from the left of the both to the right, I will proceed as follows:

In Fig. 1, the first machine to the left is the Edison Super-Kinetoscope of the latest type with motor drive, fitted with Marlux lenses made by the Crown Optical Company, of Rochester, New York. The Edison Super-Kinetoscope machines supplied by the Picture Theatre Equipment Company were fully described in the December 18th issue of Motion Picture News in the Accessory Section.

Each projector is provided with an automatic arc controller made by the Speed Controller Company, of New York City. The arc controller is so sensitive and perfect in its operation that after the operator once sets the arc, it will be maintained constant within

In the Rialto?
Why—of course!

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Arc Controller

"Rothy" knows that he cannot have perfect projection, uniform illumination, a consistently fed arc, an ideal picture, without them.

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one volt and the operator does not need to pay any particular attention to the arc after it has once been set and started, excepting, of course, to see that the spot is properly centered upon the aperture as it may shift slightly up or down if one of the carbons should burn faster than the other as happens sometimes in changing carbons. The second machine is also an Edison Super-Kinetoscope.

The third machine illustrated by Fig. 2 is a specially constructed Power's double dissolving stereopticon made by the Nicholas Power Company, New York City. The illustration shows Mr. Lester Bowen operating the special dissolver which is provided with larger condensers than usual, to permit special slides as required for the scenic effects at the Rialto.

The fourth machine installed is a double dissolving stereopticon with multi-focus lenses and many other special features as illustrated in Fig. 3.

In the introduction to this article, I referred to Mr. Rothapfel's desire some years ago, to secure just such a projector for scenic effects, but not until now has his desire been realized. The double

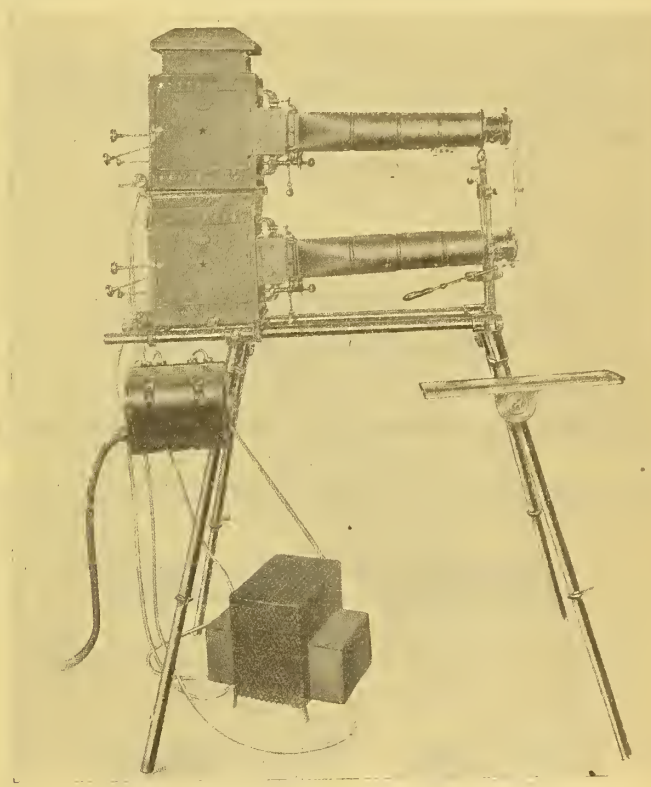

FIGURE 2. NEW POWERS DISSOLVING STEREOPTICON

dissolving projector illustrated in Fig. 3 was made up and designed under the direction of Mr. Rothapfel assisted by Mr. Bowen, by the Baird Motion Picture Machine Company, of New York, and the mechanical details of the design are the efforts of Messrs. Emory and Saunders of the Baird Motion Picture Machine Company.

Illustration Fig. 3, shows this wonderful projector which will be described separately later on. It accomplishes all of the features asked for by Mr. Rothapfel, several years ago.

The next apparatus in the operating room part of which can be seen on the rear wall, is a large and complete switchboard upon which there is mounted all of the necessary volt and ampere meters, fuses and switches for the main control of the entire installation. I state main control, because there are special control panels for each motion picture projector with individual volt and ampere meters and current regulators, for each arc within easy observation of the operator.

In the motor generator room, as can be seen through the open door in the rear wall, there are installed two Hallberg 20th Century Motor Generators, built especially for the Rialto theatre. The motor generators operate on the circuit of the United Electric Light and Power Company, supplying 220 volt, 2 phase, 60 cycle alternating current, for the 15 H. P. motors, each one of which forms part of the motor generator sets, the direct current end of

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which is capable of a delivery of any amperage from 50 to 150 at any voltage betwen 50 and 70.

The motor generators are under the control of the operator by means of special control panels one of which is illustrated in Fig. 4, mounted next to the outlook opening for each motion picture projector. The panel with the ampere meter for the first machine can be seen on the left hand side of Fig. 1, and the second panel, can be seen just under the left hand portion of the second machine lamphouse.

In describing Fig. 4, I may state that at the left is the volt meter and at the right the ampere meter and below is mounted the field controller for the motor generators by means of which the amperes can be adjusted instantly at the will of the operator, without introducing resistance in series with the generator and the arc. At the Rialto, it is intended to keep the motor generators operating all of the time, but when one of the machines is not in service, the motor generator supplying said machine, has its field winding disconnected by means of the small snap switch below the instruments.

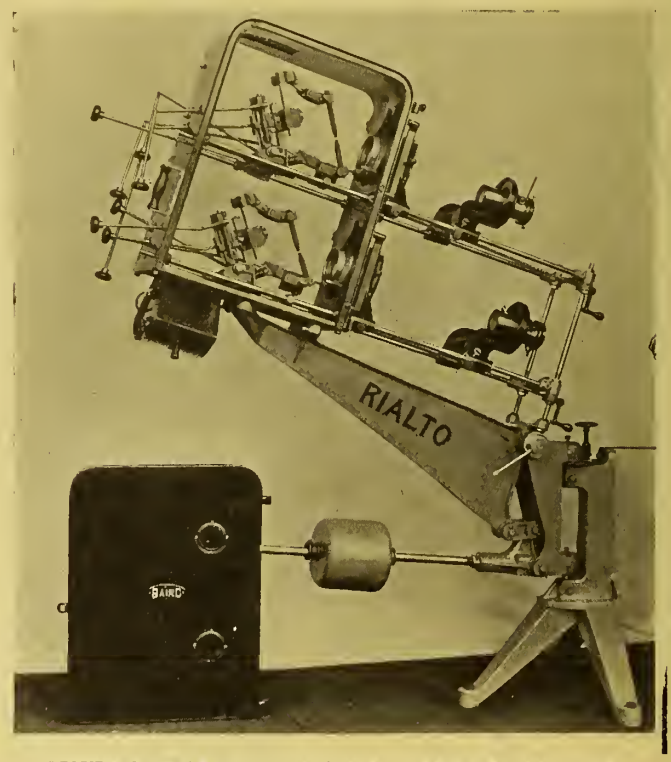

FIGURE 3. BAIRD MULTI-FOCUSING DISSOLVING SPOTLIGHT

The disconnecting or breaking of the field circuit reduces the losses in the motor generator to a minimum while it is running idle. This was decided upon because it was thought best not to restart the motor generators between shows, as the losses are really very small and it makes a smoother installation.

On the M. P. projectors, Fig. 1, there can be seen an intercon-

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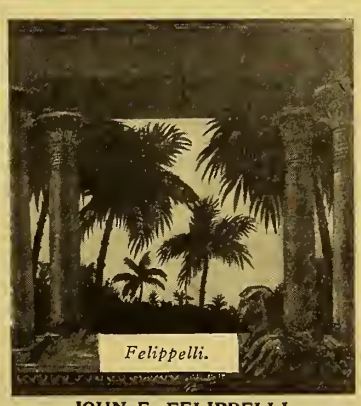

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necting flat lever arrangement, running above the operator's head, but within his reach between the two machines. This arrangement operates a large Iris dissolver made by Klcigl Brothers, of New York, and is attached to the condenser mount on the machines, which permits the dissolving of one picture into the other and at the same time acts as a dowser. This is a distinctly new arrangement put on at the suggestion of Mr. Bowen, chief operator.

Fire Shutters Operate on New Plan

The fire shutters protecting the openings in front of the booth are operated on a new and novel principle devised by the writer and executed by Mr. Bowen. The arrangement is illustrated at the upper part of Fig. 1, and comprises a long pipe running the entire length of the projection room, supported on suitable brackets. There are pins in the pipe immediately above each opening upon which the fire proof shutter hangs, by means of a chain and hook.

This rod, which when it is in fixed position, has all of the pins holding the shutters in the vertical position is held there by a rope arrangement, illustrated above the rod in Fig. 1, and in various places the rope is cut and held together by the usual form of fuse. The fuses can be seen immediately above the Edison machine number 2. In case of fire the flame will come up above the magazine, melt the fuse which severs the rope which in turn allows the iron rod to turn, due to the weight of the shutters, hanging on the pins and as the pins come down, the hooks come off, and the shutters drop. This arrangement is by far the most modern of its kind and is very simple and easy of installation.

There is a complete intercommunicating telephone system putting the operator in direct connection with any part of the theatre.

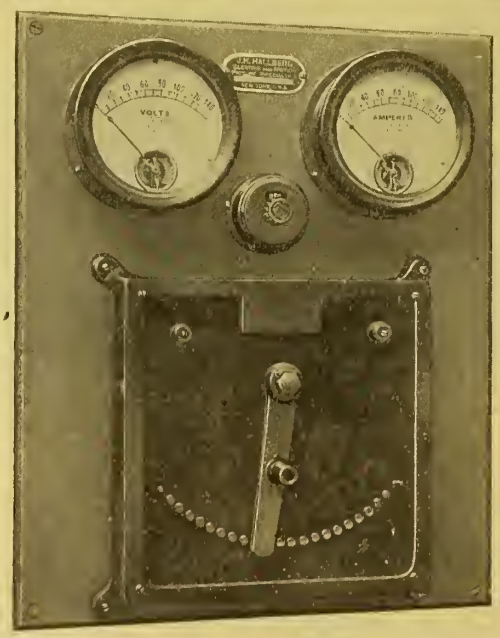

FIG. 4. SWITCHBOARD DESIGNED SPECIALLY FOR THE RIALTO THEATRE, NEW YORK CITY

There is also a signal system controllable by the director, which lights various colored lights behind bulls-eyes or lenses, set in the wall in front of the operator for the signalling focus, framing and speed changes etc.

In the motor generator room the rheostats are placed on shelves. There are two for the Baird dissolving spot light, two for the Powers dissolving stereopticon and one for each of the M. P. projectors. All are controllable from the main switchboard on the rear wall of the operating room. In other words, the various steps of the rheostats are connected to a set of dial switches on the switchboard, making it unnecessary for the operator to leave the room when effecting a change in the amperes at the arc.

The large rheostats for the moving picture machines are merely put in for emergency and are connected to the Edison 3 wire D. C. system which is also brought into the operating room for the express use of emergency and for the dissolving lamps.

The ventilation of the operating room is the best of any I know of. There is a large window opening on the street in the rear of the wall, giving perfect day light over the entire room and plenty

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of fresh air. In the ceiling of the operating room there are three, 18 in. exhaust fans with speed controllers. In the motor generator and rheostat room there is installed a large typhoon fan, about 5 feet in diameter, directly connected to an electric motor with speed controller. This large fan will always insure fresh and cool air supply to the motor generator and rheostat room as well as in the space above the theatre ceiling with which it connects.

The distance from the lens to the screen is 127 feet and the screen which is of special construction and design measures 17 feet wide, and forms part of one of the most elaborate and beautiful stage settings, ever produced which in conjunction with the beautiful lighting effects forms a combination of pleasing surprises which must be seen in order to be realized.

The operating room is in direct charge of Lester W. Bowen, chief operator; Ivan W. Bowen; and M. A. Kricorian, assistant operators, all members of Local 306, I. A. T. S. E.

The Messrs. Bowen were originally in charge of the operating department at the Regent Theatre and later on were in charge of the Strand projection and I. W. Bowen, also had charge of the projection at the Liberty Theatre during the exhibit of "The Birth of a Nation" and later on was connected with the Knickerbocker Theatre, where Triangle Films have been shown during the

RIALTO MARKS NEW ERA IN THEATRE CONSTRUCTION

(Continued from page 2734)

and by placing dependence upon the lighting for the proper color effects. Thus the beautiful color scheme of the interior anyway which consists of golden brownish and ivory tones may be changed into reddish, bluish or brighter golden tones by the use of the various electric switches. This is the wonderful novelty of these decorations, which were under the personal charge of Mr. William Sckart, of the Sckart Studios, who has gained a wide reputation for his successful theatre decorating.

Consequently the entire auditorium has been wired on three circuits giving a combination of amber, red and blue lighting which when blended together will give any combinaton of colors desired. This, of course, is a feature which has long been practiced in the production of stage effects, but it is the first time that its use has been attempted in the auditorium proper. However, the elimination of the stage and the designing of the picture colonnade as part of the auditorium itself made it necessary for the lighting effects to be carried out through the entire auditorium.

Kliegl Brothers were called on to furnish electric screen equipment consisting of a number of three-color strips and also a number of special 1,000 watt bunch lights on one stand for dimmer equipment so gradual transition from day to night can be obtained. Also special reflectors for illumination of music.

Mr. Levy, the president of the Edwards Electrical Construction Company, who designed and installed the electrical work in this theatre, stated when interviewed, that he was particularly impressed by Mr. Rothapfel that the switchboard, dimmers, lighting effects, etc., must be such that they can be played upon and directed the same as a musical director would play upon and direct an orchestra, and with this end in view the management has spared neither trouble nor expense to achieve its object.

The combination of switchboard and dimmers is such that were the house and stage large enough they would suffice for the production of grand opera. The concert stage is provided with foot lights, and there are border and proscenium strips, and all the stage lighting is in four colors, with a dimmer for the operation of each color in each border, in each foot, and in each proscenium strip, together with stage pockets for each color, each of which is on a dimmer. The house has the unique arrangement of having every outlet in three colors with a dimmer for each section of outlets and for each color. This will provide for dimming and color effects without number.

The seats received careful study to secure the greatest possible comfort of the patrons of the Rialto, which is a key note in the equipment of any theatre. They were manufactured by the Wisconsin Seating Company, of New London, Wis. The resign of these chairs are plain throughout, curved to fit the body, are full upholstered in Rogeroid and have spring construction. A new device used on these chairs indicative of the rapid progress made in special equipment for theatres, and one of the latest improvements both for comfort and safety is a self-raising device, manufactured by the Self-Raising Chair Company, of 220 West 42d

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street, which causes the seat to rise automatically as soon as vacated by the occupant. The advantages are obvious for it means a clear aisle and greater ease in reaching the exits.

The depressing effect which is ordinarily the result of the long overhang of a big balcony has been cleverly eliminated by the use of a mezzanine floor with a promenade from which the occupants of the upper floor can look down into the orchestra foyer. This is a feature originated by the architect, Thomas W. Lamb, and which he has probably developed to its best advantage.

The space beneath the balcony which was formerly wasted in the designing of the old-time theatres has been utilized by cloak rooms, retiring rooms and toilets, etc., which formerly took up so much valuable area on the lower floor.

The unusual feature in this design is the fact that the auditorium can be readily converted into the usual type of theatre with a stage by eliminating the colonnade.

Shallow Dome in Ceiling

A very effective feature is a large shallow dome in the ceiling over the center of the house. This is covered with gold leaf and the Adam treatment of medallions. Sixteen chandeliers hang from its outer circumference and one large chandelier from the center. By using the different colored lights this central ceiling feature may be made to glow like fire so intensely that the detail is lost, giving the effect of a huge burning sun over the heads of the audience. Blues or yellows may be used with varying degrees of intensity to produce similar effect, in these colors. These lighting fixtures as well as those throughout the rest of the theatre were designed at the studios and made at the factory of the Kathodian Bronze Works.

The main fixture in the center of the dome, as well as the smaller ones, are designed to carry out the indirect scheme of lighting, and consists of a lower bowl seven feet in diameter, and an upper bowl three feet in diameter, in which the lamps are located. The light is reflected by means of mirror reflectors to the ceiling, giving a soft subdued light with no glare whatever. All of these main fixtures are equipped with an equal number of red, blue and white lamps, on separate circuits.

On the side walls in the auditorium and balcony are three light candle brackets with silk shades over the lamps, which also give a soft subdued light and at the same time are very artistic and ornamental in appearance. In the vestibule are three semi-indirect fixtures which consist of amber colored leaded art glass bowl, supported by a metalized band, in which are cast eight wedgewood medallions, with white figure and blue background. These bowls are placed close to the ceiling, part of the light coming through the art glass and part being reflected to the ceiling, giving a very pleasing effect. The fixtures under the balcony and on the rear of the main ceiling are similar to those in the vestibule.

In the soffit of the balcony are placed fourteen oval leaded panels, flush with the ceiling, with lamps in back of the glass, which are very effective and pleasing to the eye.

At either side of the proscenium arch, electrical fountains are given a conspicuous position yet out of range of the projecting lens. These novelties which now form a prominent part of the scheme of the many picture theatres were made by the Electric Fountain Company of New York.

(*Continued on page 2770*)

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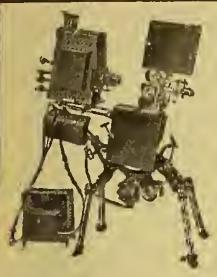

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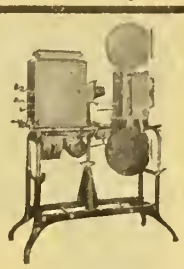

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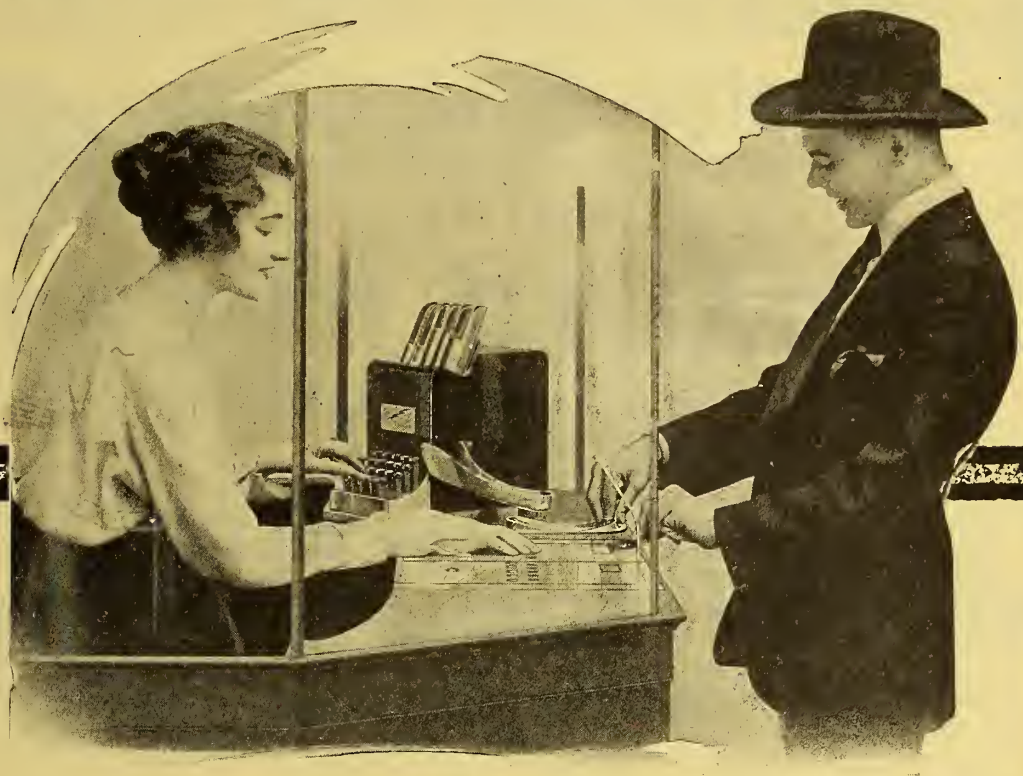

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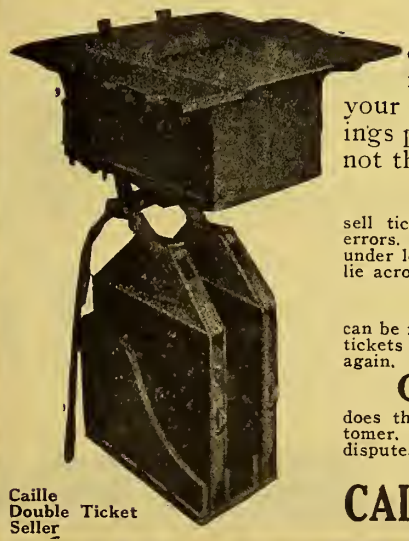

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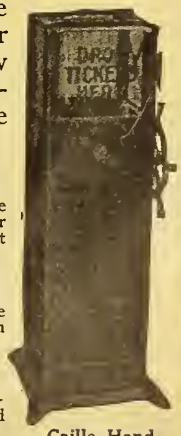

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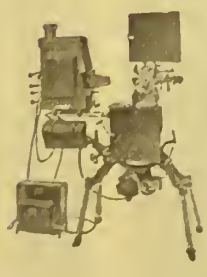

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Calendar of Current and Coming Releases

GENERAL FILM PROGRAM

RELEASES OF CURRENT WEEK

KALEM—The Master Swindlers (Sixth of "The Social Pirates), D., 2000 ..... Special

Monday, May 1, 1916.

BIOGRAPH—Swords and Hearts, D., 1000 (Re-Issue).. 20457
LUBIN—The Buckshot Feud, D., 1000..... 20458
SELIG—The Man Within, D., 3000..... 20452
SELIG—Selig-Tribune, No. 35, Topical, 1000..... 20456
VITAGRAPH—Jane's Husband, C., 1000..... 20455

Tuesday, May 2, 1916.

EDISON—The Match-Makers, D., 3000..... 20464
ESSANAY—In the Moon's Ray, D., 2000..... 20459
KALEM—Ham and the Masked Marvel, C., 1000..... 20461
LUBIN—The Candle, D., 2000..... 20462

Wednesday, May 3, 1916.

BIOGRAPH—Fit for Burning, D., 3000..... 20469
EDISON—The Real Dr. Kay, C., 1000..... 20472
ESSANAY—The Fable of "The Preacher Who Flew His Kite," etc., C., 1000..... 20468
KALEM—Romeo of the Coal Wagon (Ethel Teare).. 20467

Thursday, May 4, 1916.

LUBIN—None So Blind, D., 3000..... 20473
SELIG—Selig-Tribune, No. 36, Topical, 1000..... 20476
VIM—The Brave Ones, C., 1000..... 20477

Friday, May 5, 1916.

KALEM—The Dumb Heiress (Sis Hopkins Comedy), 20481
KNICKERBOCKER STAR FEATURE—The Oath of Hate, D., 3000..... 20478
VIM—Home-Made Pies, C., 1000..... 20483
VITAGRAPH—Some Chicken, C., 1000..... 20482

Saturday, May 6, 1916.

ESSANAY—Once a Thief —— ? D., 3000..... 20484
KALEM—The Human Telegram (H. of H. Series), D., 1000 20491
LUBIN—Father's Night Off, C., 1000..... 20487
SELIG—An Elephant's Gratitude, D., 1000..... 20492
VITAGRAPH—The Resurrection of Hollis, D., 3000.... 20488

RELEASES OF COMING WEEK

KALEM—The Rogue's Nemesis (Seventh of Social Pirates), D., 2000 ..... Special

Monday, May 8, 1916.

BIOGRAPH—During the Round-Up, D., 1000 (Re-Issue)
SELIG—Selig-Tribune, No. 37, Topical, 1000.....
SELIG—A Stranger in New York, C., 3000.....
LUBIN—Skirts and Cinders, C., 1000.....
VITAGRAPH—The Sleuth, C., 1000.....

Tuesday, May 9, 1916.

BIOGRAPH—Merry Mary, D., 2000.....
EDISON—Celeste of the Ambulance Corps, D., 3000...
ESSANAY—A Return to Youth and Trouble, C.-D., 2000
KALEM—Ham Comedy (Title Not Decided).....

Wednesday, May 10, 1916.

EDISON—A Mix-Up in Black, C., 1000.....
ESSANAY—The Fable of the Good Fairy, etc., C., 1000
KALEM—Not What the Doctor Ordered, C., 1000 (Ethel Teare) .....

Thursday, May 11, 1916.

LUBIN—The Wheat and the Chaff, D., 3000.....
SELIG—Selig-Tribune, No. 38, Topical, 1000.....
VIM—The Water Cure, C., 1000.....

Friday, May 12, 1916.

KALEM—A Lunch Room Legacy, C., 1000 (Sis Hopkins) .....
KNICKERBOCKER STAR FEATURE—Broken Fetters, D., 3000.....
VIM—The Pretenders, C., 1000.....
VITAGRAPH—Out Ag'in, In Ag'in, C., 1000.....

Saturday, May 13, 1916.

ESSANAY—The Jester, D., 3000.....
KALEM—H. of H. Series (Title Not Decided).....
LUBIN—Jenkin's Jinx, C., 1000.....
SELIG—The Sheriff's Duty, D., 1000.....
VITAGRAPH—Broadway Star Feature, D., 3000.....

MUTUAL FILM

Monday, May 1, 1916.

AMERICAN—Pierre Brissac the Brazen, D., 2000.... 04684
FALSTAFF—The Dashing Druggist's Dilemma, C., 1000 04686

Tuesday, May 2, 1916.

THANHOUSER—The Weakling, D., 2000..... 04687
VOGUE—Out for the Count, C., 1000..... 04689

Wednesday, May 3, 1916.

MUTUAL—Mutual Weekly, No. 70, Topical, 1000..... 04690
BEAUTY—Billie Van Deusen's Ancenstrie, C., 1000.... 04691
GAUMONT—See America First (Yosemite National Park), and Kartoon Komics, Split reel..... 04692

Thursday, May 4, 1916.

THANHOUSER—The Spirit of '61, D., 3000..... 04693

Friday, May 5, 1916.

MUSTANG—With a Life at Stake, D., 2000..... 04696
CUB—M. T. Dome's Awful Night, C., 1000..... 04698

Saturday, May 5, 1916.

CENTAUR—Avenged by Lions, D., 2000..... 04690
FALSTAFF—The Sleigher's Strategy, C., 1000..... 04701

Sunday, May 6, 1916.

BEAUTY—All for Nuttin', C., 1000..... 04702
VOGUE—Bundling Bill's Dream, C., 1000..... 04703
GAUMONT—"Reel Life" Belgian Cavalry, Topical, 1000 04704

Monday, May 8, 1916.

AMERICAN—The Touch on the Key, D., 2000..... 04708
FALSTAFF—The Kiddie's Kaptain Kidd, C., 1000..... 04710

Tuesday, May 9, 1916.

THANHOUSER—When She Played Broadway, D., 2000 04711
VOGUE—Germatic Love, C., 1000..... 04713

Wednesday, May 10, 1916.

MUTUAL—Mutual Weekly, No. 71, Topical, 1000..... 04714
BEAUTY—Skelly's Skeleton, C., 1000..... 04715
GAUMONT—See America First (Atlanta, Ga.) and Kartoon Komics, Split reel..... 04716

Thursday, May 11, 1916.

AMERICAN—The Profligate, D., 3000..... 04717

Friday, May 12, 1916.

MUSTANG—The Blindness, D., 2000..... 04720
CUB—Jerry's Perfect Day, C., 1000..... 04722

Saturday, May 13, 1916.

CENTAUR—The Ordeal, D., 2000..... 04723
FALSTAFF—Freddie's Frigid Finish, C., 1000..... 04725

Sunday, May 14, 1916.

BEAUTY—"No Title," C., 1000..... 04726
VOGUE—A Mix-Up at Rudolph's, C., 1000..... 04727
GAUMONT—"Reel Life," Topical, Ed., 1000..... 04728

Calendar of Current and Coming Releases

UNIVERSAL PROGRAM

RELEASES OF CURRENT WEEK

UNIVERSAL SPECIAL FEATURE—The Leopard's Mark (First of "Peg o' the Ring" Series), D., 2000. 01412

Monday, May 1, 1916.

RED FEATHER—Dr. Neighbor, D., 5000..... 01394
NESTOR—Her Hero Maid, C., 1000..... 01395

Tuesday, May 2, 1916.

GOLD SEAL—The Purple Maze, D., 2000..... 01396
REX—Eleanor's Catch, D., 1000..... 01397
IMP—When Slim Was Home Cured, C., 1000..... 01398

Wednesday, May 3, 1916.

VICTOR—The Girl Who Feared Daylight, D., 2000.... 01399
L-KO—The Bankruptcy of Boogs & Schultz, C., 1000... 01400
UNIVERSAL ANIMATED WEEKLY—Weekly No. 18 01401

Thursday, May 4, 1916.

BIG U—The Beloved Liar, D., 3000..... 01402
IMP—Won with a Makeup, C., 1000..... 01403

Friday, May 5, 1916.

IMP—Just Kitty, D., 1000..... 01404
LAEMMLE—The Thief of the Desert, D., 1000..... 01405
NESTOR—Lem's College Career, C., 2000..... 01406

Saturday, May 6, 1916.

BISON—The Leap, D., 2000..... 01407
JOKER—A Perfect Match, C., 1000..... 01408

Sunday, May 7, 1916.

REX—Scaling the Jungfrau, Ed. Sc., 1000..... 01409
LAEMMLE—The Marriage of Arthur, C., 2000..... 01410
L-KO—Mr. Buddy Briggs, Burglar, C., 1000..... 01411

RELEASES OF COMING WEEK

UNIVERSAL SPECIAL FEATURE—A Strange Inheritance (Peg o' the Ring, No. 2), D., 2000..... 01430

Monday, May 8, 1916.

RED FEATHER—A Huntress of Men, D., 5000..... 01413
NESTOR—Potts Bungles Again, C., 1000..... 01414

Tuesday, May 9, 1916.

GOLD SEAL—The Mark of a Gentleman, D., 2000..... 01415
REX—Virginia, D., 1000..... 01416
IMP—When a Wife Worries, C., 1000..... 01417

Wednesday, May 10, 1916.

IMP—The Go-Between, D., 1000..... 01418
L-KO—The Great Smash, C., 3000..... 01419
UNIVERSAL ANIMATED WEEKLY—Weekly, No. 19 01420

Thursday, May 11, 1916.

LAEMMLE—Her Husband's Faith, D., 2000..... 01421
POWERS—Mr. Fuller Pepp—He Tries Mesmerism, C. Cart., and Some Monkey Stars, Ed., Split reel.. 01422

Friday, May 12, 1916.

IMP—The Capital Prize, D., 2000..... 01423
VICTOR—A Strange Confession, D., 1000..... 01424
NESTOR—Never Lie to Your Wife, C., 1000..... 01425

Saturday, May 13, 1916.

BISON—A Fight for Love, D., 2000..... 01426
JOKER—A Wife for a Ransom, C., 1000..... 01427

Sunday, May 14, 1916.

REX—A Soul for Sale, D., 3000..... 01428
LAEMMLE—Her Great Part, Cam.-D., 1000..... 01429

UNICORN PROGRAM

Monday, May 1, 1916.

SUPREME—The Option, D., 2000..... 500
GAYETY—Percy's Transformation, C., and With Bulgaria's Fighting Forces, Split reel..... 501

Tuesday, May 2, 1916.

HIAWATHA—The Chief's Ward, West. D., 2000..... 502
JUDY—Neighborly Neighbors, C., and A Valet Romance, Split reel..... 503

Wednesday, May 3, 1916.

BUFFALO—The Viper, West. D., 1000..... 504
HIPPO—Chaps and Chaperons, C., 1000..... 505
PURITAN—In the Fangs of Jealousy, D., 1000..... 506

Thursday, May 4, 1916.

LILY—The Spirit of Revenge, D., 2000..... 507
JOCKEY—Reel Redskins, C., and Boy Scouts, Split Reel 508

Friday, May 5, 1916.

RANCHO—The Smiling Bandit, West. D., 1000..... 509
GAYETY—Pete's Peculiar Pal, C., 1000..... 510
SUPREME—The Sacrifice, D., 1000..... 511

Saturday, May 6, 1916.

SUNSET—Our Boys in Pursuit of Mexican Bandits, D., 2000 512
HIPPO—A Dog Gone Romance, C., and A Bare Escape, Split reel 513

Sunday, May 7, 1916.

UTAH—The Rivals, West. D., 1000..... 514
JOCKEY—Count Meout, C., 1000..... 515
PURITAN—Gold and Dross, D., 1000..... 516

Monday, May 8, 1916.

SUPREME—Tess of the Hills, D., 2000..... 525
GAYETY—Our Darling Needs Nourishment, C., and The Syncopated Melody, Split reel..... 526

Tuesday, May 9, 1916.

HIAWATHA—His Indian Wife, West. D., 2000..... 527
JUDY—Deceiving Dad, C., and U. S. Cavalry at Fort Meyer, Split reel 528

Wednesday, May 10, 1916.

BUFFALO—Hold-Up at Devil's Pass, West. D., 1000... 529
HIPPO—Tango and Poker, C., 1000..... 530
PURITAN—For His Brother's Sake, D., 1000..... 531

Thursday, May 11, 1916.

LILY—The Bachelor's Romance, D., 2000..... 532
JOCKEY—A Good Skate, C., and Toys of Mystery, Split reel 533

Friday, May 12, 1916.

RANCHO—The Sure Shot, West. D., 1000..... 534
GAYETY—Pretzel and Flanigan, C., 1000..... 535
SUPREME—The Gangster's Decoy, D., 1000..... 536

Saturday, May 13, 1916.

SUNSET—The Demon's Victim, West. D., 2000..... 537
HIPPO—Our Darling's Image, C., and Wanted a Husband, Split reel 538

Sunday, May 14, 1916.

UTAH—Bandits of Lone Pine, West. D., 1000..... 539
JOCKEY—Real Love and Counterfeit Money, C., 1000.. 540
PURITAN—The Little Black Shoe, D., 1000..... 541

RELEASE DATES FOR READY REFERENCE

GENERAL FILM PROGRAM

BIOGRAPH

3—22. The Battle of Truth, D.....3000
3—27. The Golden Supper, D. (Re-issue)....1000
3—28. Alias Jimmie Barton, D.....2000
3—29. Madelaine Morel, D.....3000
4— 3. Three friends, D. (Re-Issue).....1000
4— 5. Paths That Crossed, D.....3000
4—10. The Tender-Hearted Boy, D. (Re-Issue).1000
4—11. The Man Who Called After Dark D...2000
4—12. The Stampede, D.....3000
4—17. A Cry for Help, D. (Re-Issue).....1000
4—19. The Larrimore Case, D.....3000
4—24. The Blind Princess and the Poet, D., (Re-Issue) 1000
4—25. Celeste, D.....2000
4—26. A Spring Chicken, C.....3000
5— 1. Swords and Hearts, D. (Re-issue).....1000
5— 3. Fit for Burning, D.....3000

ESSANAY

3— 4. Beyond the Law, D.....3000
3— 7. The Intruder, D.....2000
3—11. A Man's Work, D.....3000
3—14. Joyce's Strategy, D.....2000
3—15. Vernon Howe Bailey's Sketch Book of Philadelphia, Cart., and 500-ft. Scenic. Split reel
3—18. Unknown, D. 3000
3—21. Separating from Sarah, D.....2000
3—25. I Will Repay, D.....3000
3—28. The Dixie Winner, D.....2000
4— 1. The Spider's Web, D.....3000
4— 4. Under Royal Patronage, D.....20000
4— 8. The Light-Bearer, D.....3000
4—11. Millstones, D. 2000
4—12—Vernon Howe Bailey's Sketch Book of Boston, and 500 Ft. Sc.....Split reel
4—15. The Last Adventure, D.....3000
4—18. The Elder Brother, D.....2000
4—19. Canimated Nooz Pictorial, No. 8, Cart. and 500 ft. Sc.....Split reel
4—22. Her Naked Soul, D.....3000
4—25. The Little Samaritan, D.....2000
4—26. Vernon Howe Bailey's Sketch Book of Boston and 500 ft. Scenic.....Split reel
4—29. The Danger Line, D.....3000
5— 2. In the Moon's Ray, D.....2000
5— 3. The Fable of "The Preacher Who Flew His Kite," C.....1000
5— 6. Once a Thief — —? D.....3000

KALEM

3—21. For Sweet Charity, C.....1000
At Bachelor's Roost, C.....1000
3—24. When Things Go Wrong, C.....1000
3—25. The Detective's Peril, D.....1000
3—28. Ham and the Hermit's Daughter, D...1000
3—29. The Trailing Tailor, C.....1000
3—31. Almost a Heroine, C.....1000
4— 1. The Trapping of Peeler White (Hazards of Helen Series), D.....1000
4— 4. From Altar to Halter, C.....1000
4— 5. Trapping the Bachelor, C.....1000
4— 7. The Fickle Fiddler's Finish, C.....1000
4— 8. The Record Run (H. of H. Series),D..1000
4—11. Millionaires by Mistake, C.....1000
4—12. Fashion and Fury, C.....1000
4—14. Romance and Riot, C.....1000
4—15. The Race for a Siding (H. of H. Series), D. 1000
4—18. Ham and Preparedness, C.....1000
4—19. Their Taking Ways, C.....1000
4—21. A Double-Barreled Courtship, C.....1000
4—22. The Governor's Special (H. of H. Series), D. 1000
4—25. Ham's Waterloo, C.....1000
4—26. Counting Out the Count, C.....1000
4—28. A Lucky Mistake, C..... 1000
4—29. The Trail of Danger (H. of H. Series), D. 1000
5— 3. Romeo of the Coal Wagon, C.....1000
5— 5. The Dumb Heiress, C.....1000
5— 6. The Human Telegram, D. (H. of H. Series) 1000

KNICKERBOCKER STAR FEATURES

3—10. A Slave of Corruption, D.....3000
3—17. Mismates, D. 3000
3—24. The Witch of the Mountains, D.....3000
3—31. The Home-Breakers 3000
4— 7. The Millionaire's Son, D.....3000
4—14. Haunted and Hounded, D.....3000
4—21. When Might Is Right, D.....3000
4—28. The Broken Promise, D.....3000
5— 5. The Oath of Hate, D.....3000

LUBIN

3—25. Love One Another, C.....1000
3—27. Otto the Soldier, C.....1000
3—30. The Voice in the Night, D.....3000
4— 1. Billie's Double, C.....1000
4— 3. The Fatal Bean, C.....1000
4— 4. The Return of James Jerome, D.....2000
4— 6. The Scarlet Chastity, D.....3000
4— 8. A Wise Waiter, C.....1000
4—19. Otto the Bell Boy, C.....1000
4—13. The Greater Wrong, D.....3000
4—15. Mr. Housekeeper, C.....1000
4—17. Frocks and Frills, C.....1000
4—18. One of the Pack, C.....2000
4—20. The Heart's Tribute, D.....3000
4—22. Millionaire Billy, C.....1000
4—24. Germs and Microbes, C.....1000
4—27. Playthings of the Gods, D.....3000
4—29. Love and Bullets, C.....1000
5— 1. The Buckshot Feud, D.....1000
5— 2. The Candle, D..... 2000
5— 4. None So Blind, D.....3000
5— 6. Father's Night Off, C.....1000

UNIT PROGRAM—LUBIN

1— 5. *Sorrows of Happiness, D.....4000*
1— 5. *His Lordship, C.....1000*
1—12. *The City of Failing Light, D.....4000*
1—12. *A Bath Tub Mystery, C.....1000*
1—26. *The Evangelist, D.....4000*
1—26. *Fooling Uncle, C.....1000*

RELEASE DAYS

GENERAL FILM

Monday—Biograph, Selig, Selig-Tribune, Vitagraph, Vitagraph-Unit.
Tuesday—Biograph, Essanay, Kalem, Selig.
Wednesday—Biograph, Essanay, Kalem, Lubin-Unit.
Thursday—Essanay, Lubin, Selig-Tribune, Vim.
Friday—Knickerbocker Star Feature, Essanay, Kalem, Vim, Vitagraph.
Saturday—Essanay, Kalem, Lubin, Selig, Vitagraph.

MUTUAL FILM

Monday—American, Falstaff, Novelty.
Tuesday—Thanhouser, Gaumont (Cart. and Sc.), Beauty.
Wednesday—Reliance, Rialto, or Centaur, and Novelty.
Thursday—Centaur, Falstaff, Mutual Weekly.
Friday—Mustang, American, Cub.
Saturday—Clipper (Am.), Thanoplay, or Mustang, and Beauty.
Sunday—Reliance, Casino, Thanhouser.

UNIVERSAL FILM

Monday—Broadway Universal Feature, Nestor.
Tuesday—Gold Seal, Rex, Imp.
Wednesday—Victor, L-Ko, Animated Weekly.
Thursday—Laemmle, Big U, Powers.
Friday—Imp, Victor, Nestor.
Saturday—Bison, Powers, Joker.
Sunday—Rex, Laemmle, L-Ko.

SELIG-TRIBUNE NEWS PICTORIAL

Issued every Monday and Thursday.

SELIG

3—13. The Regeneration of Jim Halsey, D...3000
3—18. Toll of the Jungle, D.....1000
3—20. "Number 13, Westbound," D.....3000
3—25. Trilby's Love Disaster, D., West.-C....1000
3—27. A Social Deception, D.....3000
4— 1. Her Dream of Life, D.....1000
4— 3. The Devil, the Servant and the Man. D. 3000
4— 8. Along the Border, D.....1000
4—10. Wives of the Rich, D.....3000
4—15. The Beauty Hunters, C.....1000
4—17. Three Wise Men, D.....3000
4—22. Too Many Chefs, C.....1000
4—24. The Woman Who Did Not Care, C...3000
4—29. Badgered, C. 1000
5— 1. The Man Within, D.....3000
5— 6. An Elephant's Gratitude, D.....1000

VIM

3—10. Their Wedding Day, C.....1000
3—16. Nerve and Gasoline, C.....1000
3—17. A Pair of Skins, C.....1000
3—23. Bungles Lands a Job, C.....1000
3—24. Behind the Footlights, C.....1000
3—30. Their Vacation, C.....1000
3—31. Anvils and Actors, C.....1000
4— 6. Mamma's Boys, C.....1000
4— 7. In the Ring, C.....1000
4—13. The Battle Royal, C.....1000
4—14. The Sleuths, C.....1000
4—21. Hired and Fired, C.....1000
4—27. What's Sauce for the Goose, C.....1000
4—28. The Rivals. C.....1000
5— 4. The Brave Ones, C.....1000
5— 5. Home-Made Pies, C.....1000

VITAGRAPH

3—17. Freddy Aids Matrimony, C.....1000
3—18. Miss Warren's Brother, D.....3000
3—20. A Squared Account, D.....1000
3—24. Freddy Versus Hamlet, C.....1000
3—25. Husks, D. 3000
3—27. Three Johns, C.....1000
3—31. Freddy Foils Floaters, C.....1000
4— 1. Out of the Quagmire, D.....3000
4— 3. Her Partner, D.....1000
4— 7. The Lonelies, C-D.....1000
4— 8. The Other Way, D.....3000
4— 8. Myrtle, the Manicurist.....1000
4—10. The Hoyden, D.....1000
4—14. Susie the Sleuth, C.....3000
4—15. The Other Way, D.....3000
4—17. Life and Training in the U. S. Navy, Ed. 1000
4—21. His Lucky Day, C.....1000
4—22. A Caliph of the New Bagdad, C-D....3000
4—24. The Rookie, D.....1000
4—28. Terry's Tea Party, C.....1000
4—29. The Man Hunt, D.....3000
5— 1. Jane's Husband, C.....1000
5— 5. Some Chicken, C.....1000
5— 6. The Ressurection of Hollis, D.....3000

UNIT PROGRAM—VITAGRAPH

1—31. *The Surprises of an Empty Hotel, D..4000*
1—31. *A Cripple Creek Cinderella, C.....1000*
2— 7. *The Surprises of an Empty Hotel, D..4000*
2— 7. *A Cripple Creek Cinderella, C.....1000*
3— 6. *Mrs. Dane's Danger, D.....4000*
Bitter Sweet, C.....1000

MUTUAL FILM RELEASES

AMERICAN

3—14. The Suppressed Order, D.....3000
3—21. The Code of Honor, D.....3000
3—28. In the Shuffle, D.....3000
4— 3. Ways of the World, D.....2000
4— 6. Bonds of Deception, D.....3000
4—10. The Pendulum of Chance, D.....2000
4—15. The Wayfarers, D.....3000
4—17. His Masterpiece, D.....2000
4—22. Realization, D. 3000
4—25. The Counterfeit Earl, D.....2000
4—27. A Broken Genius, D.....3000
5— 1. Pierre Brissac the Brazen, D.....2000

BEAUTY

3—29. A Trunk an' Trouble, C.....1000
4— 2. The Improbable Yarn of McQuirk, C..1000
4— 5. Billy Van Deusen's Muddle, C.....1000
4— 9. Art and Arthur, C.....1000
4—12. Peanuts and Powder, C.....1000
4—16. The Improbable Yarn of McQuirk, C..1000
4—19. Number, Please? C.....1000
4—23. The Bookworm's Blessed Blunders, C.1000
4—26. Bugs and Bugles, C.....1000
4—30. Two Beds and No Sleep. C.....1000
5— 3. Billie Van Deusen's Ancenstrie, C....1000
5— 6. All for Nuttin', C.....1000

CUB

4— 7. The Winning Punch, C.....1000
4—14. Almost Right, C.....1000
4—21. The Conquering Hero, C.....1000
4—28. The Traitor, C.....1000
5— 5. M. T. Dome's Awful Night, C.....1000

FALSTAFF

4— 3. Ruining Randal's Reputation, C.....1000
4— 8. The Professor's Peculiar Precautions, C. 1000
4—10. Sapville's Stalwart Son, C.....1000
4—15. The Overworked Oversea Overseer, D.1000
4—17. The Sailor's Smiling Spirit, C.....1000
4—22. Simple Simon's Schooling, C.....1000
4—24. Dad's Darling Daughters, C.....1000
4—29. Willing Wendy to Willie. C.....1000
5— 1. The Dashing Druggist's Dilemma, C...1000
5— 5. The Sleigher's Strategy, C.....1000

RELEASE DATES FOR READY REFERENCE

GAUMONT

4— 2. See America First, No. 29, Sc., and Keeping Up with the Joneses, Split reel
4— 5. See America First, No. 30, Sc., and Keeping Up with the Joneses, Cart. ....Split reel
4—12. See America First, No. 31, Sc., and Keeping up with the Joneses, Cart.. Split reel
4—19. See America First, No. 32, Sc., and Kartoon Komics ....Split reel
4—26. See America First, No. 33 (Charleston, S. C.), and Kartoon Komics...Split reel
5— 3. See America First, No. 34, and Kartoon Komics ....Split reel
5— 6. "Reel Life" Belgian Cavalry, Topical..1000

MUSTANG

3— 3. Margy of the Foothills, D.....3000
3—10. Quagmire, D. 3000
3—17. Curlew Curliss, D. 3000
3—24. Snow Stuff, D.....3000
3—31. The Ranger of Lonesome Gulch, D....3000
4— 7. Two Bits, D.....3000
4— 8. Under Azure Skies, D.....3000
4—13. Silent Selby, D.....3000
4—14. The Awakening, D.....2000
4—21. The Return, Com.-D.....2000
4—28. Unlucky Luke, Com.-D.....2000
5— 5. With a Life at Stake, D.....2000

MUTUAL WEEKLY

Issued every Thursday.

THANHOUSER

3—15. The Whispered Word, D.....2000
3—22. The Fifth Ace, D.....2000
3—29. Fear, D.....3000
4— 4. Oh! Oh! Oh!—Henry, C.....2000
4—11. The Romance of the Hollow Tree,D..2000
4—18. The Girl from Chicago, D.....2000
4—20. A Man's Sins, D.....3000
4—25. A Man of Honor, D.....2000
4—29. The Carriage of Death, D.....3000
5— 2. The Weakling, D.....2000
5— 4. The Spirit of '61, D.....3000

VOGUE

3—12. More Truth Than Poetry, C.....1000
3—19 Troubled Waters, C.....1000
3—23. Search Me, C.....1000
3—26. Devilish Business, C.....1000
3—30. The Lion-Hearted Chief, C.....1000
4— 2. On a Still Hunt, C.....1000
4— 4. Bungling Bill Detective, C.....1000
4— 9. Knocking Out Knockout Kelly, C....1000
4—10. Rube's Hotel Tangle, C.....1000
4—16. A Mixup in Photos, C.....1000
4—23. Slipping It Over on Father, C.....1000
4—25. The Island That Never Was, C.....1000
4—30. Bungling Bill, Doctor, C.....1000
5— 2. Out for the Count, C.....1000
5— 6. Bundling Bill's Dream, C.....1000

PATHE EXCHANGE, INC.

The Pathé News—Issued Twice Every Week.

Week of April 3, 1916.

The Iron Claw, No. 6 (The Spotted Warning), D., 2000.....Pathé
Skylight Sleep, C., 1000.....Phunphilms
Idaho's Waterfalls, and the Coal Mines of Hongey, Ind. China, Split reel.....Pathé
The Girl Who Won, D., 3000.....Pathé

Week of April 10, 1916.

The Iron Claw, No. 7 (The Hooded Helper), D., 2000.....Pathé
Luke's Double, C., 1000.....Phunphilms
Teddy and the Angel Cake, and Algeria New and Old, Sc., Split reel.....Pathé
The Girl That Didn't Matter, D., 2000.....Pathé

Week of April 17, 1916.

The Iron Claw No. 8 (The Ghost Man), D., 2000 .....Pathé
Big Jim Garrity, D., 5000.....G. R. Plays
Lady Killers, C., 1000.....Starlight
Siberia, the Vast Unknown (No. 5) and glimpses of San Francisco, Sc.. Split reel.Pathé

Week of April 24, 1916.

The Iron Claw No. 9, D., 2000.....Pathé
Them Was the Happy Days, C., 1000.....Pathé
Dross and Diamonds, D., 2000.....Pathé
How Birds Feed Their Young, Col. Ed, and the Town of Tunis, Sc.....Pathé

UNIVERSAL PROGRAM

ANIMATED WEEKLY

Issued every Wednesday.

BIG U

12— 9. The Sacrifice of J. Jonathan Gray, D..3000
12—16. Col. Steele, Master Gambler, Com.-D..1000
12—30. Babbling Tongues, D.....1000
1916.
1— 2. The Honor to Die, D.....3000
1—13. "X 3," D. 3000
1—28. Nan Good for Nothing, D.....1000

BISON

2—19. A Recoiling Vengeance, D.....3000
2—26 The Stampede in the Night, D.....2000
3— 4. The One Woman, D.....3000
3—11. The Quarter Breed, D.....3000
3—18. The Iron Rivals, D.....2000
3—25. Monna Vanna, D.....3000
4— 1. The Night Riders, D.....2000
4— 8. Behind the Mask, D.....2000
4—15. The Rival Pilots, D.....2000
4—22. The Passing of Hell's Crown, D.....1000
4—29. The Torrent of Vengeance, D.....2000
5— 6. The Leap, D.....2000

GOLD SEAL

2—22. The Dupe, D.....3000
2—29. The Eye of Horus (Lord John's Journal No. 4), D. 3000
3— 7. The Winning of Miss Construe, D....3000
3—14. Born of the People, D.....2000
3—21. The Madcap Queen, C.-D.....2000
3—28. Lady Raffles Returns, D.....2000
4— 4. The League of the Future (Adventure No. 5, of Lord John's Journal), D...3000
4—11. The Voice of the Tempter, D.....3000
4—18. The Best Man's Bride, D.....2000
4—25. The Other Half, D.....2000
5— 2. The Purple Maze, D.....2000

IMP

3—14. Her Invisible Husband, C.....1000
3—17. Paterson of the News, D.....2000
3—21. Ain't He Grand? C.....1000
3—24. The Crimson Trail, C.....2000
3—31. Scorched Wings, D.....3000
4— 4. The Town That Tried to Come Back. C. 1000
4— 7. The Poet's Progress, C.D.....2000
4— 9. Mignonette, D.....2000
4—11. Held for Damages, D.....1000
4—14. The Doctor of the Afternoon Arm, D.2000
4—18. Love Laughs at Dyspepsia, C.....1000
4—21. The Haunted Bell, D.....2000
4—25. Billie's War Brides, C.....1000
4—28. Why Mrs. Wentworth Lied, D.....3000
4—30. Through Flames to Love, D.....2000
5— 2. When Slim Was Home Cured, C.....1000
5— 4. Won with a Makeup, C.....1000
5— 5. Just Kitty, D.....1000

JOKER

2—26. Married on the Wing, C.....1000
3— 2. Love Laughs at the Law, C.....1000
3—18. Muchly Married, C.....1000
3—25. It Nearly Happened, C.....1000
4— 1. A Tale of a Telegram, C.....1000
4— 8. His Highness the Janitor, C.....1000
4—15. Hubby Puts One Over, C.....1000
4—22. Just Yet, But Not Quite, C.....1000
4—29. The Jitney Driver's Romance, C.....1000
5— 6. A Perfect Match, C.....1000

LAEMMLE

2—24. John Pellet's Dream, Com.-D.....1000
2—27. Her Greatest Story, D.....1000
3— 2. The Heart of Bonita, D.....2000
3— 5. The Blackmailer, D.....1000
3— 8. The Windward Anchor, D.....1000
3— 9. Lavinia Comes Home, D.....2000
3—15. Lonesomeness, D. 1000
3—22. The Desperado, D.....1000
3—23. The Secret Foe, D.....2000
3—29. The Blackmailer, D.....1000
3—30. A Fool's Gold, D.....3000
4— 6. The Eyes of Fear, D.....2000
4— 9. Bill's Wife, C.....1000
4—12. The Brink, D.....1000
4—20. The Gambler, D.....1000
4—27. Miss Blossom, D.....2000
5— 5. The Thief of the Desert, D.....1000
6— 7. The Marriage of Arthur, C.....2000

L-KO

2—16. Elevating Father, C.....2000
2—20. Twenty Minutes at the Fair, C.....1000
2—27. Dad's Dollars and Dirty Doings, C..2000
3— 1. Blue Blood but Black Skin, C.....2000
3— 5. Gertie's Awful Fix, C.....1000
3— 8. False Friends and Fire Alarms, C....1000
3—19. Live Wires and Love Sparks, C.....3000
3—22. Scars and Stripes Forever, C.....2000
3—26. A Friend—But a Star Boarder, C.....1000
4— 2. Caught on a Skyscraper, C.....2000
4— 4. For the Love of Mike and Rosie, C..3000
4—16. The Doubles' Troubles, C.....2000
4—19. A Meeting for a Cheating, C.....1000
4—23. Little Billy's School Days, C.....1000
4—26. Bill's Narrow Escape, C.....2000
5— 3. The Bankruptcy of Boogs & Schultz, C.1000
5— 7. Mr. Buddy Briggs, Burglar, C.....1000

NESTOR

3— 3. The Lion's Breath, C.....1000
3— 6. Their Only Son, D.....1000
3—10. When Lizzie Disappeared, C.....1000
3—13. The Deacon's Waterloo, C.....1000
3—17. Across the Hall, C.....1000
3—20. Love Vaccination, C.....1000
3—24. The Wrong Bird, C.....1000
3—27. The Janitor's Busy Day, C.....1000
3—31. He Almost Eloped, C.....1000
4— 3. How Times Do Change, C.....1000
4— 7. A Leap Year Tangle, C.....1000
4—10. Putting Her Foot In It, C.....1000
4—14. Some Honeymoon, C.....1000
4—17. His Neighbor's Wife, C.....1000
4—21. Eddie's Night Out, C.....1000
4—24. His Wooden Leg, C.....1000
4—28. The Newlyweds Mixup, C.....1000
5— 1. Her Hero Maid, C.....1000
5— 5. Lem's College Career, C.....2000

POWERS

2—17. Building Up the Health of a Nation (Lesson 4) and Joe Boko's Adventures, Cart. .....
2—19. Uncle Sam at Work, No. 9 (Bureau of Weights and Measures), Ed.....1000
2—26. "Preparedness" (U. S. at Work, No. 10.) .....
3— 4. "To Arms" (U. S. at Work, No. 11)..
3— 9. Warriors of the Air, and a Romance of Toyland .....Split reel
3—11. Uncle Sam at Work, No. 12, Ed....1000
3—16. Sammy Johnsin, Strong Man, Cart., and Safety First, Ed.....Split reel
3—23. A Toyland Mystery, and Amphibian Oddities, Ed. .....Split reel
3—30. Between Midnight, C.....1000
4— 1. A Serpent in the House, C.....1000
4— 6. The Dance of Love and the Brush Industry, Ed. .....Split reel
4—13. Some Fish, C.....1000
4—15. The Stolen Melody, D.....1000
4—20. The Royland Villain, and Ed,....Split reel
4—27. Such Is Life in China, C.....1000
4—29. A Family Affair, C.....1000

REX

3—12. His Brother's Pal, D.....2000
3—14. The Bold, Bad Burglar, C.-D.....1000
3—17. The Cry of Erin, D.....1000
3—19. Behind the Curtain, D.....1000
3—21 The Phantom Thief, D.....1000
3—26. A Social Outcast, D.....3000
3—28. There's No Place Like Home, D.....1000
4— 2. Her Sister's Sin, D.....1000
4— 7. The Still Voice, D.....1000
4—14. The Toll of the Angelus, D (Re-issue).1000
4—16. The Sham Reality, D., and Zoo Arrivals from South America, Ed..Split reel
4—23. His World of Darkness, D.....3000
4—25. The Unexpected, C., D. .....
4—27. Chicken Hearted Jim, C.....1000
4—30. Their Anniversary, C.....1000
5— 2. Eleanor's Catch, D.....1000
5— 7. Scaling the Jungfrau, Ed., Sc.....1000

VICTOR

2—17. In the Night, D.....3000
2—22. The Pipe Dream, C.....1000
2—23. Madam Cubist, D.....2000
2—25. After the Play, D.....1000
3—10. Their Act., Com.-D.....1000
3—12. Love Spasms, C.....1000
3—15. Orders Is Orders, C.....2000
3—29. The Model Husband, C.....2000
4— 5. The Little Fraud, D.....1000
4—12. The Lathered Truth, C.....2000
4—19. Royal Love, D.....3000
4—21. A Strange Confession, D.....1000
6— 3. The Girl Who Feared Daylight, D.....2000

FEATURE RELEASES—CURRENT AND COMING

BLUEBIRD PHOTOPLAYS

3— 6. Rupert of Hentzau (Jane Gail and Henry Ainley) .....5 parts
3—13. Strength of the Weak (Mary Fuller) .....5 parts
3—19. The Yaqui (Hobart Bosworth).....5 parts
3—26. The Flirt (Marie Walcamp).....5 parts
4— 3. Tangled Hearts (Louise Lovely)...5 parts
4—10. John Needham's Double (Tyrone Power) .....5 Parts
4—17. The Great Problem (Violet Mersereau) .....5 parts
4—24. The Gay Lord Waring (J. Warren Kerrigan) .....5 parts
5— 1. The Crippled Hand (Ella Hall).....5 parts
5— 8. The Gilded Spider (Louise Lovely).5 parts
5—15. Elusive Isabel (Florence Lawrence).5 parts
5—22. A Son of the Immortals (J. Warren Kerrigan) .....5 parts

FOX FILM CORPORATION

2—20. Fighting Blood .....5 reels
2—27. The Witch .....5 reels
3— 6. The Marble Heart.....5 reels
3—13. Gold and the Woman.....5 reels
3—20. The Bondman .....5 reels
3—27. A Wife's Sacrifice.....5 reels
4— 3. Blue Blood and Red.....5 reels
4—10. Slander .....5 reels
4—17. A Modern Thelma.....5 reels
4—24. A Man of Sorrow.....5 reels
5— 1. Blazing Love .....5 reels
5— 8. The Eternal Sapho.....5 reels

IVAN FEATURE PRODUCTIONS

1—Forbidden Fruit (Everett Butterfield and Paula Shay).....5 reels
2—A Fool's Paradise (Chrystine Mayo, Paula Shay, and Joseph Burke).....6 reels
3—The Immortal Flame (Maude Fealy)..5 reels
4—The City of Illusion (Paula Shay and Mignon Anderson).....6 reels

KLEINE-EDISON FEATURE SERVICE

EDISON

1—12. The Catspaw .....5 reels
1—26. The Innocence of Ruth.....5 reels
2— 9. The Martyrdom of Philip Strong...5 reels
2—23. At the Rainbow's End.....5 reels

GEO. KLEINE

1— 5. The Devil's Prayer Book.....5 reels
1—19. Wild Oats .....5 reels
2— 2. The Final Curtain.....5 reels
2— 9. When Love is King.....5 reels
2—16. The Scarlet Road.....5 reels
3— 1. The Mishaps of Musty Suffer.....10 reels

METRO PICTURES CORPORATION

COLUMBIA PICTURES CORPORATION

2—14. Dimples (Mary Miles Minter).....5 reels
3—13. Lovely Mary (Mary Miles Minter)..5 reels
4— 3. The Kiss of Hate (Ethel Barrymore).5 reels
4— 3. The Kiss of Hate (Ethel Barrymore).5 reels

POPULAR PLAYS & PLAYERS

1—17. The Lure of Heart's Desire (Edmund Breese) .....5 reels
2—28. The Soul Market (Mme. Petrova)...5 reels
4—17. Playing with Fire (Mme Petrova).5 reels

B. A. ROLFE PHOTOPLAYS, INC.

2— 7. The Upstart (Marguerite Snow)....5 reels
2—21. The Price of Malice (Hamilton Revelle) .....5 reels
3— 6. The Blindness of Love (Julius Steger).5 reels
4—10. The Half Million Bribe (Hamilton Revelle and Marguerite Snow)....5 reels

QUALITY PICTURES

2—21. A Corner in Cotton (Marguerite Snow) .....5 reels
3—27. The Wall Between (Francis X. Bushman and Berverly Bayne).....5 reels

MUTUAL MASTERPICTURES

DE LUXE EDITION

Week of April 3, 1916.
No. 89. The Haunted Manor (Ivy Shepard, Gertrude Robinson and W. H. Pemberton), D., Gaumont.....5 reels
No. 90. The Traffic Cop, Thanhouser.....5 reels

Week of April 10, 1916.
No. 91. April (E. Forrest Taylor, Helene Rosson) .....5 reels
No. 92. The Leopard's Bride (Margaret Gibson) .....5 reels

Week of April 17, 1916.
No. 93. Feathertop (Margaret Courtot), D., Gaumont .....5 reels
No. 94. Master Shakespeare, Strolling Player (Florence LaBadie), D., Thanhouser .....5 reels

Week of April 24, 1916.
No. 95. The Conscience of John David (Crane Wilbur), D., Centaur.....5 reels
No. 96. The Stain in the Blood (Edythe Sterling, Norbert Myles, Murdock MacQuarrie), D., Signal.....5 reels

Week of May 1, 1916.
No. 97. The Quality of Faith (Alexander Gaden and Gertrude Robinson), D., Gaumont .....5 reels
No. 98. Lying Lips (Winifred Greenwood and Franklin Ritchie), D., American .....5 reels

Week of May 8, 1916.
No. 99. Soul Mates (Wm. Russell and Charlotte Burton), American.....5 reels
No. 100. Her Father's Gold (Gordon—Barbara Gilroy and Louise E. Bates), Thanhouser .....5 reels

PARAMOUNT PICTURES

FAMOUS PLAYERS

3— 2. Poor Little Peppina (Mary Pickford), D.....5 reels
3—20. The Lost Bridegroom (John Barrymore), D .....5 reels
3—23. The Saleslady (Hazel Dawn), D...5 reels
3—27. Audrey (Pauline Frederick), Com.-D..5 reels
4—10. Molly Make Believe (Marguerite Clark) .....5 reels
4—17. The Eternal Grind (Mary Pickford).5 reels
4—20. The Innocent Lie (Valentine Grant).5 reels
4—27. The Moment Before (Pauline Frederick) .....5 reels

JESSE LASKY COMPANY

3— 6. To Have and to Hold (Mae Murray), D.....5 reels
3—13. For the Defence (Fannie Ward), D..5 reels
3—30. The Sowers (Blanch Sweet), D.....5 reels
4— 6. The Race (Victor Moore and Anita King) .....5 reels
4—13. The Love Mask (Wallace Reid and Cleo Ridgley) .....5 reels
4—24. The Heart of Nora Flynn (Marie Doro) .....5 reels

MOROSCO PHOTOPLAY COMPANY

2— 7. Madame La Presidente, C.....5 reels
3—16. Code of Marcia Gray (Constance Collier), D.....5 reels

PALLAS

2—17. He Fell in Love with His Wife (Florence Rockwell).....5 reels
3— 9. Ben Blair (Dustin Farnum), D.....5 reels
4— 3. Heart of Paula (Leonore Ulrich)...5 reels

RED FEATHER PRODUCTIONS

3— 6. The Target (Hobart Bosworth)....5 reels
3—13. The Pool of Flame (J. Warren Kerrigan) .....5 reels
3—20. Drugged Waters (William Dowlan and Gloria Fonda).....5 reels
3—17. Autumn (Violet Mersereau).....5 reels
4— 3. Two Men of Sandy Bar (Hobart Bosworth .....5 reels
4—10. Brigadier Gerard (Lewis Waller)....5 reels
4—17. Her Bitter Cup (Cleo Madison)....5 reels
4—24. Thrown to the Lions (Mary Fuller).5 reels
5— 1. Dr. Neighbor (Hobart Bosworth)..5 reels

TRIANGLE FILM CORPORATION

KAY-BEE-INCE PRODUCTIONS

4— 2. Waifs (Jane Grey).....5 reels
4— 9. The Aryan (William S. Hart).....5 reels
4—16. The Stepping Stone (Frank Keenan and Mary Boland).....5 reels
4—23. Civilization's Child (Wm. H. Thompson) .....5 reels
4—30. The Beggar of Cawnpore (H. B. Warner) .....6 reels

FINE ARTS-GRIFFITH PRODUCTIONS

3—26. Hoodoo Ann (Mae Marsh and Robert Harron) .....5 reels
4— 2. The Habit of Happiness (Douglas Fairbanks) .....5 reels
4— 9. Little Meena's Romance (Dorothy Gish and Owen Moore).....5 reels
4—16. Sold for Marriage (Lillian Gish)....5 reels
4—23. Sunshine Dad (De Wolf Hopper)...5 reels
4—30. The Children in the House (Norma Talmage) .....5 reels

KEYSTONE-SENNETT PRODUCTIONS

3—12. "The Village Vampire" (Fred Mace) .....2 reels
3—19. Gypsie Joe (Joe Jackson).....2 reels
3—19. A Love Riot (Charles Murray)....2 reels
3—26. By Stork Delivery (Mack Swain)..2 reels
3—26. An Oily Scoundrel (Fred Mace)..2 reels
4— 2. A Bathhouse Blunder (Mae Busch).2 reels
4— 2. His Wife's Mistake (Roscoe Arbuckle) .....2 reels
4— 9. His Last Laugh (Harry McCoy)....2 reels
4— 9. A Dash of Courage (Harry Gribbon)2 reels
4—16. The Other Man (Roscoe Arbuckle)..2 reels
4—16. Bucking Society (Chester Conklin)..2 reels

VITAGRAPH-LUBIN-SELIG-ESSANAY, INC.

HEART-VITAGRAPH NEWS PICTORIAL
Issued every Tuesday and Friday.

VITAGRAPH

2—28. For a Woman's Fair Name.....5 reels
3— 6. The Hunted Woman.....5 reels
3—13. The Hero of "D.2".....5 reels
3—20. The Supreme Temptation.....5 reels
3—27. The Two Edged Sword.....5 reels
4—10. Salvation Joan.....7 reels
4—24. The Law Decides.....5 reels

LUBIN

1—20. The Wonderful Wager.....2 parts
1—24. Gods of Fate.....5 parts
1—31. Souls in Bondage.....5 reels
3—20. Dollars and the Woman.....6 parts
4—10. The Flames of Johannis.....5 reels

SELIG

2— 7. Thou Shalt Not Covet.....5 reels
3— 6. Unto Those Who Sin.....5 reels
3—20. The Ne'er-Do-Well .....10 parts
4— 3. The Cycle of Fate.....5 reels

ESSANAY

2—28. The Discard .....5 reels
3—20. The Havoc.....5 reels
4—24. The Little Shepherd of Bargain Row.5 reels
5—15. Sherlock Holmes .....

WORLD-EQUITABLE PROGRAM

EQUITABLE

4— 3. Her God (Gail Kane).....5 reels
4—17. By Whose Hand? (Edna Wallace Hopper, Chas. J. Ross and Muriel Ostriche) .....5 parts
4—24. The Chain Invisible (Bruce McRae and Gerda Holmes).....5 parts
5— 1. The Twin Triangles (Jackie Saunders) .....5 parts

WORLD

3—20. To Him That Hath (Robert Warwick) .....5 reels
3—27. The Hand of Peril (House Peters)..5 reels
4—17. The Social Highwayman (Edwin August and Ormi Hawley).....5 parts
4—24. The Closed Road (House Peters and Barbara Tennant) .....5 parts
5— 1. The Feast of Life (Clara Kimball Young) .....5 parts
5— 8. Her Maternal Right (Kitty Gordon).5 parts

STATE RIGHTS AND MISCELLANEOUS RELEASES

ALL FEATURES BOOKING AGENCY

Right Off the Bat.....5 reels

AMERICAN CORRESPONDENT FILM CO.

The Battles of a Nation.....6 parts

AUTHORS FILM CO., INC.

3—27. Sins of the Father.....4 parts
4— 3. Her Redemption .....4 parts
4—10. Denise .....4 parts
4—17. Love's Sacrifice .....6 parts
4—24. A Woman's Awakening.....5 parts
5— 1. Under the Mask.....5 parts

CALIFORNIA MOTION PICTURE CORPORATION

March—The Unwritten Law (Beatriz Michelena) .....7 reels
May —The Woman Who Dared (Beatriz Michelena) .....7 reels
July —Kismet (Otis Skinner).....10 reels

CHICAGO TRIBUNE

German Side of War.....5 reels
Russian Side of War.....4 reels

CLARIDGE FILMS, Inc.

Heart of New York.....5 reels

COSMOFOTOFILM COMPANY

Incomparable Mistress Bellairs.....4 parts
Liberty Hall .....4 parts
The Black Spot.....4 parts
Victoria Cross .....4 parts
O-18 .....4 parts
His Vindication .....5 parts

E. & R. JUNGLE FILM CO.

Uncle's Little Ones.....1 reel
The Jungle Cure.....1 reel
What D'ye Think of That?.....1 reel
Pa's Family Tree.....1 reel
The Adventure of Sally.....1 reel
The Jungle Kid.....1 reel

E-K-O FILM CO.

The Invisible Enemy.....5 reels

ELDORADO FEATURE FILM CO.

The Impersonation.....5 reels

FORREST FILM CORPORATION

Bottom of the Sea.....5 reels

JOS. W. FARNHAM

Race Suicide .....6 parts
The Awakening of Bess Morton.....5 reels

GREAT NORTHERN FILM COMPANY

Sins of Great Cities (Ebba Thomsen).4 reels
The Man with the Missing Finger (Alfred Hertel) .....4 reels
For Her Son (Betty Nansen).....4 reels
A Woman's Honor (Elsie Frolich)...4 reels
The Folly of Sin.....5 reels
The Mother Who Paid.....5 reels

HANOVER FILMS

Marvellous Maciste .....6 parts
Should a Baby Die?.....5 parts

HIPPODROME FILM CO.

At the Front with the Allies.....

HERALD FILM CORPORATION

3—27. Charlie's White Elephant, Com. Cart..1 reel
4— 3. Charlie's Barnyard Pets, Com. Cart..1 reel
4—10. Charlie the Busy Barber, Com. Cart...1 reel
4—17. Charlie The Animal Trainer, Com. Cart. .....1 reel
4—24. Charlie's Jitney Hunt, Com. Cart...1 reel
5— 1. Charlie Prepared, Com. Cart.....1 reel

JUVENILE FILM CORPORATION

4— 1. World War in Kidland.....1 reel
4— 8. A Chip Off the Old Block.....1 reel
4—15. Chip's Elopement .....1 reel
4—22. Chip's Backyard Barn-Stormers.....2 reels
4—29. Chip's Rivals .....1 reel

KULEE FEATURES

Germany On the Firing Line.....6 parts

MODERN MOTHERHOOD LEAGUE

Twilight Sleep .....

B. S. MOSS

Three Weeks .....5 reels
Salamander .....5 reels
One Day .....5 reels

F. O. NIELSEN

Guarding Old Glory.....5 reels
Just Out of College.....5 reels
Little Sunset .....4 reels
The Spoilers .....9 reels
All for a Girl.....5 reels

PHOTODRAMA COMPANY

How Molly Made Good.....6 reels

PROHIBITION FILM CORPORATION

Prohibition .....5 parts

PUBLIC SERVICE FILM CO.

Defense or Tribute.....5 reels

RAVER FILM CO.

The Other Girl.....5 reels
Life Without Soul.....5 reels
The Fortunate Youth.....
Driftwood .....

STANDARD NEWS FILM, INC.

Standard Travelogues .....32 parts
Are We Ready?.....4 parts
The Animal World.....5 parts

SUN PHOTOPLAY CO., Inc.

The Princess of India.....5 reels

SUPREME FILM CO.

The Cowpuncher .....6 parts

TRANS-OCEANIC FILMS, INC.

The Life and Adventures of Shakespeare .....6 parts

VARIETY FILMS CORPORATION

Unto the Darkness.....4 reels
In the Ranks .....4 reels
Harbour Lights .....4 reels
Enoch Arden .....4 reels
Mysterious Man of the Jungle.....3 reels

WAR FILM SYNDICATE

On the Firing Line with the Germans .....6 parts

MISCELLANEOUS

EDUCATIONAL FILMS CORP. OF AMERICA

The Film Hunters .....1 reel
The Yarn of the Slowern'ell.....1 reel
In the Hanging Glacier Country....1 reel
The Sunset Trail.....1 reel
The Trail to Cloudy Pass.....1 reel
The Stampede .....1 reel
American Game Trails.....1 reel

BEACON FILM CO.

Single reel Travelogues and Educational Subjects.

METRO PICTURES CORPORATION

Metro-Drew Comedies (weekly).
Metro Travelogues (weekly).

MUTT AND JEFF FILMS

ANIMATED CARTOONS

1. Jeff's Toothache.
2. Mutt and Jeff in the Submarine.

PARAMOUNT PICTURES CORPORATION

PARAMOUNT PICTOGRAPHS (WEEKLY)

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4— 3. Old and New Manila.
4—10. Bilibid, the "Sing Sing" of the Philippines.
4—17. The Pasig River (The Filipino River).
4—24. The Lowlands of Luzon.

BRAY CARTOONS

4— 6. The Police Dog Turns Nurse.
4—13. The Stone Age Roost-Robber.
4—20. Inbad the Sailor Takes Gas (Silhouette fantasie).
4—27. Col. Heeza Liar Wins the Pennant.
5— 3. Al Falfa's Scientific Diary.
5—10. A Toyland Paper Chase.

PATHE EXCHANGE INC.

Pathé travels (See Pathé).

UNIVERSAL

Uncle Sam at Work (See Powers Universal).

VARIETY FILMS CORPORATION

Shipwrecked in the Arctic.
Upper Bavarian Mountain Lakes.
In the Land of the Hindoos.
Victoria Falls.

VITAGRAPH (V. L. S. E.)

FRANK DANIELS' COMEDIES

4— 3. Mr. Jack, a Doctor by Proxy.
4—10. Mr. Jack's Hat and the Cat.
4—17. Mr. Jack's Artistic Sense.
4—24. Mr. Jack Goes into Business.

SERIALS

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The Secret of the Submarine.....Signal
"Graft" .....Universal
Mary Page, The Strange Case of...Essanay
The Social Pirates .....Kalem
The Iron Claw.....Pathé
The Mysteries of Myra... Internat'l Film Service
Gloria's Romance .....Kleine

THE FROHMAN AMUSEMENT CORPORATION

Producing successful dramas re-enacted before the recording eye of the camera by actors and under directors who have created artistic and box office successes in the "legitimate."

EIGHTEEN EAST FORTY-FIRST STREET, NEW YORK WILLIAM L. SHERRILL, President

MONTHLY INDEX OF REVIEWS

ISSUES OF APRIL 1-APRIL 29 (INCLUSIVE)

All pictures are listed both by titles and by brand names. In the index, C. stands for "Comedy"; Cart., for "Cartoon"; C-D, "Comedy-Drama"; D., "Drama"; Juv., "Juvenile"; Sc., "Scenic"; Top., "Topical." The figure before the abbreviation is the number of reels. The date is the date of release.

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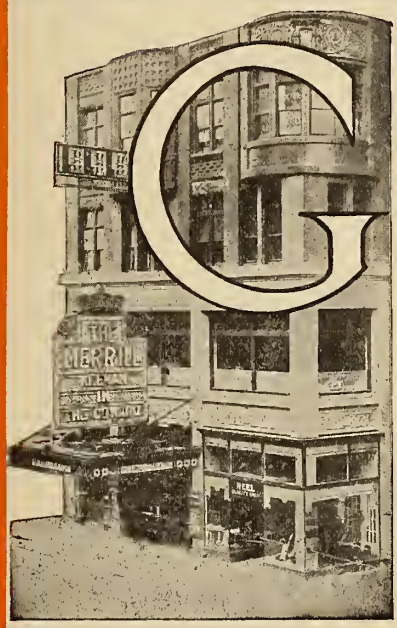

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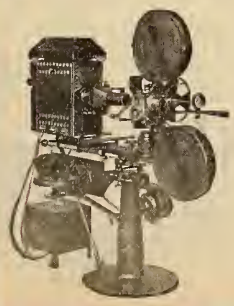

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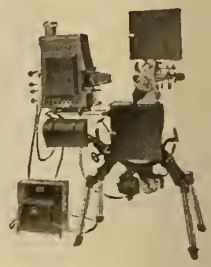

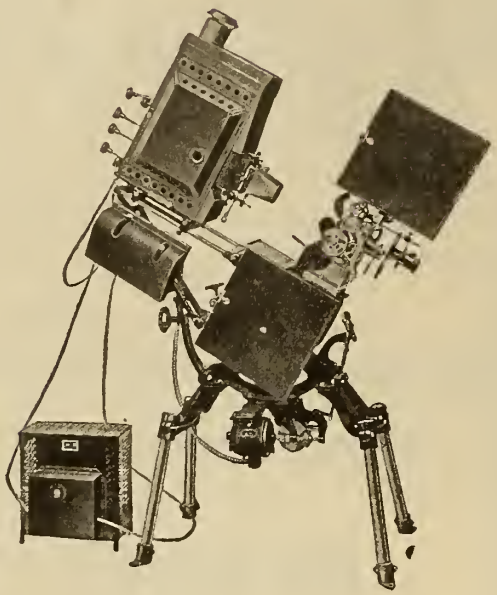

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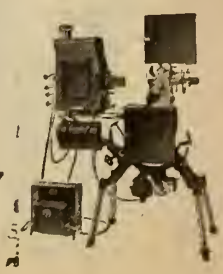

Construction, Equipment and Operation

Accessory News

Section of Motion Picture News

Everything for Theatre, Exchange and Studio

Motion Picture Projection Simplified

By J. H. Hallberg

86—What other means may be used for increasing or decreasing the reactance of a choke-coil besides cutting in or cutting out turns or decreasing the air-gap?

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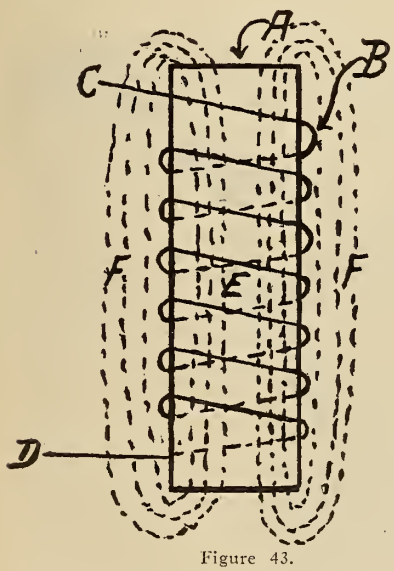

Figure 43.

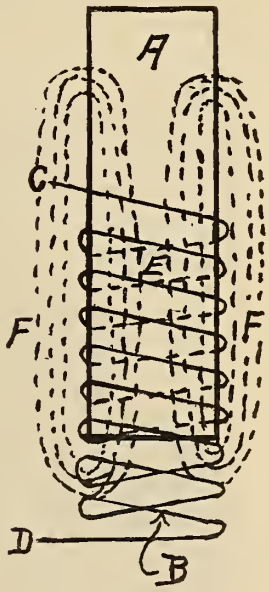

Figure 44.

Suppose you have a coil 10 inches long which contains 100 turns of wire. Suppose this coil surrounds a laminated iron core, 2 inches square and 10 inches long; then you will secure the maximum reactance from this combined core and coil when the core is all the way in the coil.

Suppose you move the coil relative to the core so that only 50 turns will influence the iron core; then your reactance will be considerably reduced and more current will flow through the coil, other conditions remaining the same in the circuit.

Having impressed this fact upon your mind, you will understand how an additional means of control is obtained with a choke-coil by merely moving the iron core or the coil relative to each other.

87—How would you illustrate by diagram the adjustable feature of a choke-coil and what takes place when the coil and core are displaced, relative to each other?

Ans.—Fig. 43 illustrates a laminated core "A" surrounded by a solenoid or magnetizing coil "B," provided with terminals "C" and "D" to allow the coil to be connected in series with an A. C. source of supply and an electric arc or similar load.

In operation the current entering at "C" will magnetize the core "A"; within the fraction of a second the current has, however, been reversed and now enters at terminal "D" the opposite direction. During the first instant when the current entered at "C" you will recollect the core "A" became magnetized. Now, during the second instant, when the current is reversed in the coil, the magnetic

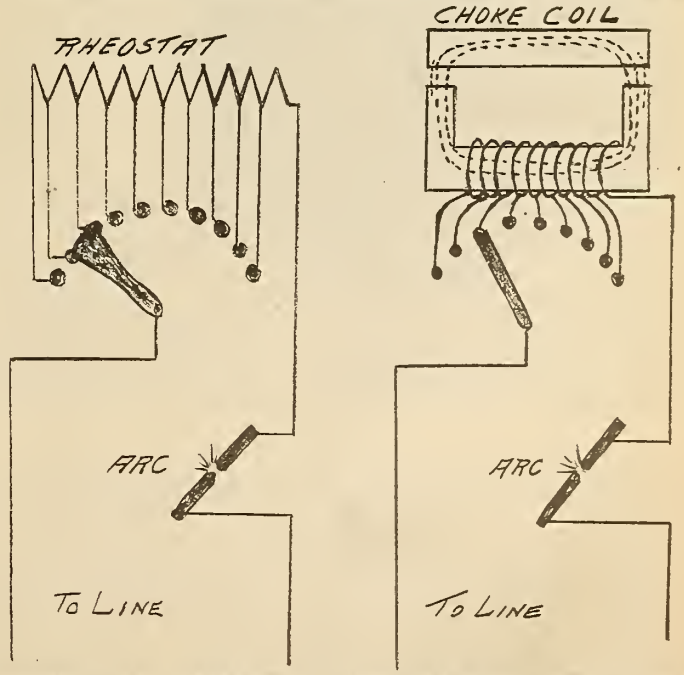

FIGURE 41 AND FIGURE 42. TO OPERATORS: SUBSTITUTE THIS FOR CUT IN LAST WEEK'S ARTICLE

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charge in the iron core stored or created therein by the first impulse becomes effective and as you might say, discharges itself on the peak of its strength during the instant the current ceases to flow as happens during reversal of the current, and it is this magnetic discharge of the core "A" which creates within the coil "B" a counter electro motive force or opposition to the current coming in from the line in the opposite direction. These two factors, the incoming current which tries to go through the coil without opposition and the stored magnetic charge in the core created by the previous current flow in the coil act as a balance or choking effect which limits the current flow to a fixed value and that value is maximum when the coil entirely surrounds the full length of the core as illustrated in Fig. 43.

The dotted lines "E" are intended to show the magnetic lines of force, through the core "A" and complete the magnetic circuit on the outside of the coil as illustrated by the dotted lines "F F." The dotted lines "F F" indicate the magnetic leakage which makes possible the sluggishness or cushioning or regulating effect which is so essential for the control of an electric arc.

In Fig. 44, you have the same coil and core but with the core moved up so that only a portion of the turns of the coil surround the core which means that a lesser number of ampere turns are effective and therefore the magnetism in core "A" is less and in consequence thereof, its kicking power and consequently the reactance or resistance of the device is lowered and a greater number of amperes will flow over the arc.

Striking Effects Produced by Ingenious Devices

Cameramen Are No Longer Compelled to Construct These Contrivances—These Attachments for the "Box" to Obtain Artistic Film Production Are Now on the Market—Designers in Charge of Mechanical Departments of Optical Companies Are on the Lookout for New Ideas

IN most all motion pictures made at the present time the work of the producer is amplified by certain effects secured by devices attached to the camera. Cameramen have formerly been compelled to construct these devices or have them made, but the mechanical department of the C. P. Goerz American Optical Company appreciating the importance of such attachments in artistic film production, have designed a number of devices which fulfill all requirements along these lines.

FIG. 1

Best known of all dissolving attachments is the round closing shutter or circular vignetter shown in Fig. 1. Owing to the shape of the blades this round closing shutter can be completely closed, not even a pinhole opening remaining. The true value of this will be appreciated by those who have formerly used such a device which did not close entirely, or could only be made to do so, by a small tab of metal on one of the diaphragm leaves which shows plainly in the picture as the circle closes down.

This round closing shutter is generally mounted on the "sliding base" as shown but can also be supplied with three large thumbscrews placed on its circumference in which form it is readily attached to the sunshades of many cameras without special fitting.

At the front of the round closing shutter in Fig. 1 may be seen the Goerz Mask Box, which supersedes the large double exposure box formerly supplied. This Mask Box has a rectangular opening exactly proportional to the dimensions of a film image, although,

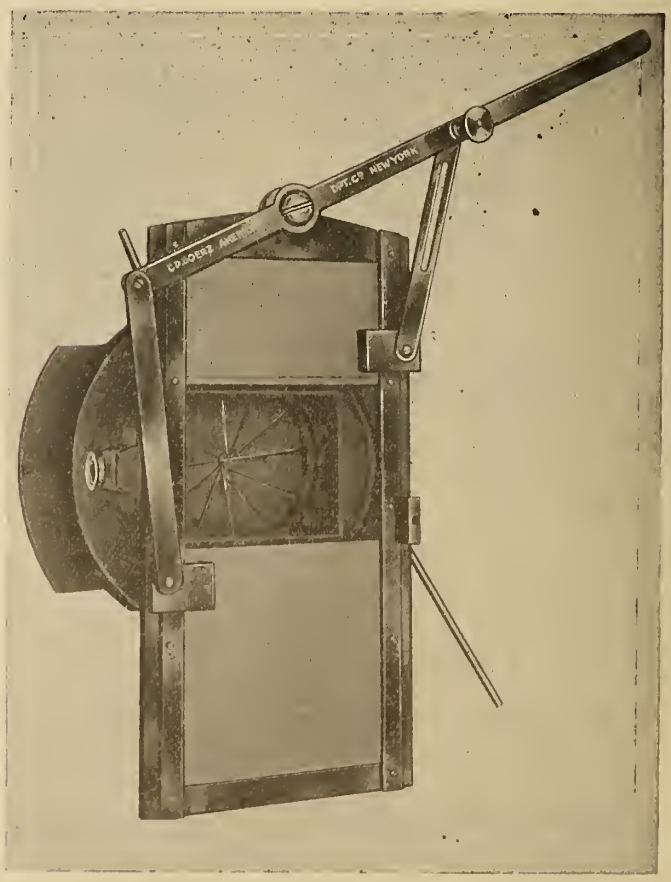

FIG. 2

of course, somewhat larger. Masks or mats cut to any shape may be inserted before the opening in the Mask Box, by means of a slit which may be noticed at the side. The channel for the masks

(*Continued on page 2775.*)

Directory of New Theatres

This department is designed to be a weekly guide to all sales, leases, construction and remodeling of photoplay theatres. If you are building, selling, leasing or renovating, kindly communicate it at once for publication

CALIFORNIA

A THEATRE is being erected just across the county line from San Francisco, in San Mateo County, on the location formerly occupied by the Peninsula theatre, which was burned last year.

S. H. Levin has awarded a contract at about $4,000 for additions and alterations to the Haight Street theatre, San Francisco. A balcony and new fire escapes are to be installed.

Moving picture equipment is to be installed shortly in the Christian Church at Wheatland.

Lydia Dugan, of Belmont, has awarded a contract for the construction of a theatre and store building on Broadway, near Washington street, Redwood City. Will H. Hoepke, 46 Kearny street, San Francisco, is the architect.

A one-story moving picture theatre, with a seating capacity of about four hundred, will be erected at Twenty-ninth and Church streets, San Francisco, by Rosa & Bodania. The architects are Welsh & Carey, Merchants' National Bank building.

Anderson and Wood have made arrangements to open an airdome at Chico at an early date, and will close their two theatres for the summer.

The house formerly known as the Creation theatres, Los Angeles, closed for a number of weeks, has been leased by A. E. Beck, who was formerly connected with Los Angeles film exchanges as a salesman. He reopened the house last week.

Plans now being drawn by a Los Angeles architect providing for a theatre of a capacity of three thousand seats to be built at the corner of Seventh street and Grand avenue. The owners of this real estate advise that a lease has been made for this property for theatre purposes, but no information will be given as to who the owners or promoters are.

C. E. Clendenny, auditor at the David Horsley studios, has leased the Hoover theatre at Ninth and Hoover streets, Los Angeles, and took possession the first of this week. He has had considerable motion picture experience, and exchangemen predict that he will make this house, which has never been profitable, a success.

CANADA

According to a reliable authority an independent amusement company well known in Montreal as the operators of the Strand and New Regent theatres, have decided to open yet another theatre. This time the house will be in Westmount, the residential suburb of Montreal, and will be situated, it is said, at the corner of Victoria and Sherbrooke streets. From what can be learned the house will seat 1,500 people, and will be a fac-simile of the Majestic theatre, Detroit. It will be remembered that Mr. Nicholas is the president of this company, which has been one of the very few successful theatrical enterprises during the last two years in Canada.

C. E. Bailey, manager of the Majestic theatre at Victoria, B. C., has turned the house over to the owner, B. S. Heisterman, who will hereafter conduct it. Mr. Bailey, who formerly ran the Rex at Esquimalt, expects to leave for Calgary in the near future.

CONNECTICUT

Nathan M. Higbie has leased the Bristol theatre, Bristol, for two years at a rental of $1,800 a year.

The plans for the theatre which R. J. Jodoin will erect in Baltic have been completed. They call for dimensions of 40x100, of frame and stucco construction, with slag roof, steam heat, etc. It will have a balcony and the seating capacity of the entire theatre will be 750.

DISTRICT OF COLUMBIA

Harry Crandall formally opened the latest link in his theatre chain on April 15, this one being the Avenue Grand, Washington. The house had been newly decorated and made more commodious in many ways. A more attractive arrangement of lights has been instituted on the exterior and display posters and pictures have been well arranged. The Grand has a seating capacity of 1,000, with an attractive balcony. Mr. Crandall has inaugurated a uniform admission of ten cents, and is showing feature films. An orchestra of several pieces furnishes the music. The Grand is situated in a residential neighborhood, amid the homes of some of the first families of the Capital City. In this enterprise Mr. Crandall has associated with him J. P. Morgan, for many years manager of the Princess theatre. Mr. Morgan was the first exhibitor in the northeast section of the city.

GEORGIA

Abe Ginsburg, of Atlanta, has completed arrangements for the opening of a new motion picture theatre in Lagrange on May 1. This house, it is understood, will carry only the biggest features.

The New Grand is being pushed to completion in Lagrange by Market Brothers, the owners. Lagrange will thus have two new and big theatres not later than the first week in May.

Another theatre will soon be added to the ten photoplay houses now entertaining Atlanta fans. Work has been progressing rapidly on the building leased by W. T. Murray, Sig Samuels and George Pheles on Peachtree street, opposite Walton street, and it is expected that this new house will be ready for occupancy the early part of June.

ILLINOIS

Frank M. Francis has purchased the Majestic motion picture theatre at Charleston from John J. Barton.

The management of the Majestic theatre at Kewanee has recently made a number of improvements.

Adolph Linick announces that his firm, Jones, Linick & Schaefer, will resume active management of the Colonial theatre, Chicago. At no time have Jones, Linick & Schaefer ever given up the lease of the Colonial to any one, although reports to that effect have been circulated. In resuming the active direction of the Colonial, a feature picture policy will be installed and Norman E. Field will be the resident manager.

INDIANA

The management of the Vaudette theatre, Connersville, is putting in a new ventilating system. The nucleus of the system is in the dome of the theatre and is motor driven. Pure air will be supplied to the theatre every four minutes without any draft.

Henry M. Williams is having plans drawn for a four-story building which he contemplates erecting on his property on the east side of Calhoun street between Berry and Wayne streets, Fort Wayne. Plans for the proposed building, the greater part of which is to be erected for a moving picture theatre, are being drawn by Architect Harris, of Chicago.

IOWA

The Orpheum theatre at Ft. Madison recently changed hands. A. J. Schuchardt, former manager, has sold it to J. B. Bandalak.

KANSAS

W. S. Nelson and son have purchased the theatre at Great Bend formerly known as the old Fred Savage house. Fred Savage, now a well-known exhibitor of Kansas, formerly had this house, but relinquished it when he went to Hutchinson, his present location. Under the direction of Mr. W. S. Nelson, the Great Bend house is being entirely remodeled and improved, complete new machinery being installed and other features introduced.

KENTUCKY

The fair grounds at Erlanger have been sold to the Edgewood Photoplay Company of Cincinnati, Ohio, for $27,000. The grounds cover thirty-three acres. Several buildings will be erected, including an open air stage, property rooms and a scenic loft.

The Sardis Opera House, a new motion picture theatre at Sardis, opened April 14 under the management of J. M. Wheatley.

James L. Weed, manager of Keith's Louisville theatre, and formerly manager of the Mary Anderson theatre, has been transferred to Indianapolis as manager of the Keith theatre there. He has been succeded by N. S. Hastings, who has been manager of the Keith interests in Indianapolis. Before leaving Louisville, Mr. Weed was presented with a Knights Templar watch charm by the employes of the theatre.

The new Crystal theatre, recently completed at Bardstown, is one of the most up to date motion picture houses in that section of the state. It is entire fireproof, has a modern system of ventilation and a seating capacity of more than five hundred. The house is under the management of George Mann.

LOUISIANA

N. C. Scheppegrall opened his Northside theatre in Roman street, New Orleans, on April 7.

Another new suburban house in New Orleans is the Burdette Airdome, Burdette street and Carrollton avenue, which was opened by R. Green on April 12.

Earle Harris is the owner of a house which is planned for Broadway and Carrollton avenues, New Orleans. This house will be a decided addition to the extreme upper section of the city.

After numerous deals had been put through for the rehabilitation of the Old Dumaine theatre No. 2, a house in North Hagan avenue, New Orleans, a company headed by George R. Larrieu, of the Salmen Brick and Lumber Company, New Orleans, took over the house. They have completed reconstruction and opened with a feature program on Easter Sunday.

Sid Levy, old New Orleans exchange man, who recently built the Eugie theatre at Ursuline and Dorgenois streets, New Orleans, has sold out his interests to A. Thomas.

The Alvar theatre, Dauphine and Alvar streets, New Orleans, which has been closed for a year, has been opened by a company headed by Mr. Nix, and will run during the summer months, it is announced.

A six hundred seat house at Washington avenue and Prieur street, New Orleans, has been built and opened by Joseph Johnson.

Nothing more has been heard of a rumor that New Orleans is to get another $200,000 theatre in Canal street, to be built by New York capitalists, but the report is that the gentlemen interested in the project have not yet abandoned the idea.

The French Opera House, one of the most famous structures in New Orleans, and for scores of years the home of legitimate attractions, will be sold at public auction to satisfy the demands of insistent creditors.

Dan B. Monledous has purchased an interest in the Olympia theatre, New Orleans, from H. W. Eastman, and hereafter these two gentlemen will conduct the theatre on a partnership basis.

Gretna, across the river from New Orleans, has a new attraction, the Electric Park, under the management of Alvin Foster. A number of amusements have been provided. Moving pictures will be run on Sundays and holidays. The opening date was Easter Sunday.

Ernst Boehringer, proprietor of the Triangle theatre in New Orleans, a legitimate house converted to a picture place some time ago, is about to build a large and modern moving picture theatre in Lake Charles, the northern metropolis of the state.

John Sheppard opened his new suburban theatre at Cortez and Cleveland streets, New Orleans, on Easter Sunday. He has named it The Star.

MAINE

William Henry, of Mars Hill, has removed his picture show from the new Hussy theatre to the old York opera house.

MARYLAND

Plans have been filed by J. J. Valentini for a $5,000 motion picture theatre, 32x90 feet, to be erected at Nos. 2618 and 2620 Harford avenue, Baltimore.

MASSACHUSETTS

Plans have been prepared for a new moving picture theatre at West Lynn at the corner of Holland and Western avenues, near Breed square. When completed it will make quite an addition to that part of the busy ward where the General Electric interests center.

MISSISSIPPI

Fred Abbley, well known Mississippi exhibitor, will open his second house in Gulfport on May 1. It is an airdome.

MICHIGAN

Paul Ferrell, of Grand Rapids, has purchased property in Ionia, and plans to erect thereon a theatre seating 1,000 people. His son, Russell Ferrell, will have the management.

Architects Varney and Varney, Detroit, are preparing plans for a theatre and dance hall building.

The new Palace theatre, Saginaw, owned by the Hippodrome Amusement Company, comprising the Hoffman Brothers, of Detroit, opened Monday, April 24. It seats 1,084 people. Ivory and gold is the scheme of decoration. W. V. Newkirk is manager.

The Star theatre at Calumet will be enlarged by a thirty-foot addition, and will be redecorated throughout. John Panninen is one of the proprietors.

D. S. Scoffern announces his intention to build an eight hundred seat motion picture theatre in Niles. He will not operate the theatre, but plans to lease it out to responsible parties.

George E. Murphy, of the Lion theatre, Western avenue, Muskegon, has purchased the building and will remodel the theatre. The seating capacity will be increased, the entrance will be remodeled and both the exterior and interior will be redecorated. This work will be done some time during the summer months.

C. Howard Crane, architect, has let the contract to the Frank Farrington Company on the Rialto theatre to be erected at the corner of Gratiot and Mt. Elliott avenues, Detroit, for the Boulevard Theatre Company, of which J. C. Ritter is president and general manager.

C. Howard Crane is now accepting bids for the construction of the new Oakland theatre, Pontiac. It will be amphitheatre in style and will cost upwards of $100,000. It will seat 1,800. The owners look for its completion about September 1.

MISSOURI

The Melba Amusement Company of St. Louis has increased its capital stock from $10,000 to $50,000, in order to extend the operations to include the building of a new theatre on Grand avenue and Miami street, at a cost of about $100,000. The Melba airdome, which was opened last summer by the Melba company, produced enough business in spite of adverse weather conditions during the airdome season, to warrant the building of the new theatre, which will be one of the largest and most pretentious on the South Side, and which will seat 2,500 persons. Construction has begun so as to allow plenty of time to complete the theatre by the time the coming airdome season closes. William C. Neubauer, Mollie Neubauer and Gus Bauer are the officers of the Melba company.

The Colonial theatre, Thirty-ninth and Woodland streets, Kansas City, has been sold to H. A. Curtin. A. W. Walker, former manager, has gone to his old home at Portland, which is the cause of the change. The theatre was in fine shape when the new manager took charge, and very few changes were necessary.

The Rex theatre, at Thirty-ninth and Main streets, Kansas City, has been sold by B. B. Saunders to Donald Frankenberger.

I. Malone is taking charge of the old theatre at Jamesport and is remodeling it with the intention of opening shortly. Mr. Malone, who is a former exhibitor, contemplates the first showing to be about May 1.

The Broadmour theatre, Thirty-fourth and Broadway street, Kansas City, has been sold by D. Donnice to C. H. McCann, booker in the Kansas City office of the Metro Exchange. Mr. McCann has remodeled and redecorated the house and has installed new machines until it is now one of the best equipped suburban theatres in the city.

Announcement has been made by the Alhambra Theatre Co., at Springfield, that improvements will be made on the Alhambra theatre that will give it a seating capacity of 1,800. This house and that of the Elks' Arcade, which are very close together, will be combined and a large attractive house made. Improvements

(Continued on page 2784.)

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HALLBERG ANSWERS IN NEXT WEEK OF "NEWS"

OWING to the extra work put upon J. H. Hallberg this week by the opening of the new Rialto theatre, in New York, he has been unable to answer the letters of inquiry addressed to this department. These letters will have his careful attention, however, and will be answered in the next issue.

PERSISTENCE OF IMPRESSIONS AS RELATED TO MOTION PICTURES

By Herbert W. Andem

THE fundamental principle of motion picture photography is from the phenomenon that an impression of light once made upon the retina does not subside instantaneously. An electric spark is sensibly instantaneous; but the impression it makes upon the eye remains for some time after the spark has passed away. This interval of persistence varies with different persons and amounts to a sensible fraction of a second.

If, therefore, a succession of sparks follow each other at intervals less than the time which the impression endures, the separate impressions will unite to form a continuous light. This uniting of the separate impressions to form a continuous light can be given for the effect of a circle of light forming when one swings a small lighted stick of wood rapidly around in the form of a circle.

We know that there is only a point of light burning, but each position of this point revolving in a circle endures until the point has once more come into the same relative position, hence, there is the effect of a continuous band of light. From this cause, also, the spokes of a rapidly-rotating wheel blend together to form a shadowy surface. It also accounts for the fact that the spokes of a wheel revolve in the reversed order so often seen in motion pictures. The rate of taking the pictures to the relative positions of the spokes is such that the next impression comes just behind the preceding one, in the revolving wheel.

The Eye Not Perfect

The eye is by no means a perfect optical instrument. It suffers from spherical aberration; a scattered luminosity, more or less strong, always surrounding the defined images of luminous objects upon the retina. By this luminosity the image of the object is sensibly increased in size, but with ordinary illumination the scattered light is too feeble to be noticed. When, however, bodies are intensely illuminated, more espcially when the bodies are small, so that a slight extension of their images upon the retina becomes noticeable, such bodies appear larger than they really are. An incandescent lamp filament illustrates this fact very clearly. When the current is not flowing the carbon filament can hardly be seen even upon close inspection, but as soon as it becomes illuminous and intensely so, then the carbon filament appear of sensible dimensions and can be easily seen from at some distance.

This apparent increase of the true size of the object, when it is small and intensely illuminated, is called irradiation. The stereoscope: Look with one eye at the edge of the hand, so that the finger nearest the eye shall cover all the others. Then open the other eye; by it the other fingers will be seen. The images of the hand therefore within the two eyes are different.

The two images are projected on the two retinæ; if by any means we could combine two drawings, executed on a flat surface, so as to produce within the two eyes two pictures similar to the two images of the solid hand, we should obtain the impression of solidity. This is done by the stereoscope.

The first form of this instrument was invented by Sir Charles Wheatstone. He took drawings of solid objects as seen by the two eyes, and looked at the images of these two drawings in two plane mirrors. Each eye looked at the image which belonged to it, and the mirrors were so arranged that the images overlapped, thus appearing to come from the same object. By this combination of its two plane projections, the object sketched was caused to start forth as a solid.

In looking at and combining two such drawings, the eyes receive the same impression, and go through the same process as when they look at the real object. We see only one point of an object distinctly at a time. If the different points of an object be at different distances from the eyes, to see the near points distinctly requires a greater convergence of the axes of the eyes than to see the distant ones. Now, besides the identity of the retinal images of the stereoscopic drawings with those of the real object, the eyes, in order to cause the corresponding pairs of point of the two drawings to coalesce, have to go through the same variations of convergence that are necessary to see distinctly the various points of the actual objects. Hence, the impression of solidity produced by the combination of such drawings.

The impression of solidity may be produced in an exceedingly striking manner without any stereoscope at all. Take two drawings—projections, as they are called—of the frustum of a cone; the one as it is seen by the right eye, the other as it is seen by the left. Holding them at some distance from the eyes, let the left-hand drawing be looked at by the right eye, and the right-hand drawing by the left. The lines of vision of the two eyes here cross each other; and it is easy, after a few trials with a pencil point placed in front of the eyes, to make two corresponding points of the drawing coincide. The moment they coincide, the combined drawings start forth as a solid, suspended in the air at the place of intersection of the lines of vision. It depends upon the character of the drawings whether its base or its top seems nearest to the eye. For this experiment the drawings are best made in simple outline and they may be immensely larger than ordinary stereoscopic drawings.

The Reflecting Stereoscope

Take notice that here also the different pairs of the corresponding points are at different distances apart. Two corresponding points, for example, of the top of the frustum will not be the same distance asunder as two points of the base.

Wheatstone's first instrument is called the reflecting stereoscope; but the methods of causing drawings to coalesce so as to produce stereoscopic effects are almost numberless. The instrument most used by the public is the lenticular stereoscope of Sir David Brewster. In it the two projections are combined by means of two half lenses with their edges turned inward. The lenticular stereoscope also magnifies the object or picture looked at.

It has been stated that for distinct vision of a near point a greater convergence of the lines of vision of the two eyes is necessary than that of a distant one. By an instrument in which two rectangular prisms are employed, the rays from the two points may be caused to cross before they enter the eyes, the convergence being thus rendered greater for the distant point than for the near one.

The consequence of this is, that the near point appears distant, and the distant point near. This is the principle of Wheatstone's pseudoscope. By this instrument convex surfaces are rendered concave, and concave surfaces convex. The inside of a hat or teacup may be thus converted into its outside, while a globe may be seen as a concave spherical surface.

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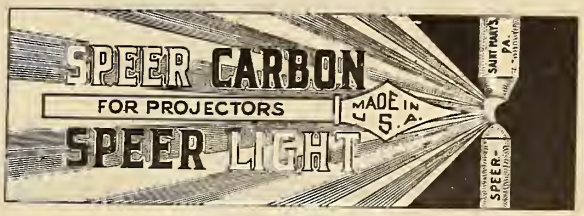

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THEATRE ACCESSORIES
LUCAS THEATRE SUPPLY COMPANY
ATLANTA GEORGIA

NOREIGA DENIES CONTROVERSY BETWEEN OPERATORS AND THEATRE MANAGERS IN SAN FRANCISCO

ANTHONY L. NOREIGA, secretary of the Motion Picture and Projecting Machine Operators of San Francisco, has written to Motion Picture News to correct several statements in an article printed by the News on April 1. This article, from the News' San Francisco correspondent, contained the assertion that the operators in San Francisco sought to have only union members employed at demonstration work in exchanges, and that a controversy was on between the employers and employes over the working conditions.

Mr. Noreiga says that the News correspondent has been misinformed on several matters vital to the operators and their relations with the employers. The News is glad to correct any false impression which may have been given by the article. "We have made no demands for over three years," says Mr. Noreiga, "and that was when we were granted a day's rest in every seven, a privilege which is granted even to a work horse. This we secured without much opposition, the managers seeing the justice of our request.

"You state further that we are desirous of organizing the 'film repair boys.' Here you have been misinformed again. Even had we entertained the idea of taking in the boys in the film exchanges the terms under which we are chartered by our International prevents us from carrying out such an idea, for this organization consists of none but competent machine operators."

"NOT FAIR TO REPLACE US WITH RETURNED SOLDIERS," SAY OPERATORS IN TORONTO

MEMBERS of the Operators Association in Toronto, although taking no official notice of the incident in Calgary, have stated their opinions through a few men in the organization.

One man said: "It hardly seems fair that they should treat our union so, because in the case of the local lodge we have done our 'bit' loyally and well as far as the war is concerned; we having many members in khaki. Also, any of us who are holding the positions of men at the front are under agreement to vacate the job should the first occupier turn up again.

"We are doing our best, we have undergone the most stringent examinations, we have spent money to carry our ideas of safety and convenience and comfort to the patrons of the house through to completion. Why they should want to replace us with returned soldiers, does not seem clear, unless they desire to cut down and break the union schedule of wages."

After the news of the action taken in Calgary several of the theatre managers in Toronto threatened to replace Union men with returned soldiers at lower wages. Altogether, it looks as if the whole affair would have far reaching results, but to do the men in Toronto justice, they are acting with restraint and discretion.

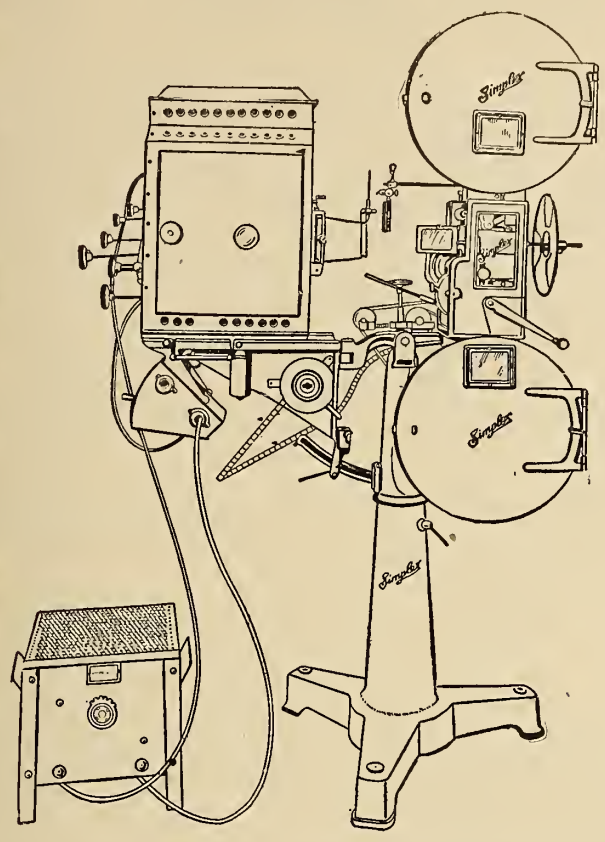
AUTOMATIC TICKET SELLING AND CASH REGISTER COMPANY OPENS CHICAGO OFFICE

THE Automatic Ticket Selling and Cash Register Company, with headquarters at 1737 Broadway, New York City, has just opened a Chicago office in the Lytton building. This office will be under the personal management of E. S. Bowman.

Plans are also being made to open an office in Philadelphia under the management of Thomas T. Flynn. The exact location of this office has not as yet been definitely decided upon. There is also a Boston office under contemplation. When these headquarters have been established the company will have a distributing organization which will be capable of taking care of the entire country.

COWAN, AGENT FOR BAIRD MACHINES, MINUSA SCREENS AND CAILLE TICKET DEVICES, MOVES TO LARGER QUARTERS

INCREASED business has made it necessary for David F. Cowan, dealer in motion picture equipment, to move from 16 Piedmont street, Boston, to larger quarters at 53 Church street, that city. Mr. Cowan, who is the exclusive New England distributor of Baird machines, Minusa Gold-Fibre screens, Caille ticket devices, Northern Chair Company's products, and other accessories, reports a healthy and steady boom in business throughout his territory.



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AURORA, Ill., Dec. 23, 1915.

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Having given your Satin Goldfibre Screen a thorough test, we are of the opinion that it is positively the best screen on the market today. We find it a 100% more efficient than any screen we have ever used.

We will be pleased to place our order for screens at our other houses in the near future.

Yours truly,
Strand Amusement Company,
Per J. J. RUBENS.

Mr. Rubens writes this letter because he is *satisfied* with the screen he has purchased.

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It's all in the satin finish.

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Please send me without obligation on my part complete information on your Grinden Booth.

Name .....

Address .....

RIALTO MARKS NEW ERA IN THEATRE CONSTRUCTION

(*Continued from page 2744.*)

The opening of the Rialto has also a musical significance that has been more or less overlooked, for in addition to the largest orchestra on Broadway outside of the Metropolitan, the institution will boast the biggest organ ever installed in a theatre. Primarily, the only portion of the organ visible to the public will be the consol, the massive mechanism, pipes, etc., being concealed about the theatre, and more particularly the proscenium colonnade and the sounding board in the dome above. Here 4,500 pipes, each representing a different tone shade, are hidden away. These pipes range from massive tubes 32 feet long down to the size of an ordinary lead pencil. To operate these 2,000 silver electric contacts are employed. Silver is used by the organ builder because it is the most sensitive metal known from an electrical standpoint.

The instrument, which weighs over ten tons, was built by the Austin Organ Company at Hartford, Conn., and assembled at the Hartford factory to prevent any possible oversight and then taken apart and shipped to New York, requiring three freight cars in transit.

Among the peculiar individual characteristics of the organ may be mentioned a section with stops representing strings which gives the effect of scores of violins, gambas, cellos and double basses, as well as a chime of unequaled proportions.

Special Attention Given to Uniforms of Employees

Special attention has been given to the uniforms for the employees of the theatre. Incidentally they are the most elaborate and the most expensive ever used in any theatre, being especially designed and made by the Eagle Uniform House. The orchestra, consisting of 40 pieces, is all dressed in a fine velvet and silk costume. The ushers will wear elaborate uniforms trimmed with gold and silk, and special shoes and spats. Every usher carries a special designed swagger stick to be used in greeting and directing the patrons. The program boys will be dressed in oriental costumes; the ticket-takers in a frock-cut coat harmonizing with the settings of the theatre.

The theatre is equipped with the Typhoon Cooling and Ventilating System. Six huge twin Typhoon Blowers are located at intervals on the roof, taking pure fresh air from way above the roof, free from dust and dirt of the street level, and forces it into the theatre through openings in the ceiling. The pent houses which enclose the blowers are constructed so as to keep out the rain and daylight, still permitting free passage for the air into the theatre.

The air is blown down through chutes working the fans under openings in the ceiling, supplying a continuous flow of air, about twenty million cubic feet per hour. A perceptible breeze is felt all over the theatre, free from objectionable draughts. During the cool season smaller blowers are used for ventilating and the air forced into the building is heated when required, by being blown over steam coils, and by maintaining a pressure of the air in inside of the theatre, uncomfortable cold draughts are prevented when opening and closing doors in winter.

The heating is accomplished by a mushroom fan blast system, which also ventilates the theatre. This is accomplished by taking the air from out of doors into the basement, forcing it over heating coils by means of a large blower fan into heat ducts under the auditorium. From the heat ducts the fresh heated air is admitted into the auditorium through a number of our aisle hoods under the end seats in each aisle, the hoods being scattered over the entire area of the auditorium and balcony, and even and perfect distribution of the air is obtained and every one in the theatre is supplied with a sufficient quantity of fresh air.

An air washer and cooling plant in conjunction with the heating plant for summer use has been installed, the heaters being so arranged that the blower fan may blow the air through the heater in winter, or through the air cooling apparatus in summer.

When using it for summer use, the air is blown through the iced water sprays of the air washer and cooler and enters the auditorium very cool, and will keep the temperature far below that outside.

A vacuum cleaning system is installed throughout the theatre by the Spencer Turbine Cleaner Company, of Hartford, Conn. The system consists of a multistage wide clearance

The G-E Mercury Arc Rectifier

is the simplest, most dependable and most efficient device for changing alternating current into direct current and you know what that means in projection in these competitive days of the motion picture business. The G-E Mercury Arc Rectifier also enables you to make a surprisingly large saving on your current bills.

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Are people staying away from your theatre because your lighting system makes the house look dingy? Have you a small theatre which you desire to appear more spacious? Is your lighting during the show interfering with projection? Are you setting off your new furnishings to best advantage?

These problems and many others have been successfully worked out by our engineernig department in connection with

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Spencer turbine cleaner operated by an electric motor connected directly to it. To this machine is connected a system of piping extending throughout the building, having inlet valves attached at convenient locations; to these inlet valves the hose is attached for operating the specially designed tools for cleaning all parts of the building, including bare floors, carpets, walls and hangings. The dirt and litter is conveyed through the piping system to a suitable receptacle located in the basement near the machine. The tool equipment is of pressed steel, making them light and durable, with swivel connections, which induces flexibility, and are so designed as to enable the operator to reach all the dirt, which is conveyed out of the building.

A splendid fire protection system has been installed by the Globe Automatic Sprinkler Company. Over the stage portion of the theatre the system is supplied by a 10,000-gallon gravity tank placed on the roof and an auxiliary supply line form the fire department connection on Forty-second street. In connection with this equipment there is an automatic alarm signal system connected with the local fire alarm gong in the building.

The entire theatre is one of beauty and attractiveness from lobby to screen and from floor to ceiling. Everything is in keeping. The whole has been studied and put together by a master hand with the result that this the latest undertaking of S. L. Rothapfel is the finest monument in existence to this the fifth greatest industry in the world.

MARTIN ROTARY CONVERTERS PLACED IN TWO BROOKLYN THEATRES

E. B. FORSLUND, eastern representative of the Northwestern Electric Company, reports that he has recently installed a 7½ K. W. Martin Rotary Converter in the Bay Ridge theatre, at Seventy-second street and Third avenue, Brooklyn, each arc in this house pulling from 60 to 65 amperes and dissolving from one to another perfectly.

Another installation is a 7½ K. W. Martin Rotary Converter in the New Rialto theatre, located at Flatbush avenue and Cortelyou road, Brooklyn. The distance of the throw in this case is approximately 140 feet, each arc pulling from 65 to 70 amperes while the picture is being shown on a plain white screen.

REPRESENTATIVES FROM VANCOUVER LOCAL CONFER WITH PREMIER BOWSER

E. J. HUTTELMAYER, business agent of the Vancouver Local No. 348, I. A. T. S. E., and J. O. Thomas, vice-president, appointed as a committee to confer with Premier Bowser on the question of making changes in the examinations and fees required in order to obtain an operator's provincial license, made a trip to Victoria, B. C., last week, where in company with a committee from the Victoria local, they interviewed the Premier. He indicated that he would approve of the legislation requested, and the matter will probably be taken up definitely within a short time.

LOCAL NO 171, OPERATORS' UNION IN PITTSBURGH, MOVES TO 226 DIAMOND STREET

Special to MOTION PICTURE NEWS.

PITTSBURGH, PA., April 22.

THE Moving Picture Operators' Union, No. 171, has moved to its new quarters at 226 Diamond street above the Idle Hour theatre. The place of meeting, however, will be on the fifth floor of the Century building where the regular meetings will be held the first Sunday of each month.

Business Agent R. Freeman and Frank McGinnis are on the sick list at present but it is thought they will both be able to be out to attend to the work of the union very shortly.

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2 Simplex motor drive complete.....$190.00 each
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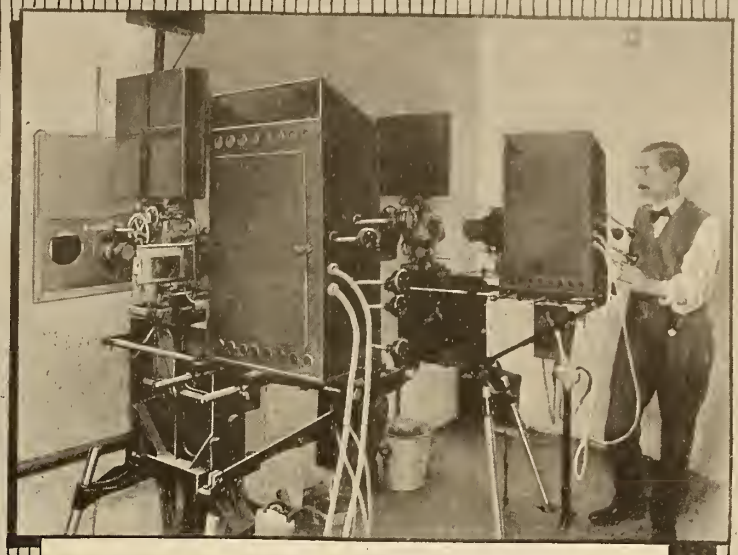

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Quality does not imply bigness. However large or small your theatre, you can rise to the Quality class.

Here are some of the theatres that have succeeded by giving their patrons good films by means of **White Light** Projection. It has paid them in lowered expenses and increased receipts.

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for every style and size of theatre.

Details in Bulletin 10922 and booklet, "Ghosts."

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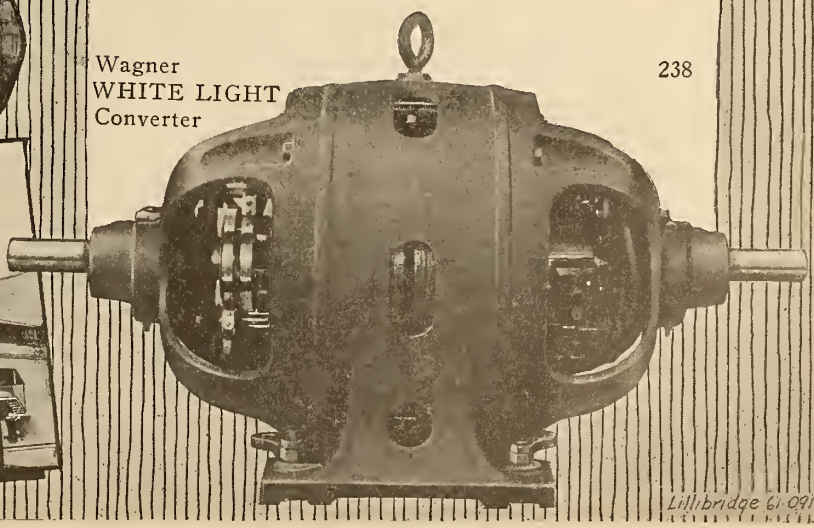

Lillibridge 61-0911

The Camera

A Department Devoted to Motion Picture Photography in All Its Phases, Studio and Laboratory Work

Correct Estimate of Shutter Speed Is Not Difficult

In Most Cameras the Film Movement Interval Requires Fifty Per Cent. of the Shutter Area to Cover It, Consequently One-half of the Shutter Is a Solid Metal Sector, the Other Half Being an Open Space Through Which Exposure Is Accomplished

MOST beginners in the use of the motion picture camera, and sometimes others who only use such an instrument occasionally, find that if they could tell, with accuracy, the speed at which the revolving shutter in the camera operates, they would be enabled to get their exposures more nearly correct, and that estimating the right exposure would be as easy as with a Kodak.

To a certain degree this is the case. To be sure Cine negative film is much faster or more light sensitive than the hand camera film and the exposure, which, in a still camera, is automatically made by the shutter, will depend in cinematography on the regularity and speed with which the camera crank is turned.

But the speed of the motion camera shutter may easily be calculated. In most cameras the film movement interval requires 50 per cent of the shutter area to cover it, and therefore one-half of the shutter is a solid metal sector, the other half being an open space through which exposure is accomplished. There is, on most cameras, however, an extra metal blade which can be rotated around the hub of the shutter to close the open section of same in some degree. A shutter with such an auxiliary blade is called adjustable.

As in correctly cranking a moving picture camera, sixteen pictures per second are exposed it can easily be seen that if the shutter has an open area extending around one-half its circumference, ½ of 1/16 will be 1/32 of a second the exposure each picture receives at the normal turning speed of two crank revolutions per second (motion cameras are geared 8 pictures per crank revolution) with one-half or 50 per cent shutter opening. Likewise if the shutter is closed a little, so that the open space occupies one-third of the shutter circumference, the exposure will be ⅓ of 1/16 or 1/48 of a second.

The speeds of the most generally used shutter openings are:

½ or 50 per cent Shutter Opening—Exposure 1/32 Second.
⅓ Shutter Opening—Exposure 1/48 Second.
¼ (Right Angle) Opening — Exposure 1/64 Second.
⅕ Shutter Opening—Exposure 1/80 Second.
⅙ Shutter Opening—Exposure 1/96 Second.

For regular work taken at the rate of sixteen pictures per second or thereabouts it is decidedly not advisable to go to extremes in closing down the shutter in order to make movements of the objects on the film perfectly sharp.

Blurring Not Always Alarming

Upon examination of a piece of motion picture film it will be found that all movements of objects in the little pictures show decided blurring. While this would seem a terrible crime to the user of a Graflex camera, experience and exhaustive experiments on the part of film makers, have shown that quite a lot of blurring in the objects in motion is beneficial and therefore entirely permissable.

This blurring of the moving objects facilitates the blending of the various phases of a given motion when the picture is projected. Moving objects photographed too sharp, by the use of a narrow shutter opening have a rather jerky motion when projected similar to stop motion photography and sometimes give the effect of multiple images of the moving objects in the scenes thus taken.

There are many classes of camera work, however, in which closing the shutter considerably is necessary, so an adjustable shutter is a feature of importance in a motion camera. For instance let us consider the photographing of the animated cartoons, of which so many are nowadays seen, or any of the film subjects in which inanimate objects are made to move about. These are taken by what is known as stop motion; namely, the camera crank is put on an auxiliary spindle known as the trick or single picture shaft and found on most professional cameras. This spindle is so geared that when the camera is operated from it, only one picture on the film is moved and exposed for each complete revolution of the crank.

As the film will be exposed to the light much longer at this rate of turning (one-half second per picture if the shutter were left at half opening) it is, of course, necessary in order not to overexpose to close the shutter to some extent. Closing the shutter to the one-fifth opening would give a ⅕ second exposure which should be all right in animated cartoon and title work, in which positive stock is generally employed to make the negative upon.

But there are other phases of motion picture taking which also require consideration of the shutter adjustment. As an example take a director producing a comedy. In some of his scenes he wants his people to traverse the length of several city blocks in a very short space of time. The director tells his cameraman "Speed on this scene." That is a tip to the cameraman to crank his instrument at only half the regular speed, one crank revolution per second being the proper procedure for such effects.

Dangers of Overexposure

The cameraman knows that to turn at this rate in a good light, such as outdoors, would give him a bad overexposure. So opening the front of the camera he adjusts the shutter to one-fifth of the circle opening, which, at eight pictures per second (half regular speed, would expose at 1/40 of a second or one-sixth opening giving approximately 1/50 second exposure. Possibly if the light was very strong the photographer might close the shutter to one-eighth of the circle which would give an exposure of 1/64 of a second. As the majority of negatives made outdoors, with the camera cranked at half the regular speed, are badly overexposed, it is advisable in addition to using a small shutter opening to also close the lens diaphragm slightly more than would be done in taking the same scene at the normal rate of turning.

After having the shutter speeds for motion picture cameras thus reckoned out, the ambitious novice and exhibitor filmer should now be enabled to more intelligently estimate correct exposures.

If you didn't notice the Monthly Index of Reviews as you ran through the book, just turn back to pages 2755-2757, and look it over.

STRIKING EFFECTS PRODUCED BY INGENIOUS DEVICES

(Continued from page 2762.)

extends clear through the device and the mats may be inserted from either side. Any one having occasion to do vision or double exposure work will readily appreciate the value of this Mask Box attachment.

Ingenious Effects Obtainable with Double Exposure Device

To particularly take care of double exposure work, however, the Goerz people supply the double exposure device, shown in Fig. 2. Many effects are obtainable with this ingenious camera attachment.

By operating the control lever, the blades may be caused to open from the center to the sides, or the device may be swung around on its mount so that the blades open from center to top and from the bottom of the picture. It will be appreciated that either of these effects are pleasing to behold on the screen.

In addition, one of the blades may be detached from the operating mechanism and secured by a set screw to the base, out of the way. Upon operating the device now with only one blade working, an effect similar to raising or lowering a curtain is had. When the double exposure device is used with only one blade working, this blade can be set to obscure a portion of the stage while the other part of the stage is being recorded on the film in the first half of a double exposure scene.

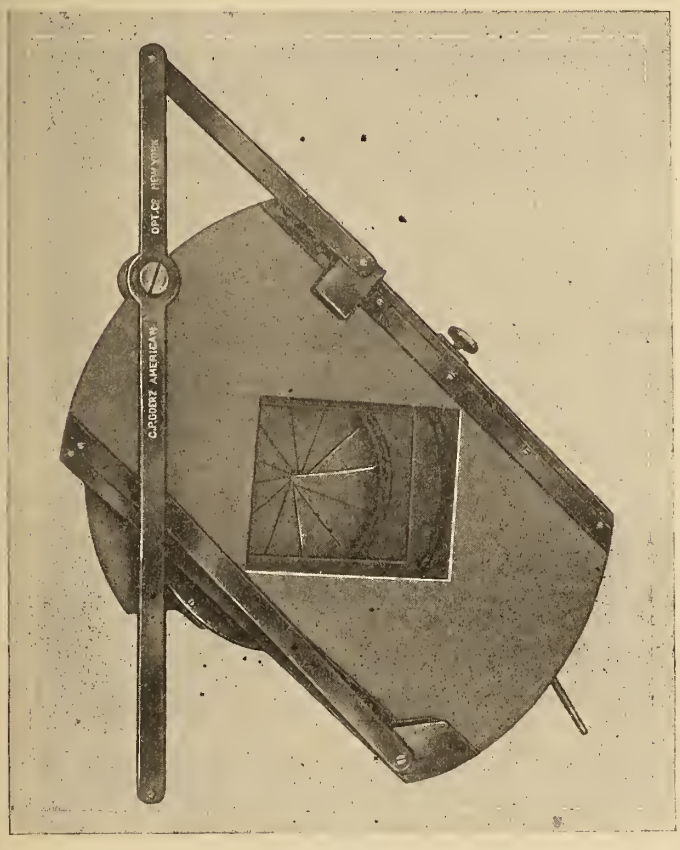

FIG. 3

Having gone through the necessary camera operations the blade of the device is set to cover the remaining section of the scene and the remaining half of the double exposure run off. Succeeding exposures up to a considerable number can be made on a single film strip by proper manipulation of this double exposure device.

Another attachment decidedly novel and pleasing in its effect on the screen is the square closing shutter or square vignetter shown in Fig. 3. It is the same class of attachment as the round closing shutter already described being used in front of the lens. In operation, all four sides of the rectangle move towards the center the opening, gradually growing smaller until entirely closed. To secure the best effect this device is placed as far as possible in front of the lens.

In addition to the devices here mentioned the Goerz American Optical Company make some other attachments of similar nature and have devised means for attaching any of their devices to practically all makes and models of cameras.

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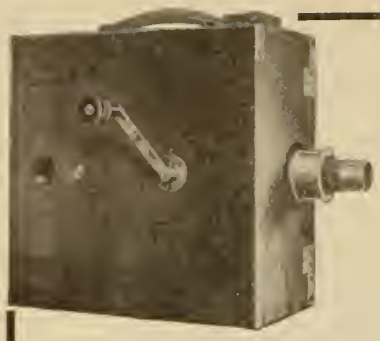

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C. P. Goerz American Optical Co.
Office and Factory
317 N. East 34th Street, NEW YORK CITY

They have a finely equipped mechanical department in charge of the designer of these clever devices and are willing to undertake the fitting and making of any manner of attachments and improvements for motion picture cameras.

METHODS OF PRODUCING CLOSE-UPS AND ECONOMICAL PRODUCTION OF TITLES

M. P. S.—How, when producing a close-up, do some of the producers secure the effect of the camera moving down upon the subject?

Will you kindly advise as to the best and most economical method to produce titles reading white upon a black ground as well as a suitable contrast developer?

Ans. After a thorough study of the correspondent's letter, we are not quite sure of what close-up effect he wishes the camera procedure described, but think it will be one of the following:

In some film subjects the scene proper will be faded out, the film reversed just the distance of the fade-out, the camera moved up the required distance and focussed by scale (on some instruments a direct focus can be taken) and the diaphragm opened on the new scene where the fade-out started. This procedure is known in cinematography as a dissolve and the particular procedure outlined above would be termed in a studio a "dissolve to a close-up."

Perhaps, however, the correspondent has in mind such scenes as are made with the camera on a movable platform mounted on wheels. While the camera is being operated the platform may be moved toward the subject, the focus gradually being changed by the photographer as the camera approaches the subject. If the camera is brought close enough to the subject the result would be a gradual transition from the scene proper to the important characters or action in same "close-up."

We believe one of the above outlined methods of securing a close-up will be explanatory of the effect the correspondent has in mind.

An Economical Way to Produce Titles

Regarding title production in an economical way we suggest the following as the easiest and best method:

Titles both negative and positive are always photographed in the laboratories on positive film stock. Therefore secure some raw positive stock and load the camera magazines so that in threading the camera, the celluloid side not the emulsion side of the film is toward the lens.

The title card should have black lettering (which may be either printed or painted) on a white ground. Ordinary white cardboard is the proper thing.

The title board or easel should be illuminated with strong diffused daylight (not direct sunlight) or artificial lights placed in equal number on each side of the board. Although we cannot state the correct exposure, not knowing the illumination to be used, we suggest that with Eastman positive stock, the lens be stopped down to f. 5.6 and the camera handle be turned at one half regular speed or one revolution of the crank per second. Shutter at ½ or ⅓ opening.

Presumably the correspondent has been attempting to make titles on regular Cine negative stock. As negative stock is prepared to give comparatively soft images no great contrast could be secured in titles made on negative film.

Titles photographed direct on positive film as per above instructions should show a satisfactory density upon being developed in any bath which produces a good positive. In compliance with the request for a contrast developer, however, we suggest that the following be tried:

SOLUTION NO. 1.

Hydrokinone	½ oz.
Potassium Metabisulphite	½ oz.
Water	20 oz.

SOLUTION NO. 2.

Caustic Potash	1 oz.
Water	20 oz.

For use take equal parts of solutions 1 and 2. Running the temperature up as high as 70 degrees may be tried to secure great density but is likely to be attended with chemical fog and a temperature of over 70 degrees could easily cause the film to frill or become reticulated.

SHADED LAMPS ON SIDE OF AISLES GIVE INTERIOR DISTINCTIVE APPEARANCE

THE J. O. Sachs Manufacturing Company, 318 East Seventy-fifth street, New York City, is putting out an ornamental lamp, specially designed for theatre use.

The experiment of having shaded lamps on the side of the aisles in the various Broadway theatres in New York City has been tried out most successfully and has proved to be very popular, as they are distinctive and out of the ordinary.

As the performance begins the ushers walk down the aisles, disconnecting the floor plugs and removing the lamps. The same thing is advocated for the motion picture houses and to this end should add considerably to the distinctiveness of the houses of those who make the installations.

These lamps in the side aisles can be kept going during the run of the picture as they do not give sufficient light to interfere in any way with the projection. They can also be used in the rest rooms and on the stairs leading to the balconies.

They are ornaments to any house and from this standpoint lend greatly to the appearance and attractiveness of interior theatre decoration.

McAULEY SELLS MOTIOGRAPHS TO THE MINING COMPANIES IN WEST VIRGINIA

J. E. McAULEY, road salesman of the Enterprise Optical Manufacturing Company, of Chicago, has been in West Virginia for the past two weeks selling motiographs to the coal mines for use in entertaining their employees. He reports numerous sales, among which is an order for three 1916 models from the Solvey Coal & Coke Company.

Sydney Blakeley, Enterprise Optical Manufacturing Company salesman, who represented the company at the Atlanta convention, sold eight 1916 model motiographs at this conventions.

GULF CITY AND NEARBY PLACES MAKE LARGE DONATIONS TO ACTORS' FUND

THE Motion Picture Campaign for the Actors' Fund of America has now swept into the South. D. L. Nicholson, chairman of the New Orleans branch committee of the campaign, says that the donations of the Gulf City and surrounding district will be large. He reports to Samuel Goldfish, chairman of the National Executive Committee, that practically all the theatre managers in that section of the country will give ten per cent. or more of their receipts on National Tribute Day, May 15, and that the public is taking a lively interest.

BARTOLA MOVES TO GET MORE SPACE IN SAME BUILDING IN CHICAGO

ON May 15 the sales offices of the Bartola Musical Instrument Company will be moved from their present quarters in the Mallers building, Chicago, to Suite 707-712 of the same building. This will give them about three times as much space, which the increase in business has made necessary.

A Bartola Grand is being installed in the Stoddard theatre, 1451 Milwaukee, avenue, Chicago. The Stoddard is one of the Schaefer Theatre Company's chain of Chicago motion picture houses.

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DEVELOPING AND PRINTING

(Tear out this advertisement and mail to MOTION PICTURE NEWS, 729 7th Avenue, New York.)

Name .....
Theatre .....
Address .....
.....

Music and the Picture

Edited by Ernst Luz

This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays. MOTION PICTURE NEWS will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and the Picture Department.

WOMAN WHO EMPLOYED MUSICIANS CONCLUDES THAT ONE-MAN ORCHESTRA IS BEST FOR THEATRE

THE following views of Pauline Regnitz may be of interest to many News readers. The writer is a thorough, one-man orchestra enthusiast and from her article it would seem that her conclusions have been arrived at after many adverse and reverse experiences.

As the methods for presenting motion pictures are today in the evolution of great changes, we will allow that exhibitors as well as musicians should be flexible and progressive in their ideas, allowing them to change their fundamental ideas as the methods for presenting motion pictures become more and more artistic.

As I have so often said the one-man orchestra has filled a great gap for the exhibitor where local or business conditions made it necessary for him to employ cheap musicians.

We thank the writer for her interest in the department and certainly appreciate hearing views borne of experience from all our readers.

"Many exhibitors endeavoring to overcome competition book pictures and spend a great deal of money advertising them, only to give their competitors the benefit thereof. We are all familiar with the pictures of today, as they are being booked in almost every theatre. While they all carry good themes and good stories it is the exhibitor who tries to give the proper music so as to render his pictures most effective, who is most successful.

"Now the question arises as to the kind of music he can use that will give him the best results. I have traveled quite extensively, and have come in contact with numerous exhibitors. I noted particularly the various styles of music they feature and have come to the conclusion that the one-man orchestra played by a proficient operator is the only means by which an exhibitor can really interpret the pictures so as to bring out their real meaning. It is needless to say that the great musical problem that now confronts the exhibitors has come about through their own negligence.

"Instead of studying the situation and ascertaining the best results for picture music, they have gone ahead and employed cheap piano players and cheap orchestras, and, in some instances, are using the straight pipe organ in their theatres. Believing as I do that pictures can only be played by one man, is the reason that I endorse the one-man orchestra. It gives the player the chance and opportunity to put forth the best there is in him. He can change instantaneously from pipe organ to fife and drum, or to the piano should the occasion require it. A pipe organ, like a piano alone, is not sufficient, as its possibilities are limited. The orchestra, on the other hand, cannot play a picture and read music at the same time.

"Of course, the highest priced orchestras, such as are being used in the very largest theatres, and which are absolutely prohibitive on account of the price, for the five and ten-cent houses claim they can play pictures properly, but I have yet to see where an orchestra of three or four musicians without the aid of a leader who does nothing but watch the pictures and prompt the musicians can come anywhere near playing the pictures with the same satisfactory results as the individual playing of the one-man orchestra.

"Personal experience has taught the writer as to what it means to an exhibitor to employ the proper music. About four years ago, I entered the motion picture business, and in common with other exhibitors thought a piano all that was necessary to accompany pictures. I soon found out, however, that piano music alone grew monotonous. Desiring a change, I engaged a four-piece orchestra. While the music rendered by the orchestra was beautiful, it in no way portrayed the meaning of the pictures.

"I tried to correct the difficulty. I talked with my orchestra, got special music for them, tried to time the pictures, but I then discovered that they could not play unless they had a leader to watch the picture for them. After continuous complaints from my audiences, I decided to try the one-man orchestra, and installed the Seeburg Pipe Organ Orchestra. I then found that my music troubles were at an end.

"I am not writing this endeavoring to advertise the Seeburg instrument, but believe as do a great many others who have been fortunate enough to choose the proper music that with a good player using the one-man orchestra of the size proportionate to the size of the theatre that the music is rendered to the entire satisfaction of the patronage."

IN "RAMONA" IS A THEME FOR EVERY CHARACTER; IT IS VARIED ACCORDING TO THE CHARACTER'S MOODS

W. H. CLUNE'S production of the cinema-drama of "Romona" at the Forty-fourth Street theatre owes a great deal of its success to its really brilliant musical score, for which three persons are chiefly responsible. Lloyd Brown, Mr. Clune's associate, one of the pioneers in the practice of "cueing" dramatic music to the moods of a photo-play, supervised the synchronizing of "Ramona" with its score.

Emil Bierman of Los Angeles, Cal., is to be credited with the composition of "Ramona" music. Sixty per cent. of it is original, the balance frankly selected from sources that offered the best to be had for particular purposes. Bierman orchestrated the music. In collecting his material, he searched for months in libraries for unusual thematic music.

The third person responsible for the musical success of "Ramona" is Carli Elinor, the accomplished Los Angeles director. Elinor, as Mr. Brown's associate, is the first director in the country who put into execution the very difficult feat of bringing a great body of musicians into complete accord with every swift changing scene.

In the "Ramona" score there is a theme for each character, and this theme is varied according to the mood of that character at any given moment. For example, the "Ramona" theme is a light airy waltz when Ramona is in her merry moods; when she is going through her trials the theme is maintained, but so orchestrated that it expresses sadness graphically.

The same thing is true of the special motifs for other characters, and the way they are handled and dovetailed with the general scheme of the music is ingenious and highly effective. Mr. Bierman carried his scheme even to the selection of instruments for special purposes. The oboe, for example, stands forth in those places calling for the plaintive, the clarinet to express voice, the brass to express power and dramatic force. Similarly, various instruments tell of various characters. The violin leads in the Ramona theme; ments, and the clarinet leads in action in which Felipe is prominent.

How far characterization by instruments can go is shown in the

scene depicting Juan Can's broken leg, where the dominating bassoon expresses the comic spirit of the picture with remarkable effect.

There is an orchestra on the stage in "Ramona" as well as one in the pit, and the tying of these two divided parts is a matter of such difficulty that special stage signals and lights are used. The complication is increased by the presence of special men for the big chimes and organ.

"Ramona" is really epochal in its development of music for dramatic purposes.

BERTRAM RECEIVES MANY HELPFUL HINTS FROM MUSICAL DEPARTMENT OF THE "NEWS"

THE following letter from the musical director of the Palace theatre, Burlington, Iowa, features on all of its advertising matter, the following phrase: "Photoplays exclusively, accompanied by appropriate music" was received with much pleasure. By reading the letter you will note that its very tone implies the fact that this theatre does make appropriate music a part of the entertainment.

I want to tell the writer, as well as my readers, that since receiving his letter I have been working on a system of musical analysis which will appear in this department in a few weeks. I would gladly give the method I use in my own library, but as my library consists of 25,000 different numbers, the method used would be more extensive than necessary and not as readily understood as a simplified system which I intend to publish in this department. I hope the writer will appreciate that the doing of this in such a manner that it cannot be universally criticised is no easy task and that he will be patient for a few weeks until I have it in the proper shape for publication.

More interested musical directors like Dick Bertram is what the motion picture industry needs.

"ERNEST LUZ,
"MOTION PICTURE NEWS,
New York City.

"DEAR SIR:—I have enjoyed many of the really worth while articles in your department of the NEWS and I am sure that you are doing much good for the music end of pictures. I also get quite a bit of assistance from your suggestions on plots of different pictures: As a rule, I see all pictures in the morning, but sometimes owing to late trains this is impossible and in such cases your plots are invaluable. When I do use one of them I know everything will be O. K., which is more than I can say of the average suggestion sheet.

"Now Mr. Luz, I will appreciate it if you will outline a system by which I may arrange my library and get maximum efficiency. At present I have a general system which I find very unsatisfactory. The order is: 2/4s which includes intermezzos and the like, 4/4s which takes in gavottes, etc., 3/4s, 6/8s, andantes and so on. I have been working on the matter for several weeks and am unable to reach a desirable solution.

"Thanking you for a communication with full explanations (I mean by explanations—citing some well-known number as instance in each division where there will be any chance of misunderstanding) at your earliest convenience, I am respectively yours,

"DICK BERTRAM, Director of Music,
"PALACE THEATRE, Burlington, Iowa."

STAGE SET, PAINTED ON VELVET, AND COSTING $10,000, WILL BE INSTALLED IN STRAND, NEW YORK, MAY 7

THE Strand theatre, New York, has just completed arrangements for the installation of a new stage setting which is said to be the most elaborate and most expensive set ever made for a moving picture theatre. The cost of this one set will be as much as is often paid for scenic effects of a whole production, the cost of material, painting and installation bringing the total to $10,000.

This is due partly to the fact that the flat pieces of the scene will be painted on velvet. The new stage set is being painted in the studios of P. Dodd Ackerman, the designer. The spirit of the setting will follow the trend of the new school in stage art, employing vivid colors and unconventional designs. It is hoped to place the new setting in the Strand by May 7, the week in which Geraldine Farrar will appear in her third photoplay, "Maria Rosa."

The SYMPHONY PLAYER CO.
MOTION PICTURE ORCHESTRA ORGANS

HAVE YOU NOTICED
What the Live Motion Picture Theatre Men Are Doing?

They Are Doing Business Which Means "Profit"
THEY ARE INSTALLING

Symphony Motion Picture Orchestras

Write for Details and Catalog

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FACTORY AND OFFICE: COVINGTON, KY.

ALL Kimball Organs are masterpieces, whether they consist in a carefully selected group of orchestral tones for a house seating less than five hundred or whether they contain every instrument that can be utilized in the most exacting picture and enough of them to fill the largest auditorium with musical sound. The electrical mechanism is quick, accurate, dependable and puts the whole instrument as completely under the domination of the organist as the symphony orchestra the conductor.

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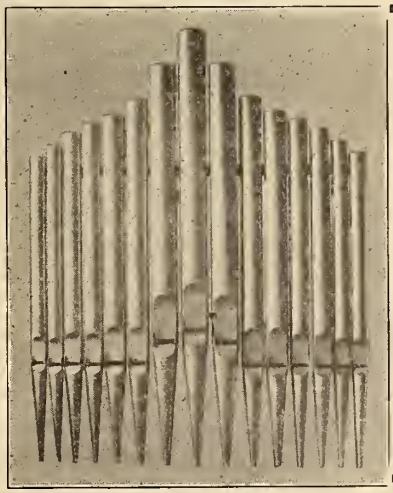

Without a little piece of foil behind it, a jewel would not have its fire and beauty. The foil costs a few cents, the jewel may be worth thousands of dollars.

Your organ or one man orchestra cost you a large sum of money, but the public will not realize this unless you set it off with

DECORATIVE ORGAN FRONT PIPES

The pipes, like the foil, are comparatively inexpensive. Send for our illustrated catalog that gives specifications, prices, etc.

Jerome B. Meyer & Son
125 Austin St. Milwaukee, Wis.

A. B. C. DRAMATIC MUSIC

Don't be without the New Modern Music for Picture Playing. 12 Sets now ready.

Set 1 consists of a heavy misterioso. Agitato and Plaintive, for scenes of incendiarism or premeditated murder.

Set 2 consists of a long Heavy Dramatic Descriptive and Hurry. Good for scenes of heavy plotting or mysterious action leading to fights or tumult.

Set 3 consists of an Agitato-Hurry and Lamentation. Good for fights, riots, etc., ending in despair or death.

Set 4 consists of a Light Agitato and Andante movement. Good for quarrels or agitation in society dramas.

Set 5 is a Burglar scene opening with the sneaky music, then agitato, hurry and Plaintive. Contains four different numbers.

Set 6 consists of a misterioso and Allegro Hurry. Used for plotting ending in great confusion or fights.

Set 7 is an Indian scene of three numbers. An Indian mystical opening a fight or battle hurry, closing with an Indian plaintive.

Set 8 is a fight and chase scene. Opens with a Hurry, going directly into a concert gallop for the chase.

Set 9 is a three numbered Storm scene. A. 1 is a Storm Hurry. B. 2 is an Allegro Agitato. C. 3 a Plaintive Andante as an Aftermath

Set 10 A Diabolical Scene of 3 numbers. A. 1 is a new Misterioso. B. 2 an Agitato-Misterioso. C. 3 an Andante in minor key.

Set 11 A Western Scene. 3 numbers. Illustrates the western characteristic, the barroom fight and the chase.

Set 12 A Fire Scene of 4 numbers. A. 1 the plotting. B. 2 the agitation or alarm. C. 3 the coming of the fire department. D. 4 a Waltz Lento movement after action quiet.

No picture player can afford to be without these numbers. All numbers arranged for Piano, Organ, One Man Orchestra Player or Orchestral combinations from 2 to 35 pieces.

Prices:—Small Orch. including Organ and Cello .....25 cents each Set
Full Orch. .....35 cents each Set
Piano Solo and Accom..10 cents each Set
Extra Parts ..... 5 cents each part

PHOTO PLAY MUSIC CO., Publishers, New York Theatre, 1530 Broadway, New York City

"THE MYSTERIES OF MYRA"

International Film Company. Projection Time, 45 Minutes.

At a showing to the trade on the New York Theatre Roof, the following programs were played by an augmented orchestra for the first two episodes of the International Film Company's serial "The Mysteries of Myra."

The musical setting and program having been much appreciated, we give it here as an assistance to the musician and exhibitor for the purpose of affording him an opportunity to open this serial to the best musical advantage.

EPISODE NO. 1.

Three Reels.

1. Mysterioso (Diabolical)	"A. B. C. Dramatic Set No. 10"—A1 (Jos. W. Stern & Co.)	Once through.
2. Hy-Mysterioso	"Mysterioso No. 1" (G. Schirmer & Co.)	"Dr. Payson Alden," etc.
3. Desc. (Very Hy.)	"Sleepy Hollow" (W. Jacobs)	Lady's slipper on screen.
4. Desc. (Light Rom.)	"Reverie" by Fabre (Cundy & Co.)	Mother receives Alden's letter.
5. S-Hy. Intro. & Waltz	"Triste" by Burger (Ricordi & Co.)	Connects 1 and 2.

PART 2.

6. Desc. (Hy-Path)	"Asa's Tod" from Peer Gynt	"My child, the time has come," etc. Alden's visiting card on screen.
7. Waltz Lento (Hy-Leg)	"Triste" by Sibelins (Breitkopf and Hartel)	"That night at twelve."

PART 3.

8. Hy-Desc-Mysterioso	Same as No. 2	Girl coming down stairs. Connects 2 and 3.
9. Desc. (Very Hy)	"L'Angelus D'La Mer" (Ricordi & Co.)	"Morning."
10. Waltz	"Symposia" (Ditson & Co.)	"Just before midnight."
11. Desc. (Hy-Myst)	"Boreas" (M. Witmark)	Girl writes in book.
12. Hy-Mysterioso	Same as No. 2	To end.

EPISODE NO. 2.

Two Reels. Projection Time, 28 Minutes.

1. Short Mysterioso	"A. B. C. Dramatic Set No. 10"—A1 (Jos. W. Stern & Co.)	"Dr. Alden reveals," etc.
2. Waltz (Hy-Leg)	"Thais" (Jos. W. Stern & Co.)	Dr. Alden hypnotizing girl.
3. Hy-Mysterioso	Mysterioso No. 2 (G. Schirmer & Co.)	Girl comes out of spell.
4. Waltz (Leg)	"Destiny" (Boston Music Co.)	Devil worshippers scene.
5. Hy-Mysterioso	Same as No. 3	Connects 1 and 2.

PART 2.

6. Desc. (Hy-Path)	"Barcarolle" "June" (Carl Fischer)	Myra and Dr. Alden in drawing room. After "Varney leaves at 4 o'clock."
7. Waltz (Light)	"To Thee," Waldteufel	"At the midnight," etc.
8. Hy-Mysterioso	"A. B. C. Dramatic Set No. 10"—A1 (Jos. W. Stern & Co.)	Myra sees vision in globe.
9. Agitato (Light)	"A. B. C. Dramatic Set No. 10"—B2	Dr. Alden rescued from room.
10. Short Andte	"A. B. C. Dramatic Set No. 10"—C3	To end.

Episode No. 1 Music Notes: Nos. 1, 2, 8 and 12 are what is known as heavy legato mysteriosos. Nos. 3, 6, 9 and 11 must be slow movements, known as "G" string movements, played legato and in the lower registers. Minor keys should be predominant. No. 4 should be a lighter romantic movement in major key. No. 5 should be a concert waltz with a slow semi-heavy introduction. No. 7 must be a slow legato waltz lento, with minor key predominant. No. 10 a legato waltz in major key.

Episode No. 2 Music Notes: No. 1, 3, 5 and 8 must be slow legato mysteriosos. No. 2 must be a slow waltz movement in minor key. No. 4 a slow waltz movement in major key. No. 6 must be a slow dramatic movement with a heavy plot appeal. Minor keys should be predominant. No. 7 should be a light waltz movement. No. 9 a light agitato. No. 10 a short andante number. The organ can be appropriately used throughout both these episodes.

Simplicity of operation is not the least of the good points of

THE BARTOLA ORCHESTRA

Other merits are explained in our catalog. Write to

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May be played by hand and with player piano rolls, following the thread of the picture at all times.

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62 West 45th Street, New York City.

Please send immediately full information and prices of FOTOPLAYER.

.....

.....

Building and Furnishings

The Globe Will Round Out Film Circles in New Orleans

Fichtenberg Interests Plan $200,000 Theatre on Site of Frey Building, Canal Street—Seats in the House Will Start on Level with the Floor at the Screen End of the Structure and Gradually Tilt Until Topmost Row Is Directly Over Lobby

Special to Motion Picture News.

New Orleans, La., April 20.

HERMAN FICHTENBERG, who kept quiet while all about him threw their hats into the ring with announcements of newer and bigger film palaces for New Orleans, selected St. Patrick's Night, on the eve of the biggest film celebration New Orleans has ever witnessed, to divulge his plans concerning a new theatre in Canal street costing $200,000.

The Fichtenberg interests have closed a deal for the Frey building, 614 Canal street, recently damaged by fire, and in a pivotal position in the business district of the town. The house will seat eight hundred and will not have a balcony. The seats in the Globe will start on a level with the floor at the screen, and gradually incline until the top-most seat will be at a position directly over the lobby.

At a point halfway in the theatre, there will be twelve loges which may be purchased in advance of any performance. The lobby will be thirty-two feet, the depth 130 feet, and fireproof materials will be used throughout. By a system of subdued lighting the house will present electrical effects according to the picture being projected.

Mr. Fichtenberg will begin from the ground floor up and in every step of construction the foremost thought will be that the theatre is being built for motion pictures exclusively.

Stucco cement will be the material used for the front, while the interior is to be finished in polished stone similar to that used in building the Vanderbilt Hotel in New York. There will be the latest model conveniences. Not the least of novelties to be introduced is an interchangeable electrical sign a la Broadway, upon which will nightly flash the names of the stars featured.

Music being an important part of exhibition nowadays, Mr. Fichtenberg is arranging for the purchase of a ten thousand dollar Austin pipe organ, and he will employ a noted organist to play it.

While $200,000 will be expended on the theatre itself, that sum does not represent the total expenditure, as the lease on the property, which is for ten years, runs well into a quarter of a million dollars.

Mr. Fichtenberg told Motion Picture News that he believes in an extension of his business in the city that started him on the road to fortune when he opened up a penny arcade in Canal street; rather than in one of the other Southern cities in which his interests operate. But it is not wholly a matter of sentiment, for listen to this optimistic outlook on conditions:

"New Orleans recently passed through a remarkable season. The Mardi Gras brought 20,000 visitors, the races, (and this is conservative) 10,000 more. All attendance records were broken. Indications point to an even better record for next and succeeding years.

"In addition there is a tremendous demand for pictures of the better sort. I believe in Crescent City real estate values, in its people and myself, in the feeling that I can deliver to the public what they want—and I am backing up my judgment with money."

EXTERIOR OF THE TRIANGLE THEATRE, BROOKLYN, N. Y.

PICTURE THEATRE BUILDING IN WISCONSIN KEEPS UP

Special to Motion Picture News

Milwaukee, Wis., April 25.

THE approach of summer sees no let up in the boom in picture theatre building in Wisconsin which commenced a month or so ago when, as announced in the News, new theatres were being erected at the rate of one a day.

During the last ten days seven new theatres have been reported by the architects or builders. At Antigo P. J. Hanson has awarded the general contract for the erection of the new Palace theatre in that city to the Appleton Construction Company. The building is to be of solid brick, two stories, 45 x 180, composition flooring and hot air heating, to cost about $40,000 when complete.

Architects Parkinson and Dockendorff of LaCross have completed plans for the theatre to be erected by Otto Bell in Sparta. The building is to be brick, one story, about 50 x 100, with a stage large enough for theatre purposes. It will cost, when completed, about $15,000.

Architect Stanley Kadow, Milwaukee, is preparing plans for the erection of a theatre, 30 x 200, one story, brick, hollow tile and steel, fireproof construction, steam heating, book tile roof, tar and gravel covering costing about $20,000 to be located on Lincoln avenue near Howell.

At Edgerton a lodge hall and picture theatre is to be erected by H. E. Peters of that city. The theatre will have a seating capacity of about five hundred and will be 44x110.

A. F. Newmann, a contractor of Kiel, is preparing plans and will erect a theatre for Berth and Stecker of that city. The building will be one story, 38x112, will seat 450 and cost about $10,000.

At Elkhorn, Webster and Minett will erect a theatre this spring. The building will be of brick and concrete, one story, 24x125 and will seat 350. Indirect lighting, fan ventilating system and steam heating are contemplated. L. F. Burthard is the contractor.

Architect Byron Scheiderer, Milwaukee, has completed plans for the erection of a theatre for J. R. McKinley at Stevens Point. The building is to be of solid brick construction, one story and part basement, 40x130. The seating capacity of the theatre will be about five hundred and the building when finished will cost about $7,500.

FIFTY-SIXTH STREET THEATRE, PHILADELPHIA, IS DISTINCTIVE IN ITS DESIGN

FOLLOWING the familiar fashion of naming a theatre from its location, one of the newest of Philadelphia's photo play houses has been called the Fifty-sixth Street Theatre.

Situated in the popular part of West Philadelphia with a large residential as well as business section to draw from, this attractive new home of motion pictures bids fair to be a competitor to be reckoned with.

With a lot 80 by 140 feet to work on, W. W. Sharpley, architect, has made the most of his opportunities and evolved a building on lines different from most picture houses. The keynote is elegant simplicity.

From the exterior of straight lines carried out in substantial white brick, on through the long lobby the spacious foyer, the unobstructed interior, there is no jarring note.

The house is owned by the Fifty-sixth Street Theatre Company of which Joseph McCready is president and W. H. Yonkers secretary. Walter Jacobs, formerly manager of the Imperial Theatre, is in active charge of the theatre.

Mr. McCready, who as advertising manager of the Philadelphia American League Base Ball Club has taken charge of several World Series, is naturally a firm believer in publicity. He will personally supervise the advertising campaign of the new house. Advertisements in the daily papers supplement local advertising, mailing lists and house program. The theatre was erected at a cost of about $100,000. It is advantageously situated on fifty-sixth street, between Delancy and Pine. There are alleyways on the two sides not bounded by streets. With the nine exits the house can be emptied in three minutes.

There is no gallery, but the unusual slope of the floor, a sort of U shape arrangement, makes each one of the eight hundred seats a good one. Mahogany fittings blend well with the color scheme of ivory paint, old-rose brocaded walls, rich dark-red plush hangings bordered in gold. The deep red carpets complete the whole. Standing room 35 by 45 feet gives freedom from crowding. The natural ventilation of the house insures comfort on that score. The American Seating Company's leather upholstered chairs are used. The well known indirect system of lighting is carried out by artistic verdigris bronze chandeliers.

The operator's booth is worthy of mention, being new to Philadelphia. It is a three-room both, each compartment being fire proof and entirely separate from its neighbor. Two operators work the motor-driven, latest model Simplex machines which are equipped with Gundlach lenses, and a Wagner current converter. A Minusa Gold Fibre screen is used and a $7,500 Kimball organ is installed. There are three daily performances at 2.30, 7 and 9 P. M. The matinee prices will be ten cents. In the evening fifteen cents is charged.

STRATFORD, AT DIX AND FERDINAND AVENUES, DETROIT, IS APPROPRIATELY NAMED IN TERCENTENARY YEAR

ONE of the newest photoplay houses in Detroit, Mich., is the Stratford, at Dix and Ferdinand avenues. E. V. McGrath is manager of this house going from the Maxine theatre, where he has been in charge since the opening over a year ago.

The policy at the Stratford is daily change with prices ten, fifteen and twenty cents, the latter for the mezzanine boxes. The Stratford is built of brick and steel. Music is furnished by a Wurlitzer Unit Organ. The entrance doors and panel poster frames are mahogany in color. The interior is in the Adam period style of decoration. Ivory, gold and old rose are the basis of the color scheme. Shades of rose predominate; the draperies are in old rose and gold trimming. The curtain is an idealistic conception of Shakespeare's birthplace, Stratford-on-Avon.

A complete ventilating system has been installed, assuring fresh air at all times. Film projection is in charge of Frank L. Shannon, who has had extensive experience in several of the large downtown theatres. The equipment includes two Powers 6-B machines, special stereopticon dissolvers, spotlights and Wagner converter. The lighting system is semi-direct self-suffusing.

The Stratford is in an excellent location in one of the most thickly populated sections of Detroit. Its success is assured from the fact that it is the only large and real modern theatre in that district. It was opened March 11. F. A. Schneider is president and William H. Steffes is secretary of the company operating the Stratford.

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DIRECTORY OF NEW THEATRES

(Continued from page 2764.)

amounting to $25,000 will be made. A new front will be built and other features added to the present theatre.

J. D. Wineland, manager of the Mystic theatre in Webb City and the Princess theatre in Joplin, finally has obtained a ten-year lease on the Auditorium, between Fifth and Sixth streets on Joplin street, Joplin, which will be converted into a moving picture theatre. William F. Halyard, owner of the Auditorium, made this announcement. The present plans of Mr. Wineland have not been announced, but it is expected that the work of remodeling the Auditorium will begin at once. The balcony on the second floor will be strengthened and enlarged so that the seating capacity of the entire theatre will be approximately 2,500.

NEW HAMPSHIRE

The Lyric theatre, Bristol, has been purchased by Lawrence Heath and Russell Caltey.

Frank Green has leased the Precinct Hall at Enfield for a year and will open it as a picture theatre and skating rink.

NEW YORK

The property at 372 to 374 Third avenue and 156 to 158 East Twenty-seventh street, New York City, has been leased for motion picture theatre and store purposes.

Fire broke out in the Central Park Motion Picture theatre, Main street and Fillmore avenue, Buffalo, on April 12, causing about $2,500 damage, mostly by smoke. A scrub woman discovered the blaze and turned in the alarm.

A real estate deal completed in Perry gives Clayton Wood of Hornell a site for a modern moving picture theatre, having a depth of 100 feet on Dolbeer place and a South Main street frontage of 77 feet.

George Cohen of the George Cohen Enterprises, controlling Cohen's opera house in Newburg, will erect a vaudeville and picture theatre in Walden. It will seat between 1,200 and 1,500 people.

Homecrest, a residential section of Coney Island, New York City, has a new motion picture theatre.

OHIO

Mr. H. Tallman, owner of the Tallman theatre, East Liverpool, has decided to put moving pictures into his house. The Tallman theatre formerly housed legitimate road shows.

Otto Motry has bought the Lyric theatre, Tiffin, from Nicholias Schachtler and Ambrose Fleek.

PENNSYLVANIA

Harry L. Sellers has just announced that he has relinquished the management of the new Strand Motion Picture theatre in Steelton to resume the management of the Standard theatre in the same city. Mr. Sellers was manager of the Standard until a few months ago when he took charge of the Strand, which was completed only last Fall. Before returning to the Standard Mr. Sellers had a number of important improvements made to the building. He has doubled the size of the projection booth and put in two new machines. He also is about to install a new ventilating system.

Ground has been broken for the new nickelette to be built near the corner of Luzerene and Wyoming avenues, Pittston, by the United Theatres Co., composed principally of West Pittston men.

The Cort theatre on the Boardwalk at Tennessee avenue, Atlantic City, has changed hands. Originally called the Savoy, the name was changed to Cort when that well known theatrical manager took it over and ran it as a picture house. The house which has recently been renovated and improved has been leased by Ed. J. O'Keefe of the City Square theatre of Atlantic City. The Cort has 1,000 seats and has always been a ten-cent house, but the new management has raised the price to twenty-five. An unusually fine orchestra of five pieces is conducted by Jacob Dein, well and favorably known as the former leader of the Atlantic City Keith's theatre orchestra.

Charles Bennett, who owned the Kumbak theatre at 731 East Ohio street, North Side Pittsburgh, has sold the property to Albert Haigh, a well-known business man of East Liberty, and the purchaser has taken charge of the theatre. Mr. Bennett will remain at the theatre for several weeks in order to introduce the new manager to the regular patrons of the theatre. The Kumbak theatre is a house with a seating capacity of three hundred seats and the new owner contemplates

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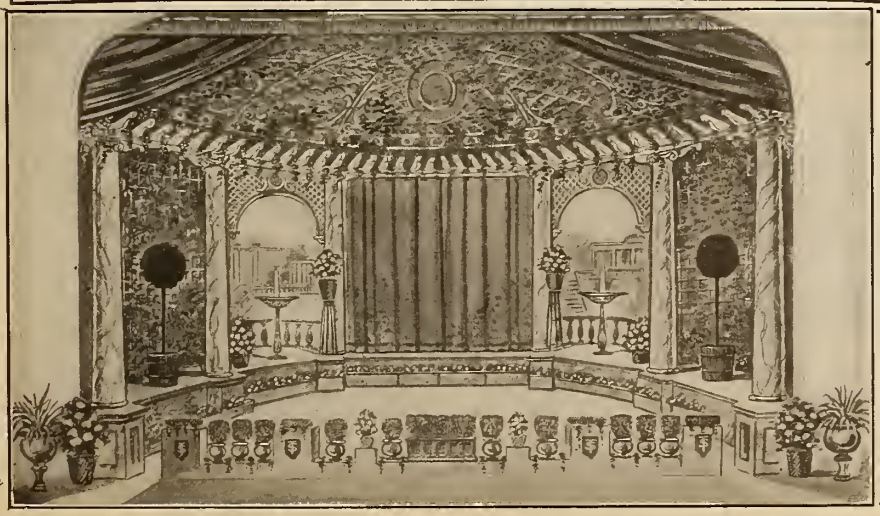

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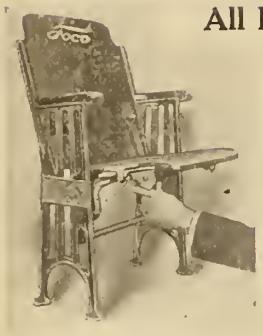

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It provides a child with a seat proportioned to his body, a foot rest the right height and puts the child's eyes on a line with those of adults, enabling him to see without annoyance to others or discomfort to himself. The

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offers theatre owners something for which there is a real need. Fortunately it is not an extra expense but an added source of profit because it—

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Write for booklet showing reel of actual chairs in use.

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In Child's Position

In Adult's Position

the remodeling of the theatre so as to give it a greater seating capacity.

W. J. Marrion, formerly manager of the Quality theatre, Fifth avenue, Pittsburgh, has been appointed manager of the Cameraphone theatre at 1600 Fifth avenue. Mr. Marrion has had a great deal of experience with the management of theatres and is a first class motion picture man.

Work will soon be started on the new Clark and Rowland theatre in Bloomfield, a section of Pittsburgh. The theatre is to be erected on Liberty avenue and the present plans call for its completion early in the fall. The building will be three stories high, of fireproof construction, and it will be somewhat similar to the Belmar theatre. The basement of the building will be used for a bowling alley, the second floor for offices and the third floor for hall and lodge purposes. The building will be 145 feet deep and 45 feet wide. The theatre will have a capacity of eight hundred and the building and equipment will cost $50,000.

There are to be improvements made in the East End Cameraphone theatre, Pittsburgh, and with the completion of the same it will be one of the best equipped in that section of the city. H. B. Kester, the owner and manager, has arranged for one of the finest organs that is to be found in any theatre in that part of the country. The theatre will be thoroughly remodeled and repainted throughout.

TENNESSEE

John Wassman, brother of W. H. Wassman, owner of both the Crystal and the Knickerbocker, Nashville, has recently been made manager of the Crystal theatre. Mr. Wassman up to a few months ago had been in charge of the operating room at the Crystal theatre.

TEXAS

G. W. Bell, Jr., now is associated with M. Ulrich in the operation of the Rex theatre, Galveston. The theatre closed down for a few days in order to install several improvements. Mr. Bell has sold out his interest in the Palace theatre, Galveston, but announces that in conjunction with his partner, he will erect another house in Galveston, plans for which have already been drawn. The new theatre will be finished within four or five months.

J. C. Stevens, the successful manager of the Bell Airdomes, has taken charge of the new theatre at the corner of Congress avenue and Seventh street, Austin. Mr. Stevens has made every improvement possible for the comfort of the patrons. Possibly the most important improvement that has been made is the installation of a ventilating system that completely changes the air in the entire theatre every three minutes.

WISCONSIN

J. Friedman will open his new eight hundred-seat theatre in Racine in about three weeks.

Parkinson and Dockendorff, La Crosse architects, have completed plans for the new picture playhouse which Otto Bell is going to build on South Water street, Sparta. The plans have been submitted to the State fire marshal's department. The theatre will be one of the most complete and modern playhouses in the state, of brick and concrete construction, with a 50-foot frontage and 110 feet in length. The seating capacity, including main floor and balcony, will be 700.

FEDERAL ELECTRIC SIGNS MAKE GLOWING PUBLICITY FOR KNICKERBOCKER, NASHVILLE

ONE of the largest electric signs in Nashville, Tenn., was recently placed upon the Knickerbocker, the new ninety thousand dollar picture theatre opened there last month. The illumination can be seen all over the city. Another sign placed upon the Knickerbocker is over the front entrance. It is a Federal Attraction Board. The reading matter can be changed as often as desired, simply by lifting the letters off and placing new ones in their place.

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Wm. A. Brady's	2 Theatres
Wm. Fox	15 Theatres
B. S. Moss	8 Theatres
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John Cort's	2 Theatres
Chas. Dillingham	2 Theatres
Chas. Frohman	2 Theatres
Klaw & Erlanger	2 Theatres
Jake Wells	14 Theatres
Oliver Morosco	8 Theatres
Triangle	4 Theatres
Poli's	16 Theatres
Stanley's	12 Theatres
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THE WINSOME SCREEN CELEBRITY

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IN

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Films and Film Folk by Wid

INDEPENDENT REVIEWS OF FEATURES — THE BRADSTREET OF FILMDOM

APRIL 20, 1916 — 10¢ — VOL 2 NO 16

WID'S

Feature Films as Wid Sees Them

WELL PLAYED, CORRECTLY STAGED PICTURIZATION OF CLASSIC.

Dustin Farnum in

DAVID GARRICK

Pallas-Paramount

DIRECTOR	Frank Lloyd
AS A WHOLE	Delightful
STORY	Well-known classic
DIRECTION	Excellent
PHOTOGRAPHY	Very fine
LIGHTINGS	Effective
CAMERA WORK	Excellent
STAR	Seemed ideal in part
SUPPORT	Very well chosen
EXTERIORS	Atmosphere retained
INTERIORS	Very fine
DETAIL	Remarkably fine
LENGTH	Five parts

HERE we have a picturization of the well-known classic of by-gone days in London. In attempting to portray before the camera a story of this period, the director is marking out for himself a tremendous amount of work in the way of preparing proper detail as to costumes, settings and properties.

The Pallas company must be complimented on the production they have given us and Director Lloyd is surely to be praised for the manner in which the atmosphere of this period has been maintained. The best compliment of all is that the story moves along so humanly you forget the fact that it is a costume production and live the action with the characters.

Since this story is a simple tale of a human incident, the whole is, of course, not a tremendous offering, but it certainly is a little gem, in that it is an almost perfect presentation of a classic.

The photography throughout is remarkably clear, the lightings are good and we have intelligent use of close-ups. The atmosphere is not obtrusive, but still, is in perfect keeping throughout, and the detail has been given very careful attention, even down to the cutlery used at the table in the famous dinner scene.

"David Garrick" has been done before in a less pretentious way in the films, but this offering truly marks the advance which has been made in the production of films in the time which has elapsed between the previous offering and this one.

Mr. Farnum as Garrick seems exactly equipped for the role, because he has always been rather the matinee-idol type and in this, as the gentleman-actor, of the period of powdered wigs and duels, he fits in perfectly.

Winifred Kingston as the merchant's daughter gives us one of the best portrayals she has ever put over in any film offering.

Herbert Standing as the father is excellent. In the remainder of the cast we found some splendid types and every part was nicely handled.

In the titles we found the use of border designs made from old wood cuts, which helped decidedly in maintaining the proper atmosphere. These titles are following, in a way, the thought of Tom Ince, who has been giving us title cards for some time which suggested by the painting thereon the theme of the action at that period in the story.

Taken as a whole, I consider this offering to be one of the really splendid films of recent months, for the reason that it is a finished production, in every way, of a classic which can be shown to any audience with an assurance of genuine appreciation.

It is most decidedly very much "worth-while."

Others in the cast were Frank Bonn, Lydia Yeamans Titus, Olive White and Mary Mersch.

MAY 13, 1916

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

VOL. XIII. NO. 19

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THOS. H. INCE

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ON APRIL SEVENTEENTH

IT HAS BEEN SHOWING TO A RECORD-BREAKING ASSEMBLAGE AT EACH PERFORMANCE. THOSE WHO HAVE SAT SPELLBOUND AT THE SWEET SIMPLICITY OF ITS PRELUDE, THE GRIM HORROR OF ITS WARFARE AND THE MIGHTY LESSON OF ITS CLIMAX HAVE UNEQUIVOCALLY PRONOUNCED IT TO BE THE MOST REMARKABLE GEM THE SCREEN HAS EVER KNOWN.

CIVILIZATION

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PRESENTS

DUSTIN FARNUM

IN

"DAVID GARRICK"

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

RELEASED MAY 1
ON THE

PARAMOUNT PROGRAM

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PRESENTS

DUSTIN FARNUM

IN

"DAVY CROCKETT"

(AS DONE BY FRANK MAYO)

TO BE RELEASED
ON THE

PARAMOUNT PROGRAM

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SCENE FROM BEATRIZ MICHELENA, in "THE WOMAN WHO DARED"

Editors declare that these "talks" are very unusual features—the readers like them. That means that the readers are interested in BEATRIZ MICHELENA; they want to see her on the screen and will go to the theatres that show her pictures.

HAVE YOU BOOKED

BEATRIZ MICHELENA

IN

"The Unwritten Law"?

NOW IN PREPARATION

"The Woman Who Dared"

To be Released in May

CALIFORNIA MOTION PICTURE CORPORATION
ALEXANDER BEYFUSS, General Manager
SAN RAFAEL, CALIFORNIA

BETTER
EAGLE
TOLEDO BLADE.
Portsmouth Daily Chronicle

CIAL FEATURE

Fast and Furious!

"The Secret of the Submarine" ***astounds*** with its terrific surprises—***stampedes the enthusiasm*** of those who sit enthralled by its fast-succeeding climaxes. It holds every element of ***success*** for the exhibitor, every element of ***absorbing interest*** for the audience—Great Adventure—A Double Mystery—A Globe-girdling Chase—A Closely Knit Web of International Intrigue—Clear-cut Characters. An intrepid company, headed by Thomas Chatterton, the popular leading man, and Juanita Hansen, the film favorite, enact the most dramatic situations with ***wonderful power! Hundreds of thousands of dollars have been spent*** to make this the greatest screen triumph ever known!

Every Chapter a Stupendous Production!

See the early chapters of "The Secret of the Submarine" ***now*** at your nearest Mutual Exchange. Every one is crowded with ***big sensations***—makes the onlooker get on the edge of his seat! Chapter Two, which will be shown everywhere beginning May 15th, is a ***whirlwind series*** of exciting events—opens with the submarine flooded and sinking—shows the escape of the spy, the company's fight for life, the murder of the inventor and the search for "the Secret!" Every foot of film ***grips*** the attention, ***arouses*** enthusiasm!

Millions Will Read the Story in Over 1000 Newspapers

The novelization of "The Secret of the Submarine" has been written by Mr. E. Alexander Powell, the well known war correspondent. It is a ***stirring story***—crowded with remarkable adventures—which will make ***millions*** want to see the moving pictures. To be published by the ***leading*** newspapers of ***every*** section—

San Francisco Chronicle
Pittsburgh Gazette-Times
Indianapois Star
Cleveland Leader
Milwaukee Journal
New Orleans Item
Salt Lake Telegram
Boston Herald
New York World
Buffalo Courier
Los Angeles Record
Baltimore American
Chicago Herald
Dallas Journal
Omaha Bee
St. Louis Times

and One Thousand Others

Book This Big Money-Maker Today

Chapter One was released May 8th

Remember this is ***another*** Freuler-Hutchinson winner—produced by the creators of the record-breakers—"The Diamond from the Sky" and "The Girl and The Game." Samuel S. Hutchinson, the master producer, has built ***another gigantic success!*** John R. Freuler, at the head of the Mutual Film Corporation, offers you the greatest business-bringing co-operation known in the industry! "The Secret of the Submarine" has fifteen two-act chapters—one chapter is released each week. Here are fifteen weeks of ***crashing profits*** within your grasp. ***Act today.***

Wire Reservation—No Obligation Involved

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

AMERICAN FILM COMPANY, Inc.

SAMUEL S. HUTCHINSON, President

CHICAGO, ILL.

MUTUAL PICTURES

A Mix-Up at Rudolph's

Convulsions of laughter from start to finish will spell the success of this VOGUE comedy. Paddy McQuire, Rena Rogers and Arthur Moon are a scream.

Directed by Jack Dillon. Released May 14th.

Germatic Love

Just what the name implies. In this VOGUE comedy Madge Kirby and Arthur Tavares become the victims of a love germ, and fun is turned loose in clouds.

Directed by Rube Miller. Released May 9th.

VOGUE Comedies are the most popular comedies on the screen today — because they get the laughs and the crowds through their consistent quality. Book them for the *biggest success in your box office history.*

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

Slapstick With a Reason

VOGUE COMEDIES

VOGUE FILMS, Inc., Gower and Santa Monica Los Angeles, California

MUTUAL SPECIAL FEATURE

THE GIRL AND THE GAME

Book this— or—

BIG PROFITS!

Directed by J. P. McGowan

For exhibitors who need a box office stimulant, and for healthy box office receipts that want to stay so—the biggest thing on the boards is—

"The Girl and the Game" with HELEN HOLMES

The narrative by Frank H. Spearman is the greatest story of railroad life, romance and adventure ever filmed.

There are ***fifteen two-reel chapters,*** and exhibitors all over the country report the most stupendous success in their history on this continued photonovel.

Book It Today—and Draw the Crowds to Your Box Office

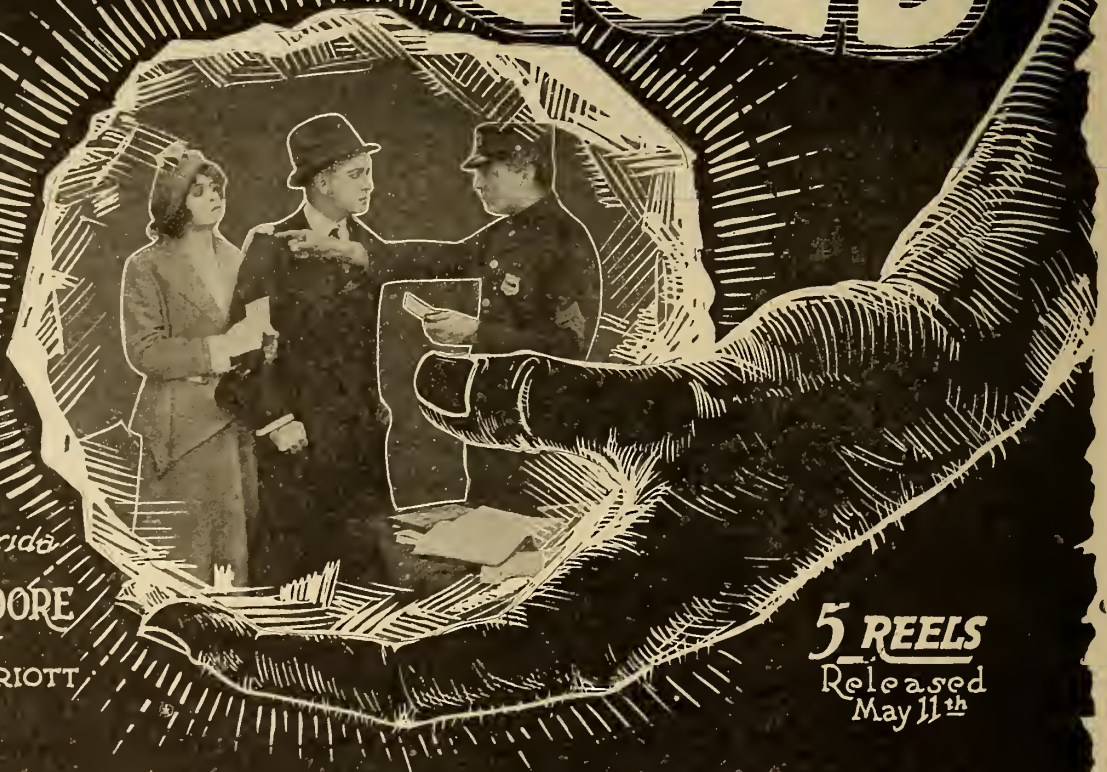
For booking information apply to the "The Girl and the Game" department of any Mutual Exchange, or at Mutual Home Office, New York City

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

Edwin Thanhouser presents

MUTUAL MASTERPICTURES
EDITION DE LUXE

HER FATHER'S GOLD



Staged in Florida by
W. EUGENE MOORE
from story by
CRITTENDEN MARIOTT

5 REELS
Released
May 11th

BARBARA GILROY-
HARRIS GORDON
And an excellent cast including
LOUISE EMERALD BATES & WILLIAM BURT

THANHOUSER FILM CORP.
NEW ROCHELLE, N.Y.

Edwin Thanhouser Presents

MUTUAL PICTURES

THANHOUSER FILMS

WHEN SHE PLAYED BROADWAY

RELEASED MAY 9th

Two Reels of compelling action. A theatrical theme which makes a splendid vehicle for a captivating star.

with

GLADYS HULETTE

THANHOUSER FILMS

FALSTAFF SINGLE REEL COMEDIES

KIDDIE'S KAPTAIN KIDD — *Released May 8th*

Riley Chamberlin and Walter Hiers produce the hilarity

FREDDIE'S RIGID FINISH — *Released May 13th*

Frances Keyes in one of her best efforts. You know what *that* means.

THANHOUSER FILM CORP.
NEW ROCHELLE, N.Y.

MUTUAL PROGRAM

DAVID HORSLEY PRODUCTIONS

CRANE WILBUR

GEORGE OVEY

MARGARET GIBSON

WILLIAM CLIFFORD

THE BOSTOCK ANIMALS

These animals will be at Luna Park, Coney Island, for the summer of 1916 (opening May 27th). Animal pictures will be produced there which the public (your customers) will be permitted to witness, thereby increasing their interest in my productions. Book them.

Studios: Los Angeles, California
Laboratories: Bayonne, New Jersey
London Office: 93 Wardour St., London, England

DAVID HORSLEY PRODUCTIONS

Mr. Horsley now at Astor Hotel, New York.

MUTUAL PICTURES

Give Your Program Variety
With This New Gaumont Single Reel

"Reel Life"

The Mutual Film Magazine

Bearing the same relation to a Magazine that
the Mutual Weekly does to a Newspaper

May 7 ALLIGATOR LIFE
BIRTH OF A BUTTERFLY
BELGIAN CAVALRY MANOEUVRES

Released Every Sunday

This is a strong weekly addition to
the other great Gaumont Single-Reels

THE MUTUAL WEEKLY
AND
"SEE AMERICA FIRST"
(KARTOON KOMICS) SPLIT REEL

MUTUAL MASTERPICTURES
DE LUXE EDITION

"THE QUALITY OF FAITH" Released May 1
with Alexander Gaden and Gertrude Robinson

"THE ISLE OF LOVE" May 15
with Gertrude McCoy

Gaumont Co.

Flushing, N.Y. Jacksonville, Fla.

Overland

FILM PRODUCING CO INC.

REIGNS

OVERLAND FILMS TRADE MARK

WE ARE THE SMALLEST PRODUCERS IN THE WORLD

BUT

WE ARE GOING TO BE THE GREATEST

GENERAL OFFICES 52 W. CHIPPEWA ST.
BUFFALO, N.Y.

TWO REEL FEATURES!

It is quality that *makes* a feature—a packed house that *proves* a feature—Record-breaking receipts everywhere are showing exhibitors that the two reel "Social Pirates" give them feature results at rentals that allow a profit.

***Results* count!—A public that is tired of hack-neyed themes padded to weariness will fatten your bank balance when you book the strikingly original, powerfully gripping, two-reel feature—**

George Bronson Howard's

The Social Pirates

Featuring MARIN SAIS and OLLIE KIRKBY

Next Release:

"A ROGUE'S NEMESIS"

Marin Sais is seen both as her usual pretty self and in a male role in an episode vividly telling of the clash of the heroines with a scoundrel who has cast his wife aside by means of perjured evidence. Full of the novel twists and tense dramatic scenes that keep the interest at its height to the end.

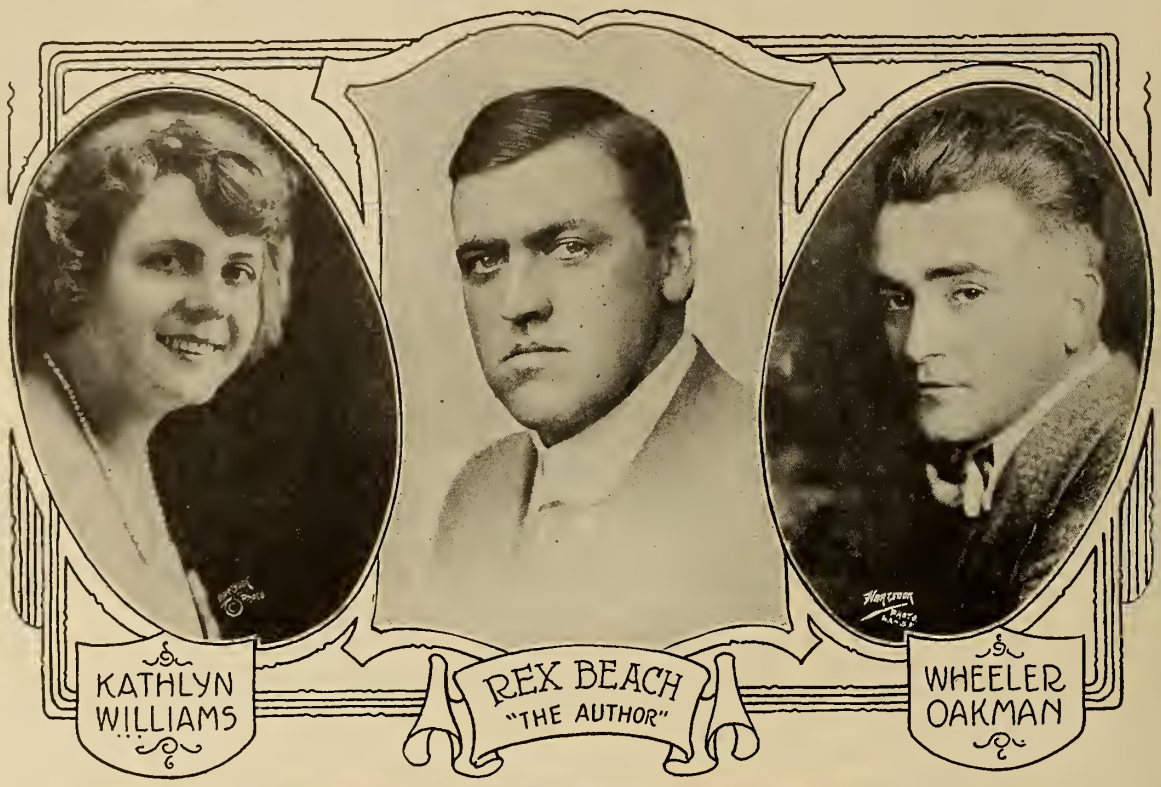
Released Monday, May 8th

A Special General Film Release—Backed by Wide-Spread Newspaper Publicity and a Complete Line of Direct Aids

EXHIBITORS! Boost "Tribute Day"—May 15th—when the public will pack your house to help you aid the Actors' Fund with 10% of your gross receipts.

KALEM COMPANY

235-39 W 23RD ST. NEW YORK



SELIG'S 10 ACT SCREEN VERSION

The NE'ER-DO-WELL

by REX BEACH

Bigger & Better than "The Spoilers" Absolutely Proven by the actual business now being played to everywhere—

Released as a "De Luxe Attraction" and available to exhibitors through V. L. S. E.'s open-booking policy.

V·L·S·E *inc.*

by arrangement with

SOL. L. LESSER

The Sun Photoplay Company

announces the appearance of

MISS ELSIE LECLAIRE

in a five reel feature drama entitled

"A WOMAN WILLS"

A stirring story set amid startling scenes
of modern warfare and the intrigues
of clever spies. A photo play
with a potent punch

Scheduled for immediate Release on the States Rights Basis
Address: The Sun Photoplay Company, 218 W. 42nd St.
(Popular Pictures Building), New York

UNICORN FILM SERVICE CORPORATION

Here's Something You All Have Been Looking For

A TWENTY ONE REEL Program of Quality Drama, Comedy and Western subjects, one and two reels in length—with stars of national reputation — at prices that are particularly reasonable. Surely no more attractive offer has ever been made. Don't delay. Save money by booking Unicorn Film Service and please your audiences by giving them the best short subjects ever produced.

Unicorn Film Service Posters are of exceptionally striking designs; one and three sheet posters with one reel subjects; one, three and six sheet posters with two reel subjects.

EXCHANGES:

New York City	130 West 46th St. W. L. Merrill	Chicago . .	Mallers Bldg. . . L. J. Schlaifer
Boston . . .	207 Pleasant St. S. M. Moscow	Cleveland .	750 Prospect Ave. . L. C. Gross
Springfield .	167 Dwight St. Wm. F. O'Brien	Pittsburg . .	125 Fourth Ave. . Jack Kraemer
Bangor . .	Eastern Trust Bldg. W. J. Brennan	Detroit . .	183 Jefferson St. . W. D. Ward
Buffalo . .	23 W. Swan St. . H. E. Hughes	Cincinnati .	531 Walnut St. . Harry E. Coffey
Syracuse . .	566 S. Salina St. Geo. A. Hickey	**Western Division Manager . .**	**J. A. Eslow**
Albany . .	680 Broadway, William Lawrence	**Eastern Division Manager .**	**Fred B. Murphy**
Philadelphia	1309 Vine St. . . A. G. Steen		
St. Louis . .	3628 Olive St. . . Sam Werner		
Kansas City .	Gloyd Bldg. . . J. W. Morgan		
Minneapolis .	Produce Exchange J. C. Woolf		
Indianapolis .	129 W. Washington St. L. J. Meyberg		

To be Opened May 15th

Atlanta	San Francisco	Dallas	Washington
Denver	Salt Lake City	Seattle	Portland
New Orleans		Los Angeles	

We are ready any time now to serve you—are you ready? For particulars write to the exchange office in your territory, or direct to New York Main Office.

UNICORN FILM SERVICE CORPORATION

IKE SCHLANK, General Manager

126-130 West 46th St. New York City

(Names and dates of our releases can be found in "schedule of current and coming releases" on back pages of this publication)

20 MILLION PEOPLE DAILY
SEE THE
MYSTERIES OF MYRA

You know Publicity is the Life of your business.

You know the name William Randolph Hearst is synonymous with Publicity.

You know the International Film Service *is* William Randolph Hearst.

You know *The* **MYSTERIES OF MYRA** *is* it's first feature series.

You know it *must* be better than any other series *to* succeed.

~AND IT *IS*~~

~book it.

THE most modern, up-to-date and best scientifically equipped laboratory for the development, printing, toning and tinting of cinematograph film on the Pacific Coast---the only laboratory making a specialty of toning, tinting and combination coloring.

We solicit your trade and guarantee the most perfect results obtainable.

All work under the personal supervision of Wm. C. Thompson.

The Dixon Studios and Laboratories

WM. C. THOMPSON, Photographer

SUNSET BLVD. AND WESTERN AVENUE

Phones: Hollywood 3000 Home 60983 LOS ANGELES, CALIFORNIA

PATHÉ announces for release on May
two-part ultra-dramatic photo-

WHO'S

featuring the eminent
ANNA NILSSON

Your audiences will be judge and jury to decide "WHO'S GUILTY?" In these fascinating dramas of real life every phase of society, both high and low, is revealed under the searching light of truth.

Produced by Arrow

The PATHÉ EXCHANGE inc.

8th the strikingly original series of 14 novels, each complete in itself

GUILTY?

photo-play stars and TOM MOORE

The wonderful list of newspapers cooperating with PATHÉ to give the very greatest publicity to PATHÉ serials and series, will publish the WHO'S GUILTY? stories, which are written by Mrs. Wilson Woodrow. This insures the strongest backing to each exhibitor.

Film Corporation

EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK

At last something really new!

PATHÉ announces the release of the first animated cartoon by the celebrated

R·L·GOLDBERG

The most original and most celebrated artist-humorist of the age

"The BOOB WEEKLY"

Striking high "G" in laughs will be released

MONDAY MAY 8th

Watch the great national advertising campaign

The PATHÉ EXCHANGE inc.

EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK

THE SATURDAY EVENING POST May 6, 1916

Goldberg in the Movies

—and the Story of a Young Man's Climb from Nothing a Week to a Millionaire's Income

Goldberg—cartoonist of the N. Y. Evening Mail and creator of "Foolish Questions," "I'm the Guy," "Father Was Right," and a half-dozen other syndicated cartoon successes known to 3,000,000 newspaper reading families all over the United States—has evolved *a new kind of moving picture.*

The House of Pathé has coaxed Goldberg into the moving picture field, and within a few days the Pathé Exchange, in conjunction with the N. Y. Evening Mail Syndicate, will show *Goldberg Animated Cartoons* in moving picture theatres in almost every city and town in this country.

For months and months, Goldberg has been sketching away in his studio in the tower of The Evening Mail office in New York, and now the Goldberg movie-comic is ready to step out. People who have seen advance performances of these new funny films say that every foot and flicker is a riot of laughter.

It is not strange that Goldberg has taken so well to the movies. *Goldberg, beyond all other American cartoonists, is a cartoonist of action.* Goldberg's characters are LIVE, living people. His newspaper cartoons themselves are almost *moving* pictures.

Goldberg Sees The Fun In Human Nature

But there is always more to a Goldberg cartoon than mere fun and action. Goldberg, in a good-humored way, gets human nature's number. He sees us with our coats and collars off—just as we are. He understands the human race—its foibles and its funny little frailties. And this explains why swarms of people buy papers with Goldberg cartoons day after day.

The biography of Reuben L. Goldberg reads like a moving picture romance, itself. Nine years ago he was graduated from an engineering college. Then he started to work at $12 a week drawing funny pictures for a San Francisco paper, after his father had advised him to stay out of the newspaper business because there was no money in it.

Sometime later he came to New York and got $50 a week from The Evening Mail, and he has been on The Evening Mail ever since. He jumped to $65 a week—then $75—then $100. Then other newspapers began to ask The Evening Mail to share Goldberg with them—their readers wanted him—and his cartoons were syndicated and it was not long before Goldberg had an audience of about 7,000,000 readers a day. At this time his earnings increased to $450 a week. *Goldberg has now become a national figure, and 3,000,000 families contribute to his income. A contract just signed with The Evening Mail Syndicate gives him an annual salary of $50,000—and with moving picture royalties and other percentages his earnings the coming year will probably exceed $125,000.*

R. L. GOLDBERG

Goldberg is the father of a dozen phrases that have swept the country like popular songs the past few years: "I'm the Guy," "Father Was Right," "It's All Wrong," "I Never Thought of That," and others. He is also the originator of "Old Man Alf of the Alphabet," "Foolish Questions," and other famous cartoon series.

In the new Pathé moving pictures Goldberg will introduce some of his old familiar characters and a troupe of brand new ones, and—for the first time ever—Goldberg's "Boob Weekly."

Get your double share of Goldberg fun—in your daily newspaper and at your moving picture theatre.

You want to know Goldberg. If your newspaper does not have him—ask why.

And ask the manager of your moving picture theatre to book Goldberg *soon.*

PATHÉ

NEWSPAPERS WHICH HAVE GOLDBERG CARTOONS

New York Evening Mail	Los Angeles Examiner	San Antonio Express
Chicago Daily News	Louisville Post	San Bernardioo News
Philadelphia Inquirer	Macon (Ga.) News	San Francisco Bulletin
Boston Journal	Manila (Philip.) Bulletine	Savannah News
Altoona (Pa.) Times	Memphis News Scimitar	Sharon (Pa.) Herald
Anaconda (Mont.) Standard	Milwaukee Leader	Springfield (Mass.) News
Atlanta Journal	New Orleans Item	Stockton (Cal.) Mail
Auburn (N. Y.) Citizen	Pittsburgh Leader	Toledo Blade
Augusta (Ga.) Herald	Providence Tribune	Winnipeg (Can.) Tribune
Buffalo Courier	Raleigh (N. C.) Times	Dayton (Ohio) News
Baltimore News	Reading (Pa.) Telegram	Salt Lake City Tribune
Birmingham News	Richmond (Va.) News Leader	Schenectady (N. Y.) Union Star
Detroit Journal	Rochester Herald	Oil City (Pa.) Blizzard
Erie (Pa.) Dispatch	Rock Island (Ill.) Argus	Denver Times
Grand Rapids News	St. Joseph (Mo.) News Press	Des Moines Capital
LaFayette (Ind.) Courier	St. Louis Globe-Democrat	Shreveport (La.) Journal
Lexington (Ky.) Leader		Washington (D. C.) Times

THE EVENING MAIL SYNDICATE, Inc.
203 BROADWAY, NEW YORK

PATHÉ EXCHANGE, Inc.
25 W. 45th ST., NEW YORK

Mr. Wasserman, we're

Your request — together with exhibitors, has caused us to *Therefore* - PATHÉ announces

THE IRON

WILL BE CONTINUED TO TWENTY

with the same epochal cast, the same the same sumptuous of Feature Film

BENJAMIN H. LUBWIG, Pres.
GEORGE W. ROMAN, Treas.
HARRY L. WASSERMAN, Vice Pres. & Mgr.

ORPHEUM THEATRE
HAVERHILL
MASSACHUSETTS.

EAGLE AMUSEMENT CO.
Feature Photo-Plays and Vaudeville

EAST WASHINGTON STREET
BOSTON, MASS., April 14, 1916.

Pathe ~~Film~~ Exchange, Inc.,
25 West Forty Fifth Street,
New York City,
Attention of Mr. J.A.Beret.

Dear Sir:

I desire to compliment you on the drawing power of your latest serial, The Iron Claw.

I find, upon looking into the matter carefully, that the patrons of my house in which I am showing the picture, are very well pleased and thoroughly entertained. I would heartily suggest that you increase the picture to twenty episodes.

I positively do not think that any harm could come of such an increase, as it would draw for the six episodes without any doubt whatever.

Hoping to hear of such a change, I am,

Very truly yours,
Harry L. Wasserman
Mgr.

RIW/AL

The PATHÉ

EXECUTIVE OFFICES 25

going to do it!

those of a thousand other live
change our original plans.
that the sensational serial success

CLAW

EPISODES

big newspaper support, the same big thrills,
production by Edward José, Gen'l. Director

Corporation

EXCHANGE inc.

WEST 45th ST. NEW YORK

A Five Reel
FEATURE
in the
GENERAL
Film Service

Knickerbocker
Star Features

present
the distinguished star

LOIS MEREDITH

in a sensational five act drama of modern society, made notable by its strength of story, its brilliant cast, its able direction, magnificent sets and supreme photography—

Spellbound

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

WEDNESDAY
MAY 17

The Publicity

Two styles of one, three and six sheet posters.
A lobby display 6 feet by 2½.
Colored and sepia photographs.
Two-color press sheets with ready-made newspaper ads and stories.
An edition of one million heralds.
Hand-colored slides.
Cuts, mats, etc.

This extraordinary picture will be followed by others of equal quality, each with a big star,

EVERY FOUR WEEKS on WEDNESDAY

The greatest offering ever made in the General Film Service
Backed by a big publicity campaign

326 Lexington Avenue
NEW YORK CITY

By Special Arrangement with F. Ziegfeld, Jr.

GEORGE KLEINE *Presents*

The Star Supreme

Miss

Billie Burke

in

GLORIA'S ROMANCE

supported by HENRY KOLKER

A Motion Picture Novel By Mr. & Mrs.

RUPERT HUGHES

GLORIA'S ROMANCE
Miss Billie Burke

By Special Arrangement with F. Ziegfeld, Jr.

GEORGE KLEINE'S GREATEST
CINEMATOGRAPHIC ACHIEVEMENT

Miss

Billie Burke

in

GLORIA'S ROMANCE

Supported by HENRY KOLKER

A Motion Picture Novel By Mr. & Mrs.

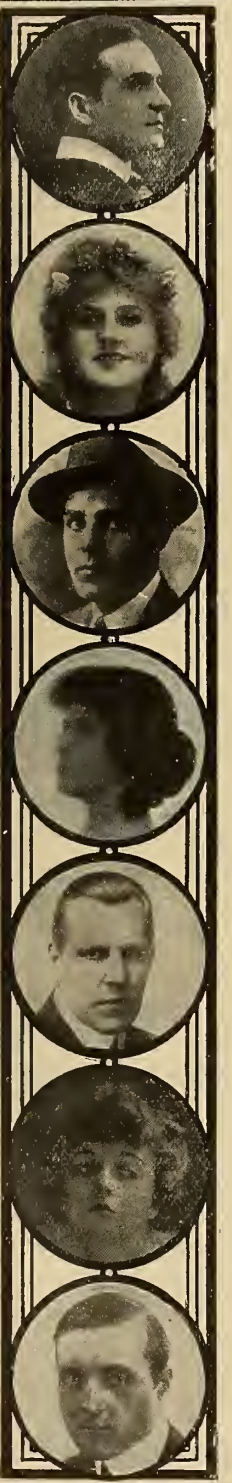
RUPERT HUGHES

High class exhibitors will appreciate this box-office magnet. BILLIE BURKE in GLORIA'S ROMANCE is twenty distinctive features for twenty weeks—a new feature chapter every week. RELEASE DATE, May 22nd Story in 2000 newspapers. This is undoubtedly the finest, the most costly work of cinema literature that ever has been presented ~ Bookings are coming in rapidly. See your nearest Kleine Exchange *NOW.*

GEORGE KLEINE
805 E. 175th ST., NEW YORK CITY.
Exchanges Everywhere.

–Just Billie Burke–
the $4000 a week
movie star featured
in George Kleine's
wonderful motion
picture novel–
Gloria's Romance–
Released May 22nd

VITAGRAPH



REGULAR RELEASES

"THE DOUBLE DOUBLE CROSS"

One-part Comedy, Monday, May 8th
Presenting:
WILLIAM DANGMAN—
Lucille Crane—Winthrop Mandell—
Jessie Miller—William Lyttell, Jr.

"OUT AG'IN, IN AG'IN"

One-part Comedy, Friday, May 12th
A smashing, bouncing comedy, with
action in every flash
Presenting:
John T. Kelly—Kate Price—
Jewell Hunt—Hughey Mack—
Donald MacBride

"THE ACCUSING VOICE"

Three-part Drama, Saturday, May 13th
BROADWAY STAR FEATURE
Presenting:
HARRY T. MOREY—
Belle Bruce—Thomas R. Mills—
Robert Gaillard—Harry Davenport

Released Through The General Film Company

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

VITAGRAPH

NEW YORK PAPERS LAUD

EDNA MAY

IN

"SALVATION JOAN"

SPECIAL BLUE RIBBON FEATURE

By MARGUERITE BERTSCH

THE EVENING MAIL

Set it down to Edna May's credit that she is a better screen actress right now than most of those who have been practicing the art for many months.

Her placid beauty, her big eyes, striking profile and persuasive smile are positive assets on the screen.

The New York Press

Edna May scores in new film play. Friends of the former "Belle of New York" crowded into the Fulton Theatre last night to see the one time comic opera star appear in "Salvation Joan," a stirring seven-part romantic drama filmed by the Vitagraph Company.

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

VITAGRAPH

The World.

Her admirers last night were delighted with her appearance in the familiar costume and in familiar scenes.

THE NEW YORK HERALD.

Edna May in "Salvation Joan" was a part of the reincarnation of her famous characterization of the Salvation Lassie in "The Belle of New York."

The Sun.

Still they "Follow On," when "The Belle of New York" returned to a voiceless theatre last night there was just as vigorous applause as when she used to sing that tantalizing song about the crowds that followed her. The old fervor was again made manifest in a big crowd in the Fulton Theatre, where she once more wore the Salvation Army uniform.

The Morning Telegraph

The character of Joan Crawford, heroine of this gripping drama of the screen, is fully within the dramatic and emotional grasp of Edna May.

New York American

Another film debut of unusual importance occurred at the Fulton Theatre last evening when Edna May, clever actress and noted beauty, appeared in a new film drama, entitled "Salvation Joan."

The New York Times.

Edna May returns as a movie star in "Salvation Joan." The charming beauty that made Edna May a musical comedy favorite, are still potent. It looked more like a Monday night at the Opera than a movie first showing.

BOOK NOW
AT ALL
V. L. S. E. BRANCHES

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

VITAGRAPH

"HIS DUKESHIP, MR. JACK"

Released May 8th

Completes the series of the twelve

"ESCAPADES OF MR. JACK"

THE INDEFATIGABLE

These crackling one reelers have lifted the tired feeling from countless thousands. They are clean—they are whimsical and they are enacted by

The World Renowned Comedy King

FRANK DANIELS

For many months leading American exhibitors wrote the Vitagraph requesting a series of superlative one-reel comedies.

For many months Vitagraph sought a comedian who was different and who would be able to take his place at the head of all the motion picture fun-makers.

They finally sought out FRANK DANIELS.

That was the beginning—and the end is not yet.

"THE ESCAPADES OF MR. JACK" are the first samples of the soundness of the exhibitor's theory as to the market for superlative one reelers and redound to the credit of Vitagraph for selecting

FRANK DANIELS

The Greatest of Them All

This series of superlative one reelers
Released Through the V. L. S. E.

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

EQUITABLE

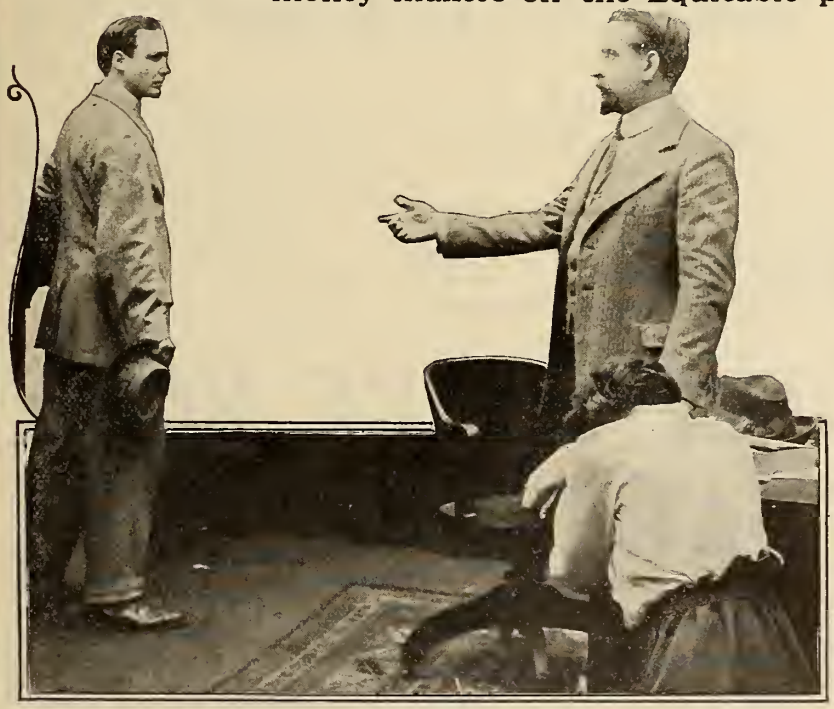
EQUITABLE MOTION PICTURES CORPORATION
PRESENTS

EMILIE POLINI
IN
The Little Church Around the Corner

The famous Blaney stage success that has thrilled audiences in almost every city of America. Its success on the stage was unprecedented. Its success in film will be even greater.

It should be your week's biggest feature.

Then to complete your week's bill book some of these past great money makers on the Equitable program:



CLARA KIMBALL YOUNG and WILTON LACKAYE in "Trilby"

CARLYLE BLACKWELL in "The Shadow of Doubt"

HENRY KOLKER in "The Warning"

MARGARITA FISHER in "The Dragon"

JANE GREY in "Man and His Angel"

FRANK SHERIDAN in "The Struggle"

LILLIAN LORRAINE in "Should A Wife Forgive"

ALICE BRADY in "The Woman in 47"

EDWIN STEVENS and ADELE BLOOD in "The Devil's Toy"

CHAS. CHERRY in "Passers-By"

EQUITABLE MOTION PICTURES CORPORATION

RELEASING THROUGH
WORLD FILM CORPORATION

A MIGHTY valuable little present—designed especially for the convenience of exhibitors—will be given all exhibitors paying us a visit, at

BOOTH 61

THE EXHIBITORS' MOTION PICTURE EXPOSITION

GRAND CENTRAL PALACE

During the Week of May 1-6 Inclusive

ALSO AT

BOOTH 18

THE MOTION PICTURE BOARD OF TRADE SHOW

MADISON SQUARE GARDEN May 6-13 Inclusive

MOTION PICTURE NEWS

STILL LEADING!

91 pages of paid advertising---- in the Motion Picture News Issue of April 22

This was not exceeded by any other picture journal of that week.

93 pages of paid advertising---- Issue of April 29

Three pages in excess of the picture journal carrying the second largest amount of advertising that week.

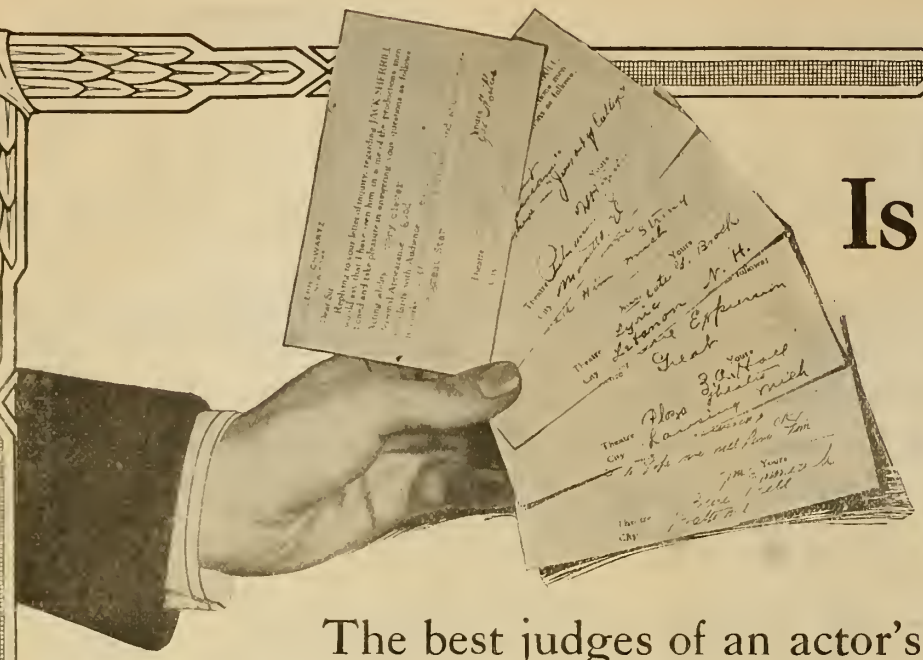
104 pages of paid advertising---

In last week's Motion Picture News. Fifteen pages in excess of the picture journal carrying the second largest amount of advertising that week --- and containing the following advertising EXCLUSIVELY.

Vitagraph Company of America	4	pages	S. Markendorff	1/4	page
Fox Film Corporation	2	"	J. O. Sachs Manufacturing Co	1/4	"
General Film Company	2	"	Speed Controller Company	1/4	"
American Photo Player Company	1	page	A. B. C. Litho. Company	1/8	"
Austin Organ Company	1	"	Bartola Orchestra	1/8	"
Bosworth, Incorporated	1	"	Betts & Betts Corporation	1/8	"
Caille Brothers Company	1	"	Dick Brady	1/8	"
Enterprise Optical Company	1	"	Eastern New York Marble Co., Inc	1/8	"
Essanay Manufacturing Company	1	"	Electric Fountain Company	1/8	"
J. H. Hallberg	1	"	Frohman Amusement Corporation	1/8	"
Kalem Company	1	"	Kliegl Brothers	1/8	"
Knickerbocker Star Features	1	"	W. W. Kimball Company	1/8	"
Lubin Manufacturing Company	1	"	Lee Lash Studios	1/8	"
Menger & Ring	1	"	Jerome B. Meyers	1/8	"
Minusa Cine Products Company	1	"	Photo Play Music Company	1/8	"
Mutt & Jeff Films	1	"	Savoy Plumbing Company	1/8	"
Northern Chair Company	1	"	Sossman & Landis	1/8	"
Vim Comedies	1	"	Steel Furniture Company	1/8	"
Selig Polyscope Company	1	"	Symphony Player Company	1/8	"
Edwards Electrical Construction Co	1/2	"	Technical Film Company	1/8	"
Family Opera Chair Company	1/2	"	Crown Motion Picture Supplies	2	inches
National X-Ray Reflector Company	1/2	"	Allison & Hadaway Corporation	1	inch
Self-Raising Seat Appliance Company	1/2	"	Exhibitors Supply Company	1	inch
Norden Electric Sign Co., Inc	3/8	"	Federal Sign System	1	inch
American Seating Company	1/4	"	Pan-American Film Service	1	inch
Crown Optical Company	1/4	"	Peabody School Furniture Co	1	inch
Eagle Uniform House	1/4	"	Supreme Film Company	1	inch
Wm. Eckart Studios, Inc	1/4	"			
General Flower & Decorating Co	1/4	"			
Individual Drinking Cup Co	1/4	"			
Kathodian Bronze Works, Inc	1/4	"			

31 1/5 pages

A TOTAL OF 31 1/5 PAGES OF EXCLUSIVE ADVERTISING.



Is He A Winning Card?

The best judges of an actor's effect on his audiences are the Exhibitors. Read what some of those say whose opinions were asked regarding:

(1) His Acting Ability
(2) His Personal Appearance
(3) His Popularity with Audiences

JACK SHERRILL

He has consistently built up a reputation in juvenile leads, and has completed his popularity throughout the country in his latest leading part opposite ALICE BRADY in "THEN I'LL COME BACK TO YOU."

WHAT THE EXHIBITORS SAY

City	Theatre	Acting Ability	Personal Appearance	Popularity with Audience
Asbury Park, N. J.	Shubert	Good	Good	Good
Auburn, N. Y.	Universal	Very Good	Fine	Better than average
Austin, Tex.	Crescent	Excellent	Good	Our patrons have seen him but once in "*Women in 47*"
Bristol, Pa.	Forrest	Good	Fine	Have not shown him often enough to know
Buffalo, N. Y.	Rialto	Strong	Pleasing	If given the proper vehicle, he can soon be of prominence in filmdom
Baltimore, Md.	Peabody	Very Good	Good	Very Well Pleased
Baltimore, Md.	Blue Bell	Good	Pleasing	O. K.
Chicago, Ill.	Ziegfeld	Very Good	Splendid	Yes
Council Bluffs, Ia.	Roger	Very Good	Fine	Good
Carlinville, Ill.	Daley	Good	Excellent	Good
Denison, Tex	Queen	A very clever actor	Handsome	Was Very Pleasing
Dallas, Tex.	Queen	Very Good	Good	Good
Eureka, Cal.	Empire	Far Above Average	Good	Yes
Glen Falls, N. Y.	Empire	Very Clever	Good	Very Good
Huntsville, Ala.	Elk	Good	Good	Can't say, as only saw in one picture
Lebanon, N. H.	Lyric	Good	Fine	Strong
Mansfield, Ohio	White Way	Good	Good	Seems to suit
Marietta, Ohio	Putnam	Fine	Excellent	Scream
New Haven, Conn.	Dixwell	Good	Good	Pleased ours
New York City	Nemo	Very Good	Very Good	Very popular
Natchez, Miss.	Baker Grand	Good	Fine	Very good
Omaha, Neb.	Monroe	Good	Fine	Don't know
Owensboro, Ky.	Grand	Fine	Great	O. K.
Paterson, N. J.	U. S. Photoplay	High Grade	Excellent	Went good
Pueblo, Colo.	Grand Opera House	Good	Pleasing	Very good
Stamford, Conn.	Alhambra	Very Good	Pleasing	Seemed to like him
Saginaw, Mich.	Byron	Good	Good	Unable to say
Youngstown, Ohio	Domo	O.K.	O.K.	Immense
Youngstown, Ohio	Market Street	Good	Very Good	Seemed very pleased

Released on the Metro Program, May 8th

A MILLION A MINUTE

FRANCIS X. BUSHMAN
AND BEVERLY BAYNE IN

Five Smashing Acts of Romance and power
Directed by John W. Noble. Produced by
QUALITY PICTURES CORPORATION

METRO

COMING EVENTS

MAY 15th

The Spell of the Yukon — Edmund Breese

MAY 22nd

Notorious Gallagher - - — William Nigh, Marguerite Snow

MAY 29th

The Scarlet Woman - - - - — Mme. Petrova

JUNE 5th

Dorian's Divorce - - - - — Lionel Barrymore, Grace Valentine

JUNE 12th

The Night Rider - - - - - — Harold Lockwood, May Allison

JUNE 19th

The Flower of No Man's Land - - — Viola Dana

WORLD PICTURES

I want every exhibitor in the United States to read what the N. Y. Evening Mail and Wids Magazine of April 22nd say about the new House Peters picture "The Closed Road" produced by that great genius Maurice Tourneur. See the picture. It will show you the quality you will find in all the "New day" subjects now being released on the one a week basis by the World Film Corporation.

William A. Brady

MOTION PICTURE MAIL—SATURDAY, APRIL 22, 1916.

"THE CLOSED ROAD"

Paragon-World. Five Parts. Released April 24.

Cast of Characters

House Peters | Hugh Annersley.....Lionel Adams
Barbara Tennant | Dr. Appledan.....George Cowl
Frank Sargeant.....
Julia.....
Griswold.....Leslie Stowe

Directed by Maurice Tourneur.

Reviewed by Patrick Kearney.

This Paragon feature is one of the few faultless pictures the writer has ever seen. It is faultless as to story, acting and direction. This is high praise to give to a film, but it is well deserved, and only the fact that it is not as to length a pretentious offering prevents its being one of the very best films ever made. A ten or twelve reel production, say, handled in the same perfect style and with the same amount of material, would sweep the picture should prove a gold mine for exhibitors. As it is, the story as seen through the film is one which O. Henry might be proud to have written. It is entirely without trite developments. Every incident is closely bound to every other; there are no forced climaxes or loose ends; everything coincidental or irrelevant has been carefully kept out, and the suspense is so well handled that no one can have the faintest idea, until the very last scene, as to whether the ending will be a happy one or a tragic. The whole thing is a marvel of clever workmanship.

This remarkable dramatic suspense is in a large measure due to the director. Suspense has been created without any of the old-time devices. Originality marks the director's handling of the last scene, a scene which is in itself a talent is shown in his much-used one and so often staged that one might expect it to be trite. The innocent man is in the electric chair, about to die. But the switchboard is his pardon. Ordinarily the messenger suddenly rushes in and stops the proceedings, chair, then the messenger suddenly rushes in and stops the proceedings. But here there is no death house nor electric chair. A switchboard is shown and a hand is seen to move one switch up toward the contact point. Then at the last minute another hand seizes the operator and pulls it back. Such a scene, shown when the spectators are at the anxiety-breaking point, should drive any assemblage into storms of applause. It is a stroke of genius, and it is only one example of the sort of thing out of which the film is made.

Another series of scenes, wonderfully effective, is that one showing the agonies of the prisoner on the eve of his electrocution. He goes through various weird nightmares and sees visions, which are shown with excellent double-exposure work.

In fact, there is so much of the out of the ordinary in the picture that it would take three columns to do it justice. The thing to do is to see it, and it is a picture which will please every one.

House Peters and Barbara Tennant play the leading roles, and in support are Lionel Adams, George Cowl and Leslie Stowe

"Decidedly big . . . . worth while with any audi ence, high brow or low brow" *from*

Films 2nd Film Folk by Wid

WORLD PICTURES

WORLD FILM CORPORATION

WORLD PICTURES

ALICE BRADY ROBERT WARWICK

CARLYLE BLACKWELL ETHEL CLAYTON

CHAS. W. BOYER'S
AMUSEMENT ENTERPRISES
PERMANENT ADDRESS
HAGERSTOWN, MARYLAND

Mr. William A. Brady,
#130 West 46th. Street,
New York City.

Dear Sir:-

I want the WORLD FEATURES for ACADEMY - Hagerstown - the handsomest theatre pictures - fully equipped - splendid $10,000 Organ and everything RIGHT. Believe you have a customer here - no matter, if possible I want your World Features, so let me hear from you.

Yours very truly,

Chas. W. Boyer

Form 16.0

THE POSTAL TELEGRAPH- CABLE COMPANY OF TEXAS

This Company TRANSMITS and DELIVERS messages only on conditions limiting its liability, which have been assented to by the sender of the following telegram.

JONES, General Manager.

RECEIVED APR 13 1916

9-BX.T 32-Day Letter

P.BX Houston, Texas 315 PM.Apl 13-16

World Film Corpn, Dallas, Texas.

Just read announcement of the new policy adopted by Wm. A. Brady - Mr Bradys idea of quality and Not quantity should meet with the approval of every exhibitor kindly accept my congratulations.

Anthony Xydias

328PM

Exhibitors the country over are clamoring for the new World Pictures, Brady-made. The response was instantaneous.

With the issuance this week of our double page ad in the Saturday Evening Post, the public will do likewise.

Don't take any chances on your competitor getting these advertised Brady-made pictures.

Wire the nearest World Film Corporation office for your contract today.

KITTY GORDON EDWIN AUGUST DORIS KENYON ARTHUR ASHLEY MURIEL OSTRICHE

WORLD FILM CORPORATION

WORLD PICTURES

Robert Warwick in "The Dollar Mark"
Clara Kimball Young in "Lola"
Alice Brady in "As Ye Sow"
Gail Kane and Wilton Lackaye in "The Pit"
Lillian Russell in "Wildfire"
Lew Fields in "Old Dutch"
Robert Warwick in "Alias Jimmy Valentine"
Clara Kimball Young in "Hearts in Exile"
Holbrook Blinn and Alice Brady in "The Boss"

Nat Goodwin in "The Master Hand"
Holbrook Blinn in "The Butterfly on the Wheel"
Robert Warwick in "Sins of Society"
Clara Kimball Young in "Camille"
Alice Brady in "The Ballet Girl"
Clara Kimball Young in "The Yellow Passport"
George Beban in "The Pawn of Fate"
Kitty Gordon in "As In a Looking Glass"
Alice Brady in "Then I'll Come Back To You"

Consider the possibilities in World Film's past releases.

Every day we receive letters from exhibitors who have cashed in on a World Film week or a World Star week.

Many of these past releases are being definitely advertised in the Saturday Evening Post. Cash in on it.

Exhibitors who have contracted for Brady-made pictures can further profit by running World's past knockouts on other days or repeating them.

WORLD FILM CORPORATION

YOU are wasting your opportunities if YOU ignore advertising.

WORLD PICTURES

WILLIAM A. BRADY

In association with World Film Corporation presents

KITTY GORDON

The Most Beautiful Woman on the American Stage.

in

HER MATERNAL RIGHT

Produced at Paragon Studios

A vivid, pulsating story of today, strong in action, humanly appealing in heart interest, thrilling in its climaxes, rich in its settings and gowns.

Robert Thornby has excelled himself in its direction.

Better arrange your booking now, before it is too late.

IT'S A WORLD PICTURE, BRADY-MADE.

WORLD FILM CORPORATION

EXHIBITORS

all over the country are

BOOKING BUD FISHER'S

animated cartoons featuring

MUTT AND JEFF
In Side Splitting Comedies

If you have not booked these box office attractions, telegraph or write the live-wire exchangeman in your section.

MAINE NEW HAMPSHIRE VERMONT MASSACHUSETTS CONNECTICUT RHODE ISLAND	PHOENIX FILM CORPORATION 131 Columbus Ave., Boston, Mass.
NEW YORK CITY NORTHERN NEW JERSEY	MUTT AND JEFF FILM EXCHANGE 729 Seventh Ave., New York City
EASTERN PENNSYLVANIA DELAWARE MARYLAND DIST. OF COLUMBIA SOUTHERN NEW JERSEY VIRGINIA	ELECTRIC THEATRE & SUPPLY 13th & Vine Streets, Philadelphia, Pa.
OHIO MICHIGAN	STANDARD FILM SERVICE Cleveland, Ohio Cincinnati, Ohio STANDARD FILM SERVICE Detroit, Mich.
WESTERN PENNSYLVANIA WEST VIRGINIA	LIBERTY FILM RENTING CO. 105 Fourth Ave., Pittsburgh, Pa.
ILLINOIS INDIANA WISCONSIN	CELEBRATED PLAYERS FILM CO. 207 S. Wabash Ave., Chicago, Ill.
NEW YORK STATE EXCLUSIVE OF GREATER NEW YORK	ESSAMAR FILM CO. 15 W. Swann St., Buffalo, N. Y.
MISSOURI KANSAS	ASSOCIATED FILM SERVICE Gloyd Building, Kansas City, Mo.
IOWA NEBRASKA	MUTT & JEFF FILM DISTRIBUTORS Freemont, Neb.
CALIFORNIA	PEERLESS FILM SERVICE 100 Golden Gate Ave., San Francisco, Cal. Investment Building, Los Angeles, Cal.
TEXAS	REX AMUSEMENT CO. Galveston, Texas
WASHINGTON OREGON IDAHO MONTANA	REELPLAY FEATURE CO. 1019 Eastlake Ave., Seattle, Wash.
AUSTRALIA	AUSTRALASIAN FILMS Sydney, Australia American representatives, 729 Seventh Ave, New York

Police! Police!

is the title of

ESSANAY'S next

Charlie Chaplin Feature

Released May 27, thru all
General Film Co. Branches

Chaplin Himself Said:—
"It's a Scream"

Advertising matter, posters, etc., ready next week.
Especially attractive.

ESSANAY

GEORGE K. SPOOR, PRESIDENT

It's a Long Program That Has No Short Subjects

You know the old adage, "It's a long lane that has no turning."
This holds good in photoplays. Watch the restlessness of your spectators if you have nothing but long features.
Run a good short comedy or two and a short drama with a feature and see how their interest quickens.
Essanay is making a speciality of high-class one, two and three-reel dramas and comedies, with its stars featured. Book them and see how it pleases your patrons.
Truly it is a long program that has no short subjects.

THE JESTER

presenting

John Junior and Gertrude Glover

Stung by the taunts of a girl, a wealthy good-for-nothing goes to work in overalls—and makes good. His pluck first wins the girl's admiration, then her love.

3 act drama—May 13

A RETURN TO YOUTH —AND TROUBLE

presenting

Lillian Drew and Harry Dunkinson
Edward Arnold

2 act comedy-drama—May 9

THE FABLE OF THE GOOD FAIRY WITH THE LORGNETTE AND WHY SHE GOT IT GOOD

By George Ade

1 act comedy—May 9

Essanay

GEORGE K. SPOOR, PRESIDENT

1333 Argyle St., Chicago

Trademark Reg. U. S. Pat. Off.

Trademark Reg. U. S. Pat. Off.

Sallie Fisher

Famous Dillingham Star

Richard C. Travers and John Junior

are presented in

The Little Shepherd of Bargain Row

in 5 acts

By Howard McKent Barnes

Directed by Fred E. Wright

The lily springs up from the murky tarn, pure as chastened silver.

The Little Shepherd rose from the muck of the foul tenements as untainted as the lily of the mire.

As the lily radiated beauty and sweetness on the tainted swamp air, She spread love and sunshine amid the dank drafts reeking from the dens of vice.

It is the story of a girl's brave fight from the depths of poverty and vice to the heights of purity and success.

TRADEMARK
Reg. U. S. Pat. 1907

Essanay

GEORGE K. SPOOR, PRESIDENT

1333 Argyle St., Chicago

BIG FOUR FEATURE PLAY

MAY -3 1916

©CLB359852

"When You See it in 'The News' It's NEWS"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

LOS ANGELES, CALIFORNIA
427 SO. FIGUEROA STREET

NEW YORK CITY
SEVEN HUNDRED AND TWENTY-NINE SEVENTH AVENUE

CHICAGO, ILLINOIS
110 SO. DEARBORN STREET

Volume XIII | MAY 13, 1916. | No. 19

Wanted: Picture Editors and Writers

A VERMONT exhibitor, after giving his audience the length and kind of pictures they asked for, found that only 62 per cent. answered "yes" to a card test asking, "Do our shows generally please you?"

This test agrees so well with other similar tests that we know of and so closely with the recent declaration of a New York critic that only 66 per cent. of the pictures produced to-day are acceptable to the average audience that we may accept the percentage as about correct.

* * *

IF so, there is something decidedly wrong.

If 50 per cent. of our reading matter were unacceptable the publication business would be in a pretty state.

If 50 per cent. of our pictures to-day are not wanted by the public, then the picture business is facing a serious situation.

* * *

THERE is no desire here to be smartly critical. It is very easy to find the faults in a picture and a very difficult task to make a perfect one. And the show business, as we well know, has always been a gamble, even upon the part of the best producers.

But the situation we face is a huge, fundamental one. If 50 per cent. of our pictures are utterly hopeless—"sheer bunk," a New York newspaper says, and among these are included many pretentious productions costing as much as $50,000—then it's time for those who have serious interests at stake in this fifth estate and industry to stop and take stock of the situation.

* * *

WHAT is the function of the picture?

The answer is simple—to entertain the public. We are speaking now purely of the pictures as an amusement business.

To entertain the public—successfully—is something of an undertaking. Men have always found it so. It is a specialist's work. It demands primarily a high order of intuitive sense—of what will please the public—and of creative ability.

Let us take the magazines and consider how they go about the business of entertaining the public—successfully.

* * *

BACK of each magazine there is one dominant publishing policy. It is the conception of some man or set of men who through *special* ability and *special* experience have reason to believe that they know what the public or a definite *class* of the public, prefers in the way of magazines.

Always this dominant policy rules. It is the *genius* of the publication and of its success.

To carry out this entertainment policy there are other *specialists*, writers and editors and illustrators—all *specialists*.

* * *

TO keep in touch with the public pulse they have various ways. I know of one publication which has a corps of salesmen, selling copies of the magazine over the retail counter and who interview every buyer on his preferences in the way of reading matter and illustrations.

Their sense of the public pulse is always close and keen.

But the point is that these makers of magazines are *specialists*—with a dominant *policy*, a big, firm, guiding policy—and *organization*.

* * *

ONE very successful publication has the best writers in the country—all of them—on its staff. Not on salary—the expense would be vastly prohibitive. But literally they are on its staff because this publication pays the highest current rate per word, and they know this; so the publication gets right along their freshest ideas, their best creations.

Are all accepted?

By no means. The magazine knows what it wants, what fits its dominant, guiding policy—which means that it *knows* and *has proven* what a large percentage of the public wants.

So its editors discriminate closely and select little; and often they take a feature or piece of fiction which is rich in color, characterization, etc., but lacking in construction, and mold it into the form in which the public likes it.

* * *

THESE creators of public entertainment are all specialists. They are not real estate men, nor department store men, nor engineers—they would probably be abject failures in other such spheres. But they do know about entertaining the public. It is their business.

Have we such men—enough of such men—making pictures? Have we these same clear-cut, dominant policies? Have we film editors and writers such as the world of the printing press has? Have we its knowledge of public likes?

No, we haven't—not by 50 per cent. at least. And that is why 50 per cent. or more of the pictures flashed on the screen to-day are not flashed into the minds and hearts of the audience. That is why patrons are not half pleased. That is why the newspapers are humorously caustic. That is why we hear doleful prophecies of the future of the pictures' hold on the public.

* * *

THESE are facts, and we had best face them.

It is just as idle to-day to send out a picture not ably, very ably, edited as it is to put a confusing conglom-

(Continued on page 2866)

Copyright, 1916, by Motion Picture News, Inc.

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

Reg. U. S. Pat. Off.

MOTION PICTURE NEWS EXHIBITORS' TIMES

Published on Tuesday Every Week by

Motion Picture News, Inc.

729 SEVENTH AVENUE, COR. 49TH STREET, NEW YORK.

WILLIAM A. JOHNSTON.....*President and Editor*
HENRY F. SEWALL.....*Vice-President*
E. KENDALL GILLETT.....*Secretary*
H. ASHTON WYCKOFF.....*Treasurer and Business Manager*
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LESLEY MASON.....*Managing Editor*
WILLIAM RESSMAN ANDREWS.....*News Editor*

The office of the company is the address of the officers.

Entered as Second-Class matter at the New York Post-Office.

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Vol. XIII. May 13, 1916. No. 19

Wanted: Picture Editors and Writers

(*Continued from page 2865.*)

eration of word pictures into a magazine and expect the public to read through the maze—which it won't.

How many writers and—just as importantly—how many editors—are creating pictures to-day? How many as compared with over two hundred and fifty reels a week? How many of these men could hold down similar positions in the publication world?

Herein lies the answer for the Vermont exhibitor and his 52 per cent. of pleased patrons.

W. A. Johnston.

Extra Footage and the Exhibitor

TESTIMONY from an exhibitor on the availability and "marketability" of any length or kind of picture has a peculiar value to the picture-maker. It is first-hand information by which he can test his theories and ideas and check them up before he has gone too far in financial exploitation of them. For this reason the following letter from V. H. Oxley, vice-president of the Bradford Amusement Company, of Bradford, Pa., is worth a careful perusal.

* * *

MR. OXLEY is an intelligent observer. We have heard from him before on various subjects and he is always worth hearing from.

His opinion of the seven-reel feature in theatres and towns of the size of the Grand Theatre, and Bradford, Pa., is well worth noting, the more so because in the instance he cites the feature in question made "a most pronounced hit."

* * *

"THERE is something to which your attention should be directed," he writes, "that is, the growing tendency to make seven-reel features. This means useless extra footage, with a proportionate extra charge to the exhibitor.

"When the seven reeler is run, the house program is disturbed by the elimination of two other reels which the patrons have been accustomed to look forward to on their established days.

"Not only that, but the exhibitor has usually spent weeks shifting his fillers around to balance the program, only to have it disturbed at one blow.

* * *

"WE ran a seven-reel feature last night, and while it was a most pronounced hit, I made my decision not to run any more and am cancelling future bookings. That is the only way to convince the manufacturer that one concern cannot hog the show.

"The above has referenece to seven thousand feet of film. There probably are some pretentious seven-reel features, but with a couple of exceptions, such a production is generally footage—the extra footage displacing something that the manager knows is of real interest to his patrons.

* * *

AN extremely interesting statement. It is the more so because it is not Mr. Oxley who is speaking, but his audience. It is not the testimony of one man, but the consensus of opinion of five hundred or six or eight hundred theatregoers.

The difference between the program consisting of one seven-reel feature and the program made up of a five-reel picture, a reel of news and a reel of comedy or travelogue, is the difference between a novel and a magazine. And the American people, probably more than any other nation in the world, are a magazine reading people. The novel is their occasional, the magazine their steady mental food.

* * *

THIS is no disparagement of the seven reeler that is worth seven reels. As for what Mr. Oxley calls extra footage, that is equally unprofitable, for both producer and exhibitor in the long run, whether the picture be a padded two-reeler or an inflated ten-reeler.

But it is almost needless to point out that the extra-long picture will always labor under the disadvantage of its own length, for the same reason that the average magazine has many times the circulation of the average novel.

An Important Movement

THE establishment of a screen club in Des Moines, as noted in this week's issue of Motion Picture News, following close upon the organizations of similar and very promising clubs in Buffalo and Atlanta, indicates the growth of an interesting and significant movement throughout the country. We are just in receipt of a request from Louisville for information as to the proper formation of such a body.

These clubs are formed by local exchanges and leading exhibitors. They indicate the desire of these factors to get together and their ability to work together for their mutual good and for the benefit of the industry at large.

* * *

SIMILAR organizations already in active and powerful existence are the Pittsburgh Screen Club, the Cincinnati Screen Club, the Southern Motion Picture Trades Club of New Orleans, the Kansas Amusement Association, the Motion Picture Trades Club of Texas, and the Film Boards of Trade of Los Angeles and San Francisco.

These associations are all doing constructive work, constructive within and without the industry. They are solving their business problems and disagreements and raising their business standards. They are linking the picture business to other businesses and making the picture theatre and exchange factors in civic progress.

More power to these organizations and more of them!

Merger Rumor Denied by Famous and Lasky Companies

Dailies Contradict Their Own Statements Two Days After Announcement Appeared in Their Columns—Although Representatives of Triangle and the Other Two Companies were in Conference in Los Angeles, No Definite Agreement Was Reached

OUT of two months or more of rumors of mergers there came last week in the daily newspapers a definite statement that Famous Players and Lasky had made new contracts to release their pictures through Triangle. The statement went into details, tending to show that an entirely new group, and one of the most important yet assembled in the motion picture industry, had been formed, and, under the name of Triangle, would offer to the public the productions of the Famous Players, Lasky, Fine Arts, Kay-Bee and Keystone studios.

Two days later the same newspapers announced that they had been a trifle hasty, and that no new combination had actually been formed.

MOTION PICTURE NEWS is in a position to state that neither Lasky nor Famous Players contemplates leaving Paramount, even were they in a position to do so. Furthermore, although representatives of all the concerns mentioned have been in conference at Los Angeles for more than a week, no definite agreement has been reached, and none of them has placed a signature to any document as party to any new agreement.

Adolph Zukor, president of Famous Players; Samuel Goldfish, vice-president and general manager of the Jesse L. Lasky Feature Play Company; Adam Kessel and C. O. Baumann, of the New York Motion Picture Corporation, with H. B. Smithers, of F. S. Smithers and Company, bankers, and Oscar Cubelman, of Knauth, Nachod and Kuhne, bankers, returned to New York from the west coast on April 29, and immediately afterward it was announced that the negotiations commenced in the West would be continued in New York.

Announcement Premature

At the same time all the parties to the reported combine issued statements, explaining the situation as they saw it, and their several positions in the matter. A digest of these statements, which are presented herewith, indicates that the announcement of a new merger was premature.

Mr. Zukor, on his return, told MOTION PICTURE NEWS that the conference in which he had participated had discussed a "new affiliation" of film interests, and added:

"The genuine and most important object of the affiliation of film interests for which these conferences were arranged is the tremendous advantage that will thus be created for the production of bigger and better pictures. The coalition of producing facilities, equipment and staffs that would result from this arrangement would increase the efficiency of each of the companies involved in a remarkable degree. Talking for the Famous Players Film Company, I need not tell you that ever since its organization, more than four years ago, we have accepted every opportunity presented, and have constantly sought new means to produce greater and better photoplays.

"History repeats itself even in the film business. The same unfavorable conditions that existed in the industry four years ago have returned in a larger degree today. Then the easy success that had been won by film producers had led them to lower their standards and produce such inferior subjects that the public was already becoming tired of the consistently poor merit of the average moving picture program and was deserting the photoplay theatres in alarming numbers. The Famous Players Film Company was organized at that time in recognition of this situation and with the determined purpose to raise the falling standards of screen production. Similar disadvantages have again arisen. Due to destructive competition and new detriments, photoplay merit seems again certain to be lowered. Such an affiliation of interests as is now contemplated would remove at once all the unnecessary obstacles that have so far impeded the fullest progress of the photoplay art. In the event of the culmination of the efforts to form this amalgamation, the various companies affected will retain in every respect their total individualities and inherent organizations.

"It does not require any particular emphasis to indicate that the recipients of the greatest benefit of such an amalgamation would be the public and the exhibitors.

Great Problems with Producers

"It must be remembered that the great problems of the film industry are centered in the producers. Distribution of motion pictures, like the circulation of any other mercantile product, is a mechanical process, and can be simply regulated and conducted, but the producing faction involves all the hazards and difficulties of creative art, and upon the foundations of this branch of the trade rests the structure of the entire industry.

"The producing of a motion picture is a work of art, subject to all the varying influences that any artistic creation is dependent upon. When the photoplay is already produced, it then becomes a canned product, and in this condition comes under the head of ordinary business. The problems that confront one distributor of this product are elementary, and can be solved by the adoption of usual business methods. But a producing policy upon which depends artistic advancement and the very life or death of the industry is one fraught with constant anxieties and perplexities. It is to minimize these deterring influences and so make possible the greatest advance of the art that I have permitted the Famous Players Film Company to become an active factor in the proposed amalgamation."

Mr. Goldfish was less communicative. He said: "I have read the stories that appeared in the various newspapers, and wish emphatically to deny that any negotiations have been concluded. The Lasky company has no intention of releasing its productions through any other distributing concern than Paramount Pictures Corporation in the United States.

The local offices of the Triangle Film Corporation issued this statement:

"While there has been no merger of the motion picture interests of the Triangle and Paramount corporations, as erroneously reported, the New York office of the Triangle Film Corporation has received telegraphic advice from H. E. Aitken, its president, now in Los Angeles, to the effect that a new alignment of the interests of that corporation, and the addition of two other interests has been arranged, and that the business of all concerned will be carried on under the name and direction of the Triangle Film Corporation.

"The official statement issued by the Triangle Film Corporation definitely asserts that there are no interests of the new alignment in which the Paramount company will share, nor is the latter concerned therein. The new arrangement is being backed by financial interests in New York.

"The new combination of interests is by no means the far-reaching affair indicated in unauthorized reports of some weeks ago, but is a conservative realignment of highly important factors in the motion picture world. The arrangement comprises an affiliation of the Triangle Film Corporation, the New York Motion Picture Corporation, the Keystone Film Company, the Majestic Motion Picture Company and the Reliance Motion Picture Corporation, the Famous Players Film Company and the Jesse L. Lasky Feature Play Company."

W. W. Hodkinson, president of Paramount, made this statement to MOTION PICTURE NEWS:

"The present merger of the Lasky and Famous Players companies will affect us in no way, as we have long-term contracts with our producers for the exclusive distribution of their product, and under the existing conditions there is no way in which they could distribute their product through other channels.

"It is a recognized fact at the present time that there is a tremendous waste in the cost of production, and for this reason it can readily be seen that if a consolidation of the producing companies could be arranged, a great deal of this expense could be eliminated, for instead of each producing company maintaining a large studio, one large studio, where all expenses were shared by the various companies, would be sufficient, and would at the same time effect a great saving in operating cost."

PECK IN LOS ANGELES PICKING LOCATIONS

C. Mortimer Peck who has been with the American for the past several months writing scenarios for two dramatic companies, is spending a few days in Los Angeles picking locations for the subjects to be produced in the near future. Mr. Peck was formerly in charge of the advertising department for the Box Office Attractions, when the William Fox subjects were released under that exchange system. He gave up his work there to accept a similar position with the Balboa Amusement Producing Company where he originated the series idea, and aided in the plot formation for "Who Pays" releases on the Pathe program.

While with the Balboa Company Mr. Peck created a new selling system which to a great measure was responsible for the growth of this organization. After resigning as vice-president of the Balboa Company, he for several months was engaged in free-lancing scenarios, and it was while engaged in this that the American Film people learned of him with the result that he was added to their staff.

CUMMINS WILL HANDLE MEXICAN PICTURE

Samuel Cummins of 1476 Broadway, New York, who has successfully exploited the Fatherland pictures of "Fighting the Allies," or, "Germany at War" by booking them in all the big theatres throughout the country and also on the Keith circuit, has taken control of the latest Mexican pictures in this country, known as "Across the Border," exploiting them under the Beacon Film emblem. He has already booked them for one hundred days with the Marcus Loew circuit.

Mr. Cummins intends to state-right these pictures, and dispose of them at once. Already options for half of the country have been given.

Arrow Directors Are Men of Wide Experience

Hansel Made Stage Debut with Modjeska and Later Supported Margaret Mather—McGill Gained Reputation as Being Able to Play Any Part on Call

THE directors of the Arrow-Pathé series, "Who's Guilty"?—Howard Hansel and Lawrence B. McGill—are men of wide experience in theatrical and motion picture work.

Hansel was born in Terre Haute, Ind., forty years ago, and spent his early life in railroading and newspaper work. His stage début was made in "As You Like It," with Madame Modjeska. He supported Margaret Mather, James O'Neil and Kyrle Bellew. He played second lead to Robert Edeson when Edeson was leading man in the old Boston Museum. Then for three years he was with Charles Frohman. After several stock engagements he went to the Castle Square Company, Boston, where he remained six years.

From Boston he went to the management of David Belasco, appearing in several successes with Blanche Bates. Then came his entrance into motion pictures as a member of the Thanhouser directing staff. In three years he produced more than 150 photoplays, including "The Million Dollar Mystery," which he directed in its entirety.

McGill, Hansel's co-director, is a native of Mississippi, having been born in the town of Cortlandt forty-seven years ago. His first show experience was with a traveling minstrel troupe, from which he soon graduated to membership in a repertoire company. McGill made a name for himself as a clever youth who could play any part on call. Soon he had money enough to start a company of his own. The first venture succeeded and there followed twenty years of stock company production, in which time McGill staged more than four hundred plays.

An early bird in the picture industry, McGill was for three years a director in the old Reliance plant. Then he became a feature director with All-Star, producing the Augustus Thomas successes. He also directed "Pierre of the Plains" and "The Grey Hound" for All-Star, and then went back to Reliance. There followed "The Sealed Valley" for Metro and "How Molly Made Good." Then he joined the Arrow forces and directed "The Woman's Law," which Pathé released.

"Activity" Is Their Middle Name at Santa Barbara

In Addition to Preparations Under Way for Reception Four Stars Recently Engaged by President Hutchinson, Work Is Pushed on Several Features

IN addition to the preparations now under way at the American-Mutual studios in Santa Barbara, Cal., for the reception of Mary Miles Minter, Richard Bennett, Audrey Munson and Helen Holmes, the new stars recently engaged by President Samuel S. Hutchinson, work is being pushed by the producing forces on a number of feature productions to be released as Mutual Masterpictures, De Luxe Edition.

Field work on four of these productions, "A Man's Soul," "The Highest Bid," "The Abandonment" and "The Reclamation," has been completed.

Director Edward Sloman and his company of players, headed by Winnifred Greenwood, Franklin Ritchie and Roy Stewart, recently returned to Santa Barbara from a lower Pacific Coast town where they put the finishing touches to several of the exterior scenes of "A Man's Soul," a five-part production to be released as a Mutual Masterpicture, De Luxe.

William Russell is directing as well as starring in "The Highest Bid," another of the Masterpictures, De Luxe, now nearing completion.

The beautiful Santa Ynez mountains furnish the background for many of the exteriors in this production.

Mr. Russell and the members of his company, including Charlotte Burton and other players who have appeared in productions with him, spent more than two weeks in the mountains where most of the scenes were enacted. The picture was adapted from Arthur H. Gooden's story by J. Edward Hungerford of the American Mutual scenario department.

Helene Rosson and E. Forrest Taylor are the principals in "The Abandonment." This feature was filmed under the direction of Donald MacDonald.

Work on "The Reclamation," another of the four Masterpictures, de Luxe Edition, has been completed under the direction of Edward Sloman. The story is by Kenneth B. Clarke.

Winnifred Greenwood and Franklin Ritchie are the featured players, supported by Dick La Reno.

"Britton of the Seventh" in Race for "V's" Blue Ribbon Pennant

"BRITTON OF THE SEVENTH," a five-part Blue Ribbon Feature, is Vitagraph's big offering for the week of May 8. "His Dukeship, Mr. Jack," "The Double Double Cross," and "Out Ag'in, In Ag'in," provide three more reels, while "O'Hagan's Scoop" is the three-part Broadway Star Feature.

"Britton of the Seventh," written by Cyrus Townsend Brady and picturized by Col. Jasper Ewing Brady, is a tale of frontier days and the famous Seventh Cavalry.

This picture, taken in the plains of Texas, is enacted by Charles Kent, Bobby Connelly, Harry Northrup, Ned Finley, Darwin Karr and a list of prominent Vitagraphers. The services of a company of the Fourteenth Cavalry, now engaged in the Villa hunt in Mexico, and a tribe of Indians from the reservations in Oklahoma were also enlisted to make this a real historical reproduction of this sad page in American history.

In "His Dukeship, Mr. Jack," the latest of "The Escapades of Mr. Jack," Frank Daniels has an opportunity to exhibit his character work. Jack poses as a Duke to get in soft with a pretty, young heiress. He gets away with the deception famously until the real Duke appears, and just to make matters worse, wifey happens on the scene. Mr. Jack finally makes his getaway in a pie wagon. Alice Washburn and Adele DeGarde assist Mr. Daniels in the enactment of this picture.

"The Double Double Cross" is another single-reel comedy in which William Dangman takes the leading part. He is assisted by Lucille Crane, Winthrop Mendell, Jessie Miller and William Lyttel, Jr.

"Out Ag'in, In Ag'in" is a comedy written by George McManus and directed by Lawrence Semon. Hughey Mack, John T. Kelly, Kate Price and Jewell Hunt play the important parts.

"O'Hagan's Scoop" is a newspaper drama in three parts, written by Ross D. Whytock and produced by Harry Davenport. The stellar roles are in the hands of Harry T. Morey and Belle Bruce, who have the assistance of Robert Gaillard, Thomas R. Mills and Harry Davenport.

New York League Exposition Is Under Way

Third Annual Exhibit Opens in the Grand Central Palace, New York—Manufacturers Took Liberal Space and Prepare for Big Displays to Make Strong Appeal to Exhibitors and the Public — Management Preparing for the Biggest Turnout of "Fans" in History of the Industry

THE past three weeks have seen unusual activities both mental and physical among the New York State Exhibitors' League. The just cause for all this hustle and bustle has been the third Annual Exposition given by this branch of the national body in Grand Central Palace, New York City. The exposition opens on Monday, May 1, at 2 p. m., and it is to continue for one week thereafter.

Co-operation having been secured with the Motion Picture Board of Trade of America, the exhibits of the various manufacturers promise to be just as formidable and representative as in former years. All the space on the main floor of Grand Central Palace has been contracted for by producers, accessory manufacturers and allied trades, and the committee of exhibitors in charge of the exposition look forward to a large attendance and subsequent big receipts.

Scenic artists, carpenters, property men, painters, masons and the like have been laboring for ten days under the general direction of Art Director B. A. Rolfe to give the exposition an outward appearance of artistry and good taste. There are many innovations in the way of the erection of the booths promised from advance appearances, while the usual side shows, always popular with the motion picture loving public, will be a prominent feature of the exposition.

Metro's booth, which monopolizes as much space as is usually alloted to five or six smaller exhibits, is decorated on the style of a reception room. A fireplace in the center, handsomely decorated walls, conspicuous furniture and mirrored doors unite to create an impression of dignity and attractiveness. For several days the best scenic artists and property men in the Metro studio of New York were laboring to perfect the exhibit with as much heartiness as if they were constructing a setting for one of the company's big features. The result will surely speak for itself.

Universal's Booth

The Universal Film Manufacturing Company has taken unto itself one of the best position in the palace. When the spectator reaches the top of the stairs, there on the right will be one booth gorgeously decorated in red to emblemize the Red Feather pictures. On the left is a booth in blue calling immediate attention to Bluebird Photoplays, Inc. Extending across the tops of these booths and bridging the center aisle is an electrical sign in red, white and blue, advertising the justly celebrated *Universal Animated Weekly* with the slogan, "*Universal Animated Weekly* Tops Them All." This striking exhibit is the result of weeks of labor by H. H. Van Loan, Universal's chief of publicity. Red Feathers and Bluebirds there will be in abundance and blind indeed will be the visitor who fails to catch the name of Universal.

Leon J. Rubenstein, publicity director of the Thanhouser film corporation, has in readiness a number of stunts with which to startle and attract the patronage of the exposition. There will be on view a new, specially built Pullman automobile, molded on the coupe style. The chasis will be exhibited undecorated and a prize of one hundred dollars will be given to the person who suggests the best color scheme for the car's decoration.

On the third night of the ball, Mr. Rubenstein will stage the Thanhouser beauty show at which all the far famed beauties of the New Rochelle studio will attend from Florence La Badie, Gladys Leslie, Doris Grey, Kathryn Adams and so on down the line of lesser distinguished but no less pulchritudinous maidens. Mr. Rubenstein states that the beauties will be selling something for the good of some charity.

Closing night will witness the appearance of Claude Cooper and Frank McNish, respectively Oscar and Conrad of the Falstaff comedies. These artists will appear in their eccentric character makeups and cut capers for the amusement of the assemblage.

Selig at the Fair

The Selig company, though located in Chicago and not expected to celebrate with the exhibitors, will do so despite the long distance that separates it from the exposition place. A special film presenting interesting scenes from the Selig Jungle Zoo, produced at Los Angeles, California, will be shown. This will include a panorama of the Selig studio, various views of the managerie. Inside information regarding the filming of a Selig Red Seal photoplay will also be exhibited via the celluloid.

The Vitagraph Company of America has signed for four booth spaces at this show and will make itself prominent in its usual unobstructive but still greatly noticeable style. The Vitagraph stars who are legion will be in attendance on every night to meet fans and friends, to sign their signatures for admiring beholders and to scatter souvenirs which, it is promised, will be treasured long after the exposition has been and gone. Various members of the Vitagraph studio will be on hand to introduce the players to the public, while it can safely be said that the Vitagraph beauties will add more color and charm to the six-day event.

William Fox will also be represented at the Exhibitors' Show. During the past few days there has been in construction a booth at the Palace that has kept everyone guessing. It looks like a minature theatre, and whether Mr. Fox plans to show his players off from high points of vantage or stage a minstrel show is a question that will not be answered until the opening of the exposition.

The Mutual Film Corporation, despite the fact that many of its subsidiary companies are attending individually, will be represented as its whole. Its exhibit at the Palace show will be molded on the same liberal scale as its other exhibit in the Madison Square Garden show. The stars of the various companies contributing to the Mutual program will be on hand in its interest when they are not acting as representatives of their individual companies.

There are many other exhibits scheduled to startle the patrons of the exposition. Each company to be actively represented has in mind some stunt that will make toward the good of the entire show. A complete list of these companies who have contracted for floor space follows: American Seating Company, Metro, Screen Club, General Electric Company, American Photoplayed, Vitagraph, Triangle, William L. Sherry, Famous Players, Lasky, Motion Picture News, *Motion Picture Mail*, Pease Piano Company, Mutual, Universal, Fox, National Cash Register Company, Pathé, World Film, Brooklyn Triangle, *Morning Telegraph*, Novelty Slide Company, Auto Film Rewinding Company, Motography, *Moving Picture World*, Exhibitors' Poster and Supply Company, Champion Sports Film Company, Menger and Ring, Wurlitzer, B. F. Porter and N. W. Electric Company, Precision Machine Company, Picture Theatre Equipment Company, Automatic Ticket Selling and Cash Register Company, International Film Service, Edison, Paramount.

Exhibits to Appeal to Trade and Public

It can be seen from the above list that the exhibits are designed to appeal both to the exhibitors and the fans. There will be plenty of entertainment, instruction and revelations provided for both classes.

A special feature of the occasion arranged by the exhibitors will be the taking of a picture under the direction of Col. Joe Smiley, in which none but amateurs will partake. The scenario has been chosen from a large number submitted by amateurs and it is expected that this novel stunt will attract widespread attention.

B. A. Rolfe has looked after the general decorations of the Palace in fitting style. Around the balcony are pots of greens and green branches are hung from the railings of the mezzanine floor. Mr. Rolfe has also consented to allow the Strand orchestra to forsake its stage at the Broadway house for the afternoon of opening day, and at precisely two o'clock they will formally open the exposition by playing a number of selections.

On each day of the exposition a portion of the receipts will be donated to some charity. Monday is Allies' Day; Tuesday the Jewish war sufferers will be considered; some of Wednesday's receipts go to the German Red Cross; a portion of Thursday's will be donated to the Cripples and Orphans; while Saturday will be Actors' Fund Day.

The following list of exhibitors comprises the Executive Committee in charge of the management of the exposition: Lee Ochs, Louis Blumenthal, Benjamin Lyons, I. Hartstall, Sam Trigger, William Hilkemier, Gus Koenigswald, Charles Har-

ing, Otto Lederer, Chas. Steiner, Max S. Oestricher, John Wittman, Henry Cole, John Bolte, Abe Coleman, Frank Peters, D. Newman, H. Newman, Sam Suchman, J. J. Haggerty, A. Bauernfreund, D. Picker, William Brandt, Ben Title, Louis Lavine, John Manheimer, Sam Lesselbaum, Julian Loeb, William Hollander, J. C. Mooney, R. Isreals, J. Foster, G. Schwartz, M. Glynn.

Newspaper Support to Exhibitor Is Important

"Film Industry Spends More Money on Advertising in Dailies Than on Any Other Medium of Publicity," Says Burger of International, Releasing "Myra"

J. K. BURGER, manager of exchanges for the International Film Service, points out the importance of newspaper support for the exhibitor in connection with the initial releases of his organization, "The Mysteries of Myra" and "Has It Ever Happened to You?"

"Do you know what newspaper support means for the exhibitor?" asked Mr. Burger. "Consider the fact that approximately nine out of ten people living in communities where theatres are located read one or more newspapers daily.

J. K. BURGER

"The film industry as a whole, compared with any other industry, spends more money on newspaper advertising than on any other medium of publicity. Moreover, the International Film Service is today devoting more white space in newspaper display for the exhibitor than any other distributing organization in the film industry. Twenty million people daily, reading the Hearst newspapers, can see what they read visualized on the screen."

Victor Herbert Writes Opera for Dixon Film

Famous Composer for Last Eight Months at Work on Operatic Score for Full Orchestra—"The Fall of a Nation" Will Be Put on in an Elaborate Manner

THE troubles in Ireland lend peculiar significance to the latest labors of that celebrated native-born Irishman, Victor Herbert, who is likewise America's greatest composer. President of the Friends of Irish Freedom and prominent in many other Hibernian organizations, Mr. Herbert is writing "The Fall of a Nation" in the shadow of the world war and at the very moment of the long-expected Irish rebellion.

The libretto of "The Fall of a Nation" is by Thomas Dixon, author of "The Clansman," "The Leopard's Spots," "The One Woman," "The Foolish Virgin" and "The Birth of a Nation" scenario; the musical score is by Victor Herbert, composer, bandmaster, symphony director, author of the only strikingly successful American grand opera, "Natoma," and of more than forty popular operettas. The collaboration of these two master creators is perhaps the most sensational departure of the picture season, in the novel field of that which they style "cinema grand opera."

"The Fall of a Nation" will be produced at a Broadway theatre, New York, next month on a scale of magnificence commensurate with the most costly and elaborate production that has yet come out of the Los Angeles producing district. The secret of Victor Herbert's connection with it has been closely held and is now for the first time disclosed. For the last eight months Mr. Herbert has been writing the operatic score for full orchestra, based on Mr. Dixon's carefully timed continuity story. For the last two weeks he has been revising the score, page by page, in exact accord with the screen showing of the successive reels as they have been shipped to him from the Coast. His assistant director, Harold Sanford, is in Los Angeles rehearsing musicians in the work.

Never before in this country, it is said, has a composer of the first rank devoted his talents to providing an original score for a picture production. The solitary instance of the kind in Europe is Humperdinck and his original orchestration of "Sister Beatrice." Herbert was induced, partly by the influence of Humperdinck's example, partly by his admiration for the genius of Thomas Dixon, to make this extraordinary departure from his usual musical activities and to plunge into "pictorial grand opera." It cannot be too strongly emphasized that the character of this attempt is entirely different from anything that has preceded it.

The famous composer comes well by his artistic inheritance. Victor Herbert is a grandson of Samuel Lover, the Irish painter, actor and author, who wrote the rollicking "Handy Andy," "Harry Lorrequer" and other stories. Born in Dublin, he was educated first in his grandfather's house in London and later, both as to general culture and musical training, in Germany. He lived for many years on the Continent, then in the eighties was brought to America by Anton Seidl as concertmaster and 'cellist. Here his abilities rapidly developed. In addition to writing many classical pieces for the cello, piano and grand orchestra, Herbert entered the musical operetta field and with extraordinary fecundity turned out several score of

VICTOR HERBERT

the most sparkling comic operas and musical comedies in which Francis Wilson, DeWolf Hopper, Frank Daniels, Lulu Glaser, Fritzi Scheff and other favorites starred. He was for several years bandmaster of the 22d Regiment, succeeding Patrick Gilmore, but left it to direct his own symphony orchestra. Several of his musical comedies are now on the road, and others are planned for next year.

"The Fall of a Nation," produced by the National Drama Corporation, has a thoroughly American story.

SHERRILL ON WAY TO WEST COAST

Jack Sherrill, whose most recent screen appearance was opposite Alice Brady in the World Film production, "Then I'll Come Back to You," has left New York for California, where he will investigate offers from several producers.

THELMA SALTER, CHILD ACTRESS, WITH HORSLEY

Thelma Salter, a child actress known the world over, has been especially engaged by David Horsley to play in the supporting cast of Crane Wilbur in the five-reel Mutual Masterpicture, de luxe edition, "The Wasted Years."

She is a native daughter of California, having been born in Los Angeles in 1909. She started her motion picture career appearing in "Like Father Like Son" with the Majestic company. She then attracted the attention of the Keystone people, and appeared in a comedy entitled "How Villains Are Made," and after that she scored a big success with her work in the "Sign of the Rose," with George Beban, at the New York Motion Picture Corporation. She continued with that company and appeared in support of William S. Hart in "The Disciple" and numerous other dramas.

Although Thelma stands just three feet six inches tall and weighs but sixty-two pounds, she is an accomplished horseback rider, swimmer and dancer.

Big Themes Form Basis of Pathe's "Who's Guilty?"

Release Dates Are as Follows: "Puppets of Fate," on May 8; 'The Tight Rein," on May 15; "The Tangled Web," on May 22; "The Silent Shame," on May 29, and "Sowing the Wind," on June 5—All are Problem Plays Indicting Certain Phases of Modern Life.

IT NOW is certain that before May 8, the date of release of the first photo-novel in Pathé's "Who's Guilty?" series, produced by the Arrow Film Corporation, at least eight and probably nine of the fourteen photo-novels comprising this series will have been delivered by the producers to Pathé. This in itself marks a record in photoplay production even for a record-breaking series.

It has made possible the delivery by Pathé to the many newspapers which will run the "Who's Guilty?" stories of six complete novels prior to the publication of the first one. Thereby the newspapers have been enabled to give these stories unusually fine space and layouts.

It has been decided to release these pictures in the following sequence: "Puppets of Fate" on May 8, "The Tight Rein" on May 15, "The Tangled Web" on May 22, "The Silent Shame" on May 29 and "Sowing the Wind" on June 5. These are the first five of the "Who's Guilty?" series.

All of these photo-novels are problem plays that present an indictment of certain present-day habits and conventions of society. They are concerned with the moral guilt of the men and women back of those immediately guilty.

Anna Nilsson and Tom Moore, the co-stars of the "Who's Guilty?" series, are seen in a variety of roles that calls for the highest histrionic ability. No two of the stories alike in plot, set, or costume; the result has been to tax to the limit the energies of the players, of Howell Hansel and Lawrence B. McGill, who are directing the "Who's Guilty?" stories, and of Hickson, the Fifth Avenue modiste who has designed Miss Nilsson's gowns exclusively for the "Who's Guilty?" series.

"Puppets of Fate"

"Puppets of Fate," the first of the series, hinges on the moral and legal right of a surgeon to perform a serious operation on a member of his own family. Medical and surgical ethics frown on such a practice; but there is no legal prevention of it. When the surgeon in "Puppets of Fate" makes his big mistake, it is left to the audience to determine who actually is guilty—the surgeon, his wife, a wealthy widow who has perhaps over-encouraged his ambitions, a fellow-surgeon, or the latter's wife.

In the same manner the right of a parent to determine whom his son shall marry is presented in "The Tight Rein." Out of the desire of a Puritanical mill-owner to weld two fortunes through the mating of his son with another mill-owner's daughter, comes a cataclismic tragedy that affects the son, the daughter, the parents and many others.

In "The Tangled Web," the third of the "Who's Guilty?" series, there is presented the problem of love versus money, the primal instinct of a woman to possess her husband's love rather than to be merely the choicest possession his money has brought him. It concerns itself, too, with the validity of a marriage which has been entered into through a fraud perpetrated on one of the contracting parties, an offense for which there is but little legal redress under present conditions.

Attacks Divorce Evil

The fourth of the series, "The Silent Shame," attacks the divorce evil, which now is arousing the interest of ministers, jurists, law-makers and laymen everywhere in the United States. Between South Carolina—where there is no divorce under any conditions—and Nevada—with its complacent Reno—there is a wide gulf. But it is no wider than between the right and the wrong of it as portrayed in this tremendous "Who's Guilty?" story.

A too-hastily-formed judgment of an innocent man's act—whereby he is forced to take up the life of a haunted and hunted criminal—is the basis of "Sowing the Wind." The economic struggle—a wealthy wife and a poor husband—is shown in "Sold Out," the sixth of the "Who's Guilty?" series. "Truth Crushed to Earth" concerns itself with the attitude of parents toward their children, or punishment given in moments of passion, of truth and honor crushed when they should be rewarded. "The Weaker Strain" asks the question—should a wife be dependent on her husband or has she a right to a career of her own, gained solely by her own efforts?

It is on big but homely themes like these that the "Who's Guilty?" pictures have been built in this Arrow-made series released by Pathé.

Plans Under Way for Pittsburgh Convention

June 27-28-29 Set for the Event, President Herrington Announces—State League Is Tendered Use of Exposition Buildings by Chamber of Commerce

Special to Motion Picture News.

Pittsburgh, April 29.

PLANS are being arranged for the holding of the State convention of the Motion Picture Exhibitors' League of America in Pittsburgh on June 27, 28, and 29, and a big exposition is a feature that is being counted on in the plans.

Fred Herrington, president of the league, made the announcement that the above dates had been decided upon and also stated that a big exposition with comprehensive displays of manufacturers and dealers in pictures and picture house supplies will be one of the important adjuncts of the gathering and visitors will be present from a number of States.

Just where the convention will be held in this city has not as yet been decided upon, but a number of places have been under advisement. The Pittsburgh Chamber of Commerce has tendered the use of the Pittsburgh Exposition buildings, and it is possible that either the main building of this group or Machinery hall will be selected.

A number of the Pittsburgh supply houses have promised their support and it is possible that the manufacturers will be well represented at the convention. The members of the State league intend to make the affair the biggest thing in the State.

Reservations for space will start shortly and film and supply houses have been asked to let the management know what their requirements will be in order to book the exhibits as quickly as possible. It is hoped to make the exposition one which will be a credit to the industry.

Manufacturers in Sympathy with McAleer Plan

Pittsburgh Screen Club Intends to Wage Vigorous Warfare on Political Candidates in Favor of Censorship, and Will Try to Elect Men Favoring Exhibitors

Special to Motion Picture News.

Pittsburgh, April 29.

JOHN McALEER, chairman of the campaign committee of the Pittsburgh Screen Club has returned from New York, where he was working in connection with the plans of the club to fight state censorship.

In talking of the trip Mr. McAleer stated he has received every encouragement that the manufacturers will stand back of the local organization and give it financial and moral support in eliminating from the state of Pennsylvania the board of censors who are ruining the business in this State.

The campaign committee is busy formulating plans for covering Pennsylvania and making a vigorous campaign for the election of men who will be favorable to the film men in the next legislature. Only candidates who declare themselves against the censorship law will be assisted by the organization.

The campaign committee expects the support of the exhibitors throughout the entire State. Mr. McAleer will shortly make a statement which he says will be of interest to all persons connected with the film industry in this State.

G. L. McCoy, Jr.

STARS WHO APPEAR IN CURRENT AND COMING PHOTOPLAYS FROM THE WORLD FILM STUDIOS

(TOP, LEFT TO RIGHT) ROBERT WARWICK, CLARA KIMBALL YOUNG, ETHEL CLAYTON, GAIL KANE, ALICE BRADY, HOLBROOK BLINN. (BELOW) DORIS KENYON, HOUSE PETERS, GERDA HOLMES, CARLYLE BLACKWELL, MOLLY KING

MARY A. MERSCH SIGNS WITH PALLAS

Mary A. Mersch has been engaged by Pallas Pictures to appear in important characterizations on the Paramount Program.

Her first theatrical experience was gained at the Belasco theatre in Los Angeles, where she appeared in stock for two years. Following this engagement, her work on the road in "The College Widow," with Clayton White and Marie Stuart in vaudeville, and in leading parts with other organizations, gave her a splendid training. With Lasky, Selig and other prominent film producers she appeared with personal success, her latest screen portrayal being evidenced in "The Heart of Nora Flynn," a Lasky photoplay.

The initial production in which Miss Mersch appears, under the Pallas Pictures brand, is "David Garrick," in which Dustin Farnum plays the title role. "Davy Crockett," another Dustin Farnum release, is the next Pallas offering in which she will appear.

INTEREST IN ACTORS' FUND SHOWN EVERYWHERE

Support of the Motion Picture Campaign for the Actors' Fund is extending into the most remote parts of the United States. Not only are the large and important cities of the country working with enthusiasm in the movement, but even the smaller cities, towns and hamlets are giving evidence of their determination not to be left behind.

James Pooton, chairman of the branch committee of the campaign in Arizona, writes to Samuel Goldfish, chairman of the Executive Committee, that practically all the motion picture houses of that section will join in the donation of ten per cent. of their receipts on National Motion Picture Tribute Day, May 19. Mr. Pooton says that his list of supporters is headed by Manager Klinger, of the Opera House, Tucson, the leading picture house of the state.

Two World Stars in Important Stage Successes

Robert Warwick Creates Role of Captain Brassbound for Grace George—Holbrook Blinn Is Picked by Margaret Anglin as Leading Man for Wilde Play

TWO stars of the World Film forces are now playing in important legitimate successes, and several others have received offers from prominent stage producers.

Robert Warwick was selected by Grace George to create the role of Capt. Brassbound in "Captain Brassbound's Conversion," and now Miss George is endeavoring to secure Warwick for her 1916-1917 repertoire season, but nothing definite has been decided. Mr. Warwick is said to lean strongly toward the studio. He is actively engaged for World Films on the first of five productions, "Friday the 13th," which is being directed by Emile Chautard under the personal supervision of William A. Brady.

Holbrook Blinn was picked by Margaret Anglin to play the leading male role in "A Woman of No Importance," now running at the Fulton theatre, New York. A syndicate of moneyed men are erecting a theatre in the Fifth Avenue district, calling it the Holbrook Blinn theatre, and where Mr. Blinn will not only be the principal player, but will stage the productions. Mr. Blinn will divide his time between the theatre and the World Film studio, appearing about eight times a year on the World program.

Alice Brady, for the past eighteen months in film plays for World, is said to have declined eight offers from various legitimate producers for this and next season. Gail Kane has also been offered leading parts in several stage plays, but has refused all offers up to the present calling for a division of her time and attention.

Chambers May Help Director with "Common Law"

Author Expresses Willingness to Render All Possible Assistance in Picturization of His Novel as Vehicle for Clara Kimball Young

LETTERS and telegrams of congratulation reached the offices of the Clara Kimball Young Film Corporation this week in response to the announcement that Lewis J. Selznick had purchased Robert W. Chambers' widely-read novel, "The Common Law," to be picturized for the first feature in which Miss Young will be presented by the new organization next October.

So great has been the response that the four personal representatives of Mr. Selznick who were to begin a tour of different sections of the country this week have been forced to postpone the trip in order to rearrange their schedules to accommodate the hundreds of important exhibitors whose names have been added to the list of applications by the announcement about plans for production of "The Common Law."

Miss Young, while not engaged at the studio on her present production, is making a close study of the Chambers' novel and sketching out her own scenario.

Mr. Chambers has announced his willingness to lend any assistance possible to Miss Young and her director in picturizing his novel and he has been invited to be present during the taking of the scenes and make any suggestions he desires.

Arrangements are being completed this week for the lease of a studio in town pending the erection of the company's own studio and plant. Work on "The Common Law" will begin on July 16, the day after Miss Young's present contract expires.

Picture Theatre Finance Is Topic in Capital City

Subject Becomes Storm Center of Controversy Among Managers, Who Publish Statements Radically Different in Tone—Savoy Management Declares That Business Is Not Profitable, and Offers Figures of Year's Net Profit as Proof—Management of Spanish Gardens Makes Declaration in Print That Profits Are Large

MOTION picture finance has suddenly become an important topic of discussion in Washington, D. C., which apparently seems to have been brought about by the announcement of the Spanish Gardens, which proposes to create a new epoch in photoplay circles. This will be located in an established amusement center in the residential section among other picture houses.

No sooner had the news of this $100,000 structure, built on distinctive artistic lines, spread over the city, than the Savoy, its nearest neighbor, comes out in the papers with a statement that the motion picture business is not a desirable money making one, and that as a house with a capacity of one thousand asking admissions of ten and fifteen cents, it had only made $5,204.49 net profit in the past year. This came in the form of a sworn statement, as follows:

ANNUAL STATEMENT—SAVOY THEATRE AND PARK

For year ending December 31, 1915

Gross Income

Total Admissions	$46,688.91
	$46,688.91
Income from Admissions	$46,688.91
Total Expense	41,484.42
Net Profit	$5,204.49

Deductions

Operating Expenses (films, labor, light, repairs, etc.)	$32,509.58
Rent	1,500.00
Salaries	3,700.00
Interest on Investment	2,400.00
Interest on Loan	345.00
Taxes	1,029.84
	$41,484.42

Yet, despite these small earnings, the Savoy is preparing to enlarge its house with 450 more seats, and to make other improvements, which, according to its official statement, "will not come out of profits of the company, but by adding additional capital."

Crandall Issues Statement

Then comes a published statement from H. M. Crandall, president of the Crandall Amusement Company, operating Crandall's theatre, and proprietor of several residential houses, who proposes also to locate a large house near these other two theatres.

Mr. Crandall advises the public to use care in investing in motion picture theatres, stating that this is done purely to set at rest any false impressions and for the public's own benefit. His commands are as follows:

INVESTIGATE THE FOLLOWING:

First—What is the financial standing of those most interested?

Second—How much stock have they subscribed for, and how much actual cash did they invest.

Third—Are there any promotion fees, high prices to be paid for leases, or is there much watered stock?

Fourth—What salary (if any) are the officers of the company to receive?

Fifth—Will the total investment be so great that a profit would be utterly impossible?

Sixth—If there were a profit, would they declare dividends, and divide it among the stockholders, or would they dispose of the profits in high salaries to officers of the company?

Seventh—Have the organizers, whoever they may be, had any practical experience in the moving picture business, and have they been successful?

It must be further stated that Mr. Crandall has just taken over the Avenue Grand theatre, in the southeast residential section of the city. After being redecorated and thoroughly renovated, this house was reopened to the public under the Crandall management on April 15. It has a capacity of 1,000,

The Spanish Gardens theatre places a more hopeful aspect on the financial subject, announcing that this theatre is to be a community house, built by local capital with local interests at heart. The management states: "It is conservatively estimated that 78,000 persons in Washington attend motion picture houses daily. Of this number about 13,000 are drawn from the Mount Pleasant section, and many of these pay carfare in addition to their admission fee. It must be apparent that the Spanish Gardens, being near home, will attract many more than now take the trip downtown.

A conservative estimate places the daily attendance at the Spanish Gardens at 2,500 —about equal to a full house at any one of the three daily performances. Based on the admission fee of 10 cents, this would give a gross revenue of $91,250 per year, or over 60 per cent. of the capital stock taken in every year.

Making full allowance for expenses of operation, etc., there should be a net revenue of $60,000 a year, or 40 per cent. on the investment.

The men behind this undertaking are successful business men, and are giving their time and experience in making their stock and your stock very valuable.

Motion pictures have come to stay, and their earning possibilities are not equaled by any other class of investment.

A large theatre can be operated on practically the same overhead expense as a small one. This is to be the largest and best.

By the partial payment method of becoming a stockholder or part owner in this enterprise you get in on the ground floor of a money-making institution without a large outlay of money.

It is advisable to act at once because the stock is being subscribed for rapidly.

Capital, one hundred and fifty thousand dollars ($150,000), all common stock.

Shares, one hundred dollars ($100) per share, full paid and non-assessable.

In order to assure the public of the safety of their investment a list of those interested in the enterprise was published by the management. Among these are mentioned:

Hon. Isaac R. Hitt, United States commissioner; Hon. Samuel J. Nichols, member of Congress from South Carolina; R. C. Day, representing Underwood & Underwood, New York City; Lanier P. McLachlen, secretary McLachlen Banking Corporation; William Hinton Hollaway, attorney at law, secretary and treasurer Lyric Theatre Company; William L. Soleau, Banking and Insurance; H. C. Grove, manager Columbia Graphophone Company; Thomas Hampton, president Hampton Construction Company, former president Pittsburgh Construction Company; B. B. Wilson, secretary and treasurer Real Estate Trust Company; Arley B. Magee, attorney at law.

Depositaries—Federal National Bank, McLachlen Banking Corporation. The Federal Amusement Company, which will erect and conduct the Spanish Gardens, has been capitalized for $150,000, with shares at $100 each. WILLARD HOWE.

PRINCIPAL THEATRES IN BIG CITIES FLASH ACTORS' FUND ANNOUNCEMENT ON SLIDES

National Motion Picture Tribute Day, May 15, on which a portion of the receipts of film theatres all over the country is to be donated to the Motion Picture Campaign for the Actors' Fund of America, is only a few days off. The support the exhibitors are pledging in the mammoth humanitarian undertaking — the raising of $500,000 in fifteen weeks for the worthiest of all charities—is proving most gratifying to the executive committee of the campaign.

In all the motion picture houses of New York and the other important cities of the country, this announcement is being thrown on the screen this week:

NATIONAL MOTION PICTURE TRIBUTE DAY
MONDAY, MAY 15

Ten per cent. of the receipts of this theatre on that date will be donated to the

ACTORS' FUND OF AMERICA
HELP US SWELL OUR CONTRIBUTION!

Every exhibitor in the country should have this on his screen and do everything in his power to make the campaign the success it deserves to be.

SCHLANK COMPLETES MIDDLE WEST TOUR FOR UNICORN

Ike Schlank, general manager of the Unicorn Film Service Corporation, has just returned to New York from a trip which took him for a tour of the Middle West, where he completed arrangements for the opening of Unicorn exchanges in the principal cities. Mr. Schlank will leave within a few days for New Orleans, Atlanta, and Dallas on a similar mission.

J. A. Eslow, formerly manager of the Universal exchange in Boston, has been appointed Western division manager for Unicorn, and is now engaged in work preliminary to opening branches in the Far West. The Eastern division is under the direction of Fred B. Murphy.

The company, which offers a program of twenty-one reels a week, composed of dramatic, comedy and Western subjects, announces that branches are now established in the following cities: New York, Boston, Springfield, Bangor, Buffalo, Syracuse, Albany, Philadelphia, St. Louis, Kansas City, Minneapolis, Indianapolis, Chicago, Cleveland, Pittsburgh, Detroit, and Cincinnati. Offices in the South and Far West will be ready for business May 15.

LOUISVILLE MAY RAISE PRICES

Louisville exhibitors are considering the advisability of raising admission prices in motion picture theatres. The Louisville Photoplay Association met recently and had this matter under discussion, and it is probable that the question will be settled at another meeting to be held soon.

Exhibitors declare that on account of high prices charged for film service they would be warranted in charging slightly higher prices for admission, and they believe that they can bring the public to see the justice of this action.

If an increase is decided upon, it is probable that the theatres which now charge ten cents' will raise the price to fifteen cents, and that the five-cent houses will charge a dime. At the present time there are some theatres which occasionally charge fifteen cents when an exceptionally good film is being run, but the prevailing price there is ten cents. There are a few five-cent houses in the city.

SAN FRANCISCO PLANS BALL FOR ACTORS' FUND DONATION

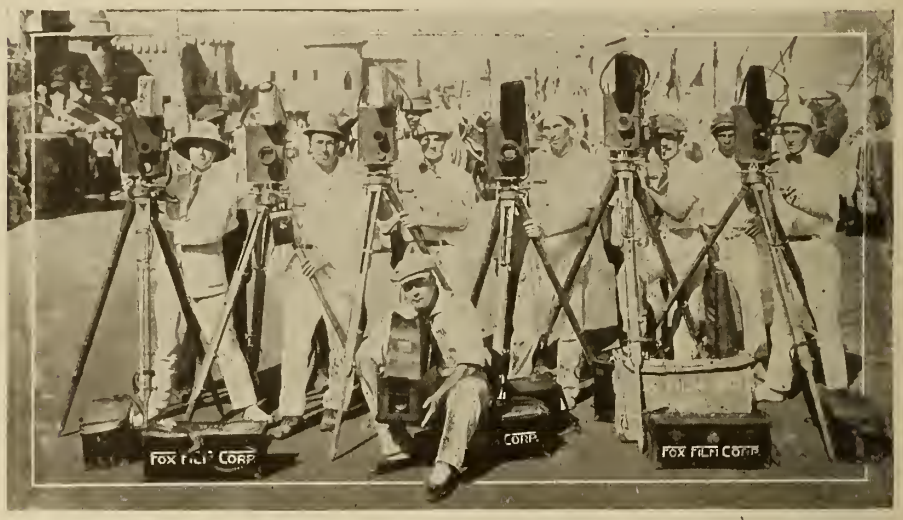
The moving picture trade in San Francisco is giving its attention to the proposed half-million-dollar fund for retired actors and actresses. The committee recently appointed to work out plans has decided upon a ball.

It will be held in the municipal Auditorium in the Civic Center.

A number of screen artists from Los Angeles will be present, and the studios in the San Francisco Bay district will be strongly represented. Herman Wobber is chairman of the committee. Other members of the Actors' Fund committee are Louis Levy, M. Lichter and Irving Ackerman. The ball committees to be named by Chairman Wobber will include every one at all prominent in the industry in that section of the state.

Brenon Uses 6 Cameras in Taking Kellermann Scenes

Two "Boxes" Are Placed Side by Side Where Action Promises to Be Most Vivid and Other Four-Catch New Angles at Remote Points



BATTALION OF FOX CAMERAMEN WHO FILMED ANNETTE KELLERMANN SPECTACLE

DIRECTOR - GENERAL HERBERT BRENON, in making the Annette Kellermann spectacle for William Fox, did not depend on one cameraman, or two or even three. He took an even dozen along with him to Jamaica, and kept six of the twelve constantly at work "shooting" scenes, while a seventh was chosen to make still photographs.

The use of the six men meant just this: every time a big scene was made on land or sea six cameras were grinding away at it from different angles. Two cameras were side by side at the point where the action promised to be most vivid, and the other four were placed where they would get the action from new angles. Often the sixth camera, placed at the most remote spot, would pick up the action on the film in a way that made it superior to the work of the other instruments, and this strip of film would be selected as best depicting what the director wished to show in the finished offering.

Film taken today of a scene will differ materially from a duplicate picture of exactly the same scene taken a week or two later. This is due wholly to atmospheric and light conditions over which man can have no control.

Seats for Premier of Ince Play Sold in Less Than Day

"Civilization," Twelve-Reel Subject, Makes Record for Picture and Speaking Stage Attractions at Los Angeles Theatre and Is Compliment to Maker of Kay-Bee Subjects.

Special to Motion Picture News.

Los Angeles, April 29.

ONE of the big enclosed stages at the Culver City Ince plant was used by the orchestra of forty for rehearsals of the incidental music to accompany the Ince twelve-reel subject "Civilization." The rehearsal was conducted by Victor Schertzinger, who is the composer of the original score for the entire twelve reels. A new feature introduced in connection is the Greek chorus of seventy-five, who will sing the vocal accompaniment. The premier of this picture was given here on April 17 at the Majestic Triangle theatre.

The new Ince plant was practically deserted for several days as scenes for subjects in productions required that companies work on locations at Inceville and others outside of the studio. The staff here now consists of six directors working under the supervision of Thomas H. Ince. They are Reginald Barker, Raymond B. West, Charles Giblyn, William S. Hart, Scott Sidney, and Walter Edwards.

In less than one day's time, all seats for the premier of Thomas H. Ince's twelve-reel subject "Civilization" were sold out at the Majestic Theatre box office. This is an unprecedented sale for a Los Angeles theatre where motion pictures or speaking stage attractions are given, and is a distinct compliment to the maker of Kay-Bee Triangle subjects.

A company of Ince players working in the fourth subject starring Frank Keenan, spent several days at Riverside taking scenes at the international polo meet in which champion players from all over the world took part. This subject is laid in New York City at the present day, and is being made under the direction of Charles Giblyn.

Monday a very large number of extras were used at Inceville, working in battle front scenes for a spy story dealing in a neutral manner with the present European conflict. The scenes for this were made under the direction of Reginald Barker, and the subject stars H. B. Warner star of "The Beggar of Cawnpore."

Many stories have been heard with reference to the coming of Mabel Normand to play in a subject made at the Ince studio, but no definite statement was given out by the Culver City producer, Thomas H. Ince. According to the unofficial stories, Miss Normand will arrive in Los Angeles and take up her work in drama within two weeks.

Censors Upheld in Pennsylvania Higher Court

Judge Moschzisker Hands Down Decision in Case of "Virtue"—Decree of the Supreme Court Hinges on Fact That Judge Barratt in His Decision Said the Censor Board's Actions Were "Minute," "Far Fetched" and "Without Merit" While Act of May 15 Requires Different Interpretation to Define Action of Censors

Special to Motion Picture News.

Philadelphia, April 28.

THE Supreme Court of Pennsylvania has spoken. The opinion of Judge Von Moschzisker in the case of the film "Virtue," produced by the Franklin Film Corporation, was handed down last week, and sustains the appeal of the Board of Censors from the findings of President Judge Barratt, of Common Pleas Court No. 2.

The decree of the Supreme Court really hinges on the fact that Judge Barratt in his decision said the Censor Board's actions were "minute," "far fetched," and "without merit," while the act of May 15, 1915, creating the present censorship, requires the actions of the board to be "arbitrary," "oppressive," and "an abuse of discretion," before the Court of Common Pleas can sustain an appeal from the edict of the censors.

As it is contended that any eliminations made without proper justification are "arbitrary, oppressive and an abuse of discretion," in the opinion of a prominent lawyer of Philadelphia, the Supreme Court decision is a "hair-splitting differentiation."

Judge Von Moschzisker goes on to find reasons and precedents for the right of review by the Supreme Court, and then defines the word "appeal," which at the present time in the law has no conclusive meaning. He then says:

Intent to Grant Right of Appeal

"In this connection a careful reading of the statute here in question convinces us, it was never contemplated that the Courts of Common Pleas were to be constantly called upon to permit moving picture reels to be reproduced before them, and sit as super-censors thereof in order to review the decisions of the administrative body created by the act. The evident intent was to grant a right of appeal to the Common Pleas so that tribunal could correct any arbitrary or oppressive orders which the Board of Censors might make and nothing more; in other words that the court might reverse the Censors when the latter were guilty of an abuse of discretion.

"We do not mean to say that the Common Pleas may not review eliminated pictures, when necessary so to do in order to properly comprehend the matter before them; but such inspection should never be resorted to unless, in their opinion, the ordinary methods of proof are inadequate. When, after hearing, the Court is convinced in any case that the Censors have abused their discretion the construction just placed upon the Act of 1915, supra, leaves ample power in the Common Pleas to see that the public is not denied proper entertainment, and to protect property rights, a power which they should not hesitate to use when occasion requires."

Then, after again pointing out the difference between "without merit" and "abuse of discretion," the opinion winds up thus:

"In the absence of such determination, the order complained of cannot stand. The several assignments of error are sustained and the order is reversed."

Deputy Attorney General Joseph L. Kun, who conducted the case for the censors, was much pleased at the verdict of the Supreme Court because in his opinion it upheld the contention of the Censor Board as to the powers of the Courts of Common Pleas.

When asked as to the effect the verdict would have on the cases of Fox's "The Serpent," "Kreutzer Sonata," "The Fool's Revenge"; Pathé's "New York" and "The Iron Claw," and Lubin's "Dollars and the Woman," the cases which were recently heard in Common Pleas Courts, Mr. Kun said that while in the cases before Judges Barratt and Wessels oral decisions had been given in the court room, no decree had yet been handed down in writing; but, said the deputy general, "If decrees that are handed down are not justified by the records in the case, the state will in every instance carry these cases to the Supreme Court."

Redress in Repeal of the Law

Mr. Kun further said, that if people did not agree with the Censor Board's standards of morality, the law of Pennsylvania had made them the arbiters of film destiny, and as such their verdicts must be accepted. If the people were dissatisfied, their course of procedure would have to take the form of an appeal to the Governor to remove the censors and appoint others.

In cases of the failure of such a method, the law could be repealed at any time by the Legislature, if it so desired. As present constituted, however, unless arbitrary decisions or abuses of discretion could be proved conclusively, there was nothing more to be said. As the Board of Censors will not grant any interviews, on the ground that they are not properly quoted, no attempt was made to get their point of view. One consideration that the censors have always fought in the court trials already heard is the property value of the films to the manufacturers, claiming that was irrelevant to the question. As Judge Moschzisker has, however, said the lower courts should not hesitate to protect property rights when necessary. It is expected the big loss usually involved in banning a film from a state will be given greater prominence in future trials arising from ruling of the state censors.

Irene Page Solomon.

Ball and Convention Planned for Omaha on May 11th

Screen Club and Photoplay Managers' Association Set Time Few Days Before Motion Picture Campaign Day for Aid to Actors' Fund

Special to Motion Picture News.

Omaha, April 22.

A COMBINED ball and convention will be staged by the Screen Club and the Photoplay Managers' Association of Omaha, on May 11, a few days before the day set apart for donating to the Motion Picture Campaign for the Actor's Fund. Aside from the amount raised in this way the motion picture folk of the Middle West will give ten per cent., and maybe twenty-five per cent., of their theatre receipts on May 15 to the fund.

The committees in charge of the arrangements have telegraphed Samuel H. Goldfish, desiring the presence of as many picture stars as possible at the ball. The newspapers are back of them in the campaign, and the event is being extended to include all motion picture exhibitors in the Omaha territory. Various manufacturers will have exhibits, actors from the local vaudeville shows will stage attractions aside from the regular ball, screen shows will be given, pictures taken, and the various downtown theatres and exchanges will be decorated for the event. The grand ball, which will be held in the giant Auditorium of Omaha, will no doubt be attended by thousands. Such is the intention, at least.

The picture men here are meeting often, almost daily, to push the plans. They are co-operating in this as they never have in any other project.

Committees appointed are as follows: General Arrangements. S. H. Goldberg, of the Princess; W. O. Jensen, of the Lothrop; E. J. Monaghan, of the Boulevard; F. A. Van Husan, of the Laemmle Film service exchange; Jake Schlank, of the Hipp.

Advertising: M. J. Weisfeldt, of the Mutual exchange; Phil Goldstone, of the World exchange; Jake Mitchell, of the Bluebird exchange; C. E. Ellsworth, of the Orpheum, South Omaha; Harry Goldberg, of the Princess; the photoplay editors of the city's three big daily newspapers, and Samuel H. Goldfish, of New York, as honorary member.

Program and Tickets: Manager Williams, of the Park theatre; Harry Watts, of the Rohlff; George Monroe, of the Monroe; A. R. Pramer, of the Alhambra; E. J. Halgren, of the Suburban.

Dance and Reception: M. H. Thomas, of the Strand; J. E. Kirk, of the Pathé exchange; H. Goldberg, of the Princess; Manager Nickerson, of the Lyric; Manager Atkins, of the Besse, South Omaha; J. Rachman, of the Grand; Manager C. W. Taylor, of the General exchange; and Manager J. F. Stern, of the Fox exchange.

These committee members are from both the Screen Club and the Photoplay Managers' Association.

Guy P. Leavitt.

NEW QUARTERS FOR PITTSBURGH LEAGUE

The members of the Exhibitors League will soon be housed in new quarters in Pittsburgh. At present the organization meets in rooms in the Apollo Building, in Fourth avenue. At the next meeting of the organization it will be decided where the quarters will be located.

A number of rooms have been looked at by the committee in charge of finding a suitable home for the organization, and they will make their recommendation to the membership next Thursday.

ANN PENNINGTON OF ZIEGFELD'S "FOLLIES" WITH FAMOUS

Ann Pennington, one of the stars of the Ziegfeld "Follies" for the past three years, has signed a long-term contract with Famous Players, to star in productions of that company on the Paramount Program.

ANN PENNINGTON

"Susie Snowflake," a story of the musical comedy stage, has been chosen as the vehicle for Miss Pennington's screen debut.

The picture will be ready for release June 22, it is announced.

BEAL AND SELIG PLAYERS GO TO INDIANA

Director Frank Beal, of the Selig Polyscope Company, together with its principal actors, has gone to Indiana for a two-week sojourn, where scenes in the special feature production filming Indiana's history as a state will be taken. Mr. Beal has plans for the building of a complete frontier settlement and stockade at Lafayette, Ind., where historic incidents in Indiana's history will be picturized.

James Whitcomb Riley, the Hoosier poet, is en route to Indiana, from his winter home in Florida, and has promised to do everything possible to co-operate in the filming of historic Indiana. A majority of the literary lights of Indiana will also participate in one way or another in the filming of this feature film which, when completed, will be shown not only in Indiana but everywhere Indiana's sons and daughters are to be found.

DIXON ON WAY TO NEW YORK FOR "FALL OF A NATION" PREMIER

Special to Motion Picture News.

Los Angeles, April 29.

Thomas Dixon, general manager of the National Drama Corporation, has departed for New York to perfect arrangements for the Eastern premiere of this company's first subject, "The Fall of a Nation," which is now completed.

No information concerning the production has been given out at the studio, other than that this is a screen adaptation of Mr. Dixon's latest story, which appeared in serial form in the *Associated Sunday Magazines*. The company began work on this production late last fall, and the final cutting was made during the past week, it being given its first complete screen examination the morning before Mr. Dixon departed for the East. The picture's premiere in the East will be given the latter part of this month, and the opening here on the Coast will not be until some time in June.

Mr. Dixon is the author of "The Clansman," "The Leopard's Spots," and a number of other well-known novels.

"Compressed Lives" of Signal Company Players

Tabloid Biographies of Actors and Actresses Engaged in "The Secret of the Submarine," Patriotic Serial, Contain "Much in Little"

HERE are the tabloid biographies of eight members of the Signal Film Company forces now engaged upon the production of "The Secret of the Submarine," a new patriotic serial:

Juanita Hansen was offered leading roles in seven feature pictures before she had graduated from the Los Angeles high school. She was born in Des Moines, Ia., but went to California in time to become much sought after by producers.

Thomas Chatterton is a native of Geneva, N. Y., and probably would have been a university professor had he not accepted a theatrical engagement which changed the entire course of his career.

George Clancy, who plays "Hook" Barnacle in "The Secret of the Submarine," created the role of Philip in the famous Drury Lane production of "Sporting Life." He has written several opera scores, being a musician of merit.

William Tedmarsh at one time served as scout for the Royal Northwest mounted police in Canada. He was in the U. S. Army for five years and served with the British in South Africa. He speaks three Indian tribal languages.

Hylda Hollis is probably the only woman on the screen who speaks the Russian tongue. She resided for several years in St. Petersburg. Miss Hollis was born in Philadelphia and made her first stage appearance when she was seventeen.

Lamar Johnstone at one time held the record for running one hundred yards at the University of Virginia. He has been declared by artists to be "a perfect man." He is one inch under six feet in height; weighs 179 pounds.

George Webb, playing Mahlin in "The Secret of the Submarine," is an enthusiastic racing driver. His recreations are motoring and acting as umpire in "kids" ball games.

Hugh Bennett once managed a "wagon show" out through the West which was broken up when the audience in a now promient city took the play too seriously and actually shot and killed the villain who was "stage-choking" the heroine.

ZIEGFELD'S NAME ON POSTERS FOR "GLORIA'S ROMANCE"

Florenz Ziegfeld, Jr., the producer of the "Follies" and other musical entertainments, is responsible for the appearance of Miss Billie Burke in the George Kleine motion picture novel, "Gloria's Romance," soon to be seen in theatres all over the United States.

The films are nearing completion at the George Kleine studios in New York City, and both the film titles, the advertising in newspapers and trade journals and the posters will bear the legend "by special arrangement with F. Ziegfeld, Jr."

FATHER OF PHILLIPS SMALLEY DEAD IN LONDON

George W. Smalley, father of Phillips Smalley, the actor-director of Universal City, and famous as a journalist, died in London recently. The deceased was in advanced years.

George W. Smalley was one of the last of the famous war correspondents and journalists of the Civil War days.

During the Civil War Smalley was associated with Horace Greeley, editor of the New York *Tribune* and he it was who wrote the account of the battle of Antietam, of which he had been an actual eye witness.

PAULIS IN CONTROL OF LOS ANGELES MOTION PICTURE CORPORATION

Special to Motion Picture News

Los Angeles, April 29.

All interests in the Los Angeles Motion Picture Company, a California corporation capitalized at fifty thousand dollars, has been purchased by H. Paulis, who since the organization of the company has served as superintendent and general manager, and heretofore owned a large block of the stock.

Mr. Paulis will now continue in this capacity and will shortly announce a number of additions to the line of products. This company is the manufacturer of the Angelus line of cameras, made in three models, three types of tripods, two kinds of printers, rewinding machines, splicing sets and film measuring devices. Shortly a new film polishing machine will be ready for the trade.

The retiring members of the firm are William H. Clune, owner of several motion picture theatres in Los Angeles and southern California, and president of the Clune Film Producing Company, which is just now releasing its first subject, "Ramona."

The new sole owner has had a wide experience in the manufacture of cameras and other accessories for the cameramen and laboratories, having been engaged in this business since the early days of motion picture making.

REINHARD DEVELOPS INTO REGULAR "LIGHT HORSE HARRY"

John Reinhard is organizing a troop of cavalry at Jacksonville, Fla., which will offer its services to the government. Mr. Reinhard, who is a prominent member of the Gaumont stock companies wintering at Jacksonville, is himself an expert horseman. The present campaign for preparedness has so impressed him that he has determined to bend every energy toward developing a troop which can take the field in less than twenty-four hours.

LIVE WIRE EXHIBITORS

EDITOR'S NOTE.—It is the desire of "Motion Picture News" to include under this heading novel advertising ideas, successful schemes in the management, decoration and equipment of the theatre—everything, in fact, done by the exhibitor to stimulate his trade. We invite every exhibitor to write us about any new enterprise he has; also to come to us for advice or information along any line. Address: Editor, "Motion Picture News," 729 Seventh Avenue, New York City.

CHILDREN'S SHOWS MOVEMENT UNDER WAY IN LOUISVILLE, KANSAS CITY AND INDIANAPOLIS

KANSAS CITY, Indianapolis and Louisville report the spread of the movement for children's performances under the auspices of women's organizations. In each city, exhibitors are lending their aid, and in doing so are performing genuine live wire stunts.

The Collegiate Alumnae Association, composed of representative women of Kansas City, is behind the movement there. Their plan is to get a house manager to allow a committee to book the pictures for him on the night which he turns over to them. The women do not censor any pictures and their disapprovals are not known outside the exchange offices, the idea merely being to get pictures which they believe will be suitable for family programs.

The Alamo, a picture house in a select portion of the city, was the first theatre to adopt the idea, and reports indicate that the plan is a success. Other large suburban houses have promised co-operation.

Picture show committees representing fifteen Parent-Teacher associations of Louisville are seeking to enlist the aid of all patrons of motion picture theatres in a campaign for suitable pictures for children. Theatre managers are themselves interested in the movement and are working in harmony with the committees. The Central Committee of the Parent-Teacher League has recommended that the picture show committee of each Parent-Teacher association write letters to film manufacturers urging the making of films suitable for children. Picture show patrons are asked to co-operate by writing personal letters to manufacturers to the same effect.

A permanent organization to establish a standard for motion pictures that are shown to children, was formed in Indianapolis April 11, by representatives of about forty clubs and women's organizations, which held a meeting at the Young Women's Christian Association building.

N. S. Hastings, manager of Keith's theater, has offered the use of the theatre on Saturday mornings for a children's hour and the offer was accepted. He said he hoped the women would not go into the matter with the thought of condemning smaller theatres, or with a feeling that they are censoring such shows, but in the spirit of co-operating with the theatre owner in finding out just what class of pictures are desired for children. He said that theatre men only need to be shown what is wanted to carry out the idea of the mothers.

A committee of twenty-five women from the various clubs interested to serve as an advisory board in selecting the films to be shown, has been appointed. The first motion picture hour was held at Keith's April 29, when ten clubwomen were the hostesses.

DENVER THEATRES AID CAMPAIGN FOR CLEAN-UP DAYS

In preparation for Denver's fourth annual clean-up and paint-up campaign, which will be held from April 30 to May 6, inclusive, the Denver Civic and Commercial Association and other organizations which will participate in the campaign have had printed 50,000 programs, telling the particular phases of clean-up work which will be taken up on each day, which will be distributed to the homes of the city through the motion picture theatres.

In addition, 10,000 buttons, calling attention to the campaign, and 50,000 fire-prevention cards, each bearing fifteen cautions for the avoidance of fires, are being prepared. The buttons will be distributed among the school children and through the picture shows, and the fire warnings will be sent to homes and business houses.

The moving picture theatres of the city will also exhibit slides, calling attention to clean-up during the week before.

"SCARE HEAD" ADVERTISING FOR "THE NE'ER-DO-WELL"

The Plaza theatre, Troy, N. Y., believes in newspaper advertising with a "punch." Here is the way its page ad. of "The Ne'er Do Well" began in last Sunday's Troy *Budget:*

EXTRA! EXTRA!
"KILL THE AMERICAN"
CRIES ANGRY MOB
TEN REELS OF LIFE AND ACTION AT THE PANAMA CANAL.

These four lines, set in heavy black type, occupied about a quarter of the page. The rest was taken up with two other "scare heads," and a description of the picture, cuts, time schedule, etc. Altogether it is a striking piece of publicity of the sensational sort, which has good pulling power if it is not repeated too often.

ATTRACTIVE POSTCARD STRIP FROM AN ATTRACTIVE GEORGIA HOUSE

The postcard strip is one of the advertising methods used by the Dreamland theatre, Augusta, Georgia. This gives views of the exterior, lobby and the interior from several angles. It is attractively printed.

We note from the illustrations that the Dreamland is itself attractive. The lobby looks particularly inviting. If the management will send us a photograph of the lobby, we shall be glad to run a cut of it. Unfortunately, the postcard view will not reproduce well.

NOVEL BILLBOARD ADVERTISING DONE BY MANAGER JENSEN AT HIS HOLLYWOOD, CAL., THEATRE—LITHOS ARE CHANGED DAILY.

TRIANGLE INDUCES EXHIBITORS TO START LECTURE CAMPAIGN

The Triangle Film Corporation has put it squarely up to the exhibitor to get the returns his service deserves. In addition to all the routine and accepted forms of promotion which it supplies the Triangle has introduced an innovation in a carefully prepared lecture, "How Triangle Plays Are Made." This first of a series is illustrated with a set of slides, sixteen in number, showing the directors, stars and various stages of production. William H. Kemble, president of the Big-T Corporation in Brooklyn, is the first exhibitor to accept the gage and put the theory into practice. Mr. Kemble occupies the dual position of exhibitor and distributor in his territory. He selected the Sumner theatre for the experiment and followed closely the lines suggested by the main office.

After a brief introduction Mr. Kemble outlined the six different stages of development: (1) Preparation of manuscript, laying out of scenes and casting; (2) technical construction; (3) selection of locations; (4) rehearsals; (5) actual photographing of scenes, and (6) the editing and assembling. Then he showed how from the negative as many prints as needed could be made, mentioning particularly the Billie Burke comedy, "Peggy."

The first slide revealed Griffith, Ince and Sennett. They were briefly introduced by Mr. Kemble, after which a picture of Inceville was shown. In rapid succession the screen displayed pictures showing how film is made on locomotives, automobiles and the like; interiors with directors and stars in consultation; stars off duty; applicants for work; mammoth sets, etc.

NOVEL WINDOW DISPLAY IN DENVER STORE ADVERTISES THE "THEDA BARA BOOT"

Manager Carmichael, of the Fox Film Exchange, Denver, has worked a neat commercial advertising stunt, which exhibitors in many cities can adapt and use. The stunt is advertising a new style high top ladies' shoe, in this case the "Theda Bara Boot."

Carmichael furnished Johnston and MacDonald, who handle the Regent shoe in Denver, a large sized photograph of Miss Bara, together with a complete set of photos sufficient to make an attractive window display. The window display was then set up by the shoe firm, with the Theda Bara Boot in the center underneath the large photo of the star, and other specimens of the Boot grouped around the various smaller photos.

This display was kept in the window for three weeks. Mr. MacDonald reports that over two-thirds of the business done by the company since it entered its new location on Sixteenth street was due to the sale of the Theda Bara Boot.

"NE'ER-DO-WELL" AND "RAMONA" DRAW BIG CROWDS IN FRISCO

The popularity of the filmed version of Rex Beach's story, "The Ne'er-Do-Well," was fully attested when this production was given a return engagement at the Portola theatre, San Francisco, and was shown to capacity houses despite the fact that it had been shown there previously for two weeks.

Owing to the re-opening of the regular theatrical season the Clune production "Ramona," which has been a great drawing attraction for four weeks at this house, has been taken to the Savoy theatre on McAllister street.

BRIEF HINTS FOR BUSY EXHIBITORS

If you read the story in this department last week regarding the undersupply of pictures suitable for children's matinees, you must have noted an interesting statement.

This was that youngsters in Milwaukee seem to prefer pictures acted by grown-ups to those in which children are the actors, the reason being that the child of today has been trained to admire the mature hero and heroine in the fiction he has read.

If this view is correct, it will figure importantly in the making of future children's pictures. What do you think about it? Why not make a test among your younger patrons to see what kind of pictures they really do prefer?

And when you have found out, let the producers know the result of your inquiry. Also let us know. We shall be glad to print what you find out about this vital matter.

Don't forget to follow the hint we gave you last week; keep after the producers until you are able to get a sufficient number of children's subjects.

AUDITORIUM, COATESVILLE, PA., PUTS OVER SCHOOL STUNT

The Auditorium, Coatesville, Pa., must also be numbered among those progressive houses which issue special advertising for children's performances. We have received its neat, four-page folder announcing two programs for May 6 and May 13.

The first page is reproduced here. Pages two and three contain well written synopses of "Rumpelstiltskin" and "The Patchwork Girl of Oz," and page four says: "The Senior Class of the Coatesville High School wishes to explain that the proceeds from the sale of these tickets is to be added to the fund now being established for the purpose of taking the graduating class of 1916 on their trip to the National Capital."

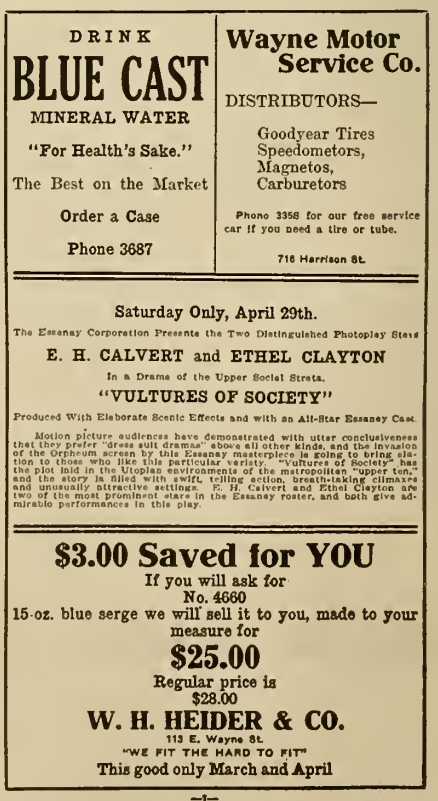
Incidentally, this is a good live wire stunt and ought to make the Auditorium solid with the school patronage.

PLANS BIG ADVERTISING CAMPAIGN FOR BILLIE BURKE SERIAL

Joseph Gilday, manager of the Willis Wood theatre, Kansas City, Mo., has just returned from Chicago, and announces that he has booked the Billie Burke serial, "Gloria's Romance," for twenty weeks and will soon start the largest advertising campaign ever pulled off in this section, it is said.

The plan is that of having a small sized ad as a starter. This is to be increased day by day until it will finally end up with full-page displays. It is Mr. Gilday's plan to run twenty-two full-page advertisements in all.

This will actually be the largest moving picture advertisement project ever engineered by a Kansas City firm.



PUBLISHED BY THE ORPHEUM THEATRE, FORT WAYNE, IND. THE COVER AND AN INSIDE PAGE ARE REPRODUCED HERE. THE FORMER IS QUITE EFFECTIVE, BUT THE ARRANGEMENT OF THE LATTER IS POOR BECAUSE THE ADS OVERSHADOW THE PUBLICITY. BETTER SEGREGATE THE ADS. ON ALTERNATE PAGES

THE EASTERN STUDIOS

THE army of players now in the East is growing rapidly. Not only are they straggling back from the South and the West, in groups, pairs and singly, but the return of Herbert Brenon's company, which has been at work in Jamaica since last summer, producing the great Annette Kellermann feature for Fox, has dumped a big lot on the Eastern studios at once.

In addition to these, the Fox western companies are due back within a week or so. This will bring to Fort Lee, Oscar Apfel, with the stars under his control, including William Farnum and Dorothy Bernard. It is understood that Mr. Apfel will make at least five pictures for Fox in the East this summer.

George Irving has finished the interiors on "What Happened in 22," the feature he is making for the Frohman Amusement Company, for release through World, and the Frohman company has given up the studio in which it has been doing its work in West Fifty-second street. The next Frohman feature probably will be made in one of the Flushing studios.

Famous Players are just finishing up "Saints and Sinners," the screen adaptation of the celebrated Henry Arthur Jones play of that name. In this subject, Peggy Hyland, the English actress, is being starred, and the release of "Saints and Sinners" will mark her debut as a screen star in this country.

Orders 300 Country Parishioners

"Hello. Blank's Agency?"

"Yes."

"Famous Players talking. Send us three hundred country parishioners."

No, the agent did not even faint. He is used to having motion picture producers make remarkable demands from him. It is only the public that would be mystified to know what a producer could possibly want with three hundred parishioners, rural type preferred.

In this case they were to appear in a big church scene in an adaptation of Israel Zangwill's "The Moment Before," in which Pauline Frederick is soon to star. More than a third of the studio floor was given over to the erection of the setting for this part of the photoplay, which curiously enough is used in the very beginning and in the very end of the production.

It is in this church setting that Miss Frederick, as the duchess, while attending the funeral of her husband, is stricken with heart trouble. As she falls dying, there appears before her the vision of her former life as a Gypsy, and finally a refugee from England, whence she flees to Australia. At the completion of the story of former days, the scene in the church again flashes on the screen and we see the stricken duchess in the last brief moment before death.

So the three hundred "parishioners" were needed to fill the duchess' church. Why specify that they were to be parishioners? Because the director would not want the same type for a coal mine story that he needs for members of a congregation, and it saves trouble to specify the usage to which the extras are to be put.

Harry Durant, former magazine editor and well-known contributor to many periodicals, has at last "arrived." That is to say, he has had one of his poems read by Hugh Ford, who gathered several members of the Famous Players' directorial staff about him and proceeded to proclaim the versified offering of the scenario editor in stentorian tones. The room was emptied in three minutes and there has been some difference of opinion as to whether it was the "script" or the "production" which caused the sudden exodus.

Hazel Dawn, who has just returned to the Famous Players studio from the mountain district of northwestern Georgia, where she enacted "The Feud Girl" for the Paramount program, sighed with relief. "Now I can use my car without breaking my neck," declared Miss Dawn. "I never saw such frightful roads in my life as they have in that country. Saddle horses are the only safe means of transportation, and they have to be as agile as mountain goats."

Gets Water on the Knee from Fall in Stream

"Somebody else can do the next mountain story," remarked Frederick Thomson with a groan as he hobbled into the Famous Players studio. He has just returned from the wilds of Georgia, where the staged "The Feud Girl." Thomson's horse took a nasty fall while fording a mountain stream, kicking the director as he stumbled, and so badly injuring him that he has water on the knee as a result. "I have seen some rugged settings before, but it would take a Swiss guide to reach some of the locations that we found."

The spring season is very trying on motion picture stars. Marguerite Clark complains that she no more escaped from the clutches of Director J. Searle Dawley and completed "Molly Make-Believe," than she fell into the hands of her modiste. "It seems as though I am always standing in front of a camera or a dressmaker," complained the diminutive Famous Players star. "I begin to think that it is a conspiracy to keep me eternally busy."

A tabloid feature, in other words, two reels of compressed drama, portrayed by a cast of the multiple reel standard, is exemplified in "The Candle," written by Maude Thomas and Julian Lamothe, and directed for the Lubin Company by Leon D. Kent. The valuation set upon the two-reel drama by the Lubin Company is indicated by the fact that the cast of "The Candle" includes Helen Eddy, Grace Eddy, L. C. Shumway, Melvin Mayo, George Routh, Robert Gray, J. J. Colby, Jay Morley and one of the authors, Julian Louis Lamothe.

Stuart Paton, Universal Heights director, leaves Wednesday with his company for

GLIMPSES OF THREE V-L-S-E SUBJECTS FOR MAY RELEASE: (Left to Right) "THE SUSPECT" (Vitagraph); "LOVE'S TOLL" (Lubin), AND "INTO THE PRIMITIVE" (Selig)

TWO SPLENDID PANORAMAS FROM WILLIAM FOX'S ANNETTE KELLERMANN SPECTACLE, MADE IN JAMAICA

the Universal's California camp. He had been wanting a transfer to Universal City for a long time, as he had some pictures on top that required California atmosphere.

Director Rex Ingram, of Universal Heights, has been confronted with this self-same problem—pictures requiring the California settings, at least in part—and may follow Mr. Paton West shortly. It was the request of Messrs. Paton and Ingram to work a while at Universal City that caused a Universal official to say facetiously: "Why not send the whole Eastern crowd West?" which remark, overheard by a visitor, who communicated the news to a press man, resulted in the recent rumor that Universal would send all their companies West. But then, as King Baggot once said, "What would the moving picture business be without its rumors?"

Violet Mersereau is doing a picture at Universal Heights in boy's clothes. Result: Studio management is being besought by all the local Mersereau admirers for passes to the stage.

For the "Short Length Fans"

Violet is doing a one-reel, "The Gentle Art of Burglary," for the benefit of the "short length fans"—the folks who like one and two-reelers. Despite the feature craze, she doesn't want to forget this class of fan. William Garwood will be featured in this with Miss Mersereau, and Raymond L. Schrock is the director in charge.

Another one-reel by Universal Heights stars is "His Little Story," now being made by Matt Moore and Jane Gail. It will be remembered that in the picture he produced just previous to this, Mr. Moore was forced to use a goat, which died "between the acts." The ensuing trouble may be imagined. Mr. Moore states as regards "His Little Story," that irrespective of its effect on an audience, it had no ill effect on him during production. Mr. Moore undoubtedly had the ill-timed death of the goat in mind when he spoke. Future Moore productions will include no animal of any sort.

Director Bob Hill is producing "The Flaming Eye," with Hobart Henley as star. Sidney Bracy, well known player of mystery parts, will help along the mystery atmosphere and Sydell Dowling has the female lead. It is J. Grubb Alexander's story.

Mary Fuller's next production is entitled "The Trail of Chance." Joe Girard, who has played a number of male leads for Miss Fuller of late, has that lead in this also. The pair work so well together that there is no doubt that Director Henderson will keep them teamed permanently. Another pair of Heights players who are "teaming" so well their union is predicted as permanent, are Harry Benham and Edith Roberts. This week finds them appearing in "The Sacrifice of Yvonne" on the Heights.

Other "this week" news from the Heights is that Clara Beyers is making a strenuous effort to lose weight, and succeeding, and that Andy Clark is striving to organize a baseball team. Andy was a mere rooter formerly, during his long Edison term, but now he considers himself grown up and his interest is no longer passive. He'll be a baseball magnate yet.

Six Sets for "V" Bay Shore Studio

A large open air studio is being erected at Bayshore, L. I., for the Vitgraph Company by Managing Director Ralph W. Ince. It will be located directly in the rear of the Bay Shore plant and will enable the Long Island forces to have six sets for use when required. This makes the task of those connected with the filming of the pictures very agreeable.

Mr. Ince announces that an up-to-date exhibition room, perfect in every way, has just been finished. This finishing touch makes the plant complete in every detail.

James O'Connor, an actor who has joined the William Fox forces to play in feature films, has done pictures for other producers and in their making has narrowly escaped drowning several times. He has played with William Faversham, Maude Adams, George M. Cohan and other equally well-known stars. Mr. O'Connor has a beautiful country place at Great Neck, L. I. He is very fond of horses, is a daredevil rider and a swimmer with a championship record.

Katherine and Jane Lee, the popular "Lee Babies" of the Fox films, are back from Jamaica and ready for work in other Fox pictures. They are to be widely featured with Miss Kellermann in the gigantic spectacle which Herbert Brenon has made for William Fox. The two youngsters have been down in Jamaica for eight months under the care of their mother, Mrs. Irene Lee. Mrs. Lee, by the way, had charge of making the 15,000 costumes that were required for the Kellermann picture and taking direction over 1,200 Jamaican sewing women she turned out this remarkable job in less than three weeks. This has been referred to as the greatest job of dressmaking and costuming ever done in the amusement industry.

Edward Arnold, one of Essanay's leading men, was married April 20 to Harriet Marshall, of Richmond, Va. Mr. Arnold came to the Essanay Company in Chicago from Richmond, where he was playing the lead in stock. It was while playing there that he met Miss Marshall, and the love romance started.

The marriage was celebrated in Chicago, only the immediate relatives attending, after which a reception was given to twenty people in the Walnut room of Hotel Sherman.

Mrs. Arnold is a southern girl of a prominent Richmond family. She is a talented musician, a graduate of the Boston Conservatory of Music. Mr. Arnold has made a rapid success in motion picture work, jumping quickly to leads in the short time he has been with Essanay. The prominent plays in which he has taken the leading role are "The Primitive Strain," "I Will Repay," "The Last Adventure" and "The Danger Line."

Carvill Formerly With Tree

Henry Carvill, the well-known English actor, who played a prominent part in the first Mirror Films picture and was re-engaged for a part in the third picture put out by that company featuring Nat Goodwin, was among the first actors to be engaged by Sir Herbert Tree when the latter began his career as an actor-manager on the English stage. Mr. Carvill will have a character part in the fourth Mirror picture, featuring Mr. Goodwin.

Nat Goodwin and a company of players from the Mirror Films studio will leave on Tuesday, May 2, for Quebec, where they will appear in the exterior scenes of this fourth Mirror picture.

Frank S. Beresford, who put on the

Fritzi Schiff musical comedies for Charles Dillingham for four years, and who more recently has been technical director of the Mirror Films, Inc., has been chosen to direct the making of this picture. Mr. Beresford will take a notable cast to Quebec for the exterior scenes.

Walter McNamara, scenario editor of the Mirror Films, Inc., is responsible for the photoplay, which as yet is unnamed.

The announcement a short time ago that Otis Harlan is engaged in making a comedy feature production for Edison, and that Francine Larrimore and Conway Tearle were also being starred in forthcoming feature productions being made by this company, is followed by the announcement that a number of other celebrities of the legitimate stage have been secured to appear in future Edison productions. The best known legitimate star among those announced most recently is Herbert Corthell, who has had a long and notable theatrical career and who only recently consented to enter the motion picture field. His first appearance in the silent drama will be in "Soap," a high-class comedy, based on a novel idea, written by E. H. Griffith.

The last appearance of Mr. Corthell on the legitimate stage was in "The Road to Mandalay," a current metropolitan musical comedy success. Some of his renown Mr. Corthell won in the Avery Hopwood plays, and he appeared in "Southern Days," "The Girl at the Gate," "A Full House" and others. One of the big successes of his career was his impersonation of the part of "Billy" in "Strong Heart." For many years Mr. Corthell was under the direction of Shuberts and H. H. Frazeee. A number of other players new to Edison productions also appear in "Soap," among them being Muriel Window, a danseuse who is widely known, and Harry McDonough, the character actor.

Smith Head Cameraman for Petrova

Robert C. Smith, who has the distinction of making more individual photographs than any man of his age in the United States, but who turned his talents to motion pictures more than six years ago, has been engaged by the Popular Plays and Players as head cameraman for all of Mme. Petrova's features made for the Metro program. For many years, Mr. Smith was in charge of the Dietrich Brothers famous boardwalk gallery in Atlantic City, where in season he had as many as forty photographers working under his direction.

A rumor along Broadway says that Edwin Thanhouser has gotten Gladys Hulette to sign a contract for a series of Thanhouser Classics, which means that the clever ingenue will now appear in five reel productions exclusively.

Murdock Advances at Kalem

Henry Murdock, the acrobatic comedian who made his screen debut in the "Sis Hopkins" comedies and has sprung into wide popular favor in those Kalem subjects, has practically decided to continue permanently in the motion picture field. The comedian made the first step toward this last week by cancelling his contracts to open in vaudeville in a new act on May 15.

Murdock joined the "Sis Hopkins" company in January following the conclusion of an Orpheum circuit tour.

So quickly did he take to the screen work and so rapidly has he forged ahead in favor that the prospects of a return to vaudeville or musical comedy grew dimmer and dimmer until last week he took the big leap.

"A Lunch Room Legacy" and "The Dumb Heiress" are two of the May Kalem releases in which Murdock is seen to good advantage in support of the famous Sis

JEAN SOTHERN AND THE HYPNOTIZING MACHINE IN "THE MYSTERIES OF MYRA"

Hopkins. Rose Melville and her principal support, Frank Minzey and Murdock, have all shown what the stage funmaker can do in the screen.

GRAHA REPORTS GOOD BUSINESS IN MICHIGAN

Bert M. Graha, Michigan traveling representative for the Universal Film Company, reports that business throughout the State is much better than a year ago and that exhibitors in both large and small towns are feeling exceedingly optimistic.

HARDY AND BODE HELD FOR GRAND JURY

After two hearings in Jefferson Market Court, New York, George Hardy and Harry Bode, accused of larceny by the Kalem Company, were held for the Grand Jury on April 28. The charge against the two, who formerly were in the employ of the Kalem Company, was the theft of a number of films, which later had been released to exhibitors by a film exchange at 729 Seventh avenue, at a greatly reduced rental. The accused men waived their defense, preferring to fight the case out in a higher court.

Attorneys for the Kalem Company said that the case will develop a remarkable story of wholesale thefts through the supposed "scrapping" of old film. It is charged that a contractor who buys this film from several of the larger companies, ostensibly to melt up and dispose of as raw material, has been able to secure film in good condition through the connivance of certain employes, and this film has later been put upon the market. More than thirty reels of film belonging to the Kalem Company were seized when Hardy and Bode were arrested.

LAWYER TAKES PART OF DISTRICT ATTORNEY IN A METRO PICTURE

Gustav Frieling, who has been a practicing attorney in New York and New Rochelle for more than five years, is one of the recent recruits to the ranks of motion picture actors.

Mr. Frieling is now playing the role of the district attorney in "Buttsy's Glory," a five-part Metro Wonderplay, in which Mr. Nigh and Marguerite Snow are starred. He is proving invaluable to Director Nigh in the production of "Buttsy's Glory," especially where technical legal points are portrayed as at issue.

"CHRISTIAN" AND "NE'ER-DO-WELL" GO WELL IN DOMINION

Reports from the V-L-S-E exchanges in Canada indicate that "The Christian" and "The Ne'er-Do-Well," which the V-L-S-E recently released in the Dominion, are finding a ready market in many Canadian cities and towns.

TOM MOORE AND ANNA NILSSON MAKING A SCENE FOR PATHE'S "WHO'S GUILTY?"

In and Out of West Coast Studios

By J. C. Jessen

Special to Motion Picture News.

Los Angeles, April 29.

TWO hundred people made up the audience of a theatre balcony scene filmed last week at the Horsley studio for the coming Mutual Masterpicture, "Wasted Years," which features Crane Wilbur. Several days will be spent during the coming week at an orphanage near Los Angeles, where seventy children will take part. Scenes showing dormitories, grounds and interiors of buildings will constitute a part of this, and the recreation, study conditions, and religious services of the children will be filmed. Little Thelma Salter, who has appeared in a number of child parts in Ince productions, has been specially engaged for this subject, as have Buddie Harris and Thelma Burns.

"The Butterfly's Wings" is a two-reel Centaur feature just filmed by Charles Swickard from a scenario by Theodosia Harris. The scenes for this are laid in New York City and South Africa. William Clifford appears as an American who goes to the diamond fields, and is successful. He induces his former sweetheart to go there, and they are wedded, despite interferences on the part of a social parasite. Fred Montague is the heavy who causes the moving of the American's boundary line fence, but he is later trapped by detectives at a time when the social parasite kidnaps the diamond mine owner's wife. There are a number of melodramatic situations in this which are out of the ordinary. The part of the social butterfly is taken by Margaret Gibson. Jack Nelson appears as the parasite.

The mammoth wall at the end of a tunnel on Third street, Los Angeles, serves as a setting for Fort Jerry in a Horsley Cub Comedy entitled "Preparedness," which is now being filmed. This is spoken of at the studio as a thrilling, but humorous comedy, and in making a scene for it, the players occasioned so much excitement near the Los Angeles ball park that the game was broken up for several minutes. This instance occurred when George Ovey walked a wire from one telephone pole to another, and hanged a policeman by the neck. George George, the man in blue, escaped without injury, but his blood-curdling screams greatly shocked the baseball fans and players.

Peripatetic Cartoonist Makes Studio Rounds

Carl E. Schultz, cartoonist of national repute, who created the "Foxy Grandpa" series and other equally prominent comics, has been in Los Angeles for the past few weeks, and is getting up a series of travelogue cartoons which will be syndicated throughout the country. Every week he devotes a page to a different studio, and so far has cartooned several of the most prominent in the Los Angeles colony. After he makes the rounds of the producing plants here, it is his intention to do the same with the New York studios.

Olga Printzlau, Universal scenario writer now engaged in preparing the stories and script for the remainder of the "Peg o' the Ring" serial, is soon to have her first novel published. This is entitled "Nante of the Marshes," a European war story. It is to be published by the Watt Publishing Company. Scenario for this story has been sold to D. W. Griffith, and will be produced later.

Gene Hersholt, formerly staff manager of the Royal theatre at Copenhagen, and later with the Great Northern Film Company, has been added to the Universal stock company in the capacity of actor.

Harris Skinner, nephew of Otis Skinner, has been engaged by the Universal, and added to the staff of the production department office.

The series of one-reel baseball comedies has been entitled "Baseball Bill," and the first was filmed last week. "Smiling" Billy Mason is writing the stories, directing the production, and playing the name part. Other principals of the company are O. C. Jackson and Peggy Coudray. In the first number a financially embarrassed theatrical manager discovers the genius of the diamond in a tank town, and induces the townsmen to chip in on the collections to defray the expenses necessary to get him into the league playing. In making the final scenes, Mason and Miss Coudray were both injured when they jumped from a high wall to a concrete walk below, both sustaining a sprained ankle.

The Lincoln J. Carter thrilling melodrama, "The Fast Mail," is being filmed at Universal City in the same manner as it was staged twenty years ago. In this day and age, the screen version will prove a

MEMBERS OF THE PRODUCING STAFF OF THE UNIVERSAL FILM MANUFACTURING COMPANY'S FORCES ON THE WEST

comedy. The script calls for a number of thrills of the old type. The villain will be there with his patent-leather boots, and the number of killing affrays are so numerous that it will be necessary to hold the picture down to two reels in order to not run out of members of the cast. The cast is made up of Ernie Shields, Eileen Sedgwick, L. M. Wells, Duke Worne, Edwin Clarke, Yona Landowska, and Victor Potel as the sleuth.

Dual Role for De Haven

"The Mollycoddle and the Rounder," a two-reel Universal subject being made by Director Richard Stanton, gives to Carter DeHaven a dual role, that of twin brothers, one of a decided effeminate type, and the other of the gay young man of the world. The supporting cast includes Marguerite Whistler, Jane Bernoudy, Peggy Custer and Vola Smith. The scenario is by Bess Meredith and Walter Woods.

The sacrifice of a free-born octoroon who gives up her freedom and becomes a slave to make it possible for the family to raise means to pay the gambling debts of the son with whom she has become infatuated from a photograph, is the instance about which the plot for "The Crimson Yoke" revolves. This Universal subject was written by George Hall and Harvey Gates, and is being produced by Cleo Madison and W. V. Mong, who appear as octoroons in the subject, playing the principal parts. Jack Mulhall plays the part of the son, Helen Wright the mother, and Frank MacQuarrie the slave dealer. The subject will be made in two reels.

The "Peg o' the Ring" serial company are now filming the fifth episode. The first four are remade versions of the ten reels filmed by Grace Cunard and Francis Ford. These were remade in order to introduce Ruth Stonehouse in all of the episodes. Story for the serial is being written by Olga Printzlau and Director Jacques Jaccard.

The tattooing of a will on the back of a young authoress by sailors, for a book publisher, just before she dies on a desert island, following a shipwreck, gives to "The Grasp of Greed," a five-reel melodrama now being made at Universal City from a story by H. Rider Haggard, an entirely new situation. The part of the authoress is taken by Louise Lovely, who is forced to sell one of her works for a beggarly sum because of the illness of her sister. Because of the book publisher's attitude in taking advantage of the girl, he and his sole heir, his nephew, quarrel. The publisher decides to disinherit his nephew and makes a new will. Following this he takes a steamer to a foreign land, and on the same boat is the authoress. After the shipwreck the two, with sailors and others, land on an island, where the publisher becomes ill. Realizing that death is certain, he requests material on which to write a will. This is not available, and tattooing on a sailor's arm inspires the authoress to find a way. Incidentally this affords opportunity for the display of another back (Kitty Gordon, please note). The authoress is returned to civilization, where the court views the tattooed will. Besides Miss Lovely, the cast includes C. Normand Hammond, Jay Balesco, Gretchen Lederer, and Lon Chaney.

"The Double Sacrifice" is a two-reel story of incidents in a professional singer's life. Dorothy Davenport appears as the singer, Emory Johnston the husband. Baby Kerrigan the child, and Virginia Southern the nurse. The story is by Betty Schade, scenario by Calder Johnstone, and the subject is being filmed by Lloyd B. Carleton. Director Carleton has engaged an artist, who is making subtitles containing suggestive scenes. These are being filmed in connection with the photoplay.

Red Book Story to Drive Away the Blues

A one-reel comedy drama from a *Red Book* story is being filmed by Rupert Julian. This is entitled "Romance at Random," with a fastidious dresser, ever alert to aid a woman in distress, as the principal character. He aids a woman, who feigns to be suffering from a fainting spell, to her home, and after being invited in, is advised that she is merely seeking evidence that will induce her husband to get a divorce. He is shown pictures of the prize fighters the husband has managed, and every moment he feels his courage ebbing. Then the husband, a mere wheeze, arrives and proves himself a regular fellow. Mark Fenton is the husband, Elsie Jane Wilson the wife, and Director Julian the other man.

For the first time since the organization of the Universal Company, all members of the producing staff were photographed at one time. This photograph was prepared at the request of the Los Angeles Chamber of Commerce, to be used in connection with their exhibit at the first annual exposition of the Motion Picture Board of Trade. H. L. Massie, of the visitors' reception department, was in charge of collecting all the players, and the picture was made at noon. It is estimated that it cost the company approximately two thousand dollars for this picture, because of the loss of time occasioned by the producing companies leaving their sets for the period of almost an hour. Figures compiled by the production department of the studio show that the hourly cost of the organization averages this amount.

The 101 Bison company left the first of the week for Tia Juana, Mexico, where they will spend several days securing scenes at the races there for an untitled production. The party included Director Henry McRae, assistant Tom Walsh, Marie Walcamp, Lee Hill, Edwin Wallock and others.

The Universal company producing "The Silent Battle," a five-reel subject featuring J. Warren Kerrigan, are home from Pine Hills, east of San Diego, where they spent twelve days in the mountains filming scenes of the camp to which a young attorney goes in his battle to overcome the inherent appetite for intoxicants. This subject is being filmed by Jack Conway.

The Nestor players are making a two-

COAST: EXECUTIVES, DIRECTORS, PLAYERS, CAMERAMEN, AND OTHERS CONCERNED IN PICTURE MAKING AT U CITY

MAE MURRAY IN SCENES FROM "SWEET KITTY BELLAIRS," A LASKY-BELASCO

reel burlesque melodrama, entitled "What Could the Poor Girl Do?" A big cast is taking part in this subject, including the principals of the company, Eddie Lyons, Lee Moran and Billie Rhodes.

Another Nestor organization under the direction of Horace Davey are filming "Almost a Widow," a one-reel subject by Robert F. McGowan. Those in the important parts are Neil Burns, Betty Compson, Ethel Lynn, Ed. Burns and Harry Rattenberry.

"The Clown," Next Lasky for Moore

The next Victor Moore Lasky subject has been titled "The Clown," and is now nearing completion under the direction of William C. deMille. In the past week the company went to Palm Springs for desert scenes, and all came home with new weather stories. To take the lowest estimate, the mercury hovered around the one hundred and ten mark, and their trip back to civilization was one of a hurry-up character, which ended with the consumption of a great quantity of cooling beverages.

George Foster Platt, former director of the Thanhouser Company, has been engaged by the Lasky Company, and arrived in Los Angeles to take care of the scenario department.

Another new member of the Lasky staff is Mary Mersch, who recently came to the Coast from New York, where she played in a number of Broadway attractions on the legitimate stage. Her first appearance will be in support of Mae Murray.

With the completion of "The Thousand Dollar Husband," the next Lasky subject starring Blanche Sweet, this actress will be placed under the direction of Frank Reicher, who will film a new story by Hector Turnbull. Ernest Joy and Tom Meighn will appear in this subject.

Director George Melford has been assigned to the direction of the third Cleo Ridgley and Wallace Reid vehicle, which as yet is unnamed.

The first comedy to be made by Harry Millard, of the Kalem company, who recently arrived at the Coast, is entitled "The Giggling Ghost," and features Ethel Teare in that part. She and her lover have a quarrel, and while employed as aid to a medium, he is one of the clairvoyant's patrons. As the ghost back of a gauze curtain, she leads him on to believe that he has lost his sweetheart, and he decides to carry out his original intention of suicide. His sweetheart prevents him just as he is about to leap from a high cliff. The principal supporting players in this are Victor Rottman and Fred Fralich.

"The Hazards of Helen" company are filming a one-reel subject which was written by Helen Rose Gibson, the star of the photo melodrama. She is an excellent horsewoman, and the thrills in this are occasioned by some of her daring riding.

Director James Horne, of the Kalem Glendale studio, is finishing the twelfth episode of "The Social Pirates," and will leave Friday for a week trip at sea. While absent he will produce "For the Service of the State," the thirteenth episode of the serial. The company will go as far north as Seattle, on a boat specially equipped for making motion pictures in the interiors, and also securing night effects. It is also the intention of Director Horne to make exteriors for several other subjects while on the boat, interiors for which will be filmed at a later date.

A number of new players have been added to the Kalem stock company, including E. Forrest Taylor, late leading man of the American, Ronald E. Bradbury, who has played at a number of Coast studios, and R. L. Dell, late of the Ince organization.

Mae Marsh Bears with Antics of 2 Bears

Mae Marsh, who is now working on a subject for which all scenes save two are exteriors, has been wrestling with a couple of bears for the past few days, and they have treated her so kindly that she has taken it upon herself to personally see that they are fed and receive water three times each day. Robert Harron and Wilfred Lucas are playing with Miss Marsh, and the direction is by Paul Powell.

Madame Claire, late of Maison-Claire, Fifth avenue modiste, now head of the costuming department of the Fine Arts studio, has completed a number of creations which Lillian Gish is to wear in the current subject now being made by Director Alan Dwan. This is to be a decided dress-up subject, and Mary Alden will also wear some equally stunning creations. Spottiswoode Aitken plays the role of a Southern father, similar to that of Dr. Cameron in "The Clansman," the father of Miss Gish. Sam DeGrasse is the sweetheart, and Mary Alden the other woman. DeGrasse marries the unsophisticated girl, and then the woman with whom he had a previous affair tells his bride that she is the rightful wife, and attempts to drive Miss Gish away. Throughout the subject a wilted rose symbolizes that all that is evil dies. Others in the cast are William DeVall and Jennie Lee, who appear as colored servants.

With the completion of the Fine Arts subject, "Going Straight," by the Franklyn Brothers, Norma Talmadge will be cast in a story to be produced by Edward Dillon in which she will be co-starred with Tully Marshall. The scenario for this is by Chester Withey and Roy Summerville. Dorothy Gish will be starred in the next subject made by the Franklyns, and in this the Fine Arts children will take part.

The Douglas Fairbanks fourth Fine Arts subject originally known as "The Bouncer," has been titled "Reggie Mixes In." This has been completed by Director Cabanne, and he is now taking up the filming of "The Assassin," with this same star. The first scenes for this were made at the Corona auto races, where Bob Burman met his death. Several auto loads of Fine Arts players went to the race course, and staged a number of interesting scenes. Conspicuous in the party were Harry E. Aitken, president of the Triangle, and DeWolf Hopper, neither of whom appeared in the scenes. In the cast for this production, which is from the Robert M. Baker story, are A. D. Sears, Jewel Carmen, Margie

MEMBERS OF THE SIGNAL'S "WHISPERING SMITH" COMPANY AT A BARBECUE SERVED AT 3:30 A. M.

Wilson, and W. E. Lawrence. It is a modern story.

This week, Fairbanks was presented with a Western horseman's outfit by the cowboys of the studio, which includes a wide brimmed Stetson hat, leather cuffs, holster, gun, and a pair of genuine chaps. The presentation speech was made by Jim Kid, and prominent contributors were Curly Baldwin, Smoky Peterson, Fred Burns, and Eagle Eye. On the same day Director William Christy Cabanne celebrated his birthday, and gave a dinner to the prominent players of the studio.

Stages at the Fine Arts studio last week were filled with large sets for coming productions. One of particular beauty is that for the Norma Talmadge subject, "Going Straight," and another gorgeous one was built for "The Assassin." The interiors for the Kentucky story, being made by Alan Dwan, represents a handsomely furnished Southern mansion.

The production department of the Fine Arts studio has completed negotiations for the motion picture rights of the California novel, "In the Carquinez Woods," by Bret Harte. All of the scenes for this are laid in California, and in producing it for the screen, an effort will be made to take the scenes on the locations described by the author. The principal characters in this story are Low Dorman, a half-breed Indian, and Teresa, a woman of the dance halls. The film version is being adapted from the story, and production will be taken up at an early date.

Fay Tincher Takes Rest

Fay Tincher has been granted a short vacation, following two years' work at the Majestic studio, which she is spending in the East. During her absence a special story is being written for her, and upon her return she will be starred in a Fine Arts subject.

The Triangle Kay-Bee feature, "Not My Sister," in which Thomas H. Ince costars Bessie Barriscale and William Desmond, has been completed. This is a dramatic story written by James Montgomery, the playwright, and C. Gardner Sullivan, of the Ince scenario staff. Miss Barriscale appears in the part of the girl who suffers infamy as the result of treatment by a young artist, played by William Desmond. Later the couple are happily married. The supporting cast includes Franklyn Ritchie, Alice Taffee, and Louise Brownell. Charles Giblyn directed the subject. In many of the scenes Miss Barriscale wears a dress purchased on a bargain counter at a local department store for $2.49. After reading the script for the story, the actress decided that although she was to play the part of an ambitious girl of a poor family, the girl must at least have good taste, and a day was spent in shopping to find a neat, attractive, low-priced garment. This subject will serve to introduce a novelty known as a transparent iris, which was worked out by Dal Clawson. It gives the same effect for the screen as the spotlight does for the speaking stage—distinguish the principal player from the minor ones. It serves to center the attention of the audience upon the individual work of the principal, and "gets over" the desired effect better than a close-up.

One playwright who has been successful with big productions for the speaking stage, has found the preparations of scripts for the screen far more difficult. This is James Montgomery, author of "Ready Money" and other theatrical productions, who in collaboration with C. Gardner Sullivan wrote "Not My Sister" for Thomas H. Ince. The photodramatic field, Mr. Montgomery found much wider, in view of the

E. FORREST TAYLOR

fact that stage productions must be restricted to three or four acts, but he has come to the conclusion that it is easier to put action into words than to put words into action.

The Ince Company, with Frank Keenan as star, and Charles Giblyn, director, are home from spending a week at Tia Juana, where they made scenes at the Mexican race course. During their absence several magnificent interior settings were built, and the members of the company are now the exclusive occupants of one of the mammoth glass stages at the Culver City plant. The story for this Kay-Bee Triangle was written by J. G. Hawks.

Films Brazilian Village

Director Walter Edwards is filming scenes about a Brazilian jungle village at the Inceville studio. In this Triangle-Kay-Bee, Dorothy Dalton appears in the most conspicuous part. A location at the seashore studio was found to be appropriate for this, and still pictures of the setting show that it is an exact duplicate of the picture from which it was made. This story was written by Monty M. Katterjohn, and besides the South American scenes, there are many in and about New York City. Howard Hickman appears as leading man of this subject.

After a brief vacation, Bessie Barriscale returned to the Ince Culver City studios last week to begin work in a new photoplay by C. Gardner Sullivan, in which she is to appear in the stellar role, that of a young girl. The day the new play was to be taken up, Miss Barriscale received a wire bringing the sad news of the death of her father, Samuel Barriscale, in New York City. Mr. Barriscale succumbed to pneumonia, after a very brief illness. This is the second bereavement for the beautiful actress in the past year, her mother having passed away in May, 1915.

Director Reginald Barker has finished the filming of the fourth H. B. Warner subject at the Ince Culver City studio. This is a narrative of war times, the important feature of which is the spy system. Warner appears as an army officer, with Enid Markey and Margaret Thompson in important parts.

William S. Smith, business manager of the Hollywood studios of the Vitagraph Company, has just returned from New York, where he attended a family reunion, occasioned by the arrival of George Smith, manager of the London Vitagraph office. The London representative accompanied his brother to the Coast, and here for the first time in twenty-three years met his brother, Director Dave Smith, of the Vita-

PRODUCING COMPANY OF THE KALEM "SOCIAL PIRATES" SERIES AT THE GLENDALE STUDIOS

ILLUSTRATING THREE NEW BLUEBIRD PRODUCTIONS

(Left to Right) "NAKED HEARTS," "THE EYE OF GOD," AND "MAUD"

graph forces. George Smith will sail for London on the twenty-ninth.

The technical shops of the Vitagraph Hollywood studio are decidedly busy in the preparations of settings and properties for the Blue Ribbon feature now being filmed by Production Manager R. S. Sturgeon from the Cleveland Moffit detective story, "Through the Wall." During the past week, Director Sturgeon, learning of a reception at the beautiful Cummings estate, induced the hostess to permit him to make several scenes there, using the guests for atmosphere. Corrine Griffith and Webster Campbell took part in this, mingling with the Hollywood society.

"Teacher's Pets," E. & R. Jungle

"Teacher's Pets" is the title of an E. & R. subject dealing with school days. Ralph McComas plays the part of the country boob, upon whom the wrath of the teacher falls. He decides to break up the school, and does so by hiring the two chimpanzees, Napoleon and Sally, who in their actions prove that the press agent has been fibbing about them with respect to their having been educated. Very little was left of the school room set at the studio when the photoplay comedy was finished. Charles Carter plays the part of the teacher, and other players are Lillian Brown Leighton and Claire LeMoyne.

The E. & R. Jungle Company has just filmed "The Nymph and the Fawn." Scenes for this were made at Pasadena Glenn, a private park, containing many beautiful spots, including waterfalls. This is the first time this park has been used in pictures.

One of the most interesting features of entertainment afforded at the first annual exposition of the Motion Picture Board of Trade, Madison Square Garden, New York, will be the unique five-reel feature prepared for the Los Angeles Chamber of Commerce by producing companies in and about Los Angeles.

Practically every studio on the Coast will be represented in this, and the past week cameramen have been busy making special scenes. At Universal City all companies were assembled, and panorama scenes made. This section of the film will show more photoplayers, directors, and writers than any previous screen offering. At the Selig Zoo, Acting Manager A. A. Davison had special animal performances, and wonderful scenes of the half-million-dollar public park were made. The New York Motion Picture Corporation studios, which include the Inceville, Ince Culver City, and Mabel Normand film company plants, show many of the wonders, including the Indian Village, the great set for "Civilization," mammoth studios, and the gigantic dressing room building, containing almost three hundred rooms. The Lasky film will show the marvelous growth of the plant, a trip around the world made possible by the great number of settings preserved, and the now famous bungalow dressing room prepared for Geraldine Farrar. All films will be assembled within the next few days and shipped East.

So Alive, He Sleeps with One Eye Open

This film was made at the suggestion of the Los Angeles representative of MOTION PICTURE NEWS and under the supervision of a committee selected by film company representatives on which he served as chairman. Another feature of the Los Angeles exhibit, named and planned by the NEWS, is the photographic travelogue, "Around the World in Eighty Stills—Made in Los Angeles," which will consist of 16 by 20 enlargements of settings used by companies and representing all parts of the globe.

Members of the Static Club were entertained at a dinner at a local cafe this week by members of the Motion Picture Directors Association. In all there were eighty-five present, forty-two cameramen, and forty-three directors. Following the dinner, at which Otis Turner presided as toastmaster, there were speeches by William Robert Daly, Edward Ulhman, Tom Mix, Hobart Bosworth, and Charles Rosher.

Gus Inglis, of the firm of Willis and Inglis, of Los Angeles, is this week departing for New York, where he will make arrangements for the opening of an office of the firm, and to work in conjunction with the Los Angeles organization. Messrs. Willis and Inglis have created a general clearing house for films, to serve as agents for publishers and authors for motion picture rights on books and plays, photoplay scenarios, acting as sales agents for films and machines, and publicity agents for players. They now have a long list of clients in the several different fields.

EVERYBODY GETTING READY FOR THE BALL IN SAN DIEGO

Special to MOTION PICTURE NEWS.

San Diego, Cal., April 29.

Dan Cupid has been getting in his work at the Lubin studio in Coronado. He recently made two "killings" which will interest many people. For a considerable time, in the winter months, there were rumors that Bird Hopkins and Adelaide Bronti were acting out a romance, but not befor the camera. Mr. Hopkins was in the north for some six or seven weeks, recently, returning to the Lubin Company. Last week he and "Mother" Bronti, as she is familiary known to all attaches of the studio, went to Central Christian Church in this city, where the pastor, Rev. William E. Crabtree united them in marriage. The next morning the dressing rooms of the bride and groom, as well as the stage settings, announced the event, and the jolly couple were the recipients of congratulations on all sides.

Another secret was also divulged the past week, when it became known that, back in February, Josephine MacLaughlin, formerly Captain Melville's stenographer, and now in the scenario department, had been married to Earl H. Miller, a prominent young attorney of this city. Now that the well-kept secret is out, the bride is proudly showing the gold band on her left hand, and her friends are extending best wishes.

Much to the surprise of all his old friends, Julian L. Lamothe, formerly in charge of the scenario department at the Lubin studio, now connected with the American at Santa Barbara, came down for an over-Sunday visit last week. The Santa Barbara climate seems to be agreeing with Mr. Lamothe, as he has gained about twenty pounds since going there in February.

James Stuart Douglas, formerly a director with American, who has been connected with the stage since he was seven years old, and who has produced, among other pictures, "Mother," "Alias James Chauffeur," "Mammie Rose," and "A friend in Need," has joined the scenario department at the Lubin studio.

S. M. Curtiss, for many years in stock and on the road with his own companies, has been engaged for characters with the Lubin company.

"The Stolen Master" is the name of a three-reel picture just finished by Jack Byrne, director-author of the story. It deals with the purloining of a famous masterpiece. following the destruction of an Italian gallery by Austrian air-raiders. Alan Forrest plays the lead, with Evelyn Page as ingenue, Adda Gleason as an adventures and George Routh as her accomplice.

Director Byrne, last week, put on "The Black Sheep," by Josephine MacLaughlin. It is, in the main, a rural drama, but has a number of scenes along the "Great White Way," the "black sheep" being the wild son of doting parents; and he is the agency by which the father's banking house is ruined. Another man is suspected, but the son finally has enough manhood to leave a written confession before ending his disgraceful career. Alan Forrest is seen as the son, Adda Gleason as his sister, George Routh as Jimmy Pierce, Evelyn Page as Mollie, an unsophisticated country girl, and Bird Hopkins and Adelaide Bronti as the doting father and mother.

The other Lubin company, with Millard Wilson directing, has been busy with "Sons of the Sea," from a scenario by Josephine MacLaughlin from a story by Mr. Wilson. In the cast appeared Cecil Van Auker, W. J. Spencer, Lucy Payton and Mr. Wilson.

The annual ball of the photoplayers will be held at the exposition on the evening of May 6, the Cristobal cafe being the scene of the event. It is expected that more than two hundred players will come down from Los Angeles by special train. It is announced that the grand march will be led by Dustin Farnum and "Miss San Diego," who in ordinary life is Marion Vogdes, of this city. Following them will come Edna Goodrich and one of the exposition officials. The Cristobal is to be given over to the moving picture people for the evening, and special boxes are to be constructed, in each of which will be a star, with his or her friends, the box being named for the star occupying it. Thomas Ince, however, will have a box which will be named "Civilization," and D. W. Griffith will have one named "Mother and the Law."

During the day of the ball a number of pictures will be taken about the grounds, and Eddie Dillon will feature Fay Tincher and other Griffith stars in scenes. Hobart Bosworth will put on a scene for a picture which he is directing. The Nestor comedy company, with Al Christie, will move its entire personnel to this city for that day. Myrtle Stedman and Ruth Roland will be heard in a song at the big organ on Sunday, May 7.

PICTURES ON INTERNATIONAL SUBJECTS WILL NOT BE SHOWN ON MEXICAN BORDER

Los Angeles exchangemen last week were informed of the action of custom officers on both sides of the border at Mexicale and Calexico with regard to motion picture films dealing with international themes, the officers having petitioned the theatre owners of both cities not to show such subjects.

In all instances the theatre men have complied, believing that the showing might create a feeling which would result in riots. Films of this character will not be supplied to cities in the vicinity of the Mexican border or where there is a big patronage of Mexicans.

Others who are expected to be present, include Jackie Saunders, Helen Holmes, George Walsh, Gladys Brockwell, William Farnum, Gertrude Selby, Mary Anderson, Lillian Gish, Dorothy Gish, Norma Talmadge, Constance Talmadge, Mae Marsh, Douglass Fairbanks, Blanche Sweet, Bessie Barriscale, Clara Williams, Francelia Billington, Jack Warren Kerrigan, Charles Murray, Anna Luther, Ford Sterling, Mabel Normand, Margaret Gibson, Marin Sais, Kathryn Williams, Victoria Ford, Eugenia Ford, Tom Mix, Audrey Munson, Wallace Reid, Mollie Schaeffer, Arthur Shirley, Louise Orth, DeWolf Hopper, Mack Sennett, Cleo Madison and others.

J. Warren Kerrigan and company have been busy in the Pine Hills section of the mountains of this county on some scenes in a big feature, "The Silent Battle." The locale of the story is supposed to be the Canadian forests, and the company ran into some genuine winter weather among the pines, which gave them just the right conditions. Jack Conway directed, with B. C. Hayward at the camera. Lois Wilson, Maude George and Harry Carter are in the cast.

Paramount Pictures, for months the features at the Broadway theatre, are now being shown at the Pickwick.

Ruth Hampton and other members of the Our Country Film Corporation have been in the city taking some scenes at the exposition to be used in their big feature, which is to include pictures taken in every state of the union.

H. A. Erickson, a Coronado photographer, has joined the John Borden Arctic expedition for the making of a picture in the frozen North. Borden is a millionaire sportsman and explorer of Chicago.

Two companies were put at work at the Lubin studio in Coronado last week. Jack Byrne, late with Keystone, is down here as a director and has been putting on "The Green Fairy," the cast including Alan Forrest, Ada Gleason and Evelyn Page. Mr. Byrne has held important engagements as scenario writer, actor and director, and has been in the service of Biograph, Reliance, Majestic, Universal, Santa Barbara and Balboa.

Melvin Mayo is directing the other company and has been filming "The Code of the Hills," by Millard Wilson, who, with Mr. Mayo and Lucy Peyton, appears in the cast.

At the Hippodrome theatre Thursday night a special number was put on by Manager Smith, by the introduction, immediately after a "Phunphilm" had been projected on the screen, of the individual members of the company all of whom have been working on some pictures here for the past two weeks. Those who appeared on the stage to demonstrate how slap-stick comedies are made, included Miss Bebe Daniels, May Cloy, Margaret Joslin and Harry Pollard, Dee Lampton, Bud Jamison, Billy Fay, Harry Todd, Charlie Stevenson, Fred Newmeyer, Harold Lloyd, Sammy Brooks, Gilbert Pratt, Director Hal Roach and Cameramen Al Delang and Jim Crosby. The novelty proved a great feature.

The "Phunphilm" crowd was down at Tia Juana, Mex., at the reopening of the big race track, and worked out some interesting films on that side of the international boundary line. Some say that certain members of the company dropped some good coin while "playing the ponies." However, they were able to make good return to San Diego, as they had their own automobiles with them.

M. R. McKinstry, of the Pollard Picture Company, has been busy with his people making a photoplay on one of the islands off the coast. It is also planned to take some scenes at the exposition and also at the border town of Tia Juana.

AT UNIVERSAL CITY: RUPERT JULIAN, ELSIE JANE WILSON, AND FRANCELIA BILLINGTON GREETING VISITORS—EASTMAN KODAK OFFICIALS—JOHN BORDEN, CHICAGO MILLIONAIRE, AND PARTY

DES MOINES FORMS CLUB AND ELECTS OFFICERS

Special to Motion Picture News.

Des Moines, Iowa, April 29.

With war on censorship as one of its objects, the Screen Club of Des Moines has just been organized with the following officers: C. E. Smith, president; Abe Frankel, vice-president; Harry Heirsteiner, secretary, and A. Blank, treasurer.

The club will co-operate with the Iowa Exhibitors' League in the holding of their convention on May 23 and 24. A ball and banquet under the joint auspices of the club and the league will be given on the latter date.

Charter members of the organization are: A. Blank, L. A. Sheridan, M. J. Frisch, Abe Frankel, R. S. Ballantyne, Harry Miersteiner, C. W. Jeffries, R. C. LeBeau, C. P. Rich, C. E. Smith and V. B. Lederman.

BRADFORD CONFERS WITH PROCTOR FOR PATRIOTIC SUBJECTS FEATURING GERTRUDE ROBINSON

Gertrude Robinson, who is starring at the head of one of the Gaumont Florida companies, has requested that she be permitted to appear in a series of photoplays of a patriotic nature.

General Manager Bradford, of Gaumont, has taken up the matter tentatively with George D. Proctor, Gaumont's scenario editor. The latter is now at work, in line with Miss Robinson's suggestion, outlining the series. It is not the intention to prepare a serial, but to have the pictures all strung upon the same thread of nationalistic appeal to men and women of America.

WOMEN'S CLUBS IN BERLIN, N. H., BUY THEATRE TO RUN CHILDREN'S PICTURES

Special to Motion Picture News.

Boston, April 14.

The Women's Clubs of Berlin, N. H., have bought and are running a picture house which is devoted mainly to children. Some time ago the clubs made arrangements with a local manager to run their programs on Friday night and Saturday, but now they have bought a house, and run pictures which are chosen for them by Alice Rice Carroll, a woman who specializes in this line of work, recommending programs for churches, settlements and houses, seeing all the pictures and keeping her finger on the market.

Grace Cunard and Francis Ford Back with Universal

Players Will Resume Work in Sixth Episode of "Peg o' the Ring," Completing the Fifteenth Chapter—Original Supporting Cast to Remain

FRANCIS FORD and Grace Cunard, who a short while ago left the employ of Universal, have returned to this company in order to complete the serial "Peg o' the Ring." Any differences which may have existed between the heads of Universal and the two stars were patched up last week when Mr. Ford and Miss Cunard made a flying trip to New York to see President Laemmle. They left for Universal City again on April 29.

They will resume work immediately, starting with the sixth episode and completing the total of fifteen two-reel chapters. When seen in New York Mr. Ford said that the cast and story would remain the same as it was at the outset. He inferred that there would be no other leads in the pictures other than Miss Cunard and himself with the original supporting cast consisting of Pete Gerald, Mark Fenton and others.

This sudden return to the old order of things puts to rout the wild rumor that Dorothy Gish had been loaned to Universal specially for the completion of the serial. This report was never confirmed by the Fine Arts studio, but there have been many who placed more or less confidence in the rumor.

As yet, the heads of the home office in New York City are undecided as to what position Ruth Stonehouse will hold. She was slated to appear in the leading role of "Peg o' the Ring" after Mr. Ford and Miss Cunard had left. Miss Cunard's return will automatically displace Miss Stonehouse, as the Universal star has already appeared in the first five chapters, and she will continue to do so in the remaining numbers.

GLADYS FISHER, STAR IN HOFFMAN'S COMETS, IS A DENVER GIRL

Gladys Fisher, the Denver girl who has been made leading woman for the Hoffman Film Producing Company of Denver, is perhaps one of the busiest stars of the screen. Besides playing leads in Hoffman's Comet Grand Photoplays, she writes scenarios. In her lexicon there is no such word as "can't." Miss Fisher is a beautiful girl of nineteen. She owes her success to hard work and has an advantage over most scenario writers because she is "camera wise." Few in the business possess a more prolific imagination. She is always inventing new and clever "business."

Miss Fisher was born in Denver, Colo., and was graduated from the Sacred Heart High School of Denver.

Beatriz Michelena Aids in Move Against "Schools"

Star of California Motion Features Engages Support of Governor Johnson in Movement to Suppress Fakers Gulling the Public with Picture Acting Lure

THROUGH the enlistment of the support of Governor Hiram Johnson of California, Beatriz Michelena, star of "The Unwritten Law" and other photoplays, has started a definite movement against fake schools of motion picture acting.

With this end in view Miss Michelena made a special trip to Sacramento, the state capital, and in a five-hour conference covered the situation with the chief executive. It was the first time that the evil of these schools had ever been called to the Governor's attention, and he was prompt in promising his support to any action that promised to adequately eliminate it.

Following up this advantage, Miss Michelena is now interesting the leading legislators of the state in a bill, which will be brought before the assembly and senate at their next session, and she is sanguine in her expectations that it will be passed by almost unanimous vote. Thus far she has not found one dissenting voice.

The plan which she herself devised in detail calls for the regulation of all schools of motion picture acting in the state by a commission appointed by the Governor and composed of recognized authorities in motion picture producing circles. Any school to operate must be sanctioned by a commission license, which may at any time be summarily revoked. The commission, after licensing a school, will be expected to keep it under closest scrutiny.

This is the basis that the popular film actress has offered the Governor and legislators to work upon at the next session and, with possible modifications in detail, it is expected to be the substance of the law enacted.

Hill, Circus Fictionist, to Novelize "Peg"

Joseph Brandt, Also Conversant with Life in "Sawdust Ring," Will Collaborate with Him for Story to Run in Publications of Western Newspaper Union

WALTER K. HILL, an experienced circus fictionist, has been engaged to create a narrative of show life, under the title of "Peg O' the Ring," which will soon be presented to clients and readers of the Western Newspaper Union. It will be published in serial form, with every episode a complete story in itself.

The author has had extended experience with the principal circuses of the country, and his travels have carried him into every state in the Union. The struggles and trials of the circus procession it will be Mr. Hill's object to present in an interesting and human way.

Collaborating with him will be Joseph Brandt, who is also fully acquainted with circus life. The two writers will portray the life of the circus as it passes from town to town.

DIRECTS 3 COMEDIES AT ONCE AND PLAYS IN TWO

Directing three comedies at one time, as well as playing a prominent part in two of them, is the record established by Director Dillon, of the Vogue Mutual studios. In one afternoon, three separate companies were occupying as many stages in the studio under Dillon's direction.

MYERS COMPLETES HIS FIRST "VIM'S"

Harry C. Myers and Rosemary Theby have completed the first two comedies they engaged to produce when they signed a two-year contract with Vim a fortnight ago.

Number Three

The PREFERRED Trade Journal

YOU read the NEWS, don't you?

And isn't it a fact that you *prefer* it to any other picture journal?

You get it first; you read *all* its *readable* pages. It's complete, reliable, *lively*. You *like* it.

Well, then, it's plain good sense, isn't it, to figure that everybody else in the trade feels pretty much as you do about it—that the exhibitor who also *gets it first,* also *prefers* it.

Prefers it. That's a very important point for you, the advertiser.

We told you last week that only *subscriptions* could tell you whether a publication went to *your prospects* or not, and that news-stand circulation could tell you *nothing*—except figures.

True, as truth itself!

But you'll have to consider a little further.

Granted that your prospects subscribes to two or more publications, which of these is most valable to you—the advertiser?

Why, the one he *prefers,* of course.

The paper he prefers is the one he reads; and the one he reads, the one he's *sure* to read and read through, is the one in which he's *sure* to see your advertising announcement.

The paper that's read! This, in the final analysis, is the paper of surest, highest advertising value.

You cannot go by *number* of subscriptions alone.

I once advertised in a class-journal which had nearly 60,000 paid in advance subscribers. The subscriptions were genuine; no premiums were used in getting them. But it appeared that the publisher was a better circulation man than editor. Circulation, in fact, was his hobby, and he was a wealthy man. By a most comprehensive and ingenious system of solicitation he actually acquired these subscriptions. But he had subscribers only—*not readers.*

At the same time I used this publication I also advertised in a similar medium of less than 10,000 circulation. The latter brought in *ten times as many replies.*

This proved to be *the paper that was read.*

We have used for MOTION PICTURE NEWS—and justly so—the slogan: *"The paper that's read."*

It *is* read—for two very simple, irrefutable reasons.

Number one: *It reaches the reader first.* You well know how eagerly each *exhibitor,* each *feature buyer,* each *manufacturer* awaits the fresh, complete news of each week's market. You know how you yourself feel about it. Do you think there's any doubt but that the wrapper will be torn off of MOTION PICTURE NEWS — the first paper on the desk?

Number two: Once the wrapper's off then you have the *most readable* paper! It's complete—it carries *all* the news and *all* the advertising—its reliable. Any doubt about its being read *through?*

The papers that come later take chances; but never MOTION PICTURE NEWS.

It's "the paper that's read"!

C. A. Johnston

Next consideration tells you how to determine for yourself what paper is *preferred.* Look for it.

Where Ch

STATE RIGHTS

THE sale of state rights on "Where Are My Children?" now running at the Globe Theatre on Broadway, New York, offers to State Rights Men and to Exhibitors of America the biggest opportunity to "Clean-Up" presented in years. This is the production that caused the biggest sensation ever known on Broadway. This is the production that has packed 'em in for weeks. Produced by Lois Weber and Phillips Smalley, producers of "Hypocrites." This is the subject that has secured the endorsement of such people as the Rev. Doctor Parkhurst—Superior Paulist Father John J. Hughes—Rev. Thomas A. Daly—from the leading New York Newspapers and from thousands of people who have given written opinions.

A great big smashing production, done in a great big smashing way, sensational yet dignified, dealing plainly with the premediated destruction of the unborn. Pronounced "Humanity's most powerful weapon against insidious crime."

UNIVERSAL FIL

NOW SELLING!!

AT the time of the writing of this advertisement, April 29th, before a line of advertising has been published, the following states rights have already been sold: California—Arizona—Nevada—Oregon—Montana—Idaho—Michigan—Greater New York Territory. A complete series of newspaper ads have been prepared for Exhibitors on this huge production. Full and complete instructions on how to conduct the advertising campaign for capacity business accompanies this series of ads. To State Rights Men who know the game and to Exhibitors who are in the picture business for money—this production offers the biggest returns of any production now before the public. TYRONE POWER plays the lead, with brilliant supporting cast. All communications given immediate attention in their order of receipt. Telegrams or long distance phone calls or otherwise. Direct all communications to the STATE RIGHTS DEP'T of the

M MF'G CO.

Largest manufacturers of films in the universe

CARL LAEMMLE, Pres.
1600 BROADWAY, NEW YORK CITY

How can an advertiser continue advertising? By giving YOU value.

BOOK NOW! "P

THE very announcement of the release of the Universal's latest and greatest Serial has brought a flood of bookings to 72 Universal Exchanges. This is the Serial with the tremendous punches—the real thrills, the gripping love interest—the fiery romance—This is the *ONLY* Serial of its kind ever filmed, with 15 weeks and 30 reels of wonderful photoplay entertainment, the kind that grips, and holds the crowds. This is the first and ONLY Serial with genuine circus acts in it. This is the first and ONLY ALL STAR Serial with the best known players—any number of them . . . featuring such drawing cards as

FRANCIS FORD and GRACE CUNARD

and a Huge Supporting Cast

This is the Serial that tops 'em all for Box Office Drawing power. Produced at Universal City, the one and only incorporated community on the face of the earth where nothing but moving pictures are made.

15 Weeks 30 Reels

THE GREAT UNIVERSAL ALL-STAR CIRCUS SERIAL "PEG O' THE RING"

THIS is the Serial with the great idea behind it. . . . A brand new idea; a series of incidents, events and happenings to grip-thrill-sway and rivet the attention of multitudes; to get and hold the business for 15 straight weeks for all Exhibitors. Don't let anyone tell you that there is or will be a Serial of any kind that will begin to compare in any detail with "The Adventures of Peg O' the Ring." Wonderful posters—wonderful newspaper ads all ready prepared for you.

Have you received your copy of the Big Advertising Campaign Book?

This is the greatest book of the kind ever published. It tells you how to get the big money with this Serial. It shows you all the ads—the posters in colors—the publicity props—the novelties, and a thousand and one other things—ALL to get the kale for you. Write your Exchange for a copy of this great book. Study it from end to end. Write, wire, phone or call on your nearest Universal Exchange for booking. DO IT NOW—TODAY.

Universal Film Manufacturing Co.
Carl Laemmle, President
"The Largest Film Manufacturing Concern in the Universe"
1600 BROADWAY, NEW YORK

Your Last Chance

The wise State Rights Buyers were quick to take advantage of the splendid and unusual opportunity offered them on the sale of State Rights for the tremendous PAVLOWA picture, the most lavish of all moving picture productions. A few states remain unsold and these will not be announced again.

The famous Pavlowa's name proved the big drawing card in Chicago and New York at the leading theatres, record business being done for extended runs. Remember while there is still time that there are

A Few States left in the State Rights Sale of

PAVLOWA

The Incomparable in "The Dumb Girl of Portici"

Produced by the Universal Film Mfg. Co. at a cost exceeding a quarter of a million dollars. By arrangement with Max Rabinoff. Directed by Lois Weber and Phillips Smalley.

Special Advertising matter and a complete publicity campaign has been prepared, which will prove of the greatest value to buyers of state rights and to Exhibitors as well.

Write immediately for advertising sheets, for letters from enthusiastic Exhibitors and complete particulars of this opportunity of a lifetime. Immediate consideration given to telegraphic and special delivery communications. Do not delay. Write at once to

STATE RIGHTS DEPT.

UNIVERSAL FILM MANUFACTURING CO.

CARL LAEMMLE, President *"The Largest Film Manufacturing Concern in the Universe"*

1600 BROADWAY, NEW YORK

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.

The UNIVERSAL PROGRAM

STRAWS do not indicate the way the wind blows one-half so surely as the Exhibitors' NET PROFITS indicate "what the public wants" in the matter of pictures. When the Exhibitors of Feature programs quit kidding themselves and begin counting the NET instead of the GROSS, there will be fewer fat fees for the sheriff and many more regular movie patrons in your town. A glimpse at the character of the features released week of May 22 on the Regular Universal Program, as briefly reviewed below, will convince you that when it comes to variety, to stars, to all the qualities that make two and three reel subjects popular, you have to come back to the UNIVERSAL PROGRAM. If you can get its service NOW grab it quick. If you can't—watch your very first opportunity.

King Baggot in "Half a Rogue." With Edna Hunter and Clara Beyers. From the celebrated story by Harold MacGrath. Directed by Henry Otto. Eighteenth Red Feather Production. Released May 22. Here's a happy combination for you. One of Harold MacGrath's rollicking romances with the punch that has made his books "best sellers" for years; with King Baggot and lovely Edna Hunter; with the direction in the capable hands of Henry Otto, who produced the famous "Undine"; with an unusual cast and the usual lavish Red Feather production. King's reputation as "a gay dog" is largely due to his constant association with "actresses"—he is a playwright by "trade"—and it gets him in bad back in the little town where his aunt-mother lives in the old homestead. The girl lives there, too, and a most absorbing story tells how King let folks know that he wasn't as black as he was painted. Clara Beyers in a vampire character, who wasn't really a rogue either, adds spice to an all-round fine production. Book this for popularity and profit.

"The Woman Who Followed Me." Two-Reel Gold Seal Romantic Drama with Gladys Brockwell and Juan de la Cruz. Directed by Robert Leonard. Released May 23. By Gosh, if Gladys ever started following you the way she did the hee-ro in this punch drama, the chances are you'd forget all about your financee and foller her around like you liked it. Gladys Brockwell has already made a name for herself on the Universal screen and she gets better every picture. If this cast and story were in the hands of the average "feature" producer the only thing for you to do would be to put your hand on your watch and beat it. Story, acting, and production make this a mighty fine picture.

Mary Fuller in "The Limousine Mystery." Two- Reel Victor Detective Drama. Directed by Lucius Henderson. Released May 24. A detecatif drama as is. That is, as it should be. That is, again, the mystery of the death in the limousine is not solved (and your audiences can't guess how it happened) until the final scene of the picture. "Our Mary" in a new role, that will fill the fans with delight.

Thomas Jefferson in "Corporal Billy's Comeback." Two Reel Laemmle Memorial Day Drama. From the stirring Saturday Evening Post Story by Harry Leon Wilson, co-author of "The Man from Home"; Author of "Ruggles of Red Gap," and many other successful stories and plays. Directed by George Cochrane. Released May 25. Corporal Billy was the last of the G. A. R. boys in town. He had always led the Decoration Day parade, and when they left him out he was heart broken. How he proved his heroism and showed he was neither too old nor too proud to fight makes one of the strongest Memorial Day stories the Universal has ever presented. Book this special if you are not fortunate enough to be showing the Universal Program.

"The Unconventional Girl." With Edith Roberts and Joe Girard. Two Reel Unconventional Drama. Directed by Robert F. Hill. Released May 26. If Edith hadn't been an unconventional girl she wouldn't have tried amateur burglary, nor would she have learned of her lover's perfidy. It is quite possible, too, that she would never have met Joe, and a startling climax would have been deprived of a telling love scene.

Harry Carey in "The Wedding Guest." Two-Reel 101-Bison Western Romantic Drama. Directed by Jacques Jaccard. Released May 27. Harry is sure some sheriff, and as bold and brave as a real Western sheriff should be. There is only one person he's afraid of and that's old Colonel Dan Cupid. What he does to Harry makes the sheriff throw away his star in disgust. A particularly fine Western, with enough heart punches to make a five reeler.

Ben Wilson in "A Gentle Volunteer." With charming Dorothy Phillips in the title role. Three Reel Memorial Day Rex Special. Directed by Ben Wilson. Released May 28. Book this, good friends. Book it for Memorial Day, or do you call it Decoration Day? A wonderful drama of the Civil War. A really big production. Cut from four reels. You'll wonder how it was done, for it's packed so full of action now that it might easily be padded to five reels. This will make a wonderful picture for Decoration Day. Get busy, if you are not fortunate enough to be showing the Universal Program.

UNIVERSAL FILM MANUFACTURING CO.

Carl Laemmle, President
"The Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY, NEW YORK

Looking Ahead With The Producers

FIFTEEN SHORT LENGTH FEATURES AND COMEDIES IN WORK AT AMERICAN, SANTA BARBARA

EVERY facility of the newly constructed studios of the American-Mutual plant at Santa Barbara, Cal., are being brought into play in the production of the numerous short-length features and comedies now under way. Fifteen productions are set for early release through the Mutual Film Corporation.

Principal among them are the three-reel productions, "The Wheel of Fate," known as "The Cycle of Fate" during production. E. Mason Hopper is the director and Vivian Rich and Alfred Vosburgh the stars. "The Man Who Forgot" is from a story by Kenneth B. Clarke, with Frank Borzage, Anna Little and Jack Richardson in the chief roles; and "Out of the Rainbow," by Anthony Coldeway, directed by Thomas Ricketts and featuring Lizette Throen, Leona Hutton and Edward Coxen. "The Man Who Forgot," to be released under the Mustang brand, is a drama of the West, into which Director Borzage had introduced a number of realistic scenes.

The love of a rich man's son for a countess of striking beauty and charm and the wealthy young ward of his mother, furnishes the romantic setting for "The Wheel of Fate," the three-reel feature being directed by E. Mason Hopper. Vivian Rich appears as the ward and Alfred Vosburgh as the rich man's son.

Among the two-reel subjects under way or completed are "The Black Sheep," from the pen of Anthony W. Coldeway. The principal roles in this production fall to Edward Coxen, Lizette Thorne and George Field. "The Gulf Between," a Mustang release, features Queenie Rosson, sister of Helene Rosson, who is starring in American-Mutual Masterpicture, De Luxe Edition, and King Clark, a newcomer to the Mustang-Mutual fold. "The Gulf Between" is a story of the mountains, trappers, and counterfeiters offset by the loves and hates of the denizens of the high Western ranges.

Work on "The Blindness," another of these two-reel features, has been completed by Director Carl M. Le Viness. Rhea Mitchell, William Stowell and Roy Stewart have the chief roles. William Bertram is directing "The Madonna of the Night," another two-reel subject scheduled for release late in May. It was adapted for the screen by Karl Coolidge from a story by Constance Crawley, the American-Mutual De Luxe star, and Larry Peyton. Nita Davis has the chief role, supported by E. Forrest Taylor.

Among the comedies now in work for release through the Mutual under the "Beauty" brand are "Billy Van Deussen, Masquerader," with John Steppling in the role of Billy Van Deussen, supported by Carol Halloway; "A Germ Gem," featuring Orral Humphrey and his company of players, and "When Adam Had 'Em," first known as "A Shakey Affair."

"A COURTESAN" NEARLY READY FOR RELEASE FROM MUTUAL

"A Courtesan," is a five-reel subject being filmed under the direction of Arthur Maude at the Santa Barbara studios of the American Film Company, Inc.

The cast includes Eugenie Forde, Nell Franzen, Hal Cooley, Charles Wheelock, Al Fordyce and William Carroll. It will be released in the near future on the Mutual schedule.

"ETERNAL SAPHO" FROM FOX ON MAY 8

In "The Eternal Sapho," the William Fox release for May 8, Theda Bara will be seen in a story of the rise of a young girl from the slums to the studios and fashionable society. During her ascent, she wrecks the lives of those who were her early benefactors.

Bertram Bracken directed the production. The supporting cast includes Frank Norcross, Warner Oland, George MacQuarrie, Walter Lewis, Hattie Delaro, James Cooley, Einar Linden, Mary Martin and Kittens Reichert.

"THE OVERCOAT" SOUNDS UNDER NOTE OF "BARBARY COAST" ANECDOTE—IT WON'T GET YOUR GOAT

"The Overcoat," by Forrest Halsey is now being filmed in five reels, from a scenario by J. Edward Hungerford, under the direction of Rea Berger.

This piece of fiction reproduces correctly a famous dance-hall of San Francisco's Barbary Coast, now extinct. In one night scene there are nearly two hundred people.

The cast includes Thea Mitchell, William Stowell, Perry Banks, Clarence Burton and Warren Ellsworth. The release date is to be announced in the near future by the Mutual.

"GHOST OF OLD MORRO" FROM EDISON

The story of "The Ghost of Old Morro," a coming Edison release, centers about Morro Castle, the grim fortress which has frowned down upon Havana harbor for more than three hundred years.

Interiors of the cells and chambers of the prison are revealed for the first time, it is said.

TENSE MOMENTS IN THE NEW SIGNAL PATRIOTIC SERIAL

ILLUSTRATING TYPICAL SCENES FROM "THE SECRET OF THE SUBMARINE"

RELEASES FROM ESSANAY INCLUDE 3 CHESHIRE CAT CHUCKLERS BY ADE

PRESIDENT GEORGE K. SPOOR of Essanay is confident that his company's offerings for May and June make as substantial a program as yet produced by Essanay. While there is no more thorough disciple of the doctrine of short subjects than Mr. Spoor in the whole film business, he is not overlooking the advantages of the feature film—where a story sufficient for a feature film exists.

He declares that the most obvious requirements of features are better stories and stronger casts. Dozens of subjects from recognized writers are rejected by Essanay before one believed of sufficient power for feature length is selected. The success which has met recent released will testify to their worth. It is not Essanay policy to make them the vehicle for the exploitation of one star supported by an indifferent cast.

"That Sort," a five-reel picturization of Basil McDonald Hasting's play, soon to be released, offers an example of this method. In it are four players of national reputation, Warda Howard, Ernest Maupain, Duncan McRae and John Lorenz, together with the best Essanay has in its company in support of them. So it is with "According to the Code," also in five acts, which includes Lewis S. Stone, Marguerite Clayton, E. H. Calvert and Sydney Ainsworth in its cast.

William Gillette in "Sherlock Holmes," now ready in seven parts, is also supported by an exceptional cast, which includes most of the players who were with him on the stage and numerous Essanay actors, headed by Ernest Maupain, the excellent character actor.

"The Little Shepherd of Bargain Row," just issued, in five parts, also maintains the established Essanay standard. Sallie Fisher, the famous musical comedy star, is featured with Richard C. Travers and John Junior. The supporting cast contains such well-known players as John Cossar and Patrick Calhoun.

But with all this array of talent in its multiple reel features the shorter pictures have received just as much attention. In the three-reel offerings for May the best actors Essanay has are to be seen. Bryant Washburn and Nell Craig are to be seen in "Once a Thief." Ann Kirk, Edmund F. Cobb, together with Patrick Calhoun, Richardson Cotton and others appear in "A Rose of Italy." "The Jester" features John Junior and Gertrude Glover. "The Schemers" completes the three-reel offerings for May.

"The Song in the Dark" is a two-reel reissue due May 30, featuring Richard C. Travers. "The Condemnation" is an original two-reel offering with Darwin Karr and Nell Craig. Lillian Drew, Harry Dunkinson and Edward Arnold are the principals in "A Return to Youth—and Trouble," a two-reel light comedy adaptation from one of Albert Payson Terhune's short stories. "The Double Cross," also in two reels, is offered with Elizabeth Burbridge and Patrick Calhoun.

Leading the one-reel offerings are the new George Ade fables. "The Fable of the Willing Collegian who was Hunting for a Foothold" was filmed with some of the leading business and professional men of Chicago taking part. Others just completed are "The Fable of the Good Fairy with the Lorgnette and Why She Got it Good," and "The Fable of the Preacher Who Flew His Kite, But Not Because He Wished to Do So." Each one is a guaranteed scream. Cartoonist Wallace A. Carlson's Canimated Nooz Pictorial No. 10 and Vernon Howe Bailey's Sketch Book of San Francisco, each in spit reel with a scenic, also are offered.

"OIL OF REVELATION" GIVES E. & R. "CHIMPS" COMEDY OPPORTUNITY

"The Oil of Revelation" is a one-reel comedy from a scenario by Lillian Brown Leighton filmed this week by Director J. J. Franz of the E. & R. studio. An aged couple buy medicine from a street faker, and in their dreams they see themselves returned to the forms of chimpanzees, wherein Sally and Napoleon, the company's educated chimps, go through all the every-day happenings of husband and wife around their own fireside, and serve as leaders at meetings held that evening.

This scenario offers opportunity for the E. & R. producers to show the wide range of talents of these two chimps.

UNIVERSAL FOR THE WEEK OF MAY 8th STEPS OFF WITH "A HUNTRESS OF MEN"

THE Universal program for the week of May 8 steps off with Mary Fuller in the five reel Red Feather feature, "A Huntress of Men," in which Miss Fuller is supported by Joe W. Girard and Sidney Bracey. On the same day Eddie Lyons, Lee Moran and Betty Compson stage a Nestor comedy, "Potts Bungles Again."

On May 9, Herbert Rawlinson heads the bill in "The Mark of a Gentleman," a two reel light Gold Seal drama in which he plays *vis a vis* with Agnes Vernon. On the same day Cleo Madison stars with Edward Hearn in the Rex drama, "Virginia," and Vic Potel and Jane Bernoudy, cavort about in the Imp comedy, "When a Wife Worries."

"The Great Smash," a three reel L-Ko comedy featuring Alice Howell and Ray Griffith is the main event on May 10. The latest number of the Universal Animated Weekly, No. 19, is also released on the same day together with "The Go-Between," an Imp drama in which William Garwood plays the principal role. Two decided novelties are featured in the Universal program for May 11. In a Powers split reel, "Some Monkey Stars," a Ditmars educational, and "Mr. Fuller Pep—He Tries Mesmerism," a comic cartoon, vie for honors. On the same day Dorothy Davenport and Emory Johnston are featured in the Laemmle two-reel domestic society drama, "Her Husband's Faith." Joe Martin, the famous Universal ape, attempts to excel Professor Ditmar's simians on the following day, May 12, in "A Strange Confession," a Victor drama built especially for him. Harry Benham plays the principal role in "The Capital Prize," an Imp two-reel detective drama on the same date and is followed by Billie Rhodes and Ray Gallagher in the Nestor comedy, "Never Lie to Your Wife."

On May 13, G. Raymond Nye and Roberta Wilson co-star in "A Fight for Love," a Bison two-reel underworld drama, and on the same day William Franey and Gale Henry give the Universal patrons a little comedy relief in the joker, "A Wife for a Ransom."

On the last day of the week, Sunday, May 14, the Rex three-reel drama "A Soul for Sale," shares honors with the Laemmle comedy-drama, "Her Great Part," in which Myrtle Gonzales and Fred Church play the principal roles.

The second episode of "The Adventures of Peg o' the Ring," entitled "A Strange Inheritance," will be released during the week of May 8. Ruth Stonehouse, Eddie Polo, Grace Cunard and Francis Ford all appear in this two-reel episode of the circus serial.

"POLICE DOG IN PARK" IS ANIM(AL)ATED CARTOON FROM PARAMOUNT

SHORT-REEL features, released by the Paramount Pictures Corporation on the program for the week of May 15, are headed by the Paramount Pictograph, showing films on scientific subjects and topics of the day. The other single-reels are the fifteenth release of the Paramount-Burton Holmes Travel-Pictures, "Among the Head-Hunters," and the fun film, "The Police Dog in the Park," Paramount-Bray Animated Cartoon, by C. T. Anderson.

Various stages of the chicken industry, from the hatching of the first chick to its highest development, are interestingly shown in the fifteenth release of the Paramount Pictographs, which include a continuation of Henry Reuterdahl's screen arguments for naval preparedness and the Trickids release, "Happifat's Dream."

Afternoon tea dances are unheard of festivities in the neighborhod of Bontoc, in the Philippines, but important occurrences are celebrated by the Canyao, a ceremony partly religious and partly social, combining dance and sacrifice, as Burton Holmes shows in the fifteenth release of the Paramount-Burton Holmes Travel-Pictures, "Among the Head-Hunters." The beating of big gongs and the sound of many barbaric voices, raised in weird chants, makes this native dance mysterious and hypnotic. Head-hunting used to be good sport all the year round in the vicinity of Bontoc, and careless strangers were apt to find themselves sacrificial victims in the Canyao. Thirty-four miles from Bontoc, Mr. Holmes leads his travelers into the land of the Ifugao people, who have astonished the world with their engineering feats, irrigating mile after mile of rice terraces, which line the walls of their lovely valleys.

FOURTEEN THOUSAND FEET UNWOUND FROM "V" WEEK OF MAY 1ST

FOR the week of May 1, Vitagraph is offering a program consisting of fourteen thousand feet of comedy and drama. "God's Country and the Woman," a powerful drama of the Northwest, heads the list, and such pictures as "Mr. Jack Hires a Stenographer," "Jane's Husband," "Some Chicken," and the Broadway Star Feature, "The Resurrection of Hollis," lend support.

"God's Country and the Woman" is from the pen of James Oliver Curwood, and was filmed in California under the supervision of Rollin S. Sturgeon. This picture, which will be presented to photoplay lovers on May 1, tells of the strict standard of morality in the North. Her mother, having fallen into the clutches of Arnold Lang, a border ruffian, during her father's absence, Josephine Adare steps bravely forward and shoulders the responsibility of claiming the child which is born, as her own. Philip Weyman comes to the North to spend a year trapping and shooting, and falls in love with Josephine. In order to protect her own honor, she gets him to pose as her husband and the father of the child. He follows her and protects her, unaware of the true cause of her great sorrow, and knowing only that in helping her he is subjecting himself to great danger. The villain, who had betrayed her, kidnaps Josephine, and Philip pursues them. In the pitched battle which follows, the worthless scoundrel is slain by Josephine's faithful wolf hounds.

William Duncan as Philip Weyman, Nell Shipman as Josephine and George Holt as Arnold Lang, enact the leading parts.

"Mr. Jack Hires a Stenographer," is another of "The Escapades of Mr. Jack," with Frank Daniels. How Mr. Jack engages a "pippin" of a stenographer, and then gets himself into and out of a lot of trouble, and is finally forced by his better half to discharge the beauty, makes an interesting story. Alice Washburn and Betty Howe render assistance to Mr. Daniels in the enactment of this picture.

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

Edith Storey is the principal funmaker under the direction of George D. Baker.

"Some Chicken," another single-part comedy listed for Friday, was enacted by the Western division of Vitagraphers, under the supervision of Dave Smith. A crowing rooster starts a feud between two pairs of lovers, but all ends happily when the offender is devoured at the wedding breakfast of the two couples. Mary Anderson and Webster Campbell play the leading parts and are supported by Anne Schaefer and Otto Lederer.

"The Resurrection of Hollis" is the title of the Broadway Star Feature for the week, which is scheduled for release on May 6. This is a three-part picture, written by George Strayer Maxwell, and produced by Harry Davenport. The cast includes Walter McGrail, Belle Bruce and Arthur Cozine.

In a vivid dream Hollis, who had been in love with Nellie and had feigned suicide in order to make her regret her action in seemingly encouraging Ned Dunton, sees the possible tragic consequences of his cowardly deed, returns to her and is received with open arms when she finds he is still alive.

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TALLOWS TO ELECTRICITY SHOWN IN PARAMOUNT PICTOGRAPHS

HOW electricity stepped in to take away from women the work of cooling beef or mutton tallow in moulds to make candles and placed it in the hands of men operating switch-boards in enormous power houses is shown in the Paramount Pictograph feature "Science and Invention: Candles to Electric Lights." This Pictograph division is edited by Waldemar Kaempffert of the *Popular Science Monthly*.

The film shows how Grandmother made tallow into candles to place in her quaint old candlesticks. Then the scene changes to an enormous power house of the present day showing how electricity is turned into the home.

EIGHT SCREEN STARS IN FIVE WORLDS FOR MAY SUPERVISED BY BRADY

DURING the forthcoming month, beginning this week, the World Film Corporation will offer eight famous players in five of the newer productions which have been supervised by William A. Brady throughout.

On May 1, Clara Kimball Young will be seen in "The Feast of Life," a Chautard production, staged in the interior of Cuba and said to equal Miss Young's production of "Camille." A picked cast supports her.

On May 8, Kitty Gordon, last seen in "As In a Looking Glass," makes her appearance in "Her Maternal Right" staged by John Ince under the Brady supervision, the story by Willard Mack.

On May 15, Robert Warwick, the noted stage and screen player, comes again onto the World program, this time in a play entirely different from anything he has yet appeared in, entitled "Sudden Riches," based on a story by E. Richard Schayer.

On May 22, Alice Brady, last seen in "Then I'll Come Back to You," makes her appearance in a powerful dramatic document, "Tangled Fates," wherein her dramatic training stands her in good stead.

On May 29, Mollie King, recently seen in "A Woman's Power" makes her second World appearance in "Fate's Boomerang" which was staged in the mountain country about North Carolina and Tennessee and which owing to difficulty of finding proper locale, required more than two months to complete.

With the beginning of the releasing quarter, starting May 1 and ending July 31, the "Brady-Made" product will have begun to show its potency. The list of forthcoming releases following the last week in May, includes among other stars, Carlyle Blackwell, Gerda Holmes, Holbrook Blinn, Ethel Clayton, Robert Warwick, Clara Whipple, Muriel Ostriche, Frank Sheridan, Edna Wallace Hopper, and House Peters. Mr. Peters, now permanently with World Film, will appear on that program about seven times a year while Gail Kane will be seen at equal periods.

MANY DRAMATIC SUBJECTS FROM V-L-S-E FOR MAY RELEASE

THE V-L-S-E releases for the month of May present a number of dramatic subjects, in which appear many stars. Among these is William Gillette, who comes to the screen for the first time in Essanay's production of "Sherlock Holmes."

On May 1 the offering will be "The Law Decides," a Vitagraph Blue Ribbon, with Dorothy Kelly and Harry Morey in the leading roles, assisted by Bobby Connelly, the child star. On the same day Selig releases "At Piney Ridge," presenting Fritzi Brunette in the role of a mountain girl heroine. She is supported by Al W. Filson, Leo Pierson, Edward J. Piel and others.

Another of Daniel Carson Goodman's psychological dramas is scheduled by the Lubin Company for May 8. It is entitled "Love's Toll," and features Rosetta Brice and Richard Buhler. The Vitagraph offering for that day is "Britton of the Seventh," a five-part war drama of the Indian plains, written by Cyrus Townsend Brady. Eleanor Woodruff, Harry Northrup, Logan Paul, Eulalie Jensen, Darwin Karr, Ned Finley, Lionel Belmore, Marion Henry and Rose Tapley are among those in the cast.

On May 15 Vitagraph will offer a six-reel drama entitled "The Ordeal of Elizabeth," featuring Lillian Walker and Evart Overton. With William Gillette posing as Conan Doyle's famous detective, Essanay has produced "Sherlock Holmes" in seven reels. Supporting Mr. Gillette are Alice Faulkner, Ernest Maupain, Edward Fielding and others. This will also be released May 15.

"The Redemption of Dave Darcey," a Vitagraph Blue Ribbon of heart interest import, will be released May 22. James Morrison, Belle Bruce, Billie Billings and Mary Maurice are featured.

Kathlyn Williams, Guy Oliver and Harry Lonsdale appear in the Selig drama, "Into the Primitive," to be released May 29. In this a tropical hurricane is staged, and numerous wild animals are introduced. Another May 29 release is the Vitagraph five part drama, "The Suspect," featuring Anita Stewart and S. Rankin Drew. In this Miss Stewart will be seen in a role totally different, it is said, from anything in which she has yet appeared under the Vitagraph banner.

AMONG THE EXCHANGES

FROM PICTOGRAPHS TO STRAIGHT PHOTODRAMAS, PHILADELPHIA FEELS STIR OF BUSINESS

ALLEN MAY, old-time actor, known all over the country, now salesman for the World Film Corporation in Philadelphia, has won a prize in the salesmen contest running from March 15 to April 15. Mr. May captured one of the third prizes of ten dollars this time. He has been on the honor list before. The Famous Players exchange finds the Paramount Pictographs taking particularly well in the Philadelphia territory. Those exhibitors wishing to run a whole Paramount Program say the Pictographs fill a long-felt want.

H. Rodner, a special Metro representative, who has just returned from a trip through New York state, reports conditions there far better than in Pennsylvania, in spite of the fact that Metro is forging rapidly ahead in the Keystone regions.

Rumors to the contrary notwithstanding, C. V. Carrick says exhibitors booking "Peg o' the Ring" need not fear the defection of Grace Cunard and Francis Ford, who are still with Universal and will be seen in this "Special" serial. As Mr. Carrick has just returned from a conference in New York, he knows whereof he speaks. The serial, released May 1 in Philadelphia, is already booking rapidly. It will be seen first at 333 Market street, one of the Central Market Street Company's houses.

Mutualites are on the qui vive about the first Mutual Chaplin release of "The Floor Walker," which will appear simultaneously in several Philadelphia theatres on May 15. The Philadelphia office has already eighty-seven bookings on this picture to its credit. Business has increased to the tune of $400 in three weeks. B. R. Tolmas, formerly of the New York Twenty-third street branch of the Mutual office and well known in that section, is now representing the Philadelphia branch. Mr. Tolmas is just back from a trip through New Jersey, where he booked the Mutual Special Feature, "Fighting for France," in every single town in the state. Being strictly neutral, Mr. Tolmas, on his next trip, will try to equal or even surpass this record on a still later Mutual release, "The Fighting Germans."

Harry Scott has returned from Washington, where he made arrangements to open a Kleine exchange, which will be a sub-office of the Philadelphia branch. The exchange will be located in the Bank of Commerce building. The manager has not yet been selected. C. G. Powell, former manager of the Mutual office in Philadelphia, is acting as special representative for Kleine on "Gloria's Romance," the Billie Burke novel, in Maryland, Virginia and North Carolina. The V-L-S-E, offices up to date, is working ten prints of the Essanay-Chaplin "Carmen," and they are all booked solid until June 1, with a minimum price of one hundred dollars per day. The burlesque is drawing record-breaking houses wherever it is appearing around Philadelphia, and J. S. Hebrew, who has just returned from Washington, says the enthusiasm is greater down there.

The New Film Corporation, Philip Greenburg manager, will move from its present quarters, 1335 to 1339 Vine next week, the whole building at 1335 having been taken over by the International Film Service, Inc., which will move as soon as extensive alterations are completed.

The International has added to its sales force Robert S. Vandegrift, formerly salesman for Pathé.

On "Who's Guilty?" the Pathé office has taken quite a number of bookings before the exhibitors even saw the prints. For "The Grip of Evil," with Jackie Saunders, Manager H. M. Osborn has had many inquiries by mail and 'phone, although the release is scheduled three months hence. Instead of taking another floor as contemplated, extensive additions and alterations will be made to the present quarters, thus having all departments in roomy offices on one floor. Changes will be made in booking, shipping, stenographers' and salesmen's quarters, the building being added to at the rear. Promotions are also in order. R. W. Ettris, Jr., has been advanced from booker to salesman. C. U. Marin will become assistant manager from cashier.

On April 24, Joseph Houseman, of the Stanley Company, will start as roadman, succeeding R. S. Vandegrift.

C. R. Seelye, efficiency expert from the Pathé home office, was in Philadelphia four days, looking over the ground. Business is increasing encouragingly in the territory for Pathé. Famous Players exchange reports twelve new Paramount contracts in the past two weeks. Oscar Bower, manager, thinks "The Heart of Nora Flynn," a Lasky release, is one of the best pictures that has come along recently. It is booked for a whole week at the Stanley theatre.

Frank E. Samuels, of New York, took in Philadelphia on his present Southern and Western trip for the Raver Film Corporation, making his headquarters at the "Masterpiece" office.

HOLAH SOUNDS KEYNOTE OF CO-OPERATION AT CINCINNATI DINNER

CO-OPERATION between exhibitors, film exchange men and newspapers for a stimulation of business was the key note sounded by C. E. Holah, manager of the Cincinnati office of the V-L-S-E Company in an address which resulted in the organization of the Cincinnati Screen Club at an informal meeting in the Cuvier-Press Club there on April 13. The co-operation outlined by Mr. Holah cut both ways, involving both the film industry and the newspapers.

He showed by quoting facts and figures how the publication of news of the film industry aids in the circulation of newspapers and, on the other hand, confessed that the film men need the co-operation of the newspapers. Guests at this meeting were a number of newspapermen and writers and the managing editors of all the Cincinnati papers. They were made honorary members of the club on its organization.

Paul J. Mooney, district manager of the Fox Film Corporation, a former newspaperman, spoke along lines similar to those expressed by Mr. Holah. The past experience of Mr. Mooney as a newspaperman has enabled him to bring about some big publicity results. A course dinner was served, a feature of which was an "epitaph" at each man's place. This consisted of some one of his best features, typewritten on pieces of film in its raw state. Arrangements were made to hold weekly meetings of the organization at which "stunts" will be arranged for the entertainment of newspaper representatives. The following officers were elected by the club:

C. E. Holah, president; Charles Weigel, manager of the Alhambra Theatre, vice-president; W. J. Beyers, Cincinnati *Post*, secretary, and W. S. Wessling, Pathe Exchange, Inc., treasurer.

Other charter members are as follows: E. T. Lux, Universal Exchange; C. C. Hite, Triangle Film Company; R. E. Haines, Mutual Service; H. L. Orear, General Film Company; Paul J. Mooney, district manager Fox Film Company; Gus Muller, Fox Film Company; Harry Bugie, George Kleine Exchange; W. J. Fitzpatrick, Standard Film Company; A. J. Needham, Essanay Company; J. W. Greenstein, Standard Film Company; W. J. Howard, Bluebird Films; Lewis Baum, World Film Company; T. Nolan, Cincinnati Theatre Supply Company; W. J. Wessel, General Film Company; George Hummel, Cincinnati *Post;* Sam Levick, Cincinnati *Tribune;* Roe Eastman, *Times-Star* and MOTION PICTURE NEWS, and Kenneth Craine, *Moving Picture World.*

STEEN ESCAPES A DILEMMA'S HORN, FOR HE CAST HIS LOT WITH UNICORN

Exhibitors in the territory controlled by A. G. Steen, Philadelphia manager of the new Unicorn Film Service, are more than pleased since it is whispered to them that Mary Pickford, Henry Walthall, Blanche Sweet, Mack Sennett and others equally popular are in the galaxy of stars shortly to appear in the Unicorn firmament.

Although only a few days old, Unicorn has "caught on" in Philadelphia. On the second day of its life thirteen new contracts walked into the Philadelphia office. Superstition being left out of the management's makeup, all thirteen were welcomed. As a consequence of the quick popularity of the program, Manager Steen has had to increase his order of two prints for each release to four.

William Fait, of the Comedy theatre, Baltimore, was one of the first exhibitors, starting with Unicorn on its first release. So pleased was he at results, he called up Mr. Steen on long distance to tell him that all records for the eight years of his theatrical experience were broken on that day. Mr. Fait controls eight houses in Baltimore and expects to use Unicorn in them all.

Mr. Steen has a sign six by twenty-two feet of hand carved wood, with gold leaf letters on a green ground, large white unicorns supporting it at each end. The sign stretches across the whole front of the building at 1309 Vine, attracting favorable comment from every passer-by on Film Row.

CHAPLIN RELEASES MAKE HIT IN DENVER

Ward E. Scott, manager of the Mutual exchange in Denver, is very much pleased at the success of the Chaplin releases in that territory.

A special showing for the exhibitors of "The Secret of the Submarine," was held at the Swanson-Nolan Miniature theatre on April 25. This was atended by over two-thirds of the exhibitors of Denver, and was very favorably commented on.

Ernest Fred, former poster boy of the Mutual Exchange, was promoted to chief shipping clerk. J. A. Riblet was promoted from head office boy to assistant booker.

Oscar Carlson, former booker of the Mutual Exchange, who resigned on account of ill health, died at Belle Fourche, S. D., on Sunday, April 16. Carlson went to Denver two years ago from Chicago to regain his health. He is survived by his wife, mother and father, who reside in Chicago. The body was shipped to them. Carlson started with the Mutual of Denver two years ago.

UNITED OBTAINS ILLINOIS RIGHTS TO "VIRTUE"

The United Film Service of Chicago has secured the Illinois and Indiana rights to the Franklin Film Mfg. Corporation's five-reel comedy drama, "Virtue." This will open at a loop theatre in Chicago about May 1, after which it will be booked throughout this territory.

H. J. ROBERTS VISITS FOX EXCHANGE IN DENVER; PALMER MAKES RECORD RUN FROM COAST

H. J. ROBERTS, New York representative of the Fox Film Corporation, has been in Denver for the past ten days, having visited the Los Angeles, San Francisco, Seattle, Portland and Salt Lake exchanges of the Fox Film Corporation. Mr. Roberts leaves Denver in a few days for Omaha, Kansas City, Cleveland, and then will go to New York City. Mr. Roberts reports a successful investigation of all the Fox exchanges he has visited. Mr. Carmichael, the Denver manager for Fox, received notice that the Fox production featuring Annette Kellermann would be ready for exhibitors by June. Mr. Carmichael holds a record for holding his customers in his territory, having on his books thirty-three exhibitors who have used the Fox feature service for a period of one year without any stop in their service. "Gold and the Woman," a Fox production, featuring Theda Bara, broke the three-day run of the Isis theatre of Denver under the management of Sam Baxter.

Martha Neal, former billing clerk for the Universal Exchange of Denver, has resigned to accept a position of publicity and advertising manager for the Swanson and Nolan Supply Company of Denver.

The Mutual Exchange of Denver, under the management of Ward E. Scott, has placed the Mutual service with the Star theatre of Fowler, Colo. The Star, with a seating capacity of five hundred, was bought by W. C. Bevard from E. M. Owens, and is being remodeled at a cost of $10,000. Ed. Calhoun, manager of the Star theatre of Scotts Bluff, dropped into the Mutual office and signed up for the new Chaplin releases.

J. W. McMahon, of Colorado Springs, is a frequent visitor in Denver on Sunday in his new Packard machine. The first place McMahon goes upon arriving in Denver is the Mutual Exchange, where he finds Mr. Scott hard at work, and from there they journey together to the parks and the mountains in the big machine.

Several new theatres have sprung up in the Inter-Mountain territory. J. W. Pace opened a new theatre in Chadron, Neb., last Monday, to run in opposition to the Rex theatre of that town. W. C. Bevard is remodeling the Star theatre at Fowler, Colo.

J. O. Taylor, former manager of the Rex theatre of Raton, New Mexico, is to work out of the Salt Lake Mutual office under the management of Billy Moran.

Denham Palmer, western representative of the World Film Corporation, made a record-breaking trip to Denver from San Francisco to take charge of the Denver Exchange. Charles L. Gilmore, the Denver manager, was operated on for appendicitis the early part of last week, and from all reports the operation was successful. Palmer will remain as manager of this exchange until Gilmore is able to resume charge.

The exchangemen are delighted with the result so far attained, and several of them have ordered additional prints of this feature for immediate delivery. Nearly every exhibitor who has played "The City of Illusion" has come back for more time and many of them are said to have offered twenty-five per cent. above regular rental.

EXCHANGES IN PITTSBURGH MOVE FROM FILM ROW TO KEENAN BUILDING

ONE of the latest moves of the exchanges in Pittsburgh has carried them out of Film Row and has taken many of the big exchanges into the Penn avenue district, a section of the city which has not been figuring in the exchanges plans until this week.

Several months ago two of the exchanges were moved to the Penn avenue section, near Twelfth street, and it was thought a wrong move had been made, as the two were far away from the rest.

Then the fire marshal, seeing that there would be little chance to protect the exchanges in the locality in which they were situated, gave a number of them the order to secure other quarters. Then the rush was on for new homes, and the Keenan building seemed to be the best place for them.

The Keenan building in one jump became the center of the motion picture industry, and many of the firms which were in Film Row are now housed in this big fireproof building in better and bigger quarters.

Among the firms which are housed in the Keenan building are the following: First floor—Feature Film and Calcium Light Company, both film and supply departments; Western Union Telegraph Company and The Exhibitors' Messenger Service Company. Second floor, Metro Pictures Service. Third floor—Independent Film Exchange. Fourth floor—Pathé Exchange. Fifth floor—World Film Corporation, International Film Service, and The Poster Exchange. Sixth floor—Liberty Film Renting Company, Independent Display Company. Seventh floor—The International Film Exchange and the Poster Exchange. The basement will be occupied by the Exhibitors' Publishing Company. The building is located at 938 and 940 Penn avenue and will be easy for the exhibitors to reach.

ATWOOD OPENS OFFICE IN LOS ANGELES FOR INTERNATIONAL

George H. Atwood, selected as manager of the Los Angeles exchange of the International Film Service, Inc., has arrived in Los Angeles and opened offices at 912 South Olive street, a short distance below film row. The first release will be that of "The Mystery of Myra," a fifteen episode serial about May 1.

The serial story for this will appear in the Hearst newspapers, and other subjects to be released about the same time are cartoons by the famous artists of the Hearst newspaper syndicate staff.

NETTER ESTABLISHES MASTERPIECE FILM ATTRACTIONS IN QUAKER CITY

Leon D. Netter, the former general manager of Lesser's Pacific coast enterprises, has established the Masterpiece Film Attractions, and in partnership with Sol L. Lesser, will operate in the Pennsylvania and New Jersey territory on an extensive scale.

Spacious offices have been opened at 1325 Vine street, Philadelphia, Pa. Among the productions now being booked are "The Spoilers," "Neptune's Daughter" and "Cabiria."

Mr. Netter has just purchased the L. & R. Feature Film Company, of Washington, D. C., and will consolidate both exchanges into one, and handle all business out of Philadelphia.

Netter recently left the Pacific Coast after he had gained an experience of the exhibitor's requirements covering a period of five years, through constant association with them. Announcement of other productions which he will handle will be made shortly.

BROWN SELLS STOCK HOLDING IN METRO, WASHINGTON, D. C.

It is with deep regret that film circles in the Washington, D. C., territory learn that J. Frank Brown has disposed of his stock in the Metro Company, for this means the severance of his connection with that corporation in the near future. Mr. Brown will remain with Metro for a few months longer and is at present on the road in the South, giving his best energies, as always, for Metro. He is vice-president and sales manager of the film exchange for Washington territory and has aided materially in establishing Metro features in that section, especially in the South.

"Exactly where I shall make my next connection," stated Mr. Brown, "I have not as yet fully determined, but I shall remain in the film business. It is too exciting, too fascinating, to leave."

Mr. Brown has been with Metro since its inception, and before that he was with Paramount, and previous to that he was with the Famous Players.

KENDALL MADE V-L-S-E SALESMAN; STEINSON IN OKLAHOMA TERRITORY

The promotion of J. C. Kendall from booker to salesman is announced by Manager C. E. Holah, of the Cincinnati branch office of the Big Four. Mr. Kendall has earned an enviable reputation by his sales promotion work, and during several years spent in the motion picture business has accumulated a fund of experience likely to prove of great value to him in the future.

At the Dallas office the engagement of J. A. Steinson as salesman has caused widespread satisfaction among the trade. Prior to his joining the Dallas staff, Mr. Steinson was an exhibitor at McAlister, Okla., and booked V-L-S-E features at his theatre. Having a large circle of acquaintances among the Oklahoma exhibitors, he will be held responsible for that territory, in which it is confidently expected that he will reap rich results.

BERMAN FINDS BUSINESS EXCELLENT IN KANSAS; GILL GETS FEATURE RIGHTS

H. E. BERMAN, manager of the Metro office here recently took a week's trip into the territory and on his return announced that he had secured Metro bookings in the largest theatres in the following thriving Kansas towns: Independence, Wellington, Wichita, Arkansas City, Saline and Winfield. A recent visitor to that office was Sol J. Berman, brother of the Kansas City manager, passing through on his way to Excelsior Springs for a short rest. S. J. Berman is connected with the Clara Kimball Young Corporation and was formerly located in Kansas City.

Max Kravetz, manager of the Capitol Film Company, Denver, Colo., was a recent visitor to the office of the Western Film and Supply Company, visiting his friend, "Pat" Hall. Mr. Kravetz was there on his way back home from a trip to Chicago.

A new traveler with the Associated Film Service is E. W. Parker, formerly manager of the Orpheum theatre in Enid, Okla. Mr. Parker will act as special representative for the Associated and will for the present be located in the Oklahoma territory. He has been in the show business for nearly thirty years and is a veteran in the moving picture business.

H. G. Gill, manager of the Associated Film Service, announces that he has secured for his firm the Missouri and Kansas rights for the following pictures: "The Melting Pot," "Silver Threads Among the Gold," and "Cabiria." Annette Kellermann's picture, "Neptune's Daughter," he also has obtained for Missouri releases. According to Mr. Gill, his greatest picture now is the "Mutt and Jeff" series. By personal persuasion he has secured permission to run a five-inch advertisement, the same size as the Mutt and Jeff pictures, in a local newspaper, in the same space as the cartoons, reading as follows: "Mutt and Jeff now in moving pictures. See them at your favorite theatre." In this way he is getting the fact before the public. One house in this city is showing these pictures the first four days of the week, and is more than pleased with the opportunity.

The Gate City Feature Film Company has taken the world's rights for the pictures of the Panama-California International Exposition, and is handling them with success. They are being placed in the surrounding territory rapidly and will probably be taken East soon. The firm is planning the adoption of a unique selling plan.

FULLER USED DAILIES FOR TRADE SHOWING NOTIFICATION

George W. Fuller, manager of the World Film Exchange in St. Louis, recently announced in the Sunday newspapers that a special showing of the latest World releases would be shown at the Delmar theatre, 4936 Delmar avenue, on April 24, and that every exhibitor who cared to avail himself of the privilege was cordially invited to attend the exhibition. Many out of town exhibitors, both users and prospective users of the service, were on hand besides the local theatre managers.

The International Film Company, which recently established an office in the Plaza building at 3300 Olive street, St. Louis, with E. W. Dustin as head, has installed a projection room on the second floor of the building, where it will show the latest films to any exhibitor who cares to look at them before deciding on his program.

FOSTER IS PICKED AS HEAD FOR TRIANGLE IN DETROIT

The Triangle Film Corporation has leased the second floor of the building at 318 Woodward avenue, Detroit, Mich., and will open a complete exchange there by May 1. From this office all Michigan bookings will be made, and the office will be under the management of L. W. Foster, who will represent the Triangle company.

This floor is 30 by 100 feet in size, and will be equipped with a projection room and poster department and general offices. All film for Michigan exhibitors will come from Detroit. Mr. Foster has been manager of the Cincinnati and Cleveland offices for the Triangle, and during the four weeks that he has been in Detroit he has made a host of staunch friends. Over twenty-five of the leading Detroit theatres are playing Triangle films.

MERRILL IS OLD TIME FILM MAN

W. L. Merrill, manager of the New York branch, Unicorn Film Service Corporation, is one of the oldest film managers in the United States. He first entered the film business in Kansas City in the days when the Independents first started, having owned his own exchange in Kansas City, Mo.; Butte, Montana; Fargo, N. D., and Little Rock, Ark.

Mr. Merrill has been connected for the last three years with Warner's Features and later with the United Film Service as manager of the Minneapolis office, later purchased by him.

The headquarters of the exchange are at 126 West Forty-sixth street, New York.

LESSER IS FIRST TO SECURE "WHERE ARE MY CHILDREN?"

A quick-fire deal was consummated between Carl Laemmle and Sol L. Lesser, whereby the All Star Features Distributors secure "Where Are My Children?" for California, Nevada and Arizona.

Lesser was the first man to get the rights, and has secured the only territory that was disposed of, so far.

H. M. DAVIS WITH UNICORN

H. M. Davis, formerly of the Universal Film Exchange, is now connected with the Unicorn Film Service Corporation of 126 West Forty-sixth street, New York, in whose interest he is calling upon the exhibitors of Greater New York.

KRONACHER WITH PATHE EXCHANGE, NEW YORK

G. Kronacher, formerly proprietor of the Eldorado, Nickoland and Republic theatres, in the Bronx, is now soliciting for the Pathé New York branch.

Film News From Foreign Parts

AN AUSTRALIAN-MADE FILM ON EVERY PROGRAM MAY BE GOVERNMENT ORDER

Special to Motion Picture News.

Sydney, N. S. W., March 22.

THE applause that greeted the conclusion of the first performance of the Triangle Film productions at the Lyceum theatre on Saturday, March 18, proved that from the picture fans' point of view Australasian Films, Ltd., were fully justified in conducting a gigantic advertising campaign in connection with these feature pictures. The Triangle Play-House, as the Lyceum will be known in future, is perhaps one of the best known Sydney theatres.

Very few of the older patrons would recognize the theatre as it is now, after being completely renovated, painted anew, and decorated in a color scheme of red, gray and green. A big colored Triangle surmounts the big gray draperies, and altogether an air of originality pervades the whole theatre.

The opening program consisted of "Crooked to the End," Keystone; "The Coward," Kay-Bee, and several topical and scenic films. The prices range from 6d. to 2s. (10c. to 50c.). Previous to screening the Triangles the prices were only 3d., 6d. and 1s. (5c., 10c. and 25c.). A high class orchestra has been engaged and will render appropriate scores for each production. The first three programs will be presented for one week each, after which bi-weekly screenings will be given.

In view of the recent discussions in Parliament, it is extremely likely that as soon as local productions become active enough to warrant it, a bill will be introduced to the effect that an Australian made picture must be included in the program of every photoplay theatre in the Commonwealth.

"Should a Mother Tell?" and "The Devil's Daughter," both productions from the Fox studios, form the double bill at J. C. Williamson's Theatre Royal this week.

"Britain Prepared." As the title suggests this ten-reel topical feature which is to be presented at the Sydney Town Hall next Saturday deals with naval and military preparedness in Great Britain. The series favorably impressed Mr. Balfour, First Lord of the Admiralty, in London, while Senator Pearce, Commonwealth Minister for Defense, has given his consent to the pictures being shown in their entirety, and intends viewing them shortly himself. Union Theaters, Ltd., are controlling the picture, which will probably run for a fortnight at the Town Hall.

J. C. Williamson, Limited, announces that it has received by the *Ventura* the world famed feature, "The Birth of a Nation." Accompanying this film, which together with the accessories connected with it occupied fifty-one cases, were a stage director, musical conductor and three mechanical experts. George Bowles has completed an arrangement with Hugh Ward on behalf of J. C. Williamson, Ltd., whereby the picture is to be put under this firm's direction. "The Nation" will begin its initial presentation at the Theatre Royal during Easter week at the usual theatrical rates. It will be certain to score a high success.

Hal H. Carleton.

METRO'S TRADEMARK PARROT, SOME BIRD AND NO LAME DUCK, TALKS "TURKEY" IN LONDON

EXTERIOR OF THE COURT IMPERIAL PLAYHOUSE, WEST END, LONDON

DESPITE unfavorable local conditions motion pictures are enpoying a liberal patronage in London, according to advises received by the Metro Pictures Corporation. Metro is leading the field in the matter of advertising and in the presentation of their photoplays in London. The Metro parrot, which is the official trademark of that company, is one of the most familiar sights in the world's greatest metropolis. On every hand the Metro parrot is seen—newspapers, magazines, posters, trams, buses, underground stations, and in front of the leading theatres. The accompanying photograph, just received from London, shows two of the Metro parrots, eighteen feet in height, towering above the cornice of the Court Imperial Playhouse in the West End of London.

J. Frank Brockliss, Ltd., of Charing Cross Road, one of the biggest distributors in the world, forwarded the photograph to President Richard A. Rowland, of Metro, with a letter which reads, in part, as follows:

"The trade in this country is now beginning to appreciate the fact that without any doubt whatever Metro films are one of the best advertised makes on the market. They have attained a position which everyone on your side would be proud of, and moreover, I am sure financial results to yourself are more than satisfactory, all the more especially as I know they are far better than those received from other makes of films over here.

"I enclose a photograph of one of our big theatres in the West End of London, which is an example of the way we handle a number of theatres from the advertising end. I refer to the two big parrots on either side of the house. These are about eighteen feet high. This theatre, the Court Imperial Playhouse, has nothing to do whatever with Ruffells, Ltd., Metro's foreign agents, but is just an ordinary customer."

BLUEBIRD PHOTOPLAYS ANNOUNCE
FLORENCE LAWRENCE
"ELUSIVE IN ISABEL"
THAT GREAT STORY OF LOVE, INTRIGUE, & THE SECRET SERVICE BY JACQUES FUTRELLE.
ALL STAR CAST, INCLUDING WM. WELSH SIDNEY BRACEY, HARRY MILLARDE. DIRECTED BY STUART PATON.
BOOK THROUGH YOUR LOCAL BLUEBIRD EXCHANGE
EXECUTIVE OFFICES
BLUEBIRD, (INC) 1600 B'DWAY NEW YORK.
BURTON RICE

BLUEBIRD PHOTOPLAYS (INC)

PROOF of the marked excellence and artistic superiority of BLUEBIRD Photo-Plays is evidenced by the rapidly growing sphere of their presentation.

¶ Discriminating Theatre-Owners who understand the real value of the super standard BLUEBIRD Photo-Plays have set,—are rapidly discarding ordinary multi-part features and are concentrating on BLUEBIRD attractions, pronounced by all who have seen them —"Supreme in extraordinary screen accomplishments."

¶ Viewed from the angle of sure financial returns, no features up to the present day surpass BLUEBIRD attractions.

Recent BLUEBIRD Releases include:

Mary Fuller, in "THE STRENGTH OF THE WEAK"

Violet Mesereau, in "THE GREAT PROBLEM"

Tyrone Power, in
"JOHN NEEDHAM'S DOUBLE"

Louise Lovely, in "THE GILDED SPIDER"

J. Warren Kerrigan, in "A SON OF THE IMMORTALS"

New Laws And Court Decisions

This department is designed to keep the industry informed of all news concerning new or projected laws, Federal, State, County or Municipal, that may affect the business, and all events involving any branch of the trade with the authorities in all sections of the country

DES MOINES OFFICIALS TRY TO SHUT OUT "BIRTH OF A NATION"

The Des Moines city council, on April 21, by a vote of four to one, decided that "The Birth of a Nation," which was scheduled to show there starting April 30, for an indefinite run at the Berchel theatre, could not be shown to the thousands of picture-goers in Des Moines.

The decision came following several secret conferences between the city fathers and delegations of colored citizens and members of the G. A. R., to which meetings newspapermen were not allowed to enter, because "newspaper publicity was an advertisement for the film." The vote was taken after Corporation Counsel H. W. Byers informed the council that an exhibition of the film would be in violation of city ordinance No. 1,433. The ordinance forbids the exhibition of plays or films that stir up race hatred or prejudice.

"I do not know what steps will be taken, but the film will be shown," said J. A. Getchell, of the firm of Elbert and Getchell, owners of the Berchel theatre. "There is nothing in 'The Birth of a Nation' that creates race hatred or prejudice."

City ordinance No. 1,433, upon which the council's authority in the matter rests, has been the occasion of trouble to motion picture exhibitors there before. "The Primrose Path," a Universal feature in which Gladys Hanson was starred, was recently forbidden to be shown by the police authorities on complaint of citizens. The ordinance in effect prohibits the showing of any films or plays to which any person or persons may offer objections. Under protection of a court injunction, "The Primrose Path" was subsequently shown in Des Moines, despite attempted action on the part of police officials.

COURT UPHOLDS TAX ON VENDING MACHINES

The San Francisco ordinance imposing a tax on merchandise vending machines has been held valid by Superior Judge Muransky in a decision sustaining the conviction and jail sentence of Ralph M. Richardson, who owns several hundred of these devices.

Richardson succeeded in having the first ordinance taxing these machines declared valid, and the board of supervisors passed a second measure. In case the appeal that will be made is lost it will probably mean that the candy vending machines so extensively used in moving pictures theatres will be taken out by the owners of the theatres.

OHIO SUPREME COURT MAY GIVE "REFORMERS" HOPE IN SUNDAY CLOSING CRUSADE

THE Ohio Supreme Court, in refusing to review a case brought up from Ross County, has made it possible for a crusade against Sunday performances. The case involved was that of Clarence Myers versus the State of Ohio. Myers was convicted in the Mayor's court at Chillicothe for running a show on Sunday.

It was alleged by the authorities that a picture show was a "theatrical performance," and the Supreme Court passed in review upon the sole question whether a film exhibition is a theatrical performance, which is prohibited by general state law.

The Court of Appeals of Ross County took the view that the matter comes within the provisions of the state law and affirmed the conviction of Myers. The refusal of the Supreme Court to review the case may be regarded in the nature of an affirmance, as the prosecuting attorney had conceded the general public interest.

A conflicting decision by another Appellate Court will cause the Supreme Court to hand down a dictum on the point involved in the Myers' case.

It is generally believed that motion picture theatre managers in the larger cities of Ohio, such as Cleveland, Cincinnati, Columbus, Toledo, Dayton, Springfield and Youngstown, and in many of the smaller cities will continue to disregard the state law and not be molested.

In Cincinnati a few years ago it was the custom to arrest all theatrical performers after the Sunday matinees, and they were booked at the police stations. Small fines were assessed the next morning and the performers arrested for violating the Sunday law never had to appear in court. No attempt has ever been made there to molest motion picture theatre managers, as the theatrical performances have been given without interruption for at least twenty years.

Cleveland motion picture theatres have been opened on Sunday for years, but, outside of a few spasmodic efforts by reformers, there have been few arrests for Sunday exhibitions.

If the reformers get a foothold in the smaller cities, it is liable to cause a campaign in the larger cities.

PAUL ALWYN PLATZ

AGITATORS SEEK AID OF CONGRESS IN ATTACK ON "BIRTH OF A NATION"

UNABLE to secure prohibition of the showing of the "Birth of a Nation" at the hands of the commissioners of the District of Columbia, it is understood that those who oppose the exhibition of this feature film in Washington and elsewhere have gone to Congress for aid. However, Congressman L. C. Dyer, of Missouri, has introduced a bill in the House of Representatives which would make it unlawful for any person to deposit or cause to be deposited in the United States mails, for mailing or delivery, or to deposit or cause to be deposited with any express company or other common carrier for carriage, or to send or carry from one state or territory of the United States or the District of Columbia to any other state or territory of the United States or the District of Columbia, or to bring or cause to be brought into the United States from abroad, any film or other pictorial representation based or founded on any adaptation of any book, play, or publication under whatever name, which is designed to be used for purposes of public exhibition and would reflect or tend to reflect on any race or nationality, and subject it to unjust and unwarranted criticism, or which may disturb the peaceful relations existing in a community. It is also made unlawful for any person to take or receive from the mails, or any express company, or other common carrier, with intent to sell, distribute, circulate, or exhibit, any matter or thing referred to in the proposed law to be deposited for mailing, delivery, or carriage in interstate commerce.

It is provided that any person violating any of the provisions of the proposed law shall for each offense be fined, upon conviction, not more than $1,000, or sentenced to imprisonment at hard labor for not more than one year, or both, at the discretion of the court.

The bill has been referred to the house committee on interstate and foreign commerce. This latter already has a calendar filled with matters of pending legislation which will keep it busy far into the summer, if Congress does not adjourn in the meantime, so that it is hardly likely that it will be reported out of the committee unless influence is brought to bear upon it.

GAUMONT RELEASES "THE ISLE OF LOVE" ON MAY 15

Gaumont's "The Isle of Love" will be released as a Mutual Masterpicture, de Luxe Edition, May 15. In this production Gertrude McCoy appears for the first time as a Gaumont star. The drama, which was written by Paul M. Bryan, was found so suitable for Miss McCoy that she was taken from another Gaumont feature, despite the fact that a number of scenes had already been made.

"The Isle of Love" has been produced at Jacksonville under the direction of Edwin Middleton.

Iva Shepard has an important role. Others in the cast are Robert Clugston, W. J. Butler, James Levering, and Mathilde Baring.

TRIANGLE LEAVES KNICKERBOCKER THEATRE

The Knickerbocker theatre, New York, for several months the Triangle Film Corporation's model for its exhibitors, closed its doors on Griffith-Ince-Sennett motion picture productions last Saturday night. Thus the Rialto, S. L. Rothapfel's new "temple," becomes the first-run home of Triangle pictures.

Announcement of the closing states that Mr. Rothapfel, who has been managing director of the Knickerbocker for several months, can no longer give the time necessary to maintain the high standard agreed upon by the Triangle and himself. The Knickerbocker has been leased for a term of years by Charles Frohman, Klaw and Erlanger, the former lessees.

ALLEN JOINS V-L-S-E

Harry P. Allen, formerly with the Ramo films in Kansas City and later with the V-L-S-E at Atlanta, has accepted a road position with the Triangle Film Corporation, having for his territory the states of Georgia, Tennessee, Alabama, Florida and the Carolinas.

Thanhouser Ball and Minstrel Show Spell Success

Function Brings in $850 for Fund for Aid to Performers Injured While at Work or Who Fall Ill—One Thousand People Present—Warde Makes Opening Speech

THE night of April 27 was a notable occasion for those who reside and visit with more or less frequency the thriving berg of New Rochelle, New York. The members of the Thanhouser studio gave a minstrel show and ball in Germania Hall, the proceeds of which are to go toward aid for the ill or injured performers of the studio. First returns on the receipts of the ball show that the fund can start with a nest egg of $850.

There were over a thousand people in the hall when Frederick Warde made the opening speech. Following this introductory Director Frederick Sullivan led the orchestra in "The Lost Chord," which was composed by Mr. Sullivan's uncle. Thomas Burke and the Thanhouser sextette sang the same song during the progress of the minstrel show.

Wayne Arey acted as interlocutor while Gordon Hollingshead, Walter Hiers, Harry Bates and Billy Bowers were end men. The large crowd enjoyed every joke cracked by the minstrels whether it had long whiskers or merely a little silky hair. The Grand finale was in the shape of a patriotic review and the various symbolic characters introduced together with the rousing songs brought the audience to its two thousand and more feet.

Frank Grimmer was in charge of the arrangements and Grimmer's orchestra supplied the music. Practically every member of the Thanhouser studio except those in Jacksonville attended and helped make the affair the success it was. Edwin Thanhouser and other executives of the concern were present themselves.

A grand march followed the minstrel show which Florence LaBadie in her famous Golden Bowl costume of Madison Square Garden fame led. Harry Benham of Universal was her partner. William Garwood, also of Universal was the second male in line of march. Mr. Garwood made a hit when he entered the hall bearing a huge box of candy which was auctioned off for twelve dollars.

The miniature army of Thanhouser beauties consisting of Doris Grey, Gladys Leslie, Kathryn Adams, Lillian Vanderveer, Mabel Henry, Isolde Illian, Ethyle Cooke, Janet Henry and others under the charge of Lydia Meade sold everything but tickets and materially assisted in swelling the fund.

"Where Are My Children?" Is Approved

Straw Vote Taken at Globe Theatre, Following Universal's Request That Board of Review Have Picture Passed on by Laymen, Results in 52 to 25

THE controversy between the Universal Film Manufacturing Company, producers of "Where Are My Children?" and the National Board of Review, over the merits of this film took a new turn last week when the company asked the board to show the picture, which had been "turned down" at the first censorship showing, to as many laymen interested in censorship work as the board cared to gather.

The board granted this unusual request and the result was the largest and most novel "review" meeting ever held, five hundred persons gathering at the Globe Theatre as the National Board's guests, the number including prominent New York educators and social workers. Cards were passed out to them on which to note their views, and the film was flashed on the screen.

The vote favored showing "Where Are My Children?" to audiences not consisting of children, by 52 to 25. The ballot, of course, was an unofficial one, but it is believed will have some bearing on the efforts of friends of the picture to have the National Board see it in a new light. These friends include Dr. Parkhurst, Rabbi Kohn, Father Cashin and other well known New York clergymen who feel that the picture has a mission to porform.

Sol Lesser had purchased the rights to the production for one state—California—for $20,000. The total American rights, sold at this rate, are expected to yield $200,000.

Among the bids now before Universal are some for straight booking, one leading theatrical circuit offering $2,000 a week for a booking of three weeks.

Lucy Payton and Franklin Hall together wrote the story, which Lois Weber (Mrs. Smalley) made into scenario form. In fact, it is said of Mrs. Smalley that she has never produced a picture yet of which the scenario wasn't her own.

Sis Hopkins Makes Daily Talks to Public

"Sis Hopkins' Own Chats," Syndicated in Three Hundred Newspapers, Prove Invaluable Aids in Kalem's Exhibitor Co-operation Campaign

ONCE a week Sis Hopikns now has a heart to heart talk with the photoplay fans of the country in Sis Hopkins' Own Chats, which are being syndicated in a list already including three hundred of the best known dailies.

The Sis Hopkins talks are the latest step in "exhibitor co-operation" taken by the Kalem Company. In addition to the general publicity secured for the Sis Hopkins comedies from the talks the newspapers in the syndicate have also volunteered to mention the current releases in the weekly talks.

The value of the Sis Hopkins name may readily be seen by the representative publications on the list and the ease with which a list of over three hundred was compiled through the regular channels of Kalem's "exhibitor co-operation" department. Close to five hundred newspapers applied for the service, but since exclusive territorial rights are granted it became necessary to narrow the list down in giving the service to the first applicant.

Many exhibitors have already signified their intention to take advantage of this unusual publicity aid when the service starts in their local newspapers by special Sis Hopkins advertising in the particular publication. The talks, which are a humorous satire on the time-worn "Advice to the Love-Lorn" gush, will run weekly for several months.

Among the principal publications on the Sis Hopkins list may be mentioned: Detroit *Journal,* Pittsburgh *Dispatch,* Cleveland *Leader,* Louisville *Courier-Journal* and the *Times,* Milwaukee *Free Press,* Houston *Post,* Montreal *Herald,* Toledo *Blade,* Kansas City *Gazette-Globe,* Paterson *News,* New Hoven *Times-Leader,* and Jackson *Patriot.* Nine Canadian cities are on the list, while the United States is covered from California and Texas to New England.

SCREEN CLUB FORMED IN ATLANTA

A screen club has been organized at Atlanta, Ga., with William Oldknow as president. Other officers are: R. M. Savini, vice-president; Britt Craig, secretary, and Joseph Marinette, treasurer.

Florence La Badie Is Dynamo of Human Emotion

Leading Lady, Who Made Hit in "The Million Dollar Mystery," Will Soon Make Another Bid for Popularity in Thanhouser Classics—She Will Be Given An Opportunity to Portray a Style of Character She Has Never Before Attempted

FLORENCE LA BADIE, Thanhouser's leading lady, heroine of "The Million Dollar Mystery," and soon to make a new bid for popularity in the Thanhouser Classics, which will give her opportunity to portray a style of character she has never before attempted, is an interesting study off the screen.

It is almost six years now that she has appeared in Thanhouser pictures—probably a consistency record in the studio profession. Aside from driving her high powered Pullman coupe, Miss La Badie's activities are mostly of the self-culture order. She is a reader of "heavy" literature.

ETHYLE COOKE

Philosophy, world-politics and psychology make up the attraction she finds in her books. Between scenes, in the studio, the ever-present tome takes her time. Her mind on current affairs is that of one who is excellently informed; her opinions are sound, and she is not afraid to agree with her authors. In fact, she says that a book seems more interesting when she can form some ideas of her own from it. She points out Nietzsche as an example.

This spring weather finds her out and about New Rochelle with her easel and pencils. She sketches cleverly, and will take up color work as soon as her time allows of it. The stage directors have learned not to be surprised when she brings in a sketch of what she believes to be an ideal "location," found and drawn while out for a spin. She belongs to a number of dinner clubs, which meet at the Biltmore, Knickerbocker and Astor hotels, and through them knows personally a great number of the leading lights in the world of art and letters.

She is an expert swimmer. She owns "Kewpie," one of the smartest, fastest canoes seen on the Sound waters about New Rochelle. When her work allows, in hot weather, her lunch is preceded by a dip.

But most interesting of all is Miss La Badie's home on quiet Claremont avenue, New York, where she lives with her parents. Here Florence's art reigns supreme, it might be said. Daring decorative schemes prevail, and her memento collection fills every nook and corner. There are autographed pictures, rare little knick knacks and a complete assortment of period bronzes. People whose names mean big things in life are associated with the collection in various ways, the articles ranging from art pillows to cleverly gotten-up tokens of regard from film fan admirers.

Miss La Badie's striking personality is excellently adapted. to the screen, as a glance at the supplement to this issue of MOTION PICTURE NEWS will show. Her command of facial expression enables her to take successfully roles widely differing, a fact which Edwin Thanhouser has recognized in projecting the new five-reel Classics.

FLORENCE LA BADIE

An idea of her new efforts is gained from a statement by her director, Frederick Sullivan, who says:

"Miss La Badie seems to me the most striking personality of her sex on the screen today. While of a very quiet and unassuming personality, she is a dynamo of human emotion. The one great point in her favor is that she knows herself and I can safely say to Miss La Badie's admirers that in "The Fugitive" and "Woman, Saint and Devil," both forthcoming classics, they will see their favorite in the greatest artistic heights to which she has yet risen.

These two plays are from the pen of Philip Lonergan, of the Thanhouser staff. He is now at work on other plays especially designed for her. The same care in preparation will be seen in the casts supporting Miss La Badie, it is announced. Ethyle Cooke, who has played second leads in a number of productions, will be seen in the Classics. Hector Dion, George Marlo and Robert Vaughn cover the more important male positions in the casts.

FREDERICK SULLIVAN

Miss La Badie will be seen in only eight productions a year. These will have a separate publicity campaign embracing some features which, it is said, will be entirely new to exhibitors.

GENERAL FILM COMPANY, INC., MOVES to 440 FOURTH AVENUE, NEW YORK

The General Film Company, Inc., has moved its headquarters from the Fifth Avenue Building to the Passavant Building, 440 Fourth avenue, corner of Thirtieth street, where the top floor has been entirely remodeled, with a view of providing the necessary requirements in the way of space for the different departments of the company.

The branch office of the General Film Company, Inc., in West Twenty-third street, will remain where it is.

OLD TIME VAUDEVILLIANS TAKE MANY PARTS IN KLEINE COMEDY

Among the well known faces recognized in George Kleine's "The Mishaps of Musty Suffer," with Harry Watson, Jr., are those of the old time vaudeville team of Crimmins and Gore, who have been seen in each of the ten episodes of the series.

Because of their versatility and knowledge of make-up, they have played a score of characters in the comedy.

MAN AND LION FIGHT PUT STRENGTH IN FRAGILE "BUTTERFLY'S WINGS"

A furious struggle between a man and a lion is one of the features of the two reel drama, "The Butcrfly's Wings" in which little Margaret Gibson and William Clifford are starred. The scene was taken in the jungle at the David Horsley studios.

Charles Gay, known all over the world as an animal trainer, and one of the Bostock wild beasts stage the fight.

When Director Swickard called for action between Gay and the animal, it was the plan to take but a few feet, bring the two close together for scarcely more than a minute. The lion, however, displayed a very different disposition than in past performances and when the man and beast came together the latter was unmanageable.

For fully five minutes Gay battled the beast. The big lion tore in as it never had before and its great sharp claws clutched its weaker opponent furiously. Suddenly the beast released its hold and ran to the back of the jungle. Gay then examined his sides and found them badly torn all the way from the hip to neck.

"THE SCARLET WOMAN," WITH MME. PETROVA, A METRO RELEASE FOR MAY 22

"The Scarlet Woman," with Mme. Petrova in the stellar role, will be released on the Metro program May 22. This five-part feature was produced by the Popular Plays and Players for Metro.

The story was written by Aaron Hoffman and produced under the direction of Edward Lawrence. Mme. Petrova is surrounded by a strong cast, which includes Arthur Hoops, Edward Martindell, Eugene O'Brien and Frances Gordon.

"Lost in the Everglades" is Found in "Gloria's Romance," Kleine

BILLY BURKE IN A SCENE FROM "LOST IN THE EVERGLADES," CHAPTER ONE OF GEORGE KLEINE'S SERIAL, "GLORIA'S ROMANCE"

EXHIBITORS the country over, who have booked and will soon be showing the new George Kleine motion picture novel, "Gloria's Romance," from the pen of Mr. and Mrs. Rupert Hughes, in which Billie Burke is the featured star, by special arrangement with F. Ziegfeld, Jr., are getting curious as to just the nature of the story unfolded in the first chapter, so they will naturally be interested in the following brief synopsis:

Miss Burke appears as Gloria Stafford, the daughter of Pierpont Stafford, a wealthy banker, and sister of David Stafford. She goes with her father and brother to spend the winter in Palm Beach, Fla. Being sixteen and vivacious, bubbling over with fun and good spirits, she naturally resents the rigid rules and regulations under which her governess, who has cared for her since the death of her mother, would have her live. She takes advantage of every opportunity which offers for a lark and frequently escapes from beneath the vigilant eye of her governess to romp about like a veritable tom-boy. Judge Freeman and his daughter, Lois, friends of the Staffords, also arrive in Palm Beach, Freeman being attended by Dr. Royce, who at once becomes interested in Gloria. David Stafford finds much to attract him in Lois Freeman, and Richard Freneau, a young broker in charge of the Palm Beach branch of his firm, scrapes an acquaintance with the Stafford and Freeman families and soon becomes David's rival.

One night, Gloria, eluding her governess, slips out of her room, ventures downstairs, looks in upon the gay throng in the ballroom of the hotel, and then noticing her brother's auto in the street, decides it will be a great lark to go for a moonlight spin all by herself. She throws on the power and whirls madly away down the hard-packed sands of the beach. Suddenly something goes wrong with the car, she loses control of the steering gear and the big racer swerves straight out into the ocean. Gloria finds her lark at an end, but succeeds in getting safely out of the motor, her Paris gown drenched and bedraggled. As the chapter ends she sets out to find her way home afoot, but loses her way and dawn finds her wandering in the Everglades, a lonesome, homesick little maid.

Quite naturally this first chapter of "Gloria's Romance" has been entitled "Lost in the Everglades."

Kalem Company Will Not Extend "Social Pirates"

Wright Says That the Swift Pace Set for Themselves Cannot Be Continued Beyond the Fifteen Week Period—A New Serial, Yet Unnamed, Is Under Consideration

IN reply to numerous requests from exhibitors that "The Social Pirates" be continued beyond the fifteen-week period originally announced, Kalem has issued a definite statement that the series will not be extended. In explaining the decision of the company, Mr. Wright declared last week to a NEWS representative:

"We appreciate the spirit that prompted the wires and letters we have received from hundreds of exhibitors urging us to extend the 'Social Pirates' series. While it may seem strange that we do not wish to profit still further by the overwhelming success of the productions we feel certain that exhibitors will agree with the decision reached after hearing our explanation.

"The Bronson-Howard series is the result of months of preparation, careful selection of stories and preliminary tests of the most exacting character. That was why we were so confident in promising that, strong as the first episode was, each release of the series would be better, more powerful than the preceding one.

"That promise was not made in a carefree manner, nor have we forgotten it. Exhibitors have been kind enough to assure us that the five episodes already released have more than lived up to the promise. Our position now is that of

"We would rather have the series end in a burst of glory with the fifteenth episode than take the chance that the sixteenth would drop even a shade from the high standard achieved. And frankly, I feel certain that it would have to drop, because I do not believe it is possible for anyone to keep up the swift pace we have set for ourselves beyond the fifteen week period.

"With this decision followed we are now in a position to devote our attention to the preliminary details of our new series. While it is not yet possible to make public any details I might give exhibitors just one little hint: The new series will have popular. That's a hint that should promise even bigger box office receipts than 'The Social Pirates.'"

Among the May releases in Kalem's series by George Bronson Howard are, "The Missing Millionaire," on May 22; "Sauce for the Gander," on May 15, and "The Rogue's Nemesis," on May 8. The end of May will bring the series up to the release of the tenth episode.

Everything Ready for Board of Trade Exhibition

Well-known Manufacturers Represented—Each Day of the Exposition Is Known by a Special Designation—Exhibitors' Day, Manufacturers' Day, Distributors' Day, California Day, Bankers' Day and Fire Insurance Day—A Number of Lectures Are Scheduled

NEXT Saturday (May 6), at 3 o'clock, the exposition of the Motion Picture Board of Trade of America will open at Madison Square Garden, and continue daily, from 11 a. m. to 11 p. m. until and including Sunday, May 14.

The exhibitors are giving their support and co-operation to the Board of Trade show and will be in attendance daily after the close of their own exhibiton at the Grand Central Palace.

All the exhibition space at Madison Square Garden has been sold and the exhibitors include: Universal Film Manufacturing Company, Mutual Film Corporation, Vitagraph Company of America, J. H. Hallberg, Jesse L. Lasky Feature Play Company, Paramount Pictures Corporation, Famous Players' Film Company, New York Morning *Telegraph,* Nicholas Power Company, Fox Film Corporation, International Film Service, Houston, Texas, Chamber of Commerce; MOTION PICTURE NEWS, National Cash Register Company, Bell & Howell, Simplex Photo Products' Company, Typhoon Fan Company, *Motion Picture Magazine,* Eastman Kodak Company, Acme Lithograph Company, Novelty Slide Company, Motography, Westinghouse Electric & Manufacturing Company, Cooper Hewitt Company, Motion Picture Apparatus Company, National Carbon Company, Universal Electric Stage Lighting Company; Los Angeles, Cal., Chamber of Commerce; *Moving Picture World,* Unicorn Film Corporation, Kinetikartoon Company, Childrens' Program Society, Essanany, Selig Polyscope Company, Lubin Manufacturing Company, Arthur Leslie, and half a hundred other concerns.

The only important company not represented at the First National Motion Picture Exposition is the Pathé.

Many manufacturers and "last hour" exhibitors are now trying to obtain space and efforts are being made to provide accommodation for them in other sections of the building, the arena and the first balcony spaces all being taken.

Trade Talks a Feature

Special importance is attached to the many business discussions and trade talks that will be held daily during the exposition that are designed to insure a closer co-operation among the various branches of the industry in future work for its advancement and development. This has always been the purpose of the Board of Trade conducting an exposition, though ample provision has been made to attract the general public, and special features have been provided for each day in addition to the making of pictures in a specially constructed studio, the showing of the biggest and best first runs, a monster band and orchestra for concerts, and also to provide music for the dance floor that will be open to the public as well as to the actors and actresses from the companies of the various film producers who have exhibits in the show.

Each day of the exposition has a special designation, as: Exhibitors' Day, Manufacturers' Day, Distributors' Day, California Day, Bankers' Day, and Fire Insurance Day.

Board of Trade Day and Bureau of Standards' Day, and in conjunction with the questions considered on these days the exposition's program includes a Fashion Day and a Society Day, each of which is becoming a new and important factor in the motion picture field.

Few, if any, subjects are of more interest to the exhibitor or theatre owner and the manufacturer of films than the insurance problems, fire appliances and safety devices, construction of studios, vaults, inspection rooms, the general reduction of fire risks and insurance rates and the securing of better protection against accidents and property loss in studios, exchanges and theatres. All these matters will be considered on Fire Insurance Day and discussed by experts, including New York Fire Commissioner Robert Adamson and Chief of the Fire Prevention Bureau Hammitt.

The importance of financial support to any industry is too generally recognized to call for any explanation of Bankers' Day and when subjects of interest to the film industry will be discussed by members of the American Bankers' Association.

In the list of important subjects that will be intelligently discussed at the Madison Square Exposition are the "Educational Value of Motion Pictures, covering their importance in our schools and the education of future generations"; the "Motion Picture Machine and Its Evolution"; the "Value of the Motion Picture in Crime Detection and Police Work"; "The Moralizing Force of Motion Pictures," a subject recognized and appreciated by leading clergymen; "Recruiting the Army and Navy by Motion Pictures," the importance of this field having been shown in England, and the "Motion Picture and Commercial Progress," a broad and important subject appealing to practically every branch of the industry in the world, one small sub-division of the broad subject being presented in the fact that commercial travelers in many lines are now carrying portable projectors on the road with film displaying their factories and products.

Universal will announce the winner of its "Handsomest Man" contest at the Madison Square Garden Exposition on Wednesday, May 10.

California Day has been designated to commemorate the arrival of a special train of motion picture favorites who are coming to the exposition at Madison Square Garden, supplemented by members of the California Society in New York, and also of the special exhibit which will be presented by the Los Angeles Chamber of Commerce.

Gaumont Turning Attention to 3 Reel Features

First Release Is Set for May 25 and One Every Two Weeks Will Appear Thereafter—Company Will Continue Its Output of Mutual Masterpictures

IN less than a month there will be a great demand for three-reel features by amusement parks and summer theatres. The Gaumont company has recognized the importance of supplying photoplays of this length. Beginning late in May, Gaumont three-reel features will be seen on the screen, in addition to the Mutual Masterpictures which it will continue to release.

"With that rare discernment which is so characteristic of Leon Gaumont," explained F. G. Bradford, general manager of the American Gaumont interests, "he saw the immense possibilities of three-reel productions which would be the same as our five-reel photodramas in everything but length. As you know there are thousands of vaudeville houses which wish to run pictures as a regular part of the program, yet do not wish to give up all the time required for a five-reel feature. Then, too, there are the smaller picture houses which must have a varied program, yet must 'turn over' their spectators many times during the day. Their patrons would not be content to see only a five-reel photodrama, but they would consider they had their money's worth with a three-reel feature, a one-reel comedy, and a reel of The Mutual Weekly, 'See America First,' or Gaumont's new single-reel release, 'Reel Life,' the Mutual Film Magazine.

"These small picture houses and vaudeville houses using pictures create an enormous demand. We have suggested to the Mutual Film Corporation that such three-reel releases would be instantly snapped up by exhibitors. President Freuler recognized that this field was not covered completely. Hence Gaumont will put two companies in the field for the making of three-reel features only. In fact, work has already begun. It is our present plan to release the first one May 25. One will be released through Mutual every two weeks thereafter."

"NOTORIOUS GALLAGHER" FROM METRO ON MAY 22

"Notorious Gallagher," with Marguerite Snow and William Nigh in the stellar roles, a five-part Metro play produced by the Columbia Pictures Corporation, will be released on the Metro program May 22. Mr. Nigh, who wrote the story of "Notorious Gallagher," also directed its production.

The supporting cast contains most of the members of the "Nigh family," as they are called.

Screen Examinations

"THE FEAST OF LIFE"

(Paragon-World—Five Reels)

REVIEWED BY PETER MILNE

CLARA KIMBALL YOUNG is the star of this second "Brady-made" feature. It was produced in Cuba, and at the Paragon studios in Fort Lee under the direction of Albert Capellani. The Cuban scenes offer some exceedingly pretty expansive views, the native vegetation creating unusual atmosphere, casting the story in an artistic as well as intentionally realistic background.

Miss Young carries the role of Aurora Fernandez, a Cuban girl of aristocratic but penniless family. She is forced into a loveless marriage with Don Armada, her mother's creditor. Aurora has met Pedro, a stalwart fisherman, with whom she is in love. Pedro, learning that Armada has caused the death of his sister Celida, goes to his home and severely injures his face with the butt of his pistol. Armada is temporarily blinded, and Aurora and Pedro enter upon a life of romance. Armada regains his sight and spies on his wife. He learns of their meeting place, and one day attacks Pedro, stabbing him in the back. He tells Aurora of this, and she, summoning all her strength, half strangles him. He dies from the shock while Pedro recovers.

This melodramatic plot was conceived by Frances Marion. For five-reel use it leaves quite a little to be desired. The theme is not new, and shows slight original development. Its climaxes, such as they are, are reached with very small measures of suspense.

Mr. Capellani's direction is, if we may look at it with a view unobstructed by the story, thoroughly acceptable. The interiors are excellent; for instance, the church scene and the tavern setting. The costumes add a pleasing dash of color and originality to the picture.

It is perhaps not the fault of Cameraman Lucien Andriot that the photography of "The Feast of Life" falls below the standard of past Paragon work. Many of the Cuban scenes are overlighted, and in some of the full pictures, the backgrounds are granulated and indistinct, faults probably caused by poor film. It may chance that in other prints the photography will show improvement.

Miss Young as Aurora is an attractive figure. Her beauty and the sympathetic character of her role combine pleasingly. Paul Capellani as Armada is quite too posey to be natural, while Robert Frazer as Pedro is inclined to overact. Mrs. E. M. Kimball, E. M. Kimball and Doris Kenyon are others.

It would be to the advantage of the picture if a close-up showing Armada's face covered with blood were considerably cut. The film editor has also seen occasion to employ a close-up of Miss Young in four different places in the picture. Two of these might be dispensed with with better effect.

"THE MAN WITHIN"

(Selig—Three Reels)

REVIEWED BY WILLIAM C. ESTY, 2ND

TOM MIX has been writing, acting in, and directing one-reel Westerns for a long time, and the public is pretty familiar with his style of production. With three reels' elbow-room he has been enabled to introduce more complications and work up more suspense, but the release is of the same type as its abbreviated fore-runners.

The plot development is along the well known lines, involving among other incidents the race to the claim office to register a mine, and the desperadoes' chasing of the heroine.

Action is, of course, the main element, the acting merely serving, for the most part, to make possible the riding and shooting stunts. The Mix brand of horsemanship is too well known to require comment.

In Mr. Mix's support Victoria Forde, Pat Chrisman, Sid Jordan and Joe Ryan appear.

Tom, a ranch foreman, marries Vi, his employer's daughter, but the father disowns her for it. The young couple are very happy, except when Tom is overpowered by his craving for alcohol.

A baby is born to them, and while Tom is away on a round-up it dies. Tom goes on a spree, and does not return home. Vi is forced to become a cook in a saloon.

When Tom sobers up he decides to make good, and looks for a gold mine. He finds it, and after an exciting race, registers it. He returns to find that Vi is being pursued by some bandits, but he finally rescues her.

"LYING LIPS"

(American-Mutual Masterpicture De Luxe—Five Reels)

REVIEWED BY WILLIAM C. ESTY, 2ND

YOU have probably had the experience of seeing screen characters agonize through five reels of tribulation and sorrow simply because the author made one of his puppets too stupid to clear up a misunderstanding with an obvious explanation. It is hard to get your sympathy aroused for the misjudged photoplay person when you know he ought to have said in reel one: "Look here, it was like this—" and thus save 5,000 feet of negative, not to mention the feelings of the audience.

SCENES FROM THE LATEST WORLD FILM VEHICLE FOR CLARA KIMBALL YOUNG: "THE FEAST OF LIFE"

It requires considerable dramatic ingenuity to swiftly pile one mischance on another, and yet make all of them inevitable and inexorably logical. Karl Coolidge has done it here, and evolved a well-knit, plausible story. Coincidence is an important factor in the play, but it isn't worked into a lather to help out a lazy imagination.

The players selected to interpret the piece are of the right types, and they handle their parts with considerable deftness. Winifred Greenwood is especially good. Others in the cast are Franklin Ritchie, Eugenie Forde, Clarence Burton, Roy Stewart and George Webb.

The directing and photography are high grade.

Neal Frazer, an artist, marries Emily Alden, a popular actress. His sister, Wanda, is married to Howard, a broker. When Howard asks Frazer for $5,000 he turns over this sum from the funds of a club of which he is the treasurer.

Howard loses the money in speculation, commits suicide, and Wanda comes to live with the Frazers. Worrying over replacing the $5,000, Frazer becomes sick. His wife, against his wishes, and without his knowledge, returns to the stage in order to earn the lost funds.

Wanda has become the mistress of a rich idler, and circumstances lead Frazer to believe that his wife is the man's paramour. After an intricate series of misunderstandings, Frazer and his wife finally discover the facts, and are made happy once more.

"A MAN OF SORROW"

(William Fox—Five Reels)

REVIEWED BY OSCAR COOPER

A SMASHING climax, a central situation which calls forth sympathetic interest, and William Farnum unite in making this subject strong in its appeal. Not everything in its handling has been done skilfully, but the salient points have been carefully looked after, and even if the continuity is not unbroken and the introduction clumsy, there are always Mr. Farnum and his capable assistants, notably Dorothy Bernard, to provide strength.

Founded on "Hoodman Blind," a stage success of some twenty years ago, the authorship of which is credited to Henry Arthur Jones and Wilson Barrett, the story provides Mr. Farnum with a role peculiarly suited to his emotional abilities. The performance he gives is, as always, expressive, full of power, and permeated with that singular pathos which seems to surround all the parts he plays. He is here rendered a man of sorrow

THE ACCUSATION

because he believes he has seen his wife, whom he loves passionately, "sweethearting" with a gypsy lover in the park. He, in fact, did not see his wife at all, but her double, who was also her half sister.

Abandoning his wife and child, he goes to New York, and apparently becomes an outcast, interested only in a crippled newsboy, whom he makes his companion. The gypsy sister also leaves the little New Jersey village for the city, and is finally abandoned by her lover, when she falls ill. The sorrowful husband, going one night to the pier to drown himself, sees her jump into the water, and plunges in to save her. Just before she dies she reveals her identity, telling him that the incident in the park was a trick, to which she was urged by a rival of his.

Then comes the climax to which we referred above. The husband, enraged at having been brought to believe his wife unfaithful when she was not, goes back to the village, finds his rival, and gives him a terrific beating. Then, followed by an excited crowd of villagers, he drags his rival through the streets to a public square, and denounces him before the crowd. As the miscreant is also guilty of murder, he is handed over to a detective. Husband and wife are reunited.

In few pictures we have seen has the climax been more thrilling, and it is one, too, which Mr. Farnum makes very real. Miss Bernard, in the dual role of wife and gypsy girl, is excellent. Others are Willard Louis, H. J. Hebert, H. A. Burress, Fred Huntley, Mary Ruby and William Scott.

Direction was in the hands of Oscar C. Apfel, who did not fail to give us some artistic lighting in the rescue scene, and to make good use of California exteriors. Other sets and locations are right also.

"THE LITTLE SHEPHERD OF BARGAIN ROW"

(Essanay-V-L-S-E—Five Reels)

REVIEWED BY OSCAR COOPER

SALLIE FISHER, well known on the speaking stage, makes her screen debut in this, and draws a clever character sketch of a resourceful young woman. Miss Fisher is not beautiful, according to the conventional standards, but she can act, and she photographs well. Her work is convincing throughout, and stands in sharp contrast to the story which, while it is at all times interesting, is not free from improbabilities.

THE DEAD BEATS CONFRONT NORA

The picture is a pleasing mixture of comedy, tragedy and thrills, with a touch of detective stuff. This variety should make it acceptable to any audience. It will appeal especially to women, because of Nora Blake, the figure-in-chief, who is, of course, Miss Fisher.

Nora fights her way from humble surroundings to a responsible position as private secretary to Henry Hyman, head of the Hyman jewelry house. Hyman's two sons are ne'er-do-wells, and Nora occupies the place they should be occupying in the establishment. Travers, manager of the store, is jealous of Nora, and also in love with Lucile, fiancee of Joseph Hyman, the elder son. He steals a $3,000 necklace and presents it to the brainless Lucile.

When Hyman, Sr., dies, Travers gets the upper hand, and very nearly wrecks the store by giving credit to dead beats, one of whom is Lucile's mother. Nora has in her possession a note written by Hyman before his death, specifying that he wished her to run the store until his sons learned the business, but for some reason Nora does not reveal the note until the very end. This is one of the weak points in the plot.

ILLUSTRATING "SUSAN ROCKS THE BOAT," A FINE ARTS-TRIANGLE, WITH DOROTHY GISH AND OWEN MOORE

Joseph is injured in an automobile accident and rendered a cripple. Lucile then refuses to marry him, and Nora comes to the front once more. She gets the necklace away from Travers, has him arrested, and shows up Lucile and her mother. Her love for Joseph is then revealed, and all ends happily.

A love affair between the irrepressible younger Hyman son and Nora's protege supplies much of the comedy, largely because John Junior is perfectly fitted to the part of the irrepressible one. Alice MacChesney is very pretty as the protege.

Richard C. Travers is very good as Joseph Hyman, as is Florence Oberle as Lucile's mother. Others are John Cossar and Richardson Cotton.

Fred E. Wright had charge of the direction, which is superior. The automobile wreck is most realistic, and other details are well managed. Many of the subtitles are in slang, and should help along the laughs at proper points. The story is by Howard McKent Barnes.

"THE BUGLE CALL"

(Kay Bee-Triangle—Five Reels)

REVIEWED BY OSCAR COOPER

THOMAS H. INCE made no mistake in selecting Willie Collier, Jr., for screen stardom. The boy has distinct ability, and if the Ince people can continue to find stories as good as "The Bugle Call" for him, Collier, Sr., should be able to retire in time.

Although the picture is largely occupied with boy psychology of

"I AM LEAVING HER IN YOUR CARE"

an emotional sort, it is not wholly that, for the atmosphere is that of an army post, and this makes possible some stirring battles between U. S. soldiers and Indian marauders. In this division of the piece, we get some typical Ince panoramas in which thrilling riding, falling from horses, and fighting are shown. These scenes are absolutely realistic, and splendidly directed by Reginald Barker, whose work elsewhere is also excellent.

The battle views are cleverly knit to C. Gardner Sullivan's main theme, which depicts Billy's struggle between love for his dead mother and his attitude toward his stepmother, whom he at first bitterly regards as an intruder. The attack by the Indians gives Billy a chance to play hero by conducting his stepmother to a place of safety, after which he jumps on a riderless horse and dashes from one hill to another, sounding his bugle. This deceives the Indians, who imagine that the main body of troops is approaching. They retire from the attack, pursue the bugler, and wound him. He manages to escape, however, and eventually the fort is saved by the timely arrival of Billy's father at the head of his cavalrymen.

Besides young Collier's excellent impersonation, there are gratifying renditions by Wyndham Standing, as the father, Anna Lehr, as the stepmother, Thomas Guise, as a sergeant, and Joe Goodboy, as Chief Lame Bear. The Indians are the real thing.

A large set, representing Fort McPherson, plays a conspicuous part in the action. Other details were also carefully looked after.

We are quite sure that your patrons will be very much pleased with "The Bugle Call."

"SUSAN ROCKS THE BOAT"

(Fine Arts-Triangle—Five Reels)

REVIEWED BY OSCAR COOPER

THOUGH we have seen Dorothy Gish in roles better suited to her sterling abilities, she is thoroughly acceptable in this. Looking at the picture from all angles, we find no difficulty in saying that it will go over, because of the care with which it was constructed, and the work of the principals.

Like all the Fine Arts subjects, "Susan Rocks the Boat" is possessed of a genuine dramatic idea, which is: that the present state of society produces "sweet young things," who imagine that they can become reformers, although they are entirely ignorant of the perils into which they may fall in doing so.

Miss Gish is seen as such a character. Inspired to become a modern Joan of Arc, Susan opens a settlement house, and tries to uplift the people of the slums. The road leads straight to Cardigan's saloon, and to a room above, where the little reformer comes very near violence at Cardigan's hands. She is rescued by Larry O'Neil, a young man of the slums, with real manhood. The upshot is that Susan and Larry find they love each other.

A failure to use enough close-ups in the first reel puts the spectator a trifle out of touch with Miss Gish's work in the beginning, but this is overcome later. Her work should please most picture-goers, though Susan does not seem to us to be one of her happiest parts. Owen Moore does well as Larry, and Fred J. Butler is a great type for Cardigan. Others are Fred A. Turner, Edwin Harley, Kate Bruce and Clyde E. Hopkins.

Two allegorical scenes, showing Susan's vision of herself as Joan of Arc, add considerable interest. The Griffith idea of relief is demonstrated also in the appearance of a middle-aged Oriental, who appears at several points in the action. The reason for his presence is never explained, but his appearances arouse curiosity so that the spectator can forget for a moment the tense situations.

Continuity and suspense are managed skilfully by Director Paul Powell, and the picture is fully equipped, particularly in the scenes depicting life in the slums.

"MARIA ROSA"

(Lasky-Paramount—Five Reels)

REVIEWED BY HARVEY F. THEW

THE manner of the telling makes this old story of the triangle seem new. Its mountings, settings and acting are sufficient to make it distinctly a "worth-while" picture, and its star, Geraldine Farrar, is a guarantee of box-office quality.

Miss Farrar is a charming Catalonian. She is supported by an excellent company, while the locations, architecture, and even manners are unusually convincing. The atmosphere of the mountains of northern Spain is compelling, and it is difficult to realize that the picture was actually made about as far from the real Spain as it is possible to get in this country. The make-ups and costumes appear to be faultless, and there is something ultra-Gallic in the work, not only of Miss Farrar, but also of Wallace Reid, Pedro de Cordoba, Horace Carpenter and Anita King, her principal support.

MARIA ROSA SWEARS VENGEANCE

Maria Rosa, a peasant, is loved by Andreas, whom she also loves, and by Ramon, his friend, whom she does not. Ramon kills Pedro, a fisherman, and manages to throw the blame on Andreas so successfully that the latter goes to the Ceuta Penal colony for ten years.

Ramon takes advantage of Andreas' absence to press his wooing, but is unsuccessful. He then causes a letter to be written, saying that Andreas has died in prison. Maria, broken-hearted, still refuses to marry Ramon, until he compromises her in the eyes of the villagers, and then she capitulates, and an elaborate and typical wedding is staged.

In the meantime, Andreas has been released because of an act of heroism. He appears at Maria's home just before the party returns from church, and dashing into her room, while the others are at the banquet, Maria finds him hiding. When she has recovered from her great shock at seeing the supposed dead man, she tells her story, and promises to find out whether Ramon was a conspirator in reporting Andreas dead. She lets Andreas out through a window and returns to the revellers. When all are gone but she and Ramon, she plies her new husband with wine, and then he confesses all.

In a rage she stabs and mortally wounds him. The uproar brings the neighbors, including Andreas, who is near by. As the best reparation he can make, Ramon declares with his last breath that he stabbed himself accidentally, and Andreas leads Maria Rosa out to happiness.

James Neil and Ernest Joy play smaller parts with earnestness and conviction.

"THE RED WIDOW"

(Famous Players-Paramount—Five Reels)

REVIEWED BY PETER MILNE

"THE RED WIDOW" is a sure bet. It has the situations and the comedian, John Barrymore, and such a combination is invincible when it comes to comedy. If the exhibitor would prefer to have direct proof that "The Red Widow" is a winner, we might add that the Sunday audience at the Broadway theatre fairly shrieked with mirth at the antics of the leading comedian.

Whether the comedy tricks so ably executed by Mr. Barrymore are products of the lively imaginations of Channing Pollock and Rennold Wolf, the authors of the original play, or whether they were supplied by the scenario writer is a conundrum that the leader of the picture did not answer. But at all events they are extremely fine bits of business. The chief comedy situations of the melodramatic plot are equally funny.

In fact "The Red Widow" reaches such a complete plane of excellence that one is unable to do anyone of those responsible for its appearance full justice. Without Mr. Barrymore the picture would have been lacking a star comedian. Without the business furnished him by the script writer, Mr. Barrymore would have been lost. And there is always Mr. Pollock and Mr. Wolf to consider.

The story deals firstly with the wedding of Cicero Hannibal Butts, a corset salesman; secondly, with his meeting with a Russian dancer, who lists Nihilism as a side line; thirdly, with his wild mix-up with the dancer in Russia when that lady poses as his wife and introduces him to the rest of the Nihilists, who give him the job of killing the Czar. The conclusion is reached by the arrival of Hannibal's wife, and the ultimate honor conferred upon the salesman by the Russian government for saving it from the Nihilists. It is a weird story, grossly impossible, but even funnier for this reason.

One particular series of incidents in the picture offers a fine opportunity for a theatre organist. Hannibal arrives at the scene of the wedding, and in his confusion gives the organist a copy of the latest song hit, "Good-bye, Girls, I'm Through," instead of the wedding march. The results can best be imagined.

Happy John Barrymore romps his way through the picture as Hannibal and Lillian Tucker makes him a very pretty wife. Flora Zabelle plays the dancer, the same part she carried on the comic opera stage when the play was produced on the boards. George E. Mack, John Hendricks, Eugene Redding and Millard Benson complete the named cast.

The production and photography need only be alluded to as being typically Famous Players.

"BURTON HOLMES' TRAVELOGUES—PARAMOUNT PICTOGRAPHS"

(Paramount—One Reel Each)

REVIEWED BY HARVEY F. THEW

MR. HOLMES' interesting story of travel into out-of-the-way corners of the globe, takes us this week through Luzon, and to Benguio, the Filipino summer capital atop of the Benguet Mountains. This chapter is entitled "The Dog-Eaters of Benguet," and the pictures give a graphic view of these queer Igorrote tribes, who eat dog "because it is cleaner than pig."

Striking views of the mountain trails to the summit are pictured, with illustrations of the improvement in transportation methods since Uncle Sam took hold of Philippine affairs. There are also views of Mrs. Kelley, who has civilized large classes of girls in these mountain villages, and taught them to say "Good morning, Mrs. Kelley," to such good effect that whenever a native meets a white man nowadays, he shouts, "Good morning, Mrs. Kelley."

The thirteenth number of Paramount Pictographs, also offered as a supplement to the regular Paramount program, contains articles on preparedness, by Henry Reuterdahl, with pictures of United States naval vessels in action. Articles on "Superstitions," showing the Thirteen Club in action, "Better Babies," and the "Trickids," complete the film.

ADMISSION PRICES WILL REMAIN AT FIFTEEN CENTS IN VANCOUVER

Special to MOTION PICTURE NEWS

Vancouver, B. C., April 29.

IN furtherance of a movement toward an increase in admission prices at local picture theatres, a meeting of exhibitors was held recently at the Famous Players exchange, and the matter was gone into thoroughly.

While some of the managers expressed themselves as being in favor of increasing admission from fifteen cents to twenty-five cents, others felt that conditions do not warrant any such move at this time, and it is thought that the matter will be dropped.

"MASTER SHAKESPEARE, STROLLING PLAYER"

(Thanhouser-Mutual Masterpicture—Five Reels)

REVIEWED BY HARVEY F. THEW

THE celebration of the Shakespeare tercentenary has called forth this offering from the Thanhouser studios. It is an unusual picture, with its story based upon the eternal Shakespeare-Bacon controversy, which, it seems, will not down.

The picture is a combination of the modern, and the costume play, the latter being introduced as sections of a dream of Shakspeare and his times.

Miss Gray, daughter of an army officer, has a quarrel with her fiance, Lieutenant Stanton, over the authorship of the Shakespearian plays. She holds that they were the work of Sir Francis, and Stanton as firmly believes that Shakespeare himself wrote them. So they separate.

IN THE COURT OF ELIZABETH

Stanton, at his own request, is transferred to a post on the Mexican border. There he engages in a fight with bandits, which gives opportunity for some very stirring and timely scenes. He is wounded, and the news of this, reaching Miss Gray, stuns her, and leaves her in a delirium.

In this state she dreams that she is the daughter of an earl, in the Elizabethan epoch. With a party, she visits a wayside inn, and there finds Bacon. A fight over her starts, and the girl recognizes Lieutenant Stanton in the person of her chief defender. Shakespeare appears, as a strolling player, and helps to rescue Stanton from overwhelming odds.

Later the girl secures from her father a commission in the guard for Stanton. Then, at a performance of one of Shakespeare's plays, Bacon bribes a scholar to say that the play was stolen from him. The young soldier of the guard exposes the plot, and Bacon, unmasked, brings about a duel with him, in which the soldier is killed. Miss Gray throws herself upon the prostrate form, and then awakens, to find herself in her own room in the twentieth century, after weeks of delirium. Her fiance, who was merely wounded in the Mexican fight, appears from the next room. He finds the girl cured of her defection from the ranks of Shakespearian doubters.

Florence La Badie, Robert Vaughn, Lawrence Swinburne and Robert Whittier head the cast.

"THE MOMENT BEFORE"

(Famous Players—Paramount—Five Reels)

REVIEWED BY OSCAR COOPER

IN a role widely different from those she has previously assumed, Pauline Frederick is seen here in an adaptation of Israel Zangwill's story. Though she portrays the same person in youth and in age, the role is practically a dual one. In the first Miss Frederick depicts a dignified, sorrowful, white-haired duchess, and in the second, a wild, impulsive gypsy girl. She makes the contrast between the two without difficulty, but neither, it seems to us, is very happily suited to Miss Frederick's excellent abilities and her beauty.

It is a little disappointing to find Miss Frederick's features obscured by a make-up which gives the general impression of faded tan, or to see her bowed with age. Nevertheless, she makes the most of both roles, and gives a strong performance.

The story is depicted in an unusual form; it begins with what would be the end of less worthy pictures. After hearing a sermon, the duchess makes her will, leaving her wealth to charity, and falls dying before the altar in a church. In the moment before death her whole life flashes before her and is enacted on the screen.

She was Madge, an impulsive gypsy girl, with strong tendencies to evil. Married to Gypsy John, she found it easy to desert him for the younger son of an earl, himself a black sheep. The latter quarreled with his brother, and felled him with a heavy blow. Almost immediately after, Gypsy John, searching for Madge, entered the house, and in a fight with the injured man killed him. Madge and John fled from England to Australia, and so did the younger son, thinking he was the murderer.

Years later, they met in the Australian Bush. Madge, who still despised John thoroughly, agreed to go back to England with the nobleman. John arrived just as they were about to escape and the two men agreed to fight a duel for the girl. Just as John was about to shoot his adversary, Madge fired, and John was disposed of.

Thomas Holding is very good as the young nobleman, and J. W. Johnston gives a fair performance as Gypsy John. Others are Henry Hallam, Frank Losee, and Edward Sturgis.

As a whole, the picture is characterized by plenty of action, and a degree of suspense. Settings and locations are entirely appropriate. Many of them are beautiful. Robert G. Vignola directed.

"THE YOUTH OF FORTUNE"

(Red Feather-Universal—Five Reels)

REVIEWED BY PETER MILNE

CARTER DeHAVEN is introduced once more in "The Youth of Fortune" as a seventeen-year-old school boy. He possesses all the motion picture accessories thereof, including sport shirts, silk shirts, blazers and coat shoulders that have been pressed so neatly that they appear as wings. Mr. DeHaven's miniature physique serves him in good stead in playing the seventeen-year-older, although at times the sophisticated lines of his face tend to make one doubt the truth of the subtitle that gives this juvenile information.

THE MISCREANTS DINE IN STATE

"The Youth of Fortune" is a comedy and taken on the whole it is a very good comedy. At times throughout the five reels some of the players are at a loss as to what to do to consume footage and they substitute the waving of arms and the nervous shifting of feet for any attempt at acting, but on the other hand there is plenty of genuine comedy furnished both by the twists of the story and the players themselves.

From all appearances, exhibitors will consider "The Youth of Fortune" a fortunate investment. Much of the comedy is old

style—stuff that we are all well acquainted with, but it serves its purpose, while happily the star has a sense of comedy values; and he serves as a good medium for the transmission of the fun to the spectator. The subtitles have been written in a style that is generally humorous as well and when the action slows up a bit they prevent any disastrous feeling of tedium.

The story for the picture was written by Otis Turner, while the detailed scenario was prepared by Ford I. Beebe. Mr. Beebe's script is meritorious, for he has overlooked no chances to get a laugh and to our notion he has made an abbreviated story as good as it possibly could be made. Mr. Turner was again active when it came to the direction and there is no fault to find with this end of the production.

The plot relates to Willie O'Donovan's pranks at boarding school, how he is successful in claiming the hand of the milkmaid and how he inherits some odd millions of dollars that his divorced parents were both eager to possess.

Flora Parker DeHaven is the milkmaid and a very engaging one at that, while Harry Depp makes himself humorously prominent as the rival. Harry Carter, Maude George, J. Hope and a large cast lend creditable support to the DeHaven team.

"PLAYING WITH FIRE"

(Popular Plays and Players-Metro—Five Reels)

REVIEWED BY OSCAR COOPER

SUPERIOR direction by Francis J. Grandon and excellence of work on the part of Madame Petrova and most of her fellow players make this sex subject absorbing nearly every foot of the way. The continuity is sustained remarkably well, and there are numerous touches which enrich the whole in a gratifying degree.

Despite the fact that Aaron Hoffmann's story is a variation of the eternal triangle theme, it is put together very well, and rendered distinctive by short, rapid scenes, which are introduced by allegorical subtitles. These are cleverly done, and amount to a sort of running comment on the plot. For example. instead of the conventional "A Year Has Passed," we have the figure of an old man, representing the dying year, faded into the figure of a child.

Madame Petrova has a thoroughly congenial role, which she interprets in a refined, artistic fashion. She is given opportunity to play in a strong emotional key, as Jean, who, in a moment of weakness, steps from the path of marital honor.

When she discovers that her stepdaughter is about to marry the young artist with whom she sinned, she tells the girl of her misstep. The girl, of course, forgives the man. Then the older woman saves the girl from violence at the hands of the lover, who is accidentally killed. The trial is quickly over, and girl, stepmother and husband take up their life anew.

Arthur Hoops is seen as the husband, and does excellent work. Evelyn Brent, as the young girl, gives an unusually expressive performance, one which indicates that Miss Brent has genuine screen ability. Pierre Le May's interpretation of the lover is only fair. Minor parts are taken by Catherine Calhoum and Philip Hahn.

Since the atmosphere is partly that of studio life, a couple of flashes show a model posing very nearly in the altogether. The scene wherein Jean gives herself to the young artist, and the struggle between the artist and the young girl, are enacted as such scenes usually are on the screen.

Handsome interior sets are used almost exclusively. A realistic shipwreck scene is staged, however, and this, like all of Mr. Grandon's directorial efforts here, is very fine.

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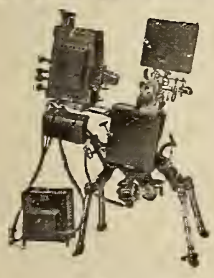
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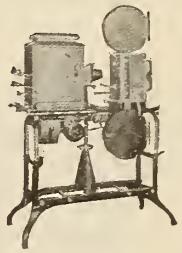
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STRIKING MOMENTS FROM "SPELLBOUND," A KNICKERBOCKER STAR FEATURE, WITH LOIS MEREDITH

"A WOMAN WILLS"

(Sun Photoplay—Five Parts)

REVIEWED BY PETER MILNE

A MELODRAMA in a novel setting possessed of one of those athletic heroines, fully capable of climbing a high telegraph pole, of falling off a galloping horse and of performing any wondrous feat not to be surmised by a layman, is offered in "A Woman Wills." Elsie LeClaire is the actress who carries away these daredevil honors. She is a very fearless young lady, but she is an equally good actress.

"A Woman Wills" was produced in Europe—in France, judging from the character of its story, its atmosphere and its players. It deals largely with a war, not the present war, for it comes to a close before the picture's termination. Furthermore the picture is not part of any nation's propaganda, for it has its own story to tell and the war is merely employed to further the interests of the plot.

The scenes laid on the battlefield are most realistic, judging from the topical pictures of the European conflict. In these we are treated to the startling fall that Miss LeClaire takes from her horse and also the explosion of a trench. The photography in these scenes as well as all the others is exceellent. The settings deserve unusual notice as they have the depth and the detailed definition of many of the foreign-made pictures.

The story tells of Marion Duval (Miss LeClaire), a mischievous

A TENSE MOMENT

young lady who is attending boarding school when the picture opens. She runs away finally, disguises herself as a boy scout and goes to war. She makes the acquaintance of a young lieutenant and immediately falls in love with him.

In after years she seeks to win the love of the lieutenant, but he is wrapt up in another young lady who happens to be in the power of a foreign spy, bent on procuring certain papers from the officer. Suffice it to say that she is instrumental in defeating their conspiracy and the lieutenant at last sees her worth.

The story is purely melodramatic. In some places it waxes unusually wild, specifically in giving the heroine such a supernatural suspicion of the falsity of the other woman. But like all melodramas, "A Woman Wills" is exciting to the last. Its comedy in the boarding school scenes and its thrills in the war flashes and the following sensational battle between the two women lend just the right ingredients that a successful melodrama needs.

The editing of the picture is good on the whole, but open to improvement in a few places where the story jumps suddenly from one scene to another. A newspaper insert might also be improved upon as the story running under the head is by no means the right story.

John Maguard as the lieutenant, Cuzanne Armelle as the adventuress and Joseph Morris as the spy complete the cast of principals.

"SPELLBOUND"

(Knickerbocker Star Feature-General—Five Reels)

REVIEWED BY OSCAR COOPER

LOIS MEREDITH is starred in this mystery story, which was produced for the Messrs. Horkheimer by Harry Harvey. Miss Meredith is seen as an English girl, over whom a strange influence is wrought by an idol, which her guardian brings from India.

She invites a noted yogi to speak to her friends at a reception, and the yogi discovers the idol. He returns at night, kills the guardian, but fails to get the idol. Graeme, Elsie's lover, is caught on the scene with the knife in his hand, and is charged with the murder. He is acquitted on the volunteer testimony of one of the yogi's servants, who bears his master a grudge.

The picture then depicts the married life of Graeme and Elsie. Elsie takes to gambling, and Graeme spends his evenings with an actress. A child is born to the Graemes, but Elsie despises the infant. Finally, the yogi, attempting to steal the idol again, is accidentally made a prisoner in a room with a spring lock. He calls on the idol to deliver him, and the idol moves, upsetting a lamp. The house is set on fire. Elsie risks her life to save the child, and Graeme returns in time to rescue both. The yogi loses his life in the fire, and Graeme and his wife at last discover that they are happy in their child.

In the supporting cast are William Conklin, George Burrell, Edward J. Brady, Frank Erlanger, Edward Peters, Joyce Moore and Daniel Gilfether.

The interior sets are elaborate, and the exteriors bring to view some pleasing bits of California scenery. In some of the scenes, the lighting is quite artistic. The photography, in general, is good.

FOUR THOUSAND EXPECTED AT DETROIT'S FIRST SCREEN DANCE ON MAY 15

DETROIT is to have its first annual screen dance on Monday evening, May 15, at the Arcadia Auditorium. Arrangements are being made to handle a crowd not less than 4,000 people. Tickets will be sold from all of the local theatres at $2 per couple. Whatever profit there is will be turned over to the Actors' Fund of America.

There will be one orchestra of 20 pieces and a band of 20 pieces. The committee handling the details consists of Harry I. Garson, of the Broadway-Strand theatre, chairman; Joseph Kent, of the World Film Corporation, and William Bailey, of the Detroit Universal Exchange.

The committee is now working to secure as many screen stars as possible.

"BLAZING LOVE"

(William Fox—Five Reels)

REVIEWED BY OSCAR COOPER

FOR Virginia Pearson's first appearance in William Fox photoplays, a domestic tragedy has been selected as a vehicle. It gives Miss Pearson opportunity to play two contrasting roles—a woman in the prime of life married to a man far too old, and the same woman, just as she is reaching the estate of gray hairs, married to another man far too young for her. The theme is that youth cannot mate with age; and the lesson is that when it does, there is tragedy—for age.

Miss Pearson appears to excellent advantage both as a young wife, and as an old one. Perhaps she is a little better as the older woman, but this is probably because she is aided by an unusually good make-up. In both instances she is striking, and her acting, added to that of her fellow-players and the natural heart interest of the theme, puts the picture over in good style.

The story is one to command sympathy from any audience, although it has not been told in the strongest possible fashion. In the beginning we have a lover going to Labrador on an exploring expedition. We see him killed there by a man who afterwards returns to become purveyor of scandal against Margaret (Miss Pearson). The reason for the murder in the Arctic is not clear. There is also slight confusion in the introduction of characters, and in getting the story under way, but this does not affect seriously the good effect of the piece as a whole. Kenean Buel's direction is good, and is at its best in the planning of settings, both exterior and interior. At certain points in the action Buel showed a tendency to overdo the cut and flash, which retarded the movement of the plot.

In the cast are Wilmuth Merkyl, the young husband, and Frank Burbeck, the old one. Lew Stern appears as Margaret's father, Mattie Ferguson, as her maid, and Louise Huff, as a cousin of the young husband's with whom he falls in love when age begins to creep upon his wife. Frank Goldsmith is seen as the villain, who, rebuffed by Margaret, deliberately sets out to drag her name in the mire, and finally gets killed after he has killed the aged husband. The cast throughout is admirably selected as to type, and does good work. Merkyl deserves second honors, Miss Huff gives a gratifying ingenue rendition.

Worked out to its logical conclusion—a fact which makes the denouement very impressive—the story calls for the suicide of Margaret after she has discovered that her husband has ceased to love her. This brings out in the strongest manner the heart interest upon which the plot pivots.

GENERAL FILM BRANCH MANAGERS REPORT HEAVY BOOKINGS ON "SPELLBOUND"

THE five-reel Knickerbocker Star feature, "Spellbound," was screened last Wednesday at a private showing to which General Manager Gilmore of the Twenty-third street branch of the General Film Company had invited a number of out-of-town bookers. Several local exhibitors, who happened to be present, also attended the "first run" of the film, which all declared a most auspicious beginning of the series of five-reel features announced for release in the General service every four weeks.

The manager of one of the largest exchanges in the East summed up the prevailing opinion thus:

"I have already got more than forty bookings for 'Spellbound' solely on the quality of the three-reel Knickerbocker Star features and the advance publicity. I shall be able to tell my customers that it's a winner. The star is beautiful and a splendid actress, the supporting cast couldn't be better, and the production is gorgeous. As for the story, it's novel and very impressive, the title especially being calculated to provoke curiosity, and that's what every exhibitor wants."

CHAPLIN BURLESQUE ON "CARMEN" MAKES HIT AT CRESCENT THEATRE IN NASHVILLE

THE Chaplin burlesque on "Carmen" drew large crowds during its two-day run at the Crescent, Nashville, on Friday and Saturday, April 14-15. The Friday night showing was one of the greatest records in the history of this theatre. The evening performance taxed the theatre to overflowing. Even out to the sidewalk in front of the theatre a surging mass of enthusiastic fans stood waiting an opportunity to purchase tickets. At times the crowds got so thick, President Sudekum had to call the police.

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PRODUCTIONS FROM ALL PROGRAMS

GENERAL FILM PROGRAM

"The Girl Across the Way." (Biograph. Reissue. Mon., June 5.)—Depicting a laggard's making by the love of a girl and the winning over of his mother after the marriage. Rather unconvincing in its development, this picture is perhaps a little too reminiscent to warrant reissuing. One set is employed, while the story repeats itself a number of times during the one reel. Mae Marsh, Robert Harron and Mildred Manning are the leads.

"The Yaqui Cur." (Biograph. Reissue. Two reels. Tues., June 6.)—A pathetic and most absorbing Indian story based on the biblical passage: "Greater Love hath no man than this, that a Man lay down his life for his Friend." The story is an unusual one and the character of the Indian who after showing the yellow streak turns hero to save his companion, is one that will command much attention. Robert Harron in this part registers effectively. His support includes Walter Miller, Lionel Barrymore and Victoria Forde. There are several lengthy spectacular scenes showing rival Indian tribes in battle.

"Playthings of the Gods." (Lubin. Three reels. Thurs., April 27.)—A conventional melodrama concerning the father who attempts to spoil his son's marriage. It is done very slowly and becomes tiresome shortly after its nature has become apparent. Some of the situations are so improbable that they will excite laughter instead of sympathy as intended. The acting is poor. Cecil Van Auker as the villainous parent employs a sneer as his main expression and his acting never convinces. He is a villain of the very old school. Allan Forrest is rather a simpering hero with no back-bone at all. Others are Adelaide Bronti, Ruth Saville and Evelyn Page. Wilbert Melville directed.

"Love and Bullets." (Lubin. Sat., April 29.)—An enjoyable comedy depicting the manner in which Louise gets rid of her father's chosen son-in-laws. Once in a while it resorts to extremely elementary tactics to produce its laughs, but on the whole it may be depended upon to please. June Daye, Francis Joyner, John Sherman, Kempton Greene and Adelaide Hayes make up the cast. Clay M. Greene wrote and directed.

Selig-Tribune, No. 31. (Mon., April 17.)—Zouave regiment arrives at Saloniki, Greece; baseball season opens in San Francisco, Cal.; children attend circus day at Golden Gate Park, San Francisco, Cal.; baptism ceremony conducted by negroes at St. Petersburg, Fla.; David R. Francis leaves for Russia from New York City; Apache Indians hold War Hop before leaving to join American troops in pursuit of Villa, Columbus, N. M.; prominent business men enlist for service in summer training camps, El Paso, Texas; opening of American league baseball season in Chicago, Ill.; 6th Field Artillery drills at Nogales.

MUTUAL PROGRAM

"Pierre Brissac the Brazen." (American. Two reels. Mon., May 1.)—All the irresistible humor and quaintness of character is brought out by the most competent cast. This is a comedy, and a comedy considerably above the average in worth. There is no slapstick, but the situations and characters will appeal to everybody. George Field and John Gough are especially good, while Edward Coxen, Lizette Thorne, and Marie Van Tassel do much to add to the pleasing ensemble. Pierre Brissac, a burglar, and Le Petit Jean, his apprentice, are looking around for a promising house to rob. They select one belonging to John Brand. Some hours before, Brand had quarreled with his wife, and gone to the club. His spouse had gone home to her mother. Brand returned home, and finding the door locked, sits down on the steps. The two housebreakers inside telephone for the police, and the protesting owner is jailed for the night. Next morning Mrs. Brand decides to return to her domicile, and finds it looted. She telephones the police, and they invite her to see the thief. When she sees her husband at the station house they embrace rapturously.

"The Dashing Druggist's Dilemma." (Falstaff. Mon., May 1.)—This comedy gives the eternal triangle a rather unexpected twist. The dashing young drug clerk is the center of all feminine eyes. Things come to a crisis when two sisters receive an offer from their wealthy uncle of $10,000 to the one who gets married first. One rings the night bell, and when the clerk appears, seizes him forcibly and carries him toward the minister. The other interferes, and both arrive at the parsonage with the weeping clerk. He struggles for freedom, and finally is allowed to go to the 'phone. After a hasty conference he hangs up the receiver and waits. Presently a large, determined-looking woman appears, and seizes the clerk. "Come back home, hubby," she says, "I'll protect you." Frances Keyes, Elise Jordan and Jay C. Yorke head the cast.

"The Skillful Sleigher's Strategy." (Falstaff. Mon., May 8.)—This comedy of the snow should be welcome just as the days promise to show a little heat. The girl is carefully protected by her guardian, but she gets word to her sweetheart that she is to be taken away to school on a certain day. Sweetheart, with the aid of several shovellers, blocks the road with snow, and the auto is stalled. Then he happens by in his sleigh, and offers to take the girl. Guardian goes too, but by a little skillful driving, the young man manages to tip guardian out. When the unfortunate man next sees his ward, she is a bride. William Swan, Gladys Leslie and Frank E. McNish compose the cast.

"M. T. Dome's Awful Night." (Cub. Fri., May 5.)—Action seems to be the key-note of this comedy. M. T. Dome and his young wife quarrel because he has selected a pretty maid for her, so he spends the evening at the club. He induces some friends to accompany him home, but once arrived there he falls against and over things, arousing the house, and smashing the stair rail. Dome promptly gets a carpenter, and by the time the irate wife and servants get down, a gang of carpenters is busily repairing the damage. Wifie is not fooled, however; she quickly selects Dome from the crowd and gives him what is coming to him. In the cast are Billy Armstrong and Ethel Turpin.

UNIVERSAL PROGRAM

"A Huntress of Men." (Red Feather. Five reels. Mon., May 8.)—Will be reviewed in next week's issue.

"Potts Bungles Again." (Nestor. Mon., May 8.)—In which Betty, the new arrival on the police force, proves her worth by capturing the robber and forcing a pardon from her reporter-lover who neatly roasted her when she took up her duties. Betty Compson, Eddie Lyons, Lee Moran and Ed. Burns in character makeup help to make this a very fine comedy. Louis Huber is the author while Al Christie produced.

"The Mark of a Gentleman." (Gold Seal. Two reels. Tues., May 9.)—Showing how an athletic millionaire shed his name and posed as a physical trainer and how while in this position he won the heart of a young girl. This is one of the most entertaining and pleasing comedy-dramas that Universal has issued for some time. Herbert Rawlinson and Agnes Vernon are featured and in romantic parts one can go a long way before finding their equals. F. McGrew Willis prepared the scenario for Director William Worthington.

"Virginia." (Rex. Tues., May 9.)—Rather gruesome drama portraying the manner in which a girl of the slums made good against heavy odds. Cleo Madison is the girl and while her performance is very good, the makeup on the actress who plays her fallen sister is repelling. Miss Madison worked on a scenario by Harvey Gates.

"When a Wife Worries." (Imp. Tues., May 9.)—This shows hubby's efforts to procure something for his baby to cut teeth on, and poor hubby is fooled and joked by his friends. His wife rages at home anxious for his return and the slavey helps the agitation along. Jane Bernoudy as the slavey is exceptional, while Victor Potel is the husband. This is a very good comedy, written and produced by Hal Clotworthy.

"The Great Smash." (L-Ko. Three reels. Wed., May 10.)—Reviewed at length elsewhere in this issue.

"The Go Between." (Imp. Wed., May 10.)—This co-stars Wiliam Garwood and Violet Merscreau, who must divide credit for the picture's success. The story tells of a chemist who loves May. He suffers an attack of typhoid and May stays away while Rosemary, who had before been the go-between for the lovers, nurses him. Realization of the comparative worth of the two girls finally dawns upon the chemist. Jean Dumar as May is attractive but she is no actress. The story is almost too simple and obvious for enjoyment, while the direction seems inadequate. Samuel Griner wrote the scenario and William Garwood directed the picture.

"Her Husband's Faith." (Laemmle. Two reels. Thurs., May 11.)—Showing how the husband preferred to believe in his wife and her version of her past rather than to take a derelict's explanation of her former days. Emory Johnson, Dorothy Davenport and Trockwood Crittenden are the leads in this release which is averagely strong. Miss Davenport adds much to the picture. Lloyd B. Carleton directed.

"The Capital Prize." (Imp. Two reels. Fri., May 12.)—This excellent drama produced by Edwin Stevens was reviewed at length in the issue of April 1.

"A Strange Confession." (Victor. Fri., May 12.)—Joe, the ape of the Universal zoo, plays a prominent part in this drama. He steals a wallet and the distrustful father believes that his gambling son has committed the crime. But finally the ape enters again and brings back the wallet, thus clearing the son's name. Joe is a very clever actor but the picture as a whole is unconvincing. Jay Hunt directed Colin Chase, Golda Coldwell, Rex de Roselli and Mrs. Jay Hunt in the leading parts.

This drama was reviewed in a previous issue, but was subsequently withdrawn from the program and advanced to the above date.

"Never Lie to Your Wife." (Nestor. Fri., May 12.)—Father and son-in-law plead sickness as an excuse from going to the opera but after much trouble the two wives discover their perfidy and the game is up. This makes a most amusing release with Harry Rattenberry, Ray Gallagher, Billie Rhodes, Stella Adams and Neal Burns in the principal parts. Horace Davey directed from a scenario by Al Christie.

"A Fight for Love." (Bison. Two reels. Sat., May 13.)—Showing how a member of the Camorra deserted his cause long enough to save the daughter of a detective from the clutches of his own fellows. G. Raymond Nye acts forcibly in the main role of the Italian. There is a gruesome third degree and a knife fight that quickens the interest to a great extent. James Conway, Hector Sarno and Roberta Wilson are the main supporting players. Jacques Jaccard and W. B. Pearson collaborated on the scenario while the former directed.

"A Wife for Ransom." (Joker. Sat., May 13.)—Sweethearts are married and her parents object, whereat the young husband enlists the aid of the police and kidnaps his mother-in-law and thus forces a blessing from the irate father. Gale Henry is at her best in this reel, which means that it is unusually laughable. Excellent support is given by William Franey, Charles Conklin, Milburn Moranti and Lillian Peacock. Allen Curtis was back on the job as director.

"A Soul for Sale." (Rex. Three reels. Sun., May 14.)—A melodrama produced in England that is hardly worthy a place on the Universal program. An elementary story is treated conventionally in practically every instance save for the denoucment which by reason of its good handling manages to create suspense. On the whole, however, the picture falls far below the home product of the company. The acting is average, the types are good and the atmosphere convincing.

"Her Great Part." (Laemmle. Sun., May 14.)—Curing wifie of a longing to go on the stage is a familiar and fairly reliable plot but as Lynn Reynolds has handled it here it fails either to interest or amuse to any great extent. Myrtle Gonzales, Fred Church and George Hernandez are featured.

WEEKLIES

Hearst-Vitagraph, No. 33.—Supplies for U. S. troops in Mexico are carefully guarded en route; giant ice crusher opens port on Lake Superior for summer shipping; militiamen quell strike at Hastings, N. Y.; Frisco high school boys become cadets; racing season opens at Tia Juana; beautiful Italian tower at Panama-Pacific Exposition is torn down by wreckers; Patriot's Day at Lexington, Mass.; President and Mrs. Wilson attend initial baseball game at Washington; Princeton beats Harvard in boat race; other views.

Mutual Weekly, No. 70.—Fighting Jack Frost in the orchards of the Northwest; Mayor Gill, Seattle, helps dump contraband beer into the hay; 25,000 fans witness opening of baseball season in New York; President and Mrs. Wilson see Senators beat the Yankees; auto service between Frisco and Los Angeles; spring thaw endangers Government dam at St. Paul; President Wilson plants a tree beside Lincoln Highway; New York Easter parade; N. Y. National Guard called out for strike duty; twentieth century warfare demonstrated at El Paso; other views.

Universal Animated Weekly, No. 18. (Wed. May 3.)—Reopening of the Panama Canal; Pennsylvania beats Yale in rowing race, Philadelphia, Pa.; clean-up week in Pittsburgh, Pa.; New Zealand expeditionary force; 163 French Canadian Battalion attends services before departing for England, Montreal, Can.; an interesting quota of views from Chihuahua, Mexico; Military Training school for girls in Cleveland, Ohio; latest type of air ship launched at Norfolk, Va.; Ruth Law flies above Chicago, Ill.; thirteen pictures of the Navy Publicity Bureau's exhibit of devices used in the navy; cartoons by Hy Mayer.

INCORPORATIONS

The Corporation Trust Company, 37 Wall street, New York, reports the following new corporations:

In New York:

ECOTALOR ART PHOTO DRAMA, INC.; motion pictures; capitalized at $50,000 in Bronx; incorporators are: Edw. C. Taylor, 2481 Creston avenue, N. Y.; Guido Colucci, 2900 Briggs avenue, N. Y.; Fred N. Magrath, 2771 Bainbridge avenue, N. Y.

MADE IN AMERICA FILM CORPORATION; motion picture business; capitalized at $50,000 in Manhattan; incorporators are: G. E. Toulopoulas, 140 Nassau street, N. Y.; Thos. W. Ferrow, 41 Park Row, N. Y.; Sam D. Krane, 270 W. 39th street, N. Y.

PIEDMONT SYNDICATE, INC.; operate motion picture theatres, etc., manufacture motion pictures; capitalized at $1,000 in Manhattan; incorporators are: Bernard M. Wood, 42 Broadway, N. Y. C.; Hewitt C. Wood, 42 Broadway, N. Y. C.; Hugh L. Gardner, 42 Broadway, N. Y. C.

MOTION PICTURE FORUM INC.; motion picture business; capitalized at $5,000 in Manhattan; incorporators are: Jacob W. Binder, Hackensack, N. J.; Wm. M. Seahury, 32 Nassau street, N. Y.; Chas. R. Macauley, 220 W. 42nd street, N. Y.

S. W. & W. AMUSEMENT CO., INC.; moving picture business; capitalized at $10,000 in Manhattan; incorporators are Louis Schwartz, 257 2nd street., N. Y. C.; Annie Schwartz, 257 2nd street, N. Y. C.; Jas. Wachs, 257 2nd street, N. Y. C.

QUALITY AMUSEMENT CORPORATION; theatrical and motion pictures; capitalized at $10,000 in Manhattan; incorporators are: Isaac Levy, 907 Southern Blvd., Bronx; Peter I. Bernstein, 261 Broadway, N. Y.; Wm. Kaufman, 66 E. 1st street, N. Y.

DUPLEX MACHINE COMPANY, INC.; manufacture moving picture machinery; capitalized at $750, in Brooklyn; incorporators are: Gideon W. Carleton, 525 Seventy-fourth street, Brooklyn; Walter E. Carleton, 432 Eighty-first street, Brooklyn; and Herbert O. Carleton, 1133 Seventy-fifth street, Brooklyn.

CREMORNE AMUSEMENT COMPANY, INC.; motion pictures, theatricals and amusement business; capitalized at $2,000, in Manhattan; incorporators are: Matthew Hansen, 352 South Broadway, Yonkers, N. Y.; Max Samuels, 189 Ashburton street, Yonkers, N. Y.; and William Rosenthal, 1204 Evergreen avenue, Bronx.

TOWN PRODUCING COMPANY, INC.; theatricals; capitalized at $5,000, in Manhattan; incorporators are: Seved Lindmark, 1476 Broadway, New York; Solomon Goodman, 1476 Broadway, New York; and Jos. M. Gaites, 1476 Broadway, New York.

AMALGAMATED PHOTO PLAY SERVICE, INC.; motion picture and advertising business; capitalized at $10,000, in Manhattan; John P. Phillips, 257 Warburton avenue, Yonkers; Samuel Orr, 833 East 167th street, New York; and Wm. H. Woolley, 75 East Seventy-ninth street, New York.

HOOPER PHOTO PLAY HOUSE, INC.; moving pictures and vaudeville; capitalized at $5,000, in Brooklyn; incorporator is: Max Lippman, 1380 Park avenue, New York.

THE FRATERNITY HALL ASSOCIATION, INC.; theatricals, moving pictures, etc.; capitalized at $1,000, in Patchogue; incorporators are: Henry J. Bishop, Patchogue, N. Y.; Samuel E. Bird, Patchogue, N. Y.; and Vernon B. Still, Patchogue, N. Y.

MAUD ALLAN'S COMPANY, INC.; theatrical and motion pictures; capitalized at $10,000, in Manhattan; incorporators are: Jacob Ginsburgh, 115 Broadway, New York; Abner B. Stupel, 115 Broadway, New York; and Peter A. Lee, 115 Broadway, New York.

THE TEFFT JOHNSON FILM CORPORATION; moving pictures and theatrical business; capitalized at $25,000, in Manhattan; incorporators are: Tefft Johnson, 766 Ocean avenue, Brooklyn; Chas. Morams, 611 West 113th street, New York; and Joseph A. Schuchert, Buffalo, N. Y.

THE MARLOW AMUSEMENT CORPORATION; motion pictures and theatricals; capitalized at $5,000 in Manhattan; incorporators are: Leopold Friedman, 1493 Broadway, N. Y. C.; Chas. Moskowitz, 1493 Broadway, N. Y. C.; Henry J. Hoebel, 1493 Broadway, N. Y. C.

THE MODEL PRODUCING COMPANY, INC.; theatrical and operas, and musical plays; capitalized at $5,000; incorporators are: Franklin P. Platt, 87 Hamilton place, N. Y. C.; Chas. E. Sullivan, 2437 Morris avenue, Bronx; Jas. H. Sullivan, 2436 Walton avenue, Bronx.

THE TWENTIETH CENTURY PLAY PRODUCING COMPANY, INC.; general theatrical business; capitalized at $10,000 in Manhattan; incorporators are: Carl E. Freyhe, Hotel Astor, N. Y. C.; Henry Hintze, 640 W. 149th street, N. Y. C.; Samuel Duberstein, 1561 48th street, Brooklyn.

MRS. HERMAN LEWIS, INC.; booking agency for concerts and theatricals; capitalized at $10,000; incorporators are: Ella Lewis, 402 Madison avenue, N. Y.; Helen Fountain, 246 W. 70th street, N. Y.; Jessica Williams, Hotel Rutledge, N. Y.

THE NORMANDY AMUSEMENT CORPORATION; theatrical business; capitalized at $5,000 in Manhattan; incorporators are: Marcus Loew, 1493 Broadway, N. Y.; David Bernstein, 1493 Broadway, N. Y.; Nicholas M. Schenck, 1493 Broadway, N. Y.

LOCAL LIFE FILM CORPORATION; manufacturing moving picture films, tools, accessories, etc.; capitalized at $10,000 in Manhattan; incorporators are: Jas. H. White, 93 Main street, Orange, N. J.; Chas. M. Seay, 2789 Valentine avenue, N. Y.; Henry W. Kiralfy, 2366 Grand Boulevard and Concourse, N. Y.

THE RUTH MACTAMMANY FILM CORPORATION, INC.; general motion pictures and theatrical business; Manhattan; incorporators are: Oliver J. Allenhaugh, 729 Seventh avenue, N. Y.; Ruth MacTammany, 729 Seventh avenue, N. Y.; Hal Clarendon, 729 Seventh avenue, N. Y.

SELIG PROMOTION COMPANY, INC.; motion picture and theatrical; capitalized with 1,200 shares in Manhattan; incorporators are: Jacob Ginsburgh, 115 Broadway, N. Y.; Abner B. Stupel, 115 Broadway, N. Y.; Peter A. Lee, 115 Broadway, N. Y.

BUFFALO PHOTO PLAY PRODUCING COMPANY, INC.; motion pictures and theatrical; capitalized at $10,000 in Buffalo; incorporators are: Lewis Isenherg, 9 Madison street, Buffalo; J. Adam Weiss, 653 Best street, Buffalo; J. A. Klein, 672 Jefferson street, Buffalo.

MEDAL FILM COMPANY, INC.; general motion picture business; capitalized at $5,000 in Manhattan; incorporators are: Manuel Zano, 110 W. 40th street, N. Y.; Loretta E. Lyons, 147 Foxall street, Queens; John T. Hogan, 27 Cedar street, N. Y.

H & B AMUSEMENT COMPANY, INC.; moving pictures and vaudeville; capitalized at $5,000 in Brooklyn; incorporators are: Louis F. Blumenthal, Jersey City, N. J.; Chas. F. Haring, 240 Audubon avenue, N. Y.; Harry Haring, 457 15th street, Brooklyn.

ALBANY-HUDSON THEATRE CORPORATION: motion picture theatre; capitalized at $10,000, in Albany, N. Y.; incorporators: B. Bernstein, George Roberts and Walter Cook, all of Albany, N. Y.

SHEFFIELD AMUSEMENT COMPANY; motion picture and amusement business; capitalized at $20,000, in Brooklyn; incorporators: Jos. Spielherg, 468 Ralph avenue, Brooklyn; Isaac Miller, 1623 Eastern Parkway, Brooklyn; and Maurice Rose, 1773 Pitkin avenue, Brooklyn.

LUMEX FILM COMPANY, INC.; moving picture films, and moving picture exhibitions, etc.; capitalized at $200,000, in Manhattan; incorporators: Wm. H. Griffin, Paul T. Davis and Percy Van Holland, all of 52 William street, New York City.

ARTO-O-GRAPH FILM CORPORATION; general motion picture business; capitalized at $10,000, in Brooklyn; incorporators: Jas. Popper, 1614 Avenue N, Brooklyn; Walter Morson, 25 Irvington place, Brooklyn; and Geo. V. Sandherg, 1722 avenue N, Brooklyn.

THE ARTS PRODUCING COMPANY, INC.; motion picture business; capitalized at $50,000, in Manhattan; incorporators: John F. Lilley, 189 Eighth avenue, Brooklyn; Geo. L. Fox, 583 Fourth street, Brooklyn; and Pierre P. Pullis, 4676 Beauford street, Morris Park, Ill.

SAVOY FILM CORPORATION; film exchange and moving picture business; capitalized at $15,000, in Manhattan; incorporators: Ralph Cerreta, 48 Garretson avenue, Dongan Hills, N. Y.; Philip Lositi, 441 East 118th street, New York City; and Dominick W. Bonelli, 280 Harrington avenue, Kingsland, N. J.

WOODRUFF ASSOCIATES, INC.; motion picture films, musical instruments and plays, etc.; capitalized at $16,500, in Manhattan; incorporators: Walter Hughes, 101 Park avenue, New York City; Armour Smith, 218 West Forty-second street, New York City; and John E. Woodruff, 218 West Forty-second street, New York City.

JAY HERTZ, INC.; general photography business; motion pictures; capitalized at $10,000, in Manhattan; incorporators: Jay Hertz, 34 East Thirty-second street, New York City; L. A. Curley, 257 Audubon avenue, New York City; and Daniel F. O'Connell, Hotel Netherland, N. Y.

NEW IDEA AMUSEMENTS, INC.; to construct and operate amusement devices, motion pictures, manufacture asbestos and fireproof materials, etc.; capitalized at $50,000, in Brooklyn; incorporators: Wm. V. Burke, 375 Fulton street, Brooklyn; Geo. W. Schofield, 256 Broadway, New York City; and Chas. R. Marinus, 1036 West street, Brooklyn.

GORGE COASTER COMPANY, INC.; amusement resorts, moving pictures, other amusement devices, etc.; capitalized at $5,000, in Bronx; incorporators are: Neville Bayley, 3750 Broadway, N. Y.; Howard Bayley, 109 W. 45th street, N. Y.; J. Harry Ashutz, 109 W. 45th street, N. Y.

In Delaware:

PEERLESS FEATURE FILM EXCHANGE, INC.; to manufacture, sell and license moving picture films; capitalized at $37,500, in Wilmington, Del.; incorporators: F. R. Hansell, Philadelphia, Pa.; Geo. H. B. Martin, Camden, N. J.; and S. C. Seymour, Camden, N. J.

THE NIAGARA FALLS MOTION PICTURE COMPANY; to produce motion picture films; to rent same; capitalized at $100,000, in Wilmington, Del.; incorporators: H. Cyril Broad, John R. Wood and A. Linetty, all of Buffalo, N. Y.

DELAWARE AMUSEMENTS HOLDING COMPANY; to conduct amusement enterprises of all kinds; capitalized at $30,000, in Wilmington, Del.; incorporators: Henry T. Graham, Courtland C. Montgomery and Eugene E. Berl, all of Wilmington, Del.

LYRIC THEATRE COMPANY; conducting places of amusement; capitalized at $10,000, in Wilmington, Del.; incorporators: Martin E. Smith, Artemas E. Smith and T. Morley Smith, all of Wilmington, Del.

In Illinois:

ACME FEATURE FILM COMPANY; to manufacture, sell and operate moving picture films; capitalized at $10,000, in Chicago, Ill.; incorporators: David Jacobson, Wm. W. Orr and John B. Robinson.

ACME THEATRE SUPPLY COMPANY; manufacture and deal in moving picture machines and films; capitalized at $2,500 in Chicago, Ill.; incorporators are: Claude F. Smith, Wm. W. Smith, L. B. Smith.

In Pennsylvania:

THE STERN MANUFACTURING COMPANY, INC.; manufacturing of moving picture machines and equipment; capitalized at $50,000 in Philadelphia; incorporators are: Samuel Stern, Philadelphia; Bertha Stern, Philadelphia; Martha L. Fredericks, Philadelphia.

CARR & SCHAD COMPANY, INC., of Reading, to operate theatres, motion picture shows, etc.; capital, $5,000; incorporators are: John Cook, Thomas Harford and Paul E. Glase, all of Reading.

CARR AND SCHAD, INC.; maintaining and operating theatres, etc.; capitalized at $5,000; incorporators are: John H. Cook, Reading, Pa.; Thomas Harford, Reading, Pa.; and Paul E. Glass, Reading, Pa.

In Indiana:

THE KOLOGRAPH COMPANY, Indianapolis; for dealing in motion picture machines and films; capitalized at $50,000, in Indianapolis; directors; L. D. Kohmeyer, William C. Haneisen, Charles W. Craig, L. G. Deschler, Carl L. Rost and A. W. McKeand.

UNICERN FILM SERVICE CORPORATION, of Delaware, has announced that $16,250 of its capital of $1,250,000 is to he represented in Indiana.

In Maine:

NEW YORK & BRIDGEPORT FILM COMPANY; to manufacture and deal in films, cameras, photographic supplies, etc., caterers for public entertainments, theatrical proprietors, etc.; capitalized at $450,000, in Portland, Me.; incorporators: T. L. Croteau, A. B. Farnham and Albert F. Jones, all of Portland, Me.

In Missouri:

FAIRMOUNT FEATURE FILM COMPANY; moving picture business; capitalized at $5,000, in Kansas City. Mo.; incorporators: J. P. Cunningham, T. J. Cannon, M. J. Flynn, C. T. Haley, T. B. Strawhun, P. L. J. Crill, Sam Benjamin and T. H. Bermingham, all of Kansas City, Mo.

Calendar of Current and Coming Releases

GENERAL FILM PROGRAM

RELEASES OF CURRENT WEEK

KALEM—The Rogue's Nemesis (Seventh of the Social Pirates), D., 2000 ..... Special

Monday, May 8, 1916.

BIOGRAPH—During the Round-Up, D., 1000 (Re-Issue) 20498
SELIG—Selig-Tribune, No. 37, Topical, 1000..... 20497
SELIG—A Stranger in New York, C., 3000..... 20493
LUBIN—Skirts and Cinders, C., 1000..... 20499
VITAGRAPH—The Double-Double Cross, C., 1000... 20496

Tuesday, May 9, 1916.

BIOGRAPH—Merry Mary, D., 2000..... 20503
EDISON—Celeste of the Ambulance Corps, D., 3000... 20505
ESSANAY—A Return to Youth and Trouble, C.-D., 2000 20500
KALEM—Dark Town Troupe (Ham Comedy), 1000.... 20502

Wednesday, May 10, 1916.

EDISON—A Mix-Up in Black, C., 1000..... 20510
ESSANAY—The Fable of the Good Fairy, etc., C., 1000 20509
KALEM—Not What the Doctor Ordered, C., 1000 (Ethel Teare) 20508

Thursday, May 11, 1916.

LUBIN—The Wheat and the Chaff, D., 3000..... 20511
SELIG—Selig-Tribune, No. 38, Topical, 1000..... 20514
VIM—The Water Cure, C., 1000..... 20515

Friday, May 12, 1916.

KALEM—A Lunch Room Legacy, C., 1000 (Sis Hopkins) 20519
KNICKERBOCKER STAR FEATURE—Broken Fetters, D., 3000..... 20516
VIM—The Pretenders, C., 1000..... 20515
VITAGRAPH—Out Ag'in, In Ag'in, C., 1000..... 20520

Saturday, May 13, 1916.

ESSANAY—The Jester, D., 3000..... 20522
KALEM—The Bridge of Danger (H. of H. Series), D., 1000 20529
LUBIN—Jenkin's Jinx, C., 1000..... 20525
SELIG—The Sheriff's Duty, D., 1000..... 20530
VITAGRAPH—The Accusing Voice, D., 3000..... 20526

RELEASES OF COMING WEEK

KALEM—Source of the Gander (Eighth of the Social Pirates), D., 2000..... Special

Monday, May 15, 1916.

BIOGRAPH—The Perfidy of Mary, D., 1000 (Re-issue)
LUBIN—Otto the Artist, C., 1000.....
SELIG—Selig-Tribune, No. 39, Topical, 1000.....
SELIG—The Hardy Way, D., 3000.....
VITAGRAPH—The Lucky Tumble, C., and Scenes in Iceland, Sc., Split Reel .....

Tuesday, May 16, 1916.

EDISON—The Littlest Magdalene, D., 3000.....
ESSANAY—The Double Cross, D., 2000.....
KALEM—Ham Comedy (Title Not Decided), 1000.....
LUBIN—The Beggar King, D., 2000.....

Wednesday, May 17, 1916.

BIOGRAPH—Beverly of Graustark, D., 3000.....
EDISON—Robbing the Fishes, C., 1000.....
ESSANAY—Vernon Howe Bailey's Sketch Book of San Francisco, Cart., and 500 ft. Sc., Split reel.....
KALEM—Ethel Teare Comedy (Title Not Decided) 1000 .....

Thursday, May 18, 1916.

LUBIN—Jackstraws, D., 3000.....
SELIG—Selig-Tribune, No. 40, Topical, 1000.....
VIM—Thirty Days, C., 1000.....

Friday, May 19, 1916.

KALEM—An Innocent Vampire (Sis Hopkins), C., 1000
KNICKERBOCKER STAR FEATURE—The Chorus Girl and the Kid, D., 3000.....
VIM—A Fair Exchange, C., 1000.....
VITAGRAPH—More Money Than Manners, C., 1000..

Saturday, May 20, 1916.

ESSANAY—A Rose of Italy, D., 3000.....
KALEM—One Chance in a Hundred (H. of H. Series), D., 1000 .....
LUBIN—The Winning Number, C., 1000.....
SELIG—A Boarding House Ham, C., 1000.....
VITAGRAPH—Miss Adventure, Com. D., 3000.....

MUTUAL FILM

Monday, May 8, 1916.

AMERICAN—The Touch on the Key, D., 2000..... 04708
FALSTAFF—The Kiddie's Kaptain Kidd, C., 1000..... 04710

Tuesday, May 9, 1916.

THANHOUSER—When She Played Broadway, D., 2000 04711
VOGUE—Germatic Love, C., 1000..... 04713

Wednesday, May 10, 1916.

MUTUAL—Mutual Weekly, No. 71, Topical, 1000..... 04714
BEAUTY—Skelly's Skeleton, C., 1000..... 04715
GAUMONT—See America First (Atlanta, Ga.) and Kartoon Komics, Split reel..... 04716

Thursday, May 11, 1916.

AMERICAN—The Profligate, D., 3000..... 04717

Friday, May 12, 1916.

MUSTANG—The Gulf Between, D., 2000..... 04720
CUB—Jerry's Perfect Day, C., 1000..... 04722

Saturday, May 13, 1916.

CENTAUR—The Jungle Outcasts, D., 2000..... 04723
FALSTAFF—Freddie's Frigid Finish, C., 1000..... 04725

Sunday, May 14, 1916.

BEAUTY—"No Title," C., 1000..... 04726
VOGUE—A Mix-Up at Rudolph's, C., 1000..... 04727
GAUMONT—"Reel Life," Topical, Ed., 1000..... 04728

Monday, May 15, 1916.

AMERICAN—The Pretender, D., 2000..... 04729
FALSTAFF—Deteckters, C., 1000..... 04731

Tuesday, May 16, 1916.

THANHOUSER—The Answer, D., 2000..... 04732
VOGUE—Comedy (Title Not Reported), 1000..... 04734

Wednesday, May 17, 1916.

MUTUAL—Mutual Weekly, No. 72, Topical, 1000..... 04735
BEAUTY—Billy VanDeusen's Fiance, C., 1000..... 04736
GAUMONT—See America First (Yosemite National Park), and Kartoon Komics, Split reel..... 04737

Thursday, May 18, 1916.

AMERICAN—Four Months, D., 3000..... 04738

Friday, May 19, 1916.

MUSTANG—The Blindness, D., 2000..... 04741
CUB—The Piano Tuner, C., 1000..... 04742

Saturday, May 20, 1916.

CENTAUR—High Lights and Shadows, D., 2000..... 04744
FALSTAFF—Steven's Sweet Sisters, C., 1000..... 04746

Sunday, May 21, 1916.

BEAUTY—Twenty Minutes in Magic, C., 1000..... 04747
VOGUE—The Chinatown Villains, C., 1000..... 04748
GAUMONT—"Reel Life" Magazine..... 04749

Calendar of Current and Coming Releases

UNIVERSAL PROGRAM

RELEASES OF CURRENT WEEK

UNIVERSAL SPECIAL FEATURE—A Strange Inheritance (Peg o' the Ring, No. 2), D., 2000..... 01430

Monday, May 8, 1916.

RED FEATHER—A Huntress of Men, D., 5000..... 01413
NESTOR—Potts Bungles Again, C., 1000..... 01414

Tuesday, May 9, 1916.

GOLD SEAL—The Mark of a Gentleman, D., 2000..... 01415
REX—Virginia, D., 1000..... 01416
IMP—When a Wife Worries, C., 1000..... 01417

Wednesday, May 10, 1916.

IMP—The Go-Between, D., 1000..... 01418
L-KO—The Great Smash, C., 3000..... 01419
UNIVERSAL ANIMATED WEEKLY—Weekly, No. 19 01420

Thursday, May 11, 1916.

LAEMMLE—Her Husband's Faith, D., 2000..... 01421
POWERS—Mr. Fuller Pepp—He Tries Mesmerism, C. Cart., and Some Monkey Stars, Ed., Split reel.. 01422

Friday, May 12, 1916.

IMP—The Capital Prize, D., 2000..... 01423
VICTOR—A Strange Confession, D., 1000..... 01424
NESTOR—Never Lie to Your Wife, C., 1000..... 01425

Saturday, May 13, 1916.

BISON—A Fight for Love, D., 2000..... 01426
JOKER—A Wife for a Ransom, C., 1000..... 01427

Sunday, May 14, 1916.

REX—A Soul for Sale, D., 3000..... 01428
LAEMMLE—Her Great Part, Cam.-D., 1000..... 01429

RELEASES OF COMING WEEK

UNIVERSAL SPECIAL FEATURE—Peg o' the Ring (Episode No. 3), D., 2000..... 01449

Monday, May 15, 1916.

RED FEATHER—A Youth of Fortune, D., 5000..... 01431
NESTOR—He's a Devil, C., 1000..... 01432

Tuesday, May 16, 1916.

GOLD SEAL—Darcy of the Northwest Mounted, D., 3000 01433
IMP—When Slim Picked a Peach, C., 1000..... 01434

Wednesday, May 17, 1916.

VICTOR—The Three Wishes, D., 1000..... 01435
L-KO—Gaby's Gasoline Glide, C., 1000..... 01436
UNIVERSAL ANIMATED WEEKLY—Weekly, No. 20 01437

Thursday, May 18, 1916.

LAEMMLE—Grouches and Smiles, C., 1000..... 01438
REX—A Wife at Bay, D., 2000..... 01439
POWERS—A Toyland Robbery, and Ed., Split reel... 01440

Friday, May 19, 1916.

LAEMMLE—Heartaches, D., 2000..... 01441
BIG U—Nadine of Nowhere, D., 1000..... 01442
NESTOR—The Wooing of Aunt Jemina, C., 1000..... 01443

Saturday, May 20, 1916.

BISON—Hulda the Silent, D., 2000..... 01444
POWERS—Their Social Smash, C., 1000..... 01445
JOKER—A Raffle for a Husband, C., 1000..... 01446

Sunday, May 21, 1916.

IMP—Claudia, C., 1000..... 01447
REX—Love Triumphant, D., 2000..... 01448

UNICORN PROGRAM

Monday, May 8, 1916.

SUPREME—Tess of the Hills, D., 2000..... 525
GAYETY—Our Darling Needs Nourishment, C., and The Syncopated Melody, Split reel..... 526

Tuesday, May 9, 1916.

HIAWATHA—His Indian Wife, West. D., 2000..... 527
JUDY—Deceiving Dad, C., and U. S. Cavalry at Fort Meyer, Split reel 528

Wednesday, May 10, 1916.

BUFFALO—Hold-Up at Devil's Pass, West. D., 1000... 529
HIPPO—Tango and Poker, C., 1000..... 530
PURITAN—For His Brother's Sake, D., 1000..... 531

Thursday, May 11, 1916.

LILY—The Bachelor's Romance, D., 2000..... 532
JOCKEY—A Good Skate, C., and Toys of Mystery, Split reel 533

Friday, May 12, 1916.

RANCHO—The Sure Shot, West. D., 1000..... 534
GAYETY—Pretzel and Flanigan, C., 1000..... 535
SUPREME—The Gangster's Decoy, D., 1000..... 536

Saturday, May 13, 1916.

SUNSET—The Demon's Victim, West. D., 2000..... 537
HIPPO—Our Darling's Image, C., and Wanted a Husband, Split reel 538

Sunday, May 14, 1916.

UTAH—Bandits of Lone Pine, West. D., 1000..... 539
JOCKEY—Real Love and Counterfeit Money, C., 1000.. 540
PURITAN—The Little Black Shoe, D., 1000..... 541

Monday, May 15, 1916.

SUPREME—The Undelivered Message, D., 2000..... 550
GAYETY—The Hoodoo Guest, and A Bomb Scare, C., Split reel 551

Tuesday, May 16, 1916.

HIAWATHA—The Substitute, D., 2000..... 552
JUDY—Disappearing Dough, and Our Darling's Portrait, C., Split reel..... 553

Wednesday, May 17, 1916.

BUFFALO—She Never Knew, D., 1000..... 554
HIPPO—Strictly Prohibition, C., 1000..... 555
PURITAN—Strong Men of the North, D., 1000..... 556

Thursday, May 18, 1916.

LILY—The Sacred Rock, D., 2000..... 557
JOCKY—Our Darling Loves the Witching Waves, and The Diplomatic Lawyer, C., Split reel..... 558

Friday, May 19, 1916.

RANCHO—The School Teachers' Reward, D., 1000.... 559
GAYETY—Boarders and Ghosts, C., 1000..... 560
SUPREME—The Lucky Horseshoe, D., 1000..... 561

Saturday, May 20, 1916.

SUNSET—The Son's Sacrifice, D., 2000..... 562
HIPPO—Osculation, and Getting Even, C., Split reel.. 563

Sunday, May 21, 1916.

UTAH—A Woman Scorned, D., 1000..... 564
JOCKEY—Robbers, Romance and Reggie, C., 1000... 565
PURITAN—The Stolen Opal, D., 1000..... 566

RELEASE DATES FOR READY REFERENCE

GENERAL FILM PROGRAM

BIOGRAPH

4— 3. Three friends, D. (Re-Issue).....1000
4— 5. Paths That Crossed, D.....3000
4—10. The Tender-Hearted Boy, D. (Re-Issue).1000
4—11. The Man Who Called After Dark D...2000
4—12. The Stampede, D.....3000
4—17. A Cry for Help, D. (Re-Issue).....1000
4—19. The Larrimore Case, D.....3000
4—24. The Blind Princess and the Poet, D., (Re-Issue) 1000
4—25. Celeste, D.....2000
4—26. A Spring Chicken, C.....3000
5— 1. Swords and Hearts, D. (Re-issue).....1000
5— 3. Fit for Burning, D.....3000
5— 8. During the Round-Up, D. (Re-Issue)..1000
5— 9. Merry Mary, D.....2000

ESSANAY

4— 1. The Spider's Web, D.....3000
4— 4. Under Royal Patronage, D.....20000
4— 8. The Light-Bearer, D.....3000
4—11. Millstones, D. 2000
4—12—Vernon Howe Bailey's Sketch Book of Boston, and 500 Ft. Sc.....Split reel
4—15. The Last Adventure, D.....3000
4—18. The Elder Brother, D.....2000
4—19. Canimated Nooz Pictorial, No. 8, Cart. and 500 ft. Sc.....Split reel
4—22. Her Naked Soul, D.....3000
4—25. The Little Samaritan, D.....2000
4—26. Vernon Howe Bailey's Sketch Book of Boston and 500 ft. Scenic.....Split reel
4—29. The Danger Line, D.....3000
5— 2. In the Moon's Ray, D.....2000
5— 3. The Fable of "The Preacher Who Flew His Kite," C.....1000
5— 6. Once a Thief — —? D.....3000
5— 9. A Return to Youth and Trouble, C.-D.2000
5—10. The Fable of the Good Fairy, etc., C..1000
5—13. The Jester, D.....3000

KALEM

4— 1. The Trapping of Peeler White (Hazards of Helen Series), D.....1000
4— 4. From Altar to Halter, C.....1000
4— 5. Trapping the Bachelor, C.....1000
4— 7. The Fickle Fiddler's Finish, C.....1000
4— 8. The Record Run (H. of H. Series),D..1000
4—11. Millionaires by Mistake, C.....1000
4—12. Fashion and Fury, C.....1000
4—14. Romance and Riot, C.....1000
4—15. The Race for a Siding (H. of H. Series), D. 1000
4—18. Ham and Preparedness, C.....1000
4—19. Their Taking Ways, C.....1000
4—21. A Double-Barreled Courtship, C.....1000
4—22. The Governor's Special (H. of H. Series), D. 1000
4—25. Ham's Waterloo, C.....1000
4—26. Counting Out the Count, C.....1000
4—28. A Lucky Mistake, C..... 1000
4—29. The Trail of Danger (H. of H. Series), D. 1000
5— 3. Romeo of the Coal Wagon, C.....1000
5— 5. The Dumb Heiress, C.....1000
5— 6. The Human Telegram, D. (H. of H. Series) 1000
5—10. Not What the Doctor Ordered, C....1000
5—12. A Lunch Room Legacy, C.....1000
5—13. H. of H. Series.....

KNICKERBOCKER STAR FEATURES

3—10. A Slave of Corruption, D.....3000
3—17. Mismates, D. 3000
3—24. The Witch of the Mountains, D.....3000
3—31. The Home-Breakers 3000
4— 7. The Millionaire's Son, D.....3000
4—14. Haunted and Hounded, D.....3000
4—21. When Might Is Right, D.....3000
4—28. The Broken Promise, D.....3000
5— 5. The Oath of Hate, D.....3000
5—12. Broken Fetters, D.....3000

LUBIN

4— 1. Billie's Double, C.....1000
4— 3. The Fatal Bean, C.....1000
4— 4. The Return of James Jerome, D.....2000
4— 6. The Scarlet Chastity, D.....3000
4— 8. A Wise Waiter, C.....1000
4—19. Otto the Bell Boy, C.....1000
4—13. The Greater Wrong, D.....3000
4—15. Mr. Housekeeper, C.....1000
4—17. Frocks and Frills, C.....1000
4—18. One of the Pack, C.....2000
4—20. The Heart's Tribute, D.....3000
4—22. Millionaire Billy, C.....1000
4—24. Germs and Microbes, C.....1000
4—27. Playthings of the Gods, D.....3000
4—29. Love and Bullets, C.....1000
5— 1. The Buckshot Feud, D.....1000
5— 2. The Candle, D..... 2000
5— 4. None So Blind, D.....3000
5— 6. Father's Night Off, C.....1000
5— 8. Skirts and Cinders, C.....1000
5—11. The Wheat and the Chaff, D.....3000
5—13. Jenkin's Jinx, C.....1000

SELIG-TRIBUNE NEWS PICTORIAL

Issued every Monday and Thursday.

SELIG

4— 1. Her Dream of Life, D.....1000
4— 3. The Devil, the Servant and the Man, D. 3000
4— 8. Along the Border, D.....1000
4—10. Wives of the Rich, D.....3000
4—15. The Beauty Hunters, C.....1000
4—17. Three Wise Men, D.....3000
4—22. Too Many Chefs, C.....1000
4—24. The Woman Who Did Not Care, C...3000
4—29. Badgered, C. 1000
5— 1. The Man Within, D.....3000
5— 6. An Elephant's Gratitude, D.....1000
5— 8. A Stranger in New York, C.....3000
5—11. Selig-Trihune, No. 38, Topical.....1000
5—13. The Sheriff's Duty, D.....1000

RELEASE DAYS

GENERAL FILM

Monday—Biograph, Selig, Selig-Tribune, Vitagraph, Vitagraph-Unit.
Tuesday—Biograph, Essanay, Kalem, Selig.
Wednesday—Biograph, Essanay, Kalem, Lubin-Unit.
Thursday—Essanay, Lubin, Selig-Trihune, Vim.
Friday—Knickerbocker Star Feature, Essanay, Kalem, Vim, Vitagraph.
Saturday—Essanay, Kalem, Lubin, Selig, Vitagraph.

MUTUAL FILM

Monday—American, Falstaff, Novelty.
Tuesday—Thanhouser, Gaumont (Cart. and Sc.), Beauty.
Wednesday—Reliance, Rialto, or Centaur, and Novelty.
Thursday—Centaur, Falstaff, Mutual Weekly.
Friday—Mustang, American, Cub.
Saturday—Clipper (Am.), Thanoplay, or Mustang, and Beauty.
Sunday—Reliance, Casino, Thanhouser.

UNIVERSAL FILM

Monday—Broadway Universal Feature, Nestor.
Tuesday—Gold Seal, Rex, Imp.
Wednesday—Victor, L-Ko, Animated Weekly.
Thursday—Laemmle, Big U, Powers.
Friday—Imp, Victor, Nestor.
Saturday—Bison, Powers, Joker.
Sunday—Rex, Laemmle, L-Ko.

VIM

3—10. Their Wedding Day, C.....1000
3—16. Nerve and Gasoline, C.....1000
3—17. A Pair of Skins, C.....1000
3—23. Bungles Lands a Job, C.....1000
3—24. Behind the Footlights, C.....1000
3—30. Their Vacation, C.....1000
3—31. Anvils and Actors, C.....1000
4— 6. Mamma's Boys, C.....1000
4— 7. In the Ring, C.....1000
4—13. The Battle Royal, C.....1000
4—14. The Sleuths, C.....1000
4—21. Hired and Fired, C.....1000
4—27. What's Sauce for the Goose, C.....1000
4—28. The Rivals, C.....1000
5— 4. The Brave Ones, C.....1000
5— 5. Home-Made Pies, C.....1000
5—11. The Water Cure, C.....1000
5—12. The Pretenders, C.....1000

VITAGRAPH

3—17. Freddy Aids Matrimony, C.....1000
3—18. Miss Warren's Brother, D.....3000
3—20. A Squared Account, D.....1000
3—24. Freddy Versus Hamlet, C.....1000
3—25. Husks, D. 3000
3—27. Three Johns, C.....1000
3—31. Freddy Foils Floaters, C.....1000
4— 1. Out of the Quagmire, D.....3000
4— 3. Her Partner, D.....1000
4— 7. The Lonelies, C-D.....1000
4— 8. The Other Way, D.....3000
4— 8. Myrtle, the Manicurist.....1000
4—10. The Hoyden, D.....1000
4—14. Susie the Sleuth, C.....3000
4—15. The Other Way, D.....3000
4—17. Life and Training in the U. S. Navy, Ed. 1000
4—21. His Lucky Day, C.....1000
4—22. A Caliph of the New Bagdad, C-D....3000
4—24. The Rookie, D.....1000
4—28. Terry's Tea Party, C.....1000
4—29. The Man Hunt, D.....3000
5— 1. Jane's Husband, C.....1000
5— 5. Some Chicken, C.....1000
5— 6. The Ressurection of Hollis, D.....3000
5— 8. The Sleuth, C.....1000
5—12. Out Ag'in, In Ag'in, C.....1000

MUTUAL FILM RELEASES

AMERICAN

3—14. The Suppressed Order, D.....3000
3—21. The Code of Honor, D.....3000
3—28. In the Shuffle, D.....3000
4— 3. Ways of the World, D.....2000
4— 6. Bonds of Deception, D.....3000
4—10. The Pendulum of Chance, D.....2000
4—15. The Wayfarers, D.....3000
4—17. His Masterpiece, D.....2000
4—22. Realization, D. 3000
4—25. The Counterfeit Earl, D.....2000
4—27. A Broken Genius, D.....3000
5— 1. Pierre Brissac the Brazen, D.....2000
5— 8. The Touch on the Key, D.....2000
5—11. The Profligate, D.....3000

BEAUTY

3—29. A Trunk an' Trouble, C.....1000
4— 2. The Improhable Yarn of McQuirk, C..1000
4— 5. Billy Van Deusen's Muddle, C.....1000
4— 9. Art and Arthur, C.....1000
4—12. Peanuts and Powder, C.....1000
4—16. The Improhable Yarn of McQuirk, C..1000
4—19. Number, Please? C.....1000
4—23. The Bookworm's Blessed Blunders, C.1000
4—26. Bugs and Bugles, C.....1000
4—30. Two Beds and No Sleep, C.....1000
5— 3. Billie Van Deusen's Ancenstrie, C....1000
5— 6. All for Nuttin', C.....1000
5—10. Skelly's Skeleton, C.....1000
5—15. "No Title," C.....1000

CUB

4— 7. The Winning Punch, C.....1000
4—14. Almost Right, C.....1000
4—21. The Conquering Hero, C.....1000
4—28. The Traitor, C.....1000
5— 5. M. T. Dome's Awful Night. C.....1000
5—12. Jerry's Perfect Day, C.....1000

FALSTAFF

4— 3. Ruining Randal's Reputation, C.....1000
4— 8. The Professor's Peculiar Precautions, C. 1000
4—10. Sapville's Stalwart Son, C.....1000
4—15. The Overworked Oversea Overseer, D.1000
4—17. The Sailor's Smiling Spirit, C.....1000
4—22. Simple Simon's Schooling, C.....1000
4—24. Dad's Darling Daughters, C.....1000
4—29. Willing Wendy to Willie. C.....1000
5— 1. The Dashing Druggist's Dilemma, C...1000
5— 5. The Sleigher's Strategy, C.....1000
5— 8. The Kiddie's Kaptain Kidd, C.....1000
5—13. Freddie's Frigid Finish, C.....1000

GAUMONT

4— 2. See America First, No. 29, Sc., and Keeping Up with the Joneses, Split reel
4— 5. See America First, No. 30, Sc., and Keeping Up with the Joneses, Cart. .....Split reel
4—12. See America First, No. 31, Sc., and Keeping up with the Joneses, Cart.. Split reel
4—19. See America First, No. 32, Se., and Kartoon Komics .....Split reel
4—26. See America First, No. 33 (Charleston, S. C.), and Kartoon Komics...Split reel
5— 3. See America First, No. 34, and Kartoon Komics .....Split reel
5— 6. "Reel Life" Belgian Cavalry, Topical..1000
5—10. See America First (Atlanta, Ga.) and Kartoon Komics .....Split reel
5—14. "Reel Life," Topical, Ed.....1000

MUSTANG

4— 3. Margy of the Foothills, D.....3000
3—10. Quagmire, D. 3000
3—17. Curlew Curliss, D. 3000
4—24. Snow Stuff, D.....3000
3—31. The Ranger of Lonesome Gulch, D....3000

RELEASE DATES FOR READY REFERENCE

4— 7. Two Bits, D.....3000
4— 8. Under Azure Skies, D.....3000
4—13. Silent Selby, D.....3000
4—14. The Awakening, D.....2000
4—21. The Return, Com.-D.....2000
4—28. Unlucky Luke, Com.-D.....2000
5— 5. With a Life at Stake, D.....2000
5—12. The Blindness, D.....2000

MUTUAL WEEKLY

Issued every Thursday.

THANHOUSER

3—15. The Whispered Word, D.....2000
3—22. The Fifth Ace, D.....2000
3—29. Fear, D.....3000
4— 4. Oh! Oh! Oh!—Henry, C.....2000
4—11. The Romance of the Hollow Tree,D..2000
4—18. The Girl from Chicago, D.....2000
4—20. A Man's Sins, D.....3000
4—25. A Man of Honor, D.....2000
4—29. The Carriage of Death, D.....3000
5— 2. The Weakling, D.....2000
5— 4. The Spirit of '61, D.....3000
5— 9. When She Played Broadway, D.....2000

VOGUE

4— 2. On a Still Hunt, C.....1000
4— 4. Bungling Bill Detective, C.....1000
4— 9. Knocking Out Knockout Kelly, C....1000
4—10. Rube's Hotel Tangle, C.....1000
4—16. A Mixup in Photos, C.....1000
4—23. Slipping It Over on Father, C.....1000
4—25. The Island That Never Was, C.....1000
4—30. Bungling Bill, Doctor, C.....1000
5— 2. Out for the Count, C.....1000
5— 6. Bundling Bill's Dream, C.....1000
5— 9. Germatic Love, C.....1000
5—14. A Mix-Up at Rudolph's, C.....1000

PATHE EXCHANGE, INC.

The Pathé News—Issued Twice Every Week.

Week of May 1, 1916.

The Iron Claw, No. 10, "The Living Dead," D.....2000
Trouble Enough, C.....1000
Siberia the Vast Unknown, No. 6, and How Small Sea Creatures Breed, Ed.....Split reel

Week of May 8, 1916.

The Iron Claw, No. 11, D.....2000
Who's Guilty? No. 1, "Puppets of Fate," D...2000
Luke and the Bomb Throwers, C.....1000
Beautiful Lake Chuzenji (Pict. Japan), and The Ascent to Mt. Ranier, Sc.....Split reel
Boob Weekly, Cartoon.....1000

Week of May 15, 1916.

The Iron Claw, No. 12, D.....2000
Who's Guilty? No. 2, "The Tight Rein," D...2000
The Girl with the Green Eyes, D.....5000
Reckless Wrestlers, C.....1000
Siberia the Vast Unknown, No. 7, and On the Island of Luzon (P. I.), Sc.....Split reel

Week of May 22, 1916.

The Iron Claw, No. 13, D.....2000
Who's Guilty? No. 3, "Tangled Web," D.....2000
Luke's Late Lunches, C.....1000
Saving the Shad Supply, and Yunnan-Fou (S. W. China), Sc.....Split reel
Leap Year, Cart., and How to Bring Up a Child (Colored).....Split reel

UNICORN FILM PROGRAM

SUPREME

5— 1. The Option, D.....2000
5— 5. The Sacrifice, D.....1000

GAYETY

5— 1. Percy's Transformation, C., and with Bulgaria's Fighting Forces....Split reel
5— 5. Pete's Peculiar Pal, C.....1000

HIAWATHA

5— 2. The Chief's Ward, West. D.....2000

JUDY

5— 2. Neighborly Neighbors, C. and A Valet Romance.....Split reel

BUFFALO

5— 3. The Viper, D.....1000

HIPPO

5— 3. Chaps and Chaperons, C.....1000
5— 6. A Dog Gone Romance, C., and A Bare Escape.....Split reel

FURITAN

5— 3. In the Fangs of Jealousy, D.....1000
5— 7. Gold and Dross, D.....1000

LILY

5— 4. The Spirit of Revenge, D.....2000

JOCKEY

5— 4. Reel Redskins, C., and Boy Scouts.Split reel
5— 7. Count Meout, C.....1000

RANCHO

5— 5. The Smiling Bandit, D.....1000

SUNSET

5— 6. Our Boys in Pursuit of Mexican Bandits, D.....2000

UTAH

5— 7. The Rivals, D.....1000

UNIVERSAL PROGRAM

ANIMATED WEEKLY

Issued every Wednesday.

BIG U

2—24. A Beast of Society, D.....3000
3— 2. Shackles, D.....1000
3—16. The Fatal Introduction, D.....3000
3—23. On Dangerous Ground.....1000
4— 6. Hungry Happy's Dream, C.....1000
4—20. Oh! What a Whopper! C.....2000
4—26. Lonesome House, D.....1000
5—4. The Beloved Liar, D.....3000

BISON

3—11. The Quarter Breed, D.....3000
3—18. The Iron Rivals, D.....2000
3—25. Monna Vanna, D.....3000
4— 1. The Night Riders, D.....2000
4— 8. Behind the Mask, D.....2000
4—15. The Rival Pilots, D.....2000
4—22. The Passing of Hell's Crown, D.....1000
4—29. The Torrent of Vengeance, D.....2000
5— 6. The Leap, D.....2000
5—13. A Fight for Love, D.....2000

GOLD SEAL

3— 7. The Winning of Miss Construe, D....3000
3—14. Born of the People, D.....2000
3—21. The Madcap Queen, C.-D.....2000
3—28. Lady Raffles Returns, D.....2000
4— 4. The League of the Future (Adventure No. 5, of Lord John's Journal), D...3000
4—11. The Voice of the Tempter, D.....3000
4—18. The Best Man's Bride, D.....2000
4—25. The Other Half, D.....2000
5— 2. The Purple Maze, D.....2000
5— 9. The Mark of a Gentleman, D.....2000

IMP

4— 4. The Town That Tried to Come Back. C.....1000
4— 7. The Poet's Progress, C.D.....2000
4— 9. Mignonette, D.....2000
4—11. Held for Damages, D.....1000
4—14. The Doctor of the Afternoon Arm, D.2000
4—18. Love Laughs at Dyspepsia, C.....1000
4—21. The Haunted Bell, D.....2000
4—25. Billie's War Brides, C.....1000
4—28. Why Mrs. Wentworth Lied, D.....3000
4—30. Through Flames to Love, D.....2000
5— 2. When Slim Was Home Cured, C.....1000
5— 4. Won with a Makeup, C.....1000
5— 5. Just Kitty, D.....1000
5— 9. When a Wife Worries, C.....1000
5—10. The Go-Between, D.....1000
5—12. The Capital Prize, D.....2000

JOKER

3—18. Muchly Married, C.....1000
3—25. It Nearly Happened, C.....1000
4— 1. A Tale of a Telegram, C.....1000
4— 8. His Highness the Janitor, C.....1000
4—15. Hubby Puts One Over, C.....1000
4—22. Just Yet, But Not Quite, C.....1000
4—29. The Jitney Driver's Romance, C.....1000
5— 6. A Perfect Match, C.....1000
5—13. A Wife for a Ransom, C.....1000

LAEMMLE

3— 2. The Heart of Bonita, D.....2000
3— 5. The Blackmailer, D.....1000
3— 8. The Windward Anchor, D.....1000
3— 9. Lavinia Comes Home, D.....2000
3—15. Lonesomeness, D.....1000
3—22. The Desperado, D.....1000
3—23. The Secret Foe, D.....2000
3—29. The Blackmailer, D.....1000
3—30. A Fool's Gold, D.....3000
4— 6. The Eyes of Fear, D.....2000
4— 9. Bill's Wife, C.....1000
4—12. The Brink, D.....1000
4—20. The Gambler, D.....1000
4—27. Miss Blossom, D.....2000
5— 5. The Thief of the Desert, D.....1000
5— 7. The Marriage of Arthur, C.....2000
5—11. Her Husband's Faith, D.....2000
5—14. Her Great Part, Com.-D.....1000

L-KO

2—16. Elevating Father, C.....2000
2—20. Twenty Minutes at the Fair, C.....1000
2—27. Dad's Dollars and Dirty Doings, C..2000
3— 1. Blue Blood but Black Skin, C.....2000
3— 5. Gertie's Awful Fix, C.....1000
3— 8. False Friends and Fire Alarms, C....1000
3—19. Live Wires and Love Sparks, C.....3000
3—22. Scars and Stripes Forever, C.....2000
3—26. A Friend—But a Star Boarder, C.....1000
4— 2. Caught on a Skyscraper, C.....2000
4— 4. For the Love of Mike and Rosie, C..3000
4—16. The Doubles' Troubles, C.....2000
4—19. A Meeting for a Cheating, C.....1000
4—23. Little Billy's School Days, C.....1000
4—26. Bill's Narrow Escape, C.....2000
5— 3. The Bankruptcy of Boogs & Schultz, C.1000
5— 7. Mr. Buddy Briggs, Burglar, C.....1000

NESTOR

3—20. Love Vaccination, C.....1000
3—24. The Wrong Bird, C.....1000
3—27. The Janitor's Busy Day, C.....1000
3—31. He Almost Eloped, C.....1000
4— 3. How Times Do Change, C.....1000
4— 7. A Leap Year Tangle, C.....1000
4—10. Putting Her Foot In It, C.....1000
4—14. Some Honeymoon, C.....1000
4—17. His Neighbor's Wife, C.....1000
4—21. Eddie's Night Out, C.....1000
4—24. His Wooden Leg, C.....1000
4—28. The Newlyweds Mixup, C.....1000
5— 1. Her Hero Maid, C.....1000
5— 5. Lem's College Career, C.....2000

POWERS

3—11. Uncle Sam at Work, No. 12, Ed....1000
3—16. Sammy Johnsin, Strong Man, Cart., and Safety First, Ed.....Split reel
3—23. A Toyland Mystery, and Amphibian Oddities, Ed.....Split reel
3—30. Between Midnight, C.....1000
4— 1. A Serpent in the House, C.....1000
4— 6. The Dance of Love and the Brush Industry, Ed.....Split reel
4—13. Some Fish, C.....1000
4—15. The Stolen Melody, D.....1000
4—20. The Royland Villain, and Ed,....Split reel
4—27. Such Is Life in China, C.....1000
4—29. A Family Affair, C.....1000
5—11. Mr. Fuller Pepp—He Tries Mesmerism, C. Cart., and Some Monkey Stars, Ed.....Split reel

REX

3—21. The Phantom Thief, D.....1000
3—26. A Social Outcast, D.....3000
3—28. There's No Place Like Home, D.....1000
4— 2. Her Sister's Sin, D.....1000
4— 7. The Still Voice, D.....1000
4—14. The Toll of the Angelus, D (Re-issue).1000
4—16. The Sham Reality, D., and Zoo Arrivals from South America, Ed..Split reel
4—23. His World of Darkness, D.....3000
4—25. The Unexpected, C., D.....
4—27. Chicken Hearted Jim, C.....1000
4—30. Their Anniversary, C.....1000
5— 2. Eleanor's Catch, D.....1000
5— 7. Scaling the Jungfrau, Ed., Sc.....1000
5— 9. Virginia, D.....1000
5—14. A Soul for Sale, D.....3000

VICTOR

2—17. In the Night, D.....3000
2—22. The Pipe Dream, C.....1000
2—23. Madam Cubist, D.....2000
2—25. After the Play, D.....1000
3—10. Their Act., Com.-D.....1000
3—12. Love Spasms, C.....1000
3—15. Orders Is Orders, C.....2000
3—29. The Model Husband, C.....2000
4— 5. The Little Fraud, D.....1000
4—12. The Lathered Trutb, C.....2000
4—19. Royal Love, D.....3000
4—21. A Strange Confession, D.....1000
6— 3. The Girl Who Feared Daylight, D.....2000

FEATURE RELEASES—CURRENT AND COMING

BLUEBIRD PHOTOPLAYS

4—17. The Great Problem (Violet Mersereau) .....5 parts
4—24. The Gay Lord Waring (J. Warren Kerrigan) .....5 parts
5— 1. The Crippled Hand (Ella Hall).....5 parts
5— 8. The Gilded Spider (Louise Lovely).5 parts
5—15. Elusive Isabel (Florence Lawrence).5 parts
5—22. A Son of the Immortals (J. Warren Kerrigan) .....5 parts
5—29. Naked Hearts (Franeellia Billington) .....5 parts
6— 5. The Eye of God (Tyrone Power)...5 parts

FOX FILM CORPORATION

3— 6. The Marble Heart.....5 reels
3—13. Gold and the Woman.....5 reels
3—20. The Bondman .....5 reels
3—27. A Wife's Sacrifice.....5 reels
4— 3. Blue Blood and Red.....5 reels
4—10. Slander .....5 reels
4—17. A Modern Thelma.....5 reels
4—24. A Man of Sorrow.....5 reels
5— 1. Blazing Love .....5 reels
5— 8. The Eternal Sapho.....5 reels
5—15. Sins of Men.....5 reels
5—22. Battle of Hearts.....5 reels

IVAN FEATURE PRODUCTIONS

1—Forbidden Fruit (Everett Butterfield and Paula Shay).....5 reels
2—A Fool's Paradise (Chrystine Mayo, Paula Shay, and Joseph Burke).....6 reels
3—The Immortal Flame (Maude Fealy)..5 reels
4—The City of Illusion (Paula Shay and Mignon Anderson).....6 reels

KLEINE-EDISON FEATURE SERVICE

EDISON

1—12. The Catspaw .....5 reels
1—26. The Innocence of Ruth.....5 reels
2— 9. The Martyrdom of Philip Strong...5 reels
2—23. At the Rainbow's End.....5 reels

GEO. KLEINE

1— 5. The Devil's Prayer Book.....5 reels
1—19. Wild Oats .....5 reels
2— 2. The Final Curtain.....5 reels
2— 9. When Love is King.....5 reels
2—16. The Scarlet Road.....5 reels
3— 1. The Mishaps of Musty Suffer.....10 reels

METRO PICTURES CORPORATION

F. A. BALSHOFER

4—24. The Come-Back (Harold Lockwood and May Allison).....5 reels

COLUMBIA PICTURES CORPORATION

3—13 Lovely Mary (Mary Miles Minter)..5 reels
4— 3. The Kiss of Hate (Etbel Barrymore).5 reels
4—10. The Half Million Bribe (Hamilton Revelle and Marguerite Snow)...5 reels

POPULAR PLAYS & PLAYERS

2—28. The Soul Market (Mme. Petrova)...5 reels
4—17. Playing with Fire (Mme Petrova).5 reels
5—22. The Scarlet Woman (Mme. Petrova).5 reels

B. A. ROLFE PHOTOPLAYS, INC.

2—21. The Price of Malice (Hamilton Revelle) .....5 reels
3— 6. The Blindness of Love (Julius Steger).5 reels
3—20. Her Great Price (Mabel Taliaferro).5 reels
5— 1. Dorian's Divorce (Lionel Barrymore) .....5 reels
5— 8. The Snow Bird (Mabel Taliaferro).5 reels

QUALITY PICTURES

2—21. A Corner in Cotton (Marguerite Snow) .....5 reels
2—27. The Wall Between (Francis X. Bushman and Beverly Bayne).....5 reels
3—15. A Million a Minute (Francis X. Bushman and Beverly Bayne).....5 reels

MUTUAL MASTERPICTURES

DE LUXE EDITION

Week of May 1, 1916.

No. 97. The Quality of Faith (Alexander Gaden and Gertrude Robinson), D., Gaumont .....5 reels
No. 98. Lying Lips (Winifred Greenwood and Franklin Ritchie), D., American .....5 reels

Week of May 8, 1916.

No. 99. The Overcoat (Rhea Mitchell and Wm. Stowell), American.....5 reels
No. 100. Her Father's Gold (Gordon—Barbara Gilroy and Louise E. Bates), Thanhouser .....5 reels

Week of May 15, 1916.

No. 101. The Isle of Love (Gertrude McCoy), Gaumont 5 reels
No. 102. The Courtesan (Eugene Forde and Al. Fordyee), American.....5 reels

PARAMOUNT PICTURES

FAMOUS PLAYERS

3—27. Audrey (Pauline Frederick), Com.-D..5 reels
4—10. Molly Make Believe (Marguerite Clark) .....5 reels
4—17. The Eternal Grind (Mary Pickford).5 reels
4—20. The Innocent Lie (Valentine Grant).5 reels
4—27. The Moment Before (Pauline Frederick) .....5 reels
5— 4. The Red Widow (John Barrymore).5 reels
5—15. The Trust (Hazel Dawn).....5 reels
5—25. Saints and Sinners (Peggy Hyland).5 reels
5—29. (Title Not Decided) (Marguerite Clark) .....5 reels

JESSE LASKY COMPANY

4— 6. The Race (Victor Moore and Anita King) .....5 reels
4—13. The Love Mask (Wallace Reid and Cleo Ridgley) .....5 reels
4—24. The Heart of Nora Flynn (Marie Doro) .....5 reels
5— 8. Maria Rosa (Geraldine Farrar)....5 reels
5—11. Alien Souls (Sessue Hayakawa)....5 reels
5—22. The Frameup (Blanche Sweet)....5 reels

MOROSCO PHOTOPLAY COMPANY

3—16. Code of Marcia Gray (Constance Collier) D..... .....5 reels
5—18. Pasquale (George Beban).....5 reels

PALLAS

3— 9. Ben Blair (Dustin Farnum), D.....5 reels
4— 3. Heart of Paula (Leonore Ulrich)...5 reels
5— 1. David Garrick (Dustin Farnum)...5 reels

TRIANGLE FILM CORPORATION

KAY-BEE-INCE PRODUCTIONS

4— 9. The Aryan (William S. Hart).....5 reels
4—16. The Stepping Stone (Frank Keenan and Mary Boland).....5 reels
4—23. Civilization's Child (Wm. H. Thompson) .....5 reels
4—30. The Beggar of Cawnpore (H. B. Warner) .....6 reels
5— 7. The No-Good Guy (William Collier).5 reels

FINE ARTS-GRIFFITH PRODUCTIONS

4— 9. Little Meena's Romance (Dorothy Gish and Owen Moore).....5 reels
4—16. Sold for Marriage (Lillian Gish)....5 reels
4—23. Sunshine Dad (De Wolf Hopper)...5 reels
4—30. The Children in the House (Norma Talmage) .....5 reels
5— 7. The Good Bad-Man (Douglas Fairbanks) .....5 reels

KEYSTONE-SENNETT PRODUCTIONS

4— 9. His Last Laugh (Harry McCoy)....2 reels
4— 9. A Dash of Courage (Harry Gribbon)2 reels
4—16. The Other Man (Roscoe Arbuckle)..2 reels
4—16. Bucking Society (Chester Conklin)..2 reels
4—23. The Snow Cure (Ford Sterling)...2 reels
4—23. A Rough Knight (Shorty Hamilton).2 reels

RED FEATHER PRODUCTIONS

4—10. Brigadier Gerard (Lewis Waller)....5 reels
4—17. Her Bitter Cup (Cleo Madison)....5 reels
4—24. Thrown to the Lions (Mary Fuller).5 reels
5— 1. Dr. Neighbor (Hobart Bosworth)..5 reels
5— 8. A Huntress of Men (Mary Fuller).5 reels
5—15. A Youth of Fortune (Carter and Flora Parker De Haven).....5 reels
5—22. Half a Rogue (King Baggot).....5 reels
5—29. What Love Can Do (Adele Farrington) .....5 reels
6— 5. The Iron Hand (Hobart Bosworth and Jane Novak) .....5 reels

VITAGRAPH-LUBIN-SELIG-ESSANAY, INC.

HEART-VITAGRAPH NEWS PICTORIAL

Issued every Tuesday and Friday.

VITAGRAPH

4—24. God's Country and the Woman (Nell Shipman, Geo. Holt and Wm. Duncan) .....8 reels
5— 1. The Law Decides (Dorothy Kelly, Bobby Connelly, Harry Morey and Louise Beaudet) .....7 reels
5— 8. Britton of the Seventh (Charles Kent, Bobby Connelly and Eulalie Jensen) .....5 reels
5—15. The Ordeal of Elizabeth (Lillian Walker, Donald Hall and Evart Overton) .....6 reels
5—22. The Redemption of Dave Dareey (James Morrison, Belle Bruee and Billy Billings).....5 reels
5—29. The Suspect (Anita Stewart and S. Rankin Drew).....5 reels

LUBIN

3—20. Dollars and the Woman (Ethel Clayton and Tom Moore).....6 reels
4—10. The Flames Johannis (Nanee O'Neill) .....5 reels
5— 8. Love's Toll (Rosetta Brice and Richard Buhler) .....5 reels

SELIG

3— 6. Unto Those Who Sin (Fritzi Brunnette) .....5 reels
3—20. The Ne'er-Do-Well (Kathlyn Williams and Wheeler Oakman)....10 reels
4— 3. The Cycle of Fate (Bessie Eyton, Wheeler Oakman and Edith Johnson) .....5 reels
5— 1. At Piney Ridge (Fritzi Brunnette)..5 reels
5—29. Into the Primitive (Kathlyn Williams, Guy Oliver and Harry Lonsdale) .....5 reels

ESSANAY

3—20. The Havoe (Gladys Hanson, Chas. Dalton and Bryant Washburn).....5 reels
4—10. Burlesque on Carmen (Charlie Chaplin) .....4 reels
4—24. The Little Shepherd of Bargain Row Sallie Fisher, John Junior and Richard C. Travers).....5 reels
5—15. Sherlock Holmes (William Gillette).7 reels

WORLD-EQUITABLE PROGRAM

EQUITABLE

4— 3. Her God (Gail Kane).....5 reels
4—17. By Whose Hand? (Edna Wallace Hopper, Chas. J. Ross and Muriel Ostriche) .....5 parts
4—24. The Chain Invisible (Bruce McRae and Gerda Holmes).....5 parts
5— 1. The Twin Triangles (Jackie Saunders) .....5 parts

WORLD

3—20. To Him That Hath (Robert Warwick) .....5 reels
3—27. The Hand of Peril (House Peters)..5 reels
4—17. The Social Highwayman (Edwin August and Ormi Hawley).....5 parts
4—24. The Closed Road (House Peters and Barbara Tennant) .....5 parts
5— 1. The Feast of Life (Clara Kimball Young) .....5 parts
5— 8. Her Maternal Right (Kitty Gordon).5 parts

PREPAREDNESS

Are you getting ready to be represented in the next Studio Directory Number of Motion Picture News, published September 9?

THE SUNSET TRAIL

After spending a week in the Hanging Glacier Country, they started West over the celebrated "Sunset Trail." They passed through a beautiful country, splendid camping places every night, plenty of wood, water and grass, and the only wild "thing" they met was a friendly bear. While scaling a cliff above Sunset Falls, Cæsar, the Great Dane dog which was with the party all summer, slipped and plunged 25 feet to the swirling stream in the canyon and was carried 100 feet over the falls to the pool below from which he was rescued with great difficulty.

FOR BOOKINGS, ADDRESS

Educational Films Corp. of America

729 SEVENTH AVE., NEW YORK

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Are Your Receipts Falling Off?

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"Graft" .....Universal
Mary Page, The Strange Case of...Essanay
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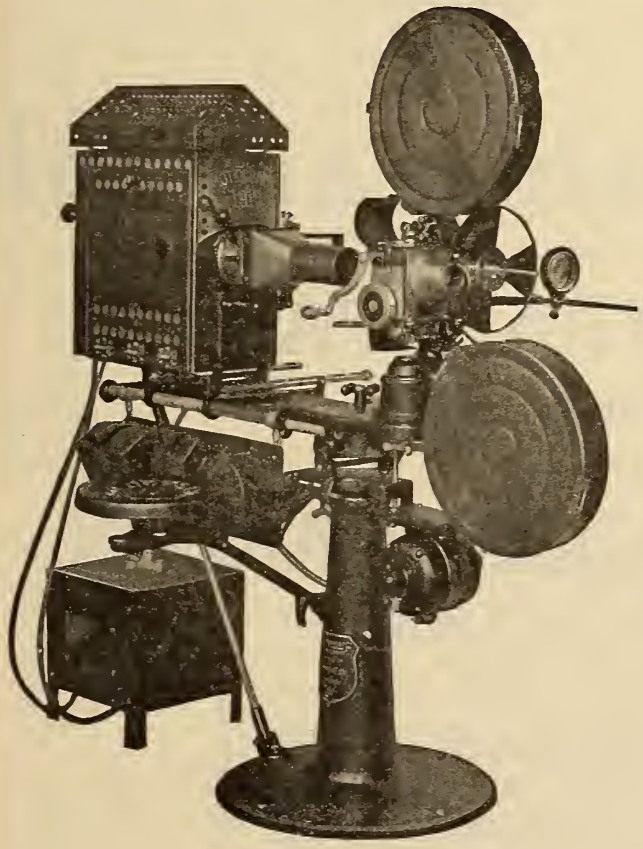

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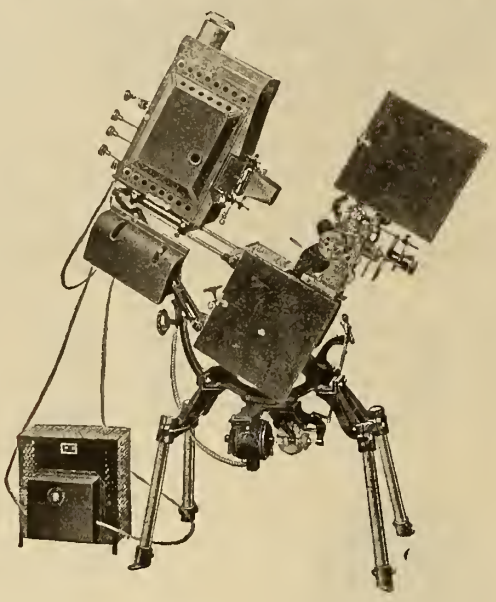

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Construction, Equipment and Operation

Accessory News

Section of Motion Picture News

Everything for Theatre, Exchange and Studio

Motion Picture Projection Simplified

By J. H. Hallberg

88—Which type adjustable choke-coil is the simplest to design and construct?

Ans.—The single coil or solenoid surrounding a rectangular core as illustrated in Figs. 43 and 44, is the very simplest possible form of choke-coil construction. In the early days when A. C. was used for picture projection, after the great loss in rheostats with high amperages as required for A. C., became evident, almost every electrician in the country got busy making choke-coils and they were at that time constructed along the design illustrated in Fig. 43. While this design may be simple to manufacture, it is also an inefficient design because there is a great waste of energy, due to the fact that such a choke-coil has to have a greater number of turns of wire in series with the arc in order to produce the required number of lines of magnetic force to give the necessary reactance.

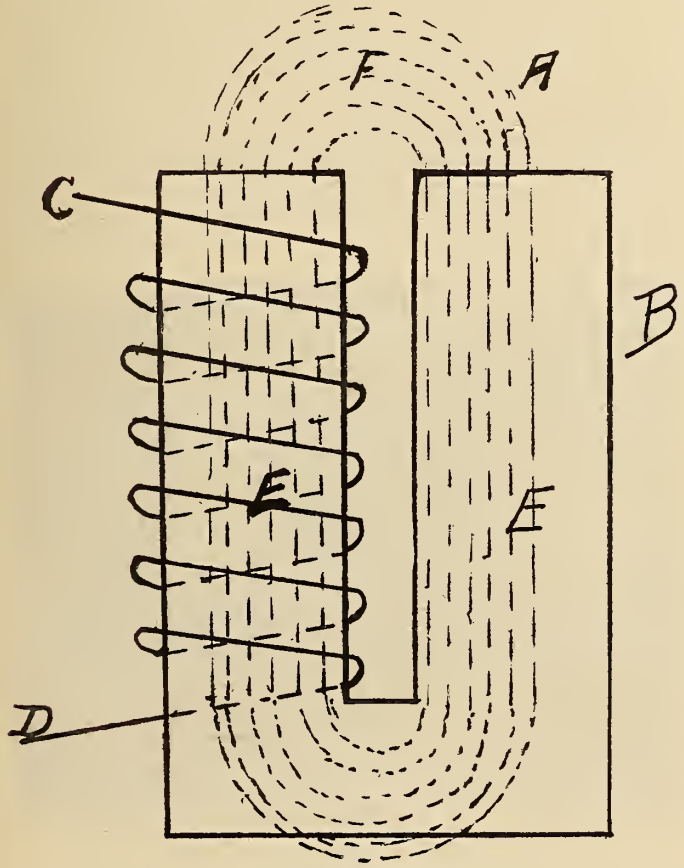


FIG. 45

89—What improvement in choke-coil design can be made in order to reduce the losses and to increase the reactance and regulating quality of the coil as illustrated in Fig. 43?

Ans.—The choke-coil design can be materially improved by making a shorter magnetic air-gap. This is accomplished by changing the design of the iron core so as to prevent excessive magnetic leakage outside or through the windings of the choke-coil.

In Fig. 45, is shown a common design for a choke-coil, employing the "U" core.

In following the illustration, you find that upon the "U" core A, which is of rectangular cross section, there is mounted a magnetizing coil or solenoid B, the terminals C and D of the coil B are connected in series with the line and the arc as would be an ordinary rheostat.

In operation the choke-coil parforms in a similar manner to that described in answer to question No. 87. but you will find by studying the illustration and comparing it with Fig. 43, that the magnetic lines of force shown by the dotted lines E E are carried through the iron instead of through the air space and there is a comparatively short air gap for the magnetic lines to travel, as illustrated by F in Fig. 45, as compared with the great length of air space, indicated by F F in Fig. 43.

What effect has the application of the "U" core on the design of the choke-coil, as illustrated in Fig. 45, as compared with the straight core in Fig. 43?

Ans.—Due to the shortening of the air gap in Fig. 45, by applying the "U" core to the choke-coil the magnetic reluctance or resistance to the flow of magnetic lines of force is reduced many times and in consequence thereof the same choking effect can be accomplished with many less turns of wire than required for the straight core as shown in Fig. 43. On this account the wire is shorter, therefore, its resistance is lower and the apparatus runs cooler, which means a saving in current. It is also a fact that by applying the "U" core, better regulation is obtained for the control of an arc and as iron is generally cheaper than copper, the cost may be slightly less. The cost, however, is practically the same for the two designs, using either the straight or the "U" core, but the efficiency of the choke-coil with the "U" core for the control of the arc is better

Copyright, 1916, by J. H. Hallberg.

and should therefore always be used in preference to the straight core construction.

91—How would you regulate the ampere flow when using the "U" core for a choke-coil?

Ans.—The same principle of regulation as illustrated for Figs. 43 and 44 holds good for the "U" core. In other words, the current flowing in the circuit across the arc can be increased by lifting the coil B so that a lesser number of turns will influence the magnetization of the "U" core and in a similar manner by lowering the coil B, so that all of the turns surround and influence the leg of the "U" core, the current will be reduced to the lowest amount.

There are many choke-coils on the market constructed as illustrated in Fig. 45, and they are giving fair satisfaction, but there is one thing to remember, and that is, that a choke-coil takes from the line the same number of amperes as delivered at the arc. In other words, if you wish a 50 ampere arc on a 110 volt circuit, you must take 50 amperes from the line which is 5½ K. W. If you require 50 amperes at the arc with a choke-coil on a 220 volt circuit, you still take 50 amperes from the line, and that represents a load of 11 K. W.

Please understand and remember that when you are using an A. C. choke-coil, while you may take so many apparent watts from the line as indicated by the 5½ K. W., or 110 volts and 11 K. W. for 220 volts, you require not more than about 60 per cent of this amount in actual wattage from the line, because of the kicking or choking effect of the coil which produces a counter-voltage and current which is not indicated on the watt meter. This wattless current not indicated on the watt meter represents only capacity in amperes and requires a larger generator, line, transformer, meter and wiring installation, *but does not consume the fuel,* and is therefore termed "A Wattless Current," *it is current without power,* merely surging back and forth.

PALACE, ONE OF LONG ISLAND'S NEWEST HOUSES, CATERS TO PATRONS' COMFORT

ONE of the newest theatres opened on Long Island is Sheer's Palace theatre at Kingsland and Way avenues, Corona.

The house is a beautiful brick structure, with an imposing front, the exterior dimensions being 40 x 107. The lobby is spacious, 15 x 20, and is equipped with a double automatic ticket selling and cash register.

The seats are entirely on the ground floor, affording capacity for about six hundred people. Particular attention was given to the interior decorations, which follow a golden brown color scheme. The walls are hung with velvet hangings, and a large vel-

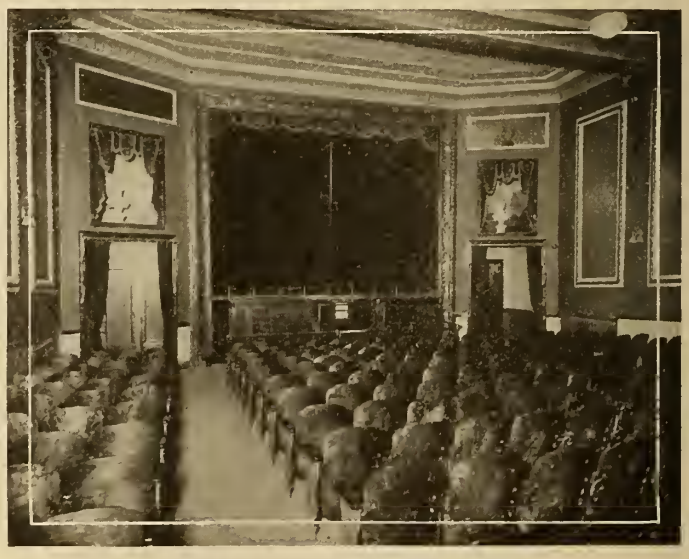
EXTERIOR OF THE PALACE THEATRE

vet drop curtain hides the screen from the view of spectators, until the moment for the pictures to be projected.

The management takes pride also in its arrangements for the comfort and convenience of patrons. Realizing that proper ventilation is a prime necessity of the modern picture theatre of the first class, an underground cap and exhaust system was installed, and this has been found to give excellent results. Steam is used for heating, and the Queen's Electric Alternating System supplies light. The lobby is also distinctive in respect to lighting. It is equipped with two indirect bowls with ball bulb drops.

The comfort of patrons is also looked after by uniformed ushers, who are instructed to give close attention to the wants of picture goers. In all, the house has ten employees, and they are kept busy by the crowds which attend the three daily shows of eight reels each. The admission price at night is ten cents while the matinee prices are five and ten cents.

For the musical accompaniments to photoplays, now recognized as vital to proper presentation of pictures, the Palace has found the American Fotoplayer of excellent service. Mutual service is employed, the management selecting picked features in addition to this regular service.



INTERIOR OF THE PALACE THEATRE

The house prides itself on its good projection, two Powers 6-A Motors being used. The length of the throw is ninety feet to a Minusa Gold Fibre Screen.

The up to date ideas expressed in the construction and operation of the theatre find their counterpart in its methods of advertising. A house organ gives good service, and this is supplemented by display ads in newspapers.

The Palace theatre is owned by Daniel Sheer, who also owns the Hyperion theatre, Corona, another house which is similarly equipped with the most modern accessories and where the music is also supplied by a Fotoplayer.

READ PAGES 2853 AND 2891

Directory of New Theatres

This department is designed to be a weekly guide to all sales, leases, construction and remodeling of photoplay theatres. If you are building, selling, leasing or renovating, kindly communicate it at once for publication.

CALIFORNIA

THE Family theatre at Fruitvale has been opened under the management of Smith and Hobson, after having been dark for some time. New equipment is being installed.

F. Veseley has taken over Brown's Opera House at Salinas, this house being the finest in that city.

J. Hill has purchased the Piedmont theatre at Oakland and has placed A. Tipple, formerly a resident of Canada, in charge.

The Palm Beach theatre has been opened at the Palm Beach bathing resort, Alameda.

Work is progressing rapidly on the new theatre of Ellis Arkush at Redwood City, and the house will be opened about the first of July. It will seat more than six hundred persons and will be handsomely appointed.

CANADA

The Allen Theatre Company, which took over the theatre on Main street, Moose Jaw, Sask., originally started by the Monarch Theatre Company, recently resumed construction work on the building, and will rush the house to completion. The former plans have been altered to include a stage, and various minor improvements will also be introduced. The lobby of the new theatre will be entirely of marble, and the exterior will be finished in marble, tapestry brick and ornamental iron work. The seating capacity of the Allen will be approximately 950, and on the opening, about August 1, will be added to the Allen string of houses presenting the Paramount program.

DISTRICT OF COLUMBIA

Harry Crandall has announced the taking over of the Maycroft Park in the northeast section of Washington. This has been a popular airdome for the past few years and will continue as such under the new management. It formerly was managed by Fred Stein. Just who will succeed to this position has not yet been determined. The Maycroft will not be opened for some time yet, as weather conditions point to a late patronage of parks in the Capital City. According to Mr. Crandall, the park will probably remain a family airdome with an admission of five cents.

IOWA

The Colonial, Olewein, closed late in the winter, is now opened again.

B. L. Ireland is the new manager of the Majestic, Seymour. He employs a four piece orchestra and crowds his house of 450 capacity six nights a week.

Louis Frana has opened the Frana theatre at Calmar.

A. L. Porter has started showing pictures in the opera house at New Hampton.

William Allinson has opened the Palace at Boone.

Guy Curtis, formerly of Harlan, has bought the Isis at Independence.

Stacy and Youngman are the new owners of the Lyric at Charles City.

L. D. Hendrix is the manager of the Star, Mount Vernon, the former manager having died.

Nicholas Webber, at Waterloo, has turned the Crystal theatre into an exclusive motion picture house.

L. E. Carnes has opened the Star at Sioux City. It is a cozy downtown house, seating four hundred. He shows features. Carnes formerly operated the Palace, a suburban house.

KENTUCKY

W. B. Carvell is treasurer of the management which has opened a new picture house in Allensville. Shows are given on Wednesday, Friday and Saturday nights.

MARYLAND

The new Aladdin theatre, located at 930-932 West Baltimore street, Baltimore, has changed hands. The theatre has been enlarged recently and it now seats about five hundred persons. B. Friedmann, the new owner, contemplates in the near future to make a number of improvements. He also will install modern appliances in place of the old equipment. Saturday, April 29, was the opening day under the new management.

MASSACHUSETTS

Work has begun on the construction of a motion picture theatre at the junction of Western and Holland avenues, West Lynn. It is planned that it will be ready on Labor Day next after an expenditure of $35,000. It will seat eight hundred.

The Phelps theatre, Southbridge, erected for Mrs. T. F. Murphy and managed by William Brouillette, has opened.

MICHIGAN

R. Von der Goltz, assistant to Manager M. W. McGee of the Majestic theatre, Detroit, has tendered his resignation and will hereafter cover the northern part of Michigan for the Pathé Freres, making headquarters at the Detroit exchange. Mr. Von der Goltz was at the Majestic since it opened and was former manager of several of the Kunsky theatres.

Flint is to have a Duplex theatre—the same as in Detroit—at the corner of West Kearsley and Beach streets. Fuller Claflin, designer of the Detroit Duplex theatre, has secured a site in Flint and is now arranging for the financing of the proposed structure. He is negotiating with an Eastern manager to take over the lease of the theatre. The Duplex has two auditoriums—the object being for the audience to see the feature from the beginning without any interruption. Actual work will start in May and the house will be opened early in September.

The Palace theatre, Saginaw, owned by the Hoffman Bros., of Detroit, was opened on Monday, April 24. The policy is vaudeville and pictures.

Menominee is to have a new $25,000 theatre, according to Manager Campbell of the Grand theatre, who is behind the proposition.

The Washington theatre, Bay City, is to be remodelled starting May 15. The house has been running pictures for the past four weeks as an experiment. The owners are satisfied that the public want pictures and they propose to make the picture policy a permanent one.

MISSOURI

Warner Brothers opened the first two airdomes of the season in St. Louis, on Easter Sunday, April 23, when the Queen, 4700 Maffit avenue, and the North Grand, Grand and Natural Bridge road, were each thrown open to the public. The opening of another airdome owned by the Warners, the Zelphia, on St. Louis avenue, west of Grand, was postponed until April 30. These outdoor theatres show an all picture program, with five cents admission, except on Saturday and Sunday, when a special feature is added to the program and ten cents is charged. Warner Brothers control two theatres besides the three airdomes, and it is their intention to add to the string of amusement houses until they have ten or more under their control.

Barrett Brothers, who own and operate the Chippewa theatre at Broadway and Chippewa street, have just bought the Knickerbocker theatre, at 3145 Park avenue, St. Louis. The Knickerbocker will be operated under the same policy as the Chippewa, and the airdome in connection with the theatre will be made ready to open within a few weeks. The Knickerbocker was opened several years

ago by Meyer Brothers and Pracht, who now own and operate the Shaw theatre, at 39th and Shaw avenue.

NEBRASKA

F. C. Broz has started a theatre at Prague, a town of 350, running only Sunday evenings. Soon he hopes to have enough patronage for a regular evening show. He charges ten and twenty cents admission.

H. E. Swan, proprietor of the Empress at Kearney, recently had a picture taken of his house at 9 o'clock in the evening. The photograph shows automobiles lined up and down the street for half a block each way.

W. H. Hughes, of the Community theatre, David City, is having his house remodeled and enlarged.

Joe Garman has leased the city auditorium at Lincoln, to show features until the middle of September.

Charles A. Beghtol, of Denver, has leased the theatre now being constructed at Hastings by William Branch. He will take possession September 1. The theatre, Mr. Beghtol says, will have no superior in the West. The lobby will be especially elaborate, with tile floor and marble trimings. An $8,000 orchestra organ will be installed.

The new Muse theatre, Omaha's magnificent $60,000 photoplay house, which will open in the near future, is said to be the most complete and best appointed motion picture theatre in Nebraska. Special attention has been given to the projection equipment. Two of the latest motion picture projectors have been installed and a Gold King screen purchased from the Omaha Film Exchange.

NEW YORK

The town hall will be open for moving pictures, according to a vote of the town board of Potsdam at a recent meeting. The board voted to install a fireproof operating booth for moving picture machines.

PENNSYLVANIA

The Stroud theatre, Stroudsburg, opened April 22 with moving pictures.

WEST VIRGINIA

P. N. Barrett, proprietor of the Bijou and Star theatres at Parkersburg, has decided to knock out the partition between the two theatres and make it into one large house. The new theatre will have a seating capacity of more than 800 and will be repainted and remodeled. A new ventilating system costing $3,000 will be installed and the total cost of remodeling will be more than $14,000. The work will be rushed through as rapidly as possible and it is expected to have the theatre completed and ready for business again by July 1.

WYOMING

Two new houses are to be opened in Thermopolis. The Isis, owned by J. B. Bogard, has a seating capacity of four hundred, and is being constructed at a cost of about $15,000. It will be thoroughly modern.

The Big Horn theatre, owned by Otto W. Schmitt, also has a seating capacity of four hundred. The Big Horn Theatre Company is erecting a theatre with a seating capacity of five hundred at Basin.

NOVELTY SLIDE WILL TAKE PHOTOGRAPHS OF EXHIBITORS ENDORSED BY LEAGUE

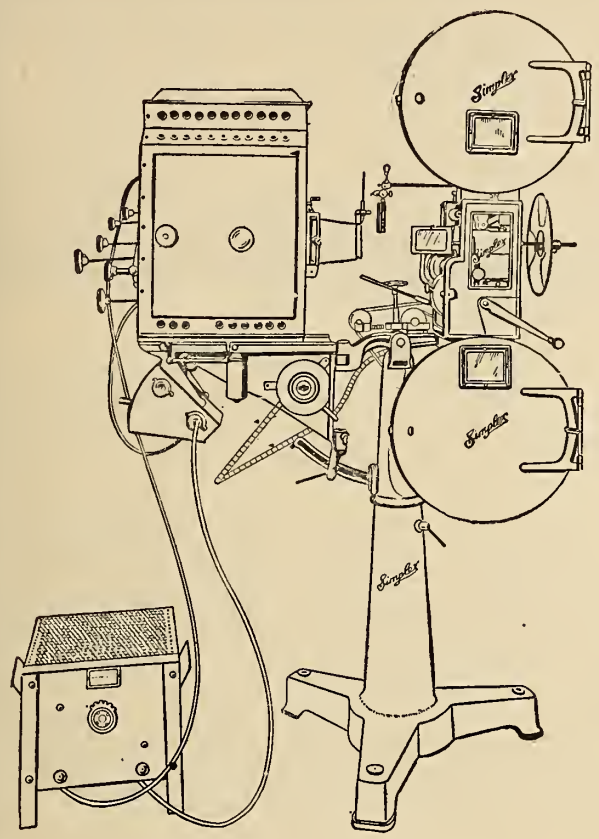
ANY exhibitor or operator visiting the Motion Picture Exhibitors League exposition, which is being held at Grand Central Palace May 1 to 6 inclusive should not overlook the booth of the Novelty Slide Company, where a demonstration will be given, showing the various processes of which lantern slides are manufactured.

The souvenir which is being given away by this company is also most novel. Every exhibitor whom the League endorses will have his photograph taken in the Novelty booth and from this photograph a hand colored slide will be made and presented to the exhibitor.

WURLIZTER SEEKS LARGE DEMONSTRATING ROOMS IN DETROIT

THE Rudolph Wurlizter Company is looking for a larger location in Detroit where it can have a big room for demonstrating to exhibitors its various theatre organs. G. B. Schulten, manager of the Detroit office, has just installed a large Wurlizter organ in the new Stratford theatre, situated at Dix and Ferdinand avenues.

THE INTERIOR OF THE TRIANGLE THEATRE, BROOKLYN, N. Y., ON A CROWDED NIGHT



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ORPHEUM THEATRE COMPANY

Huntington, W. Va.,
April 7, 1916.

Satin Goldfibre Screens, Inc.

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Per G. C. Sullivan, Secretary and Manager.

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NEW YORK DISTRIBUTORS, J. H. HALLBERG, 36 EAST 23RD ST., NEW YORK, N. Y.

Projection

Operating Electricity — Questions Answered — Repairing Equipment

Edited by J. H. Hallberg

Who Will Answer All Questions You Send in, No Matter How Simple or How Difficult

CHANGES MADE AT RIALTO

A CHANGE has been made in the projection equipment at the Rialto theatre which was taken up in detail in the May 6 issue of the News.

Two Baird projectors which were originally ordered by Mr. Rothapfel over nine months ago were put in on the night of April 25. These machines were installed by the Baird Motion Picture Machine Company and will be described in detail in a later issue.

CARBON TROUBLE AND HOW TO REMEDY IT.

P. L., Mitchell, S. D.—*I have been a constant reader of* Motion Picture News *ever since it has been out, and will say that it is the best magazine for operators that I have ever read. I am much interested in the questions and answers, and I know that every operator appreciates them just as I do.*

What carbon on the market today do you think is the best? I have tried all of them, and I find the National to be the best. I cannot get a good light with Speer carbons as at times they burn even, but then they hit a bad spot and sputter, and also find that at pulling 60 amperes A. C. they needle at times.

Is it possible to strike two arcs at the same time with one compensarc, and leave them on at any length of time? What would you mean by using a connector? Why can't you strike two arcs at the same time? What do you think would cause a compensarc to go out after you put in a new trim and then go to strike your arc, but find that you can get no current after looking the fuse plugs over and finding that they are all right. Then you find that you have current as far as the lamp, and then when you strike your arc again you get a light. What do you think would cause this and why?

There is one thing about the News, *and that is, that you can always turn over and find the union label on it. I am a member of Local 103, I. A. T. S. E. I know that all the boys down there read the* News, *and would not be without it. All union men ought to patronize it.*

Ans.—Your letter has been noted with a great deal of interest, and we thank you for your appreciation of Motion Picture News, and are also pleased to note that you appreciate the questions and answers which are published in the "Simplified and Projection departments."

It is difficult to say which make carbon is the best. Under specified conditions most any of the good carbons will produce results, and if you have tried the National carbons and found them good, they are not expensive, and should give you perfect service.

Concerning the Speer carbons which you say you found unsatisfactory, I would advise that you send to the Speer Carbon Company, Saint Marys, Pa., the carbon stubs as they burn when you find them unsatisfactory, telling the factory on what current they were used, state make and style of transformer, economizer or compensarc you are using, with the ampere rating.

I take it from your description that you are using the Ft. Wayne compensarc, and that you are operating on the 50 ampere notch. If this is correct, then I am sure you will find that the speer carbons should be of the ¾ inch diameter for perfect results, because if the carbon needles it is a sign that it is too small or maybe too soft, and I am sure the factory will be more than pleased to receive a letter setting forth your trouble with samples of your carbons complained of.

It is not possible to strike two arcs on one compensarc at the same time. I don't know what is meant by a connector without further description from you. A connector is usually a clamp or brass sleeve arrangement with two or four screws connecting two wire leads together.

The reason why you cannot strike two arcs at one time on a compensarc is that it is made for the operation of only one arc at a time, and if you should connect another arc to the wires coming out of the compensarc, then when you put the carbons together on the second lamp you will find the first one will go out, due to the fact that the compensarc is of such design that if you put an additional arc upon it when touching the carbon points together, the voltage drops way down, and then the first arc, having no potential, will go out; but you will immediately get the second arc in place of the first. This is the correct design for all transformers of that kind, but you can secure transformers made to operate two arcs at the same time, but they are more expensive.

Often you will find that a transformer of any kind, like the compensarc, will operate perfectly and then without a moment's warning, if you have shut down the lamp and want to restart it, it will not pick up just as you describe, although upon examination the fuse plugs and everything is all right, and you may get current for a test lamp at the carbon jaws. Then again, you may put the carbons together in a few minutes and get a light. This condition is generally brought about through a poor contact, somewheres on the lamp side of the compensarc. On the lamp side the amperes are high and the voltage is low. *Therefore, the contacts must be perfect at all points.* A broken lead, for instance, at the lugs in the lamp house will cause just the trouble you describe, or a roughened and burned carbon clamp will make poor contact with the carbon, and cause the same trouble. I have also found that sometimes the carbons glaze over on their points, forming a high resistance surface, which will give you a small spark at the carbon points without lighting the arc. This latter difficulty can be overcome by a stroke of a rough file on the upper and lower carbon point just before you are ready to start.

PUTS BACK CURTAIN TO MAKE 75-FOOT THROW

A. S. B., Rockland, Me.—*In one of our theatres we are using a lens purchased for 67½ feet throw, giving us a picture of 14¾ feet width and 11 feet 2 inches height. In making a new stage setting, we are desirous of putting back the curtain so that it will make a 75 foot throw. We understand, of course, this will increase the size of the picture slightly, but we are not quite sure whether or not by using the same lens it will cut down the brilliance of the picture and whether or not it will be necessary to purchase a different size lens to fit the new throw.*

Also would you be good enough to advise us whether it is possible to obtain a lens that will overcome the machine throw being off center in the theatre, which of course, you realize by so being, it throws our picture slightly out of the correct angle. Could this be overcome by special lens?

Ans.—The projector lens which you are using at the present time must be approximately 4¼ inch E. F. which at about 67½ foot throw will give you a picture as you specify and this very same lens will give you a picture approximately, 12 by 16 at a distance of 75 feet.

It would not be necessary for you to change any part of your lens or machine equipment in moving the machine back so as to make the throw 75 feet, because the lens which you have will focus per-

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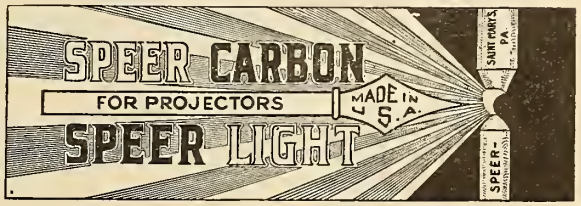
Sample Orders for 100 Carbons Filled at 10% Advance on Above Case Lot Prices



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fectly and properly by merely adjusting the lens focus in the regular way. The change on the screen will be a larger picture and if your present curtain will accommodate a picture about 12 by 16, then you are O. K.

The difference in the brilliancy of the picture due to the increase of the throw less than 10 feet, will not make any particular difference and will not be noticeable in your case. Many schemes have been proposed for correcting distortion due to the machine being placed off centre relative to the screen, but none of these devices have proven satisfactory.

As you do not state how much your machine is off centre I cannot advise whether there will be any serious effect on the screen, but under normal conditions with a distance of 75 feet there is no reason why you should not be able to place your machine 10 feet off centre, without noticing any change on the screen and if you focus the picture on the principal part of your subject, you ought to secure perfect satisfaction. As you say that your picture is only "slightly out of the correct angle," I take it that your machine is less than above specified off centre, so you need not worry about this matter.

REDUCING SIZE OF PICTURE WITHOUT GETTING NEW LENSES

R. E. J., Burton, O.—*Is there any way of reducing the size of the picture without getting new projection lenses or moving the machine? If there is, would you let me know as soon as possible?*

ANS.—It is possible to reduce the size of a picture projected on a screen, by increasing the distance between the front and rear lens cells in the combination of the projector lens. This method of changing the size of picture is possible within reasonable limits. That is, you could reduce the picture maybe 10 per cent.; in other words, one foot in width on a ten-foot picture, by setting a bushing or spacer in the tube which separates the front and rear lens cell. With this arrangement you would have to put the entire lens tube closer to the aperture. In other words, push it in the jacket about as much further as you separate the lens cells or a little more.

In case of an emergency, pictures have been seen projected with the front lens cell taken away all together, projecting with the rear combination only, and then the picture becomes about two-thirds smaller than the regular size. Then again, I have for emergency projected with the front lens only, leaving the rear combination out and then the picture becomes one-third smaller than the regular size with the ordinary combination as mounted for regular use, but the focus will not be perfect. It might do for temporary work in case of an emergency, but lens tubes are so cheap nowadays that it does not pay to use a makeshift lens even for temporary use, although it is possible.

HALLBERG WILL LECTURE TO PREVENT WASTE IN PROJECTION BOOTHS

WE wish to call the attention of all exhibitors, manufacturers and operators, who are to be present at the Motion Picture Exposition to be held in Madison Square Garden May 6-14, to the fact that the afternoon of Wednesday, May 10, is to be devoted to PROJECTION.

It is stated that $20,000 per day is being lost throughout the country in Projection Rooms because of the lack of technical knowledge. The cause of this waste will be discussed in detail at this time, with the aim of teaching those present exactly wherein they can eliminate all possible waste.

J. H. Hallberg, editor of the NEWS Projection Department, will take up the question of projection illumination, discussing the effect of direct and alternating current, as well as the progress which is being made in the use of the incandescent lamp for this purpose. Mr. Hallberg's talk will be graphically illustrated, and will prove to be of greatest interest and value.

At the close of the various lectures the meeting will be thrown open to a general discussion, at which time all present are urged to bring up questions which are troubling them, as this will be the best possible opportunity for having them explained.

This meeting will open at 2:30 in the concert hall at Madison Square Garden. Mr. Hallberg's lecture will take place at 3:15 sharp.

READ PAGES 2853 and 2891

BETTER SATISFACTION

This notice is addressed to the minority of our subscribers who do not regularly answer advertisements.

The service described is, however, open and free to all who wish our help.

We do not wish to discourage you from writing direct to our advertisers; in fact, you do not do enough of it for your own good, but we do want you to get the proper goods to fit your needs.

There are many, perhaps you, who are too busy to write each company separately; therefore we are offering our co-operation, which means that you will receive full information on any subject which you may designate by merely filling out the coupon, designating by numbers the goods in which you are interested.

Your inquiries thus received will be forwarded to reputable manufacturers, even though the goods on which you wish information are not advertised in the "News."

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Gentlemen: Please send me descriptive matter on the subjects marked in the above lists.

Name .....

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City .....

State .....

NEW APPLICATION OF GAS-FILLED HIGH EFFICIENCY TUNGSTEN LAMP

By Herbert W. Andem

A NEW application of the gas-filled high-efficiency tungsten lamp is in the lighting of motion picture studios. It is said that in one instance to illuminate a single stage for photographing one of the more costly films, there were used eighty-six of the 1,000 watts size of these lamp bulbs. Ordinarily from fifteen to twenty of the large sized units of 1,000-watt each suffice for this illumination.

The advantage claimed over other illuminants which have been used for this work in moving picture studios, is the correction of color values possible with a lamp giving a constant, continuous spectrum. The make-up which moving-picture actors have had to use to bring out the features of the face is avoided, and a better balance is given to the flesh tints, it is claimed.

The so-called nitrogen lamp, or more properly speaking, the nitrogen-filled lamp, is a tungsten lamp of high-efficiency. It is interesting to note that ever since tungsten came into use for lamp filaments, there has been a constant endeavor to produce lamps of higher efficiency.

The earlier investigations and experiments were more or less a matter of groping in the dark. All sorts of variations in the methods of making the filaments, as well as in the methods of exhausting the lamp bulbs, were tried in vain, that some might lead to an improvement in the life of the lamps.

It was possible to improve these lamps from ten to twenty per cent. in life by certain means, but this corresponded to only a gain in efficiency of power expended to a few hundredths of a watt per candle.

It was known that tungsten lamps could be run at an efficiency as high as 0.20 watt per candle, for a few seconds only. The melting point of the filament prevented any further increase of efficiency. When burned at a higher current consumption than 0.5 watt per candle the bulbs blackened badly within a couple of hours. The blackening of the interior of the lamp bulb was the chief cause preventing the burning of these lamps at higher efficiencies.

An idea of long standing was that the blackening of the lamp bulbs was due to the presence of gas. Experiments were made by filling with the different gases likely to form within the bulb, which clearly showed that the only gas that might exist to cause this trouble was water vapor.

The action of this water vapor was then carefully studied. It was found that the water vapor attacked the filament, producing a volatile oxide of tungsten and atomic hydrogen. The oxide that thus collected on the bulb was then reduced by the atomic hydrogen. The deposit was thus changed to a black layer of metallic tungsten, while the hydrogen combined with the oxygen to form water which again acted upon the filament.

Further experiments showed that the blackening of the bulb with filaments at high temperatures goes on even in the absence of water vapor. This kind of blackening was considered probably due to ordinary evaporation of the tungsten.

The line of attack led then to the introduction of gases, such as nitrogen or mercury vapor, at atmospheric pressures, into the bulb, and also to the changing the location of the deposit by means of convection currents in gases, so that the bulb opposite the filament does not blacken.

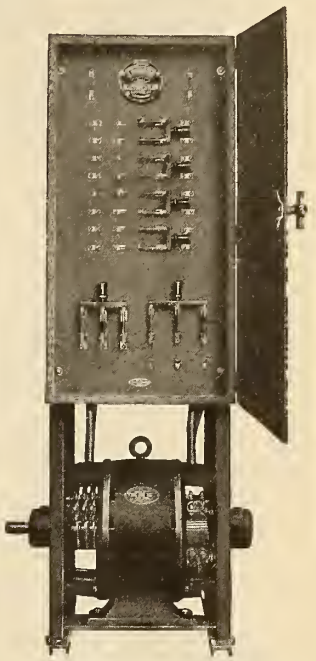
With helically wound filaments in nitrogen, very high efficiencies can be obtained and yet the life of the filament may be more than 1,000 hours. The blackening of the bulb is avoided; and in properly designed bulbs the tungsten that evaporates produces only a slight brownish deposit in the upper part of the bulb, where it does no harm.

A number of types of nitrogen-filled lamps have been made and tested, among these the most interesting on the market are the following:

Large units of very high efficiencies (0.4 to 0.5 watt per candle with a life of 1,000 hours or more). These take current of at least 20 to 30 amperes and (except units of over 4,000 candle-power) are therefore best run form alternating-current circuits by means of small transformers, giving voltage depending on the size of unit desired.

Smaller units of low voltage; these take currents of ten amperes or less at voltages, in some cases, as low as four or five volts. The efficiencies with 1,000 hours life vary from 0.6 to 1.0 or even

The "MARTIN" ROTARY CONVERTER



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The machine they are all talking about

The voltage of the Martin poly-phase converter is maintained constant so that the starting of the second arc positively does not disturb the light given by the first arc. This makes the dissolving of the reels as simple as if the arcs were operated in a Direct Current district.

Our emergency panel provides A. C. for the lamps in case the rotary should be out of service and thereby eliminates the cost of compense-arcs for emergency purposes.

The placing of the converter in base of panel board makes it a self-contained outfit and cuts the wiring and installation cost in half.

Write for Full Information.

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In all likelihood you are one of the many exhibitors throughout the country who are "sold" on the subject of patented projection surfaces and are merely in doubt as to the best one to buy.

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BARGAINS

2 Power's No. 6A motor drive complete.....$175.00 each
2 Simplex motor drive complete.....$190.00 each
1 Power's No. 6A hand drive.....$150.00
1 Standard machine motor drive, latest model.....$125.00
1 Double Asbestos Booth, $60.00; Single..... $50.00

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217 W. 42nd St. New York City, N. Y.

LEST YOU FORGET!

September 9 is the date—Second Studio Directory Number Motion Picture News.

REMEMBER

We are the OLDEST, LARGEST and MOST PROGRESSIVE exclusive motion picture supply house operating in the South, and when you entrust your orders in our care they are handled with PROMPTNESS and ACCURACY.

COMPLETE CATALOGUE MAILED UPON REQUEST
GET ACQUAINTED WITH US!

THEATRE ACCESSORIES
LUCAS THEATRE SUPPLY COMPANY
ATLANTA GEORGIA

1.25 watts per candle, according to the current used. These lamps are adapted for series street lighting on 6.6 amperes circuit; for stereopticon lamps, automobile headlights and, in general, wherever a source of high intrinsic brilliancy, steadiness and white color is needed.

Lamps to run on standard lighting circuits (110 volts). Large units of this type (several thousand candlepower) have efficiencies of 0.5 watt per candlepower or better. With smaller units the efficiency is not at so high a standard.

Some of the special advantages claimed for these nitrogen-filled lamps are the color of the light. The temperatures of the filaments being several hundred degrees higher than that of ordinary tungsten lamps, causes the light to be of a very much whiter color so that it comes more closely to daylight than any other form of artificial illuminants, except the direct-current arc and the special Moore tube containing carbon dioxide. The color is almost exactly like that which can be obtained for a few minutes by running ordinary tungsten lamps at double their rated voltage.

High intrinsic brilliancy. The intrinsic brilliancy is five to ten times that of the filament of the ordinary tungsten lamp. This renders it especially suitable for projection work, such as head lights and stereopticon lanterns. Although the intrinsic brilliancy is less than that of the electric arc, this difference is often more than offset by the fact that the wandering of the crater of the arc prevents as sharp focussing as is possible when the source of light is fixed in its position.

The ultimate failure of these nitrogen-filled lamps is due to the breakage of the filaments. The candlepower is usually well above 80 per cent., even just before rupture.

MINUSA CINE PRODUCTS COMPANY DISPLAYS GOLD FIBRE SCREEN AT GRAND CENTRAL PALACE

THE Minusa Cine Products Company is going to have a very attractive display in connection with its New York distributor, the Picture Theatre Equipment Company, at the exposition in Grand Central Palace, New York. The company will have a Miusa Gold Fibre screen nine by twelve in the booth of its representative, and also a screen in one of the model theatres.

Their director of sales, Nat. I. Brown, has been in New York for the past ten days attending the opening of the Rialto theatre and making arrangements to purchase special equipment to be installed in its new factory, rapidly nearing completion.

This factory will have almost four times the floor space of the present building. An additional building, to be devoted exclusively to the manufacture of screens for home, lodge and school use, has been leased.

MARKENDORFF AND ECKART GET CREDIT FOR WORK ON RIALTO THEATRE, NEW YORK

IN the Rialto Supplement of the May 6 issue, there are two typographical errors which we desire to correct.

The lobby frames referred to on page 2734 were manufactured by S. Markendorff, of 122 West Twenty-third street, New York City, who have made a specialty of this branch of equipment.

Also on page 2742, it was William Eckart, of the Eckart Studios, 1416 Broadway, New York City, who was responsible for the beautiful interior decoration and finish of the house.

We would call the attention of our subscribers to these two errors in order that the companies who did this work may have full credit for it.

U. S. CINEMATOGRAPH ISSUES CATALOGUE DESCRIBING ITS CAMERAS AND LABORATORY EQUIPMENT

THE U. S. Cinematograph Company of Chicago is issuing a thirty-two-page catalogue, which fully describes, with numerous half-tones, their different styles of camera, and their studio and laboratory equipment. In this catalogue is listed practically every piece of apparatus, which is used by producing companies in the running of their laboratories and studios.

Capt. L. A. Boening, secretary and general manager of the Company, states that they are now ready, with greatly enlarged facilities for manufacturing their studio cameras, and studio and laboratory equipment, to double their former output.

GHOSTS

Do you believe in Ghosts?

Do you know what a moving picture ghost is? Here is an example of a real ghost. Do your pictures look like this?

O yes, it can be focused better than that, but it won't stay focused. The arc is never still, from one moment to another. There isn't any set focal point.

That's what alternating current does with a moving picture arc. Let's try to focus it, anyway.

Picture looks a little better

Now the picture looks a little better, but there's still something radically wrong.

Some nice, clear spots and some hazy ones, and all the focusing in the world won't correct this.

Besides, the hazy spots won't stay still. They travel around, blur the picture, injure the eyes, and distract the audience. Look at the next page and see what a picture should look like.

WAGNER ELECTRIC MANFG. COMPANY
Wagner Quality
SAINT LOUIS, U.S.A.

And now the ghosts are gone

The ghosts are gone. The picture is clear and sharp, and it will stay that way throughout the whole reel.

There's only one thing the ghosts will run from—White Light.

There's only one way to obtain White Light—the Wagner Converter.

DO YOU BELIEVE IN GHOSTS?

Do you know what moving picture ghosts are, and how we can get rid of them?

Let us send you a booklet just off the press entitled "Ghosts." There's a lot that can be learned from it.

If you are a theatre owner, manager, or operator, and you have not investigated

The Wagner WHITE LIGHT Converter

you are doing yourself and your patrons an injustice. Don't fail to ask for Bulletin 10922 also. It's of interest to every moving picture man.

Lillibridge, 61-0216

Consider the Results at the Ticket Window

The size of your receipts depends directly on the quality of your pictures. It surely pays and pays well to use the best possible lens equipment.

Bausch and Lomb Projection Lenses

give your patrons the best sort of pictures—clear, sharp, brilliantly illuminated. Your operator will do better work—and do it more cheerfully too—if you supply him with Bausch & Lomb objectives and condensers.

You can get them through any film exchange. Both Edison and Nicholas Power Machines are regularly equipped with our lenses.

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Leading American makers of Photographic Lenses, Projection Lanterns (Balopticons), Microscopes, Stereo Prism Binoculars, Ophthalmic Lenses and other high grade optical products.

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ART METAL
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FOR PERMANENT or PORTABLE USE
ASSEMBLED IN 20 MINUTES
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No Bolts, Screws or Loose Parts

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Please send me without obligation on my part complete information on your Grinden Booth.

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We hold it up for your inspection

NORTHERN CALIFORNIA IS SCENE OF GREAT ACTIVITY IN THEATRE BUILDING

MORE moving picture theatres are being erected, or are being planned in this territory at the present time than ever before in the history of the industry, many of these houses being of unusually large size. Most of these are in San Francisco or its suburbs, such as Berkeley, Oakland, Alameda and Richmond, but there are a number in the interior towns, and some of these are of fair size. In many places a large house is being erected to take the place of two or more smaller theatres so that the construction work under way does not necessarily mean that there will be any actual increase in the number of houses conducted.

Prominent among the San Francisco houses being erected is the New Mission theatre of the Kahn & Greenfield circuit in the Mission district. This theatre will have a seating capacity of 1,800, and will be opened early in May. It is regarded as being a distinct advance in art of theatre building, and would be a credit to any city, no matter how large. The new Rialto theatre will also be opened at an early date, this house being on the site of the old American theatre on Market street. Here more than $70,000 has been expended in remodeling the old building and transforming it into one of the finest moving picture theatres in this city.

The largest project of all is that of the recently incorporated Market Street Realty Company, which has secured a large corner lot at Fourth and Market streets, and is planning to erect a moving picture theatre to cost a quarter of a million dollars. Plans are now drawn for this structure under the direction of Eugene Roth, manager of the Portola theatre, and work will be commenced as soon as it is possible to secure structural steel and to wreck the building now on this site. This theatre will be one of the very finest in the country, and will have a seating capacity of at least three thousand.

In the Polk street district of San Francisco a new theatre is in course of erection by I. Oppenheimer, S. Karski and Frank Levy. The steel work for this sixteen hundred seat house has been completed, and concrete is now being poured. The structure will be completed and opened for business about August.

Extensive additions are being made to the Haight Street theatre at Haight and Cole streets, San Francisco, by S. H. Levin. The work in this house will cost about $20,000, and includes the installation of a balcony. Plans have been prepared by Architect M. Mattanovich, and contracts have already been let for some of the steel work.

Contracts have been let by Albert Rosa and L. Boitano, 626 Front street, San Francisco, for the erection of a frame moving picture theatre at Twenty-eighth and Church streets to cost $8,000.

At Oakland work is progressing rapidly on the erection of the new T. & D. theatre, which will have a seating capacity of fully three thousand, and which will be the largest moving picture house on the Pacific coast when it is completed. The William E. Miller Estate Company is also erecting a large theatre in this city, practically all of the contracts for the work having been let. The architect of this house is Edward T. Foulkes, Crocker building, San Francisco.

In Redwood City there is considerable building activity, ground having been broken for a moving picture house on Broadway, with the Masonic Hall Association rushing plans to completion for the erection of a lodge and theatre building on Main street. The former of these will be occupied by E. Arkush, and will have a seating capacity of about 700.

From Sacramento word has been received that the Turner & Dahnken circuit has had plans completed for a splendid new house, and that actual construction work will be under way in May. It is also announced that a new theatre will be erected there for Charles Goddard, who conducts the Liberty theatre at the present time.

At Santa Rosa a new theatre is in course of erection for C. Reavis, formerly of Berkeley, and this will be ready for occupancy within a few weeks. Howell & Moore are erecting a fine theatre at Porterville, in the heart of the citrus district, and a theatre is being erected at Fowler by A. Walters.

READ PAGES 2853 AND 2891

J. H. HALLBERG

I invite you, Mr. Exhibitor and Operator, to visit my interesting exhibit Space No. 7 Madison Square Garden, during week of May 6th to 14th at the Motion Picture Exposition.

I have a few tickets left which will give you admission to the Garden which can be had upon application while they last.

I will exhibit complete HALLBERG 20TH CENTURY MOTOR GENERATORS as installed at the Rialto with special regulating panels and instruments together with Baird Projectors with Gundlach Lenses in actual operation on a special screen.

HERE IS THE EQUIPMENT

NOW IN USE IN THE

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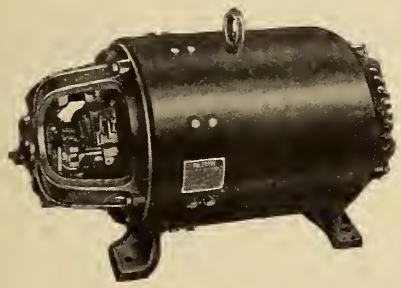

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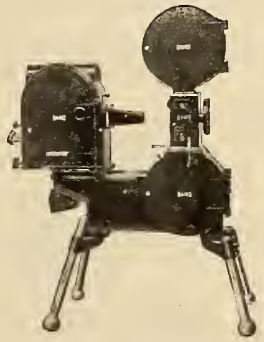
20TH CENTURY
MOTOR GENERATORS



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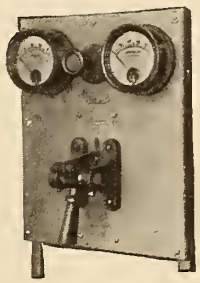

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SPECIAL
CONTROL PANELS

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N. Y. DISTRIBUTOR

I Am also Distributor of POWERS and SIMPLEX M. P. Machines

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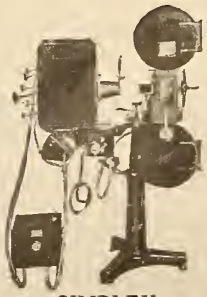
"Speer," "Electra" and "Bio" Carbons

Send for Free Circulars and Catalogues, but for Hallberg's Big 100-page Catalogue, send 25 cents.

I EQUIP THEATRES COMPLETE AND CARRY SUPPLIES.

Send $2.50 for latest Operators' Book, "MOTION PICTURE ELECTRICITY."

J. H. HALLBERG, SWEDISH ELECTRICAL ENGINEER — 34 East 23rd St. NEW YORK



SIMPLEX

STANLEY, PHILADELPHIA, CELEBRATES ITS SECOND ANNIVERSARY IN NOVEL WAY

THE Stanley theatre of Philadelphia, known throughout filmdom as one of the most progressive motion picture houses in the whole country, is again in the limelight. The week of April 24 marks the second anniversary of the photoplay house.

Stanley V. Mastbaum, president of the Stanley company and manager of the theatre, which, through his genius, has become so prominent, celebrated the anniversary—not by a bigger program or unusual orchestral effects, or the giving up souvenirs—but by establishing a system of profit sharing and protection for all employees.

The Stanley runs a Paramount program interspersed with scenics, Burton Holmes Travelogues, educational, news pictures and high grade comedies.

It was the first Philadelphia theatre to employ a fine orchestra in addition to a grand-concert pipe organ. There are two organists. Rollo Misland, of St. Paul's church, Overbrook, Pa., and Otto Schmidt. The organ is an Austin. The symphony orchestra of seventeen is under the leadership of Harry W. Meyer, a well known and finished conductor.

One of the novelties organized by the Stanley is the darkening of the theatre during the musical numbers while a strong spotlight plays on the figure of the leader.

Former members of the Philadelphia and Chicago orchestras, with a sprinkling of foreign musicians from the Stanley Symphony Orchestra as follows: Alfred Lorenz, Fred Cook, Nathan Frey, Walter Schmidt, Adolph Hirschberg, Hans Schlegel, Fritz Dietrich, William Gruner, Fred Wagner, William Schlechtweg, Louis Eschert, Richard Bach, Otto Schmidt, Benjamin D'Amelio, Albert Wayne, Joseph D'Angelo and Albert Bode.

The Stanley has nineteen hundred seats. "Standing room only" is the rule between eight and nine p. m. almost every evening. Lasky's "The Heart of Nora Flynn," with Marie Doro and Elliott Dexter, was chosen for the whole of anniversary week.

PROVINCIAL AUTHORITIES IN BRITISH COLUMBIA MAY TAKE OVER LICENSING POWER

PREMIER W. J. BOWSER, following his conference with committees representing the operators' unions of Victoria and Vancouver, regarding changes in the law governing the examination of operators, has just introduced in the legislature a bill embodying the changes suggested, in the form of an amendment to the Moving Pictures act. By the terms of this bill the cities of the province are not allowed to issue licenses to operators, but all such licenses msut be issued by the provincial authorities, after examinations conducted under the administration of the censor's office.

It is stated that all examinations of the first class will be held in Vancouver, while examinations for licenses of the second class will be held in various parts of the province. The Vancouver examining board will include members of the local operators' union, while the other examinations will be conducted by a member of the censor's staff whose present duties consist of inspection of motion picture theatres and operating rooms.

SHARP ARRANGES SPECIAL MUSICAL PROGRAM FOR "UNWRITTEN LAW"

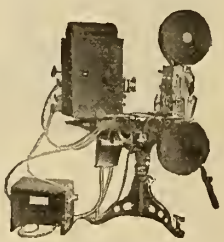
WILLIAM E. SHARP, a well-known leader in San Francisco orchestra circles, has arranged a special musical program for the initial presentation of the California Motion Picture Corporation's production, "The Unwritten Law," featuring Beatriz Michelena, now being shown at the Alcazar theatre.

He is working on musical arrangements for future productions of the company and is following producing activities on "The Woman Who Dared." He is also making a study of Oriental music in order that the musical program for "Kismet," featuring Otis Skinner, may be of the highest order. As Beatriz Michelena is a famous opera singer, with a wide following in California, special efforts are being set forth to secure the best.

THE PERFECT

Because of its simplicity in operation, its perfection in projection, its economy, durability and general superiority the American Standard Motion Picture Machine has everywhere won the favor of the public, the esteem of the exhibitor and the admiration of the operator.

The Standard lasts. Proof of this is shown by the fact that even in 1916 may be found old models of the Standard



THE MASTER MODEL PROJECTOR

M. P. PROJECTOR

manufactured seven and eight years ago that are scattered throughout the country and at work daily, and still giving satisfaction. The users have found them to be most economical because of their durability and the reduction of repair bills to a minimum.

The American Standard Master Model Projector is a machine you should know.

SEND FOR PARTICULARS

AMERICAN STANDARD MOTION PICTURE MACHINE CO.
110 WEST 40TH STREET, NEW YORK CITY.

MOTION PICTURE EXHIBITOR, DEALERS, MANUFACTURERS, NOTICE our NEW ADDRESS, 1023-25-27 Race St., two blocks from all railroads.

We extend our heartiest welcome to all visitors. We now have the largest Moving Picture Supply House on the American Continent. Our new machine will be on exhibition at this place in about two weeks. We are better equipped and prepared to take care of your orders than ever before.

We solicit your patronage. Promptness is our motto. We aim to please, we save your Money. Let us know your wants.

THE STERN MANUFACTURING CO., INC., 1023-25-27 Race St., Philadelphia, Pa.

Animated Cartoon Ads Demand "Moto-Ads" Accept no Substitute

Exhibitors Increase Your Profits $100 Monthly Without Any Expense.

Unlimited Subjects for Every Line of Business | Responsible Representatives Wanted
Send Today for Our Big Free Catalog | Exclusive Territory—Exceptional Income Assured

AMERICAN COMMERCIAL FILM CO., Boyce Building, CHICAGO

The Exhibitors League of America, as represented by its New York Branch, desires to thank its friends for the hearty cooperation which has made its Third Annual Motion Picture Exposition at Grand Central Palace an unqualified success.

The place and date of the 1917 Exposition will be announced during show week, and the Exhibitors invite the hearty support of the entire industry.

LEE A. OCHS, President

218 West 42d Street. M. P. L. of A. Branch 11

The Camera

A Department Devoted to Motion Picture Photography in All Its Phases, Studio and Laboratory Work

Picture Lenses Are Ultra-Rapid Anastigmats

They Are Corrected Lenses of Large Relative Aperture—An Ultra-Rapid Lens May Be Readily Told from Slower Lenses of the Same Focal Length by Its Having a Much Wider Free Diameter of Its Glass Surfaces

LENSES such as are generally used in taking motion pictures belong to the class known as ultra-rapid anastigmats; in other words they are corrected lenses of large relative aperture.

An ultra rapid lens may readily be told from slower lenses of the same focal length by its having a much wider free diameter of its glass surfaces. The diameter of the glass at the largest or wide open diaphragm opening compared with the focal length determines the relative aperture or speed of the lens.

For example let us suppose that we have a lens of two inches focal length. The diameter of the largest stop in the diaphragm is one quarter of an inch. Dividing two inches, the focal length of the lens, by ¼ inch, the diameter of its largest or wide open stop, we find that the aperture measures one-eighth the focal length of the lens. The relative aperture or speed of the lens is therefore f.8 or about the speed of a common Rapid Rectilinear lens.

For the successful photographing of motion pictures in studios and in all kinds of weather, a lens of considerable speed is needed, and thus lenses of such great rapidity as f.3.5, f.4.5 and even faster are issued by all of the well known photographic lens makers, in short focal lengths to take care of the film makers' requirements.

Heliar Considered an Ideal Lens

The slowest lens in quite general use by the film producers is the Heliar lens which has a speed of f.4.5 and is made by the well-known firm of Voigtlander and Sohn. This little lens has been selected by many of the most artistic and discriminating producing firms in the country, and by many cameramen is considered the ideal lens for cinematography. It is in the nature of a portrait lens and imparts a plastic roundness to all objects photographed, making them stand out from the background. The Heliar lens comes nearer to creating stereoscopic effect than any other lens in present use for motion picture work. Being a little slower than the lenses of f.3.5 speed, and also having been designed along special lines it has greater depth of field at a given stop than the other cinematographic objectives. With a Heliar lens focussed for infinity, or a distant view, objects will also be in focus much closer to the camera than with any of the other lenses in general use, all conditions being equal.

Perhaps the popular lens with the greatest number of cameramen, however, is the genuine Carl Zeiss Tessar, Series 1C, having a speed of f.3.5 at full aperture or about twice as fast as the Heliar lens. Although it is seldom necessary to utilize the full intensity of the IC Tessar, cameramen like to have a lens with such an amount of reserve speed in case of an emergency. The genuine Zeiss Tessar is an extremely well corrected lens and possessed of great covering power, although it is not quite the equal of the Heliar for rendering very fine detail such as the fine blades of grass in an exterior scene or the individual hairs of the head in a studio close-up.

Tessar Lenses of the IC. Series Made by Bausch and Lomb

Tessar lenses of the IC. series are also made in this country by Bausch and Lomb of Rochester, in England by Ross Ltd., of London, and in France by E. Krauss, of Paris. These firms are licensees of the Zeiss patents in their respective countries and make lenses based on the formulæ of that renowned optical firm. In most instances the Tessar lenses made by Bausch and Lomb, Ross, and Krauss are equal in performances to the genuine Carl Zeiss objectives, which are made in Jena, Germany, the home of high grade optical glass.

There are other lenses for motion picture cameras, also of prominent make and such good performance that mention must be made of them here.

In addition to their Heliar lens the Voigtlander concern list another objective working at the considerable speed of f.3.2. It is called the Helomar and is an anastigmat of high correction consisting of three separate glasses, there being no cemented elements. While not possessing such depth of focus as the Heliar this faster objective, the Helomar, has proven to be an article of high efficiency and has been chosen by some experimenters in natural color motion photography to secure their records with.

Very similar in optical construction to the Helomar is the Kino Hypar lens supplied by the C. P. Goerz American Optical Company, which is the American branch of that well-known Berlin concern. Lenses of Goerz manufacture have held a leading place in photography for many years. The Kino Hypar objective has a speed of f.3.5 and is a modification of the celebrated Goerz portrait lens of like name. In addition to giving very crisp definition over the standard size of motion picture film image the Kino Hypar lens shows greater depth of field than the other lenses of like speed.

Taylor, Taylor and Hobson, the famous English lens makers of Leicester and London, who are responsible for the well known Cooke anastigmats, supply their Series II a. Cooke lens in the cinematograph size and it has many adherents. The Cooke lens system consisting of three single non-cemented elements has always been a popular one. The corrections of the Series II a. Cooke cinematograph objective are of the highest order, which is made possible by their lens construction, and the mounting of this lens is a fine example of exact machine work.

No article on the subject of the taking lens for motion pictures would be complete without some mention of the extremely rapid cinematograph objectives made by the celebrated London firm of J. H. Dallmeyer. In addition to a very good 2-inch focus lens with a speed of f.3.8, called the No. 1, they make in the 3-inch focal length a lens called the No. 3 with a speed of f.2.4, and their well-known No. 2 objective, having the phenomenal aperture of f.1.9, which makes it the fastest lens obtainable for the purpose of photographing motion pictures. The Dallmeyer firm at one time advertised their willingness to make on special order a cinematograph taking lens working at f.1.

In regard to the characteristics of the f.1.9 Dallmeyer lens it has been the experience of most all who have ever used one, that this ultra rapid objective at full aperture has little or no depth of focus and, owing to its peculiar construction, stopping it down does not materially improve the depth or definition. It is strictly an emergency lens for filming topicals in bad weather or interiors where artificial light is not available.

The writer has a lens of 2 inches focus, constructed on principles formulated by himself, which has an aperture of f.2. With it scenes of street illumination at night can be made at the rate of sixteen exposures per second, while upon stopping down, the lens has all the crispness of definition and depth of field of a regulation motion picture camera objective of like focal length.

READ PAGES 2853 and 2891

PHOTO CINES NO. 3 A CONVENIENT CAMERA FOR EXHIBITORS AND AMATEURS

WHEN we set forth a few weeks ago some of the points to be borne in mind in selecting a motion picture camera, we had not seen the Photo Cines Topical Camera Model 3 which is offered by G. Gennert.

This little instrument fulfills in many ways our ideal of the simple and reliable exhibitors' special event camera and should also be welcomed by those about to take their first steps in cinematography.

A brief description of the Model 3 Photo Cines Topical camera will show that it possesses many of the advantages recommended in our former article. It can be secured in 100-foot capacity at the extremely nominal price of $55, while for $60 it may be had in the 200-foot size, the box and magazines in this case being somewhat enlarged.

At the prices mentioned the optical equipment of this little camera could scarcely be excelled. The lens while not an anastigmat is a 2-inch focus objective with a speed of f.2.9. Such speed ensures sufficient exposure under most any condition of light and when stopped down to the apertures generally in use in clear weather yields crisp negatives showing good depth of focus. In addition to a focussing mount this lens has also a sunshade the use of which we have strongly advocated if high class results are expected.

The intermittent movement of the Photo Cines Model 3 camera is of the claw type which guarantees accurate registration of the images, one sprocket accomplishes both feeding and taking up of the film, and the case is neatly covered with black grain leather.

This camera is deserving of the serious consideration of all exhibitors and others taking an occasional film of topical nature.

LINE OF ACCESSORIES, INCLUDING CAMERAS, PRINTING AND POLISHING MACHINES WILL BE HANDLED BY PENNYPACKER

A NEW line of motion picture producing accessories including cameras, printing and polishing machines and tripods, and later an automatic home projecting machine, are to be put on the market by the Pennypacker Machine Company of Los Angeles. The camera has been given tests to the extent of making ten thousand feet of negative, and it did this without the loss of a single frame of film. This is accomplished by a direct view on the ground glass so that no film is wasted in focusing.

The camera is smaller than any on the market today and contains a vacuum air chamber which keeps the film in the same temperature all the time. A rewind can be made without a shift, and the only time a waste of film is occasioned is when magazines are changed. The direct view device makes it possible to change focus while scene, the net and dissolve is being made. In connection with the tripod, a panorama without a blur can be secured by an intermittent revolving device.

DIXON PLANT, LOS ANGELES, WILL BE OPERATED ON COMMERCIAL BASIS BETWEEN PICTURES

BETWEEN pictures of the National Drama Corporation, which has just finished "The Fall of a Nation" in twelve reels, the plant known as The Dixon Studios and Laboratories, Los Angeles, will be conducted on a purely commercial basis. William C. Thompson, head of the photography department, will be in charge and supervise all laboratory and camera work.

Mr. Thompson is a graduate chemist of Columbia University, a member of the American Chemists Society, and has been engaged in photographic work since 1902. In 1908 he did his first motion picture photography, and has since worked in all departments for such organizations as All Star, Reliance and Metro, also the Canadian Bioscope. He was supervising photographer of the first production of the national Drama Corporation, and this film is said to excel in photographic wonders.

HAVE YOU READ PAGES 2853 AND 2891?

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at the Motion Picture Exposition
Madison Square Garden—Booth No. 128
May 6th to May 14th
SPECIAL LIGHTING DEVICES
Universal Electric Stage Lighting Co.

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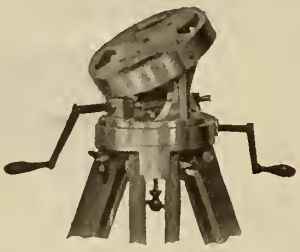

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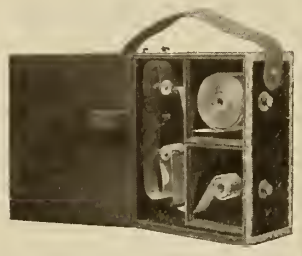

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MINUSA CINE PRODUCTS COMPANY MAKES SCREEN DISPLAY AT MINNEAPOLIS

THE Minusa Cine Products Company has a prominent display at the convention now in session at Minneapolis. The Feature Film Company of St. Paul, distributors in that territory, has an attractive booth, and will have a baby Minusa on display; this distributor has been handling the Minusa screen with great success. The Johnson Seating Company of Stattle, Wash., reports orders for four Minusa screens, to be shipped to Nome, Cordova, Fairbanks and Anchorage, Alaska. These screens must leave Seattle the 15th day of May.

PIERCE LEAVES KUNSKY EMPLOY TO DEVOTE ATTENTION TO OTHER INTERESTS

HOWARD O. PIERCE, publicity manager for John H. Kunsky, Inc., Detroit, and former manager of several of the Kunsky theatres, has resigned, and will devote his attentions to the Satin Goldfibre Screens, Inc., of which he is a stockholder, and other theatrical enterprises.

Mr. Pierce will maintain permanent offices at 2030 Penobscot building, Detroit. Mr. Pierce has been editor of the *Weekly Film News,* the house organ of the Kunsky theatres.

CINEMA CAMERA CLUB REMOVES FROM WHITE RATS BUILDING TO TIMES BUILDING

THE Cinema Camera Club announces the removal of its headquarters on May 1 from the White Rats Building to the Times Building, Forty-second street and Broadway, New York City.

It is the plan of the club to conduct a bureau and furnish expert cameramen to any company who may desire to engage a caapble man. At a recent meeting of the club it was unanimously voted to raise the initiation fee to twenty-five dollars.

FULTON RECEIVES SHIPMENT OF POLAR CUB FIVE-DOLLAR IMPROVED FAN

THE E. E. Fulton Company of Chicago, who are the exclusive motion picture jobbers for the Polar Cub five dollar fan, has just received the shipment of the new improved fan. This fan is equipped with three-point connections, so that it can be run on either alternating or direct current. The mechanism of the new fan is larger than that of last year and better balanced throughout, with the result that it runs more smoothly.

FULTON COMPANY BRINGS OUT CATALOGUE FOR MANUFACTURERS AND EXCHANGES

THE E. E. Fulton Company of Chicago has just issued a new catalogue to go to the film manufacturers and exchanges, which includes only such equipment as these people are apt to need for their own use, and not for re-sale. Most of the articles mentioned in this catalogue are manufactured by the E. E. Fulton Company.

WAGNER ELECTRIC MANUFACTURING COMPANY IN ST. LOUIS MOVES TO 1633 TREMONT STREET

THE Wagner Electric Manufacturing Company of St. Louis announces the removal of its Denver office to 1633 Tremont street, to continue in charge of O. H. Davidson. A stock of motors will be carried at that office.

READ PAGES 2853 and 2891

"NEWS" PROJECTION EDITOR MADE PERMANENT CONSULTING ENGINEER BY ROTHAPFEL FOR RIALTO THEATRE

We take pleasure in announcing to our readers that on April 27, S. L. Rothapfel appointed J. H. Hallberg, editor of this department, permanent consulting engineer of the Rialto theatre. In future, Mr. Hallberg's name will appear on the program of the theatre in this capacity.

This appointment will be of interest to all "News" subscribers, for it proves conclusively that any advice given to them through our Projection Department is authoritative in every way, as this appointment was made after careful and deliberate consideration on the part of Mr. Rothapfel.

E. K. GILLETT.

ALL-STAR MOVIE JUBILEE FOR ACTORS' FUND

AN "All-Star Movie Jubilee," to be given at the Hippodrome in New York, is a new plan of the Motion Picture Exhibitors' League of America. Arrangements are now well under way, and the date has been set at Sunday, May 21. The proceeds of the big show are to go to the Actors' Fund.

Negotiations are now on with the management of the Hippodrome, and with the largest film producers in the East; it is planned to give part of the regular Hippodrome show, supplemented by personal appearances of a number of the best-known motion picture stars. More detailed announcement is promised for next week.

WORTHINGTON REPORTS GOOD BUSINESS

C. L. WORTHINGTON, district manager for the Fox Film Corporation, Philadelphia, has just returned from a trip of two weeks in Washington, D. C., and two weeks in Pittsburgh, and reports a large increase of business for Fox pictures in that territory. The Philadelphia office, under George Dembow, has obtained new Fox contracts every week for the past seven weeks. Great interest amongst exhibitors is being manifested in the next Theda Bara picture, "The Eternal Sapho." W. J. Madison, a new Fox roadman for the Pennsylvania territory, is very well known all through that region, having been one of the pioneer Quaker City exchangemen before the day of big features.

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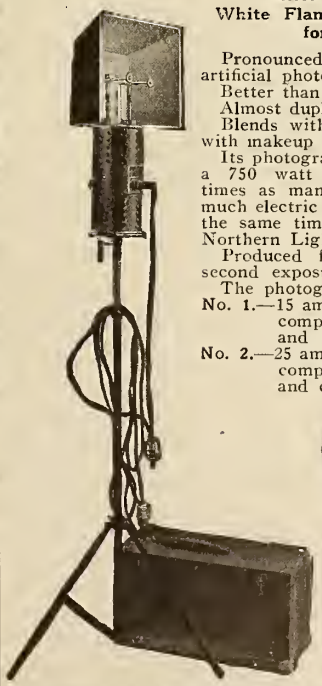

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Music and the Picture

Edited by Ernst Luz

This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays. MOTION PICTURE NEWS will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and the Picture Department.

Music Classified for Libraries in Picture Playing

Settings of Musical Programs to Pictures or Music Plots Will Be Greatly Simplified by Proper Division of Appropriate Picture Music in Your Library—Programs Can Be Set in Half the Usual Time From This Method

THE setting of musical programs to pictures or music plots will be greatly simplified by the proper division of appropriate picture music in your library. With the proper classification of the music many ideas of setting music to pictures will naturally appeal to you. Your programs can also be set up in half the time.

The method that follows contains forty-five different musical classifications all of which are required at certain times in picture playing. These classifications should be numbered from 1 to 45.

No. 1 should be your marches, for parade or military use. Marches in common or 4/4 time should appear under this head only. No. 2 should contain your 6/8 marches for parade or military use. The reason for separating these marches is found in the fact that you can quite often create a more varied program by using 6/8 marches at certain times and 4/4 at others. No. 3 should contain all your characteristic marches whether they be of humorous nature or foreign country suggestion. No American or Spanish numbers should appear among these as provision for them is made later. No. 4 should contain your intermezzo marches or two-steps. These are very light marches, not very brassy and used more specially in outdoor sport scenes. These marches are more effective when played lively as they should be for the aforementioned scenes. No. 5 should contain all your rags. No. 6 covers your tangos, trots and all modern 2/4 dance numbers other than medley dance numbers. No. 7 should contain all your polkas, quadrilles, lanciers, Virginia Reels and all old-fashioned dance numbers.

No. 8—All gallops. No. 9—Medley 2/4 dance numbers. No. 10—Medley waltz dance numbers. No. 11 should contain all your concert waltzes with slow and impressive introductions, having a romantic, pathetic or heavy dramatic appeal. Such numbers are very valuable in picture playing and you should make a thorough study of the temperamental value of each introduction classified under this number. No. 12 should contain all your concert waltzes having light, frivolous or no introductions of value. Your catalog should always show a temperamental value of the introductions of all these waltzes. No. 13 should contain all your waltzes appropriate for legato or sustained playing. No. 14 should contain all your waltz lentos where minor key or oriental style is predominant. These waltzes should be known as heavy waltzes. Minor keys create plaintive or passionate appeals and are good to follow what are known as heavy characters in the picture cast. No. 15 should contain all your very light ballet waltz movements. Only waltzes having frivolous movements should be classed under this number. No. 16 should contain all your waltz lentos in major key which are appropriate for legato effects and can be played very slow without injury to the composition. No. 17 should contain all sentimental songs or ballads that have value for picture suggestion. No. 18 should contain all your lively song numbers such as are used in cabaret, etc., having a sugestive appeal to picture screen action.

No. 19 Should Contain Light Descriptive Concert Number

No. 19 should contain all your light descriptive concert numbers having no special appeal. These numbers are very essential to break the monotony of a program and care should be taken to have no numbers under this heading either too light and frivolous, nor serious. No. 20 should contain only slow numbers with a semi-serious appeal known as semi-heavy numbers. No. 21 should contain all your slow melodius numbers having a pathetic or romantic appeal. These numbers dare not have any heavy or dramatic phrasing. Numbers with agitato or hurried tempo should not be classed in this number. Numbers in minor keys should also not be classed among the above. No. 22 should contain all your slow numbers of heavy pathetic, romantic or dramatic appeal. Under this number all your serious numbers not appropriate for No. 21 should appear. No. 23 should contain your light 2/4 intermezzos or descriptive numbers other than those known as Western or cowboy intermezzos which are taken care of later. No. 14 should contain all your light 4/4 intermezzo numbers which are usually known as light descriptive intermezzos. No. 25 should contain all your light 2/4 oriental numbers. No. 26 should contain all your heavy or slow oriental numbers used for descriptive playing or dramatic suggestion. No. 27 should contain all your humorous and characteristic descriptive numbers other than marches or numbers having a national or oriental suggestion. No. 28 to contain all your foreign national descriptive numbers other than marches or American characteristic numbers.

No. 29 should contain all your Spanish or Mexican music. Your catalog should classify each number under this heading according to its serious or other temperament. No. 30 should contain all your overtures containing but two movements, namely, a slow movement to open and then an allegro to end. Overtures such as "Semeramide," etc., having a dramatic effect throughout, should also be classified under this number. No. 31 should contain all your other overtures which have continued changes of tempos and can only be appropriately used for concert playing in neutral pictures such as scenic and educational film. No. 32 should contain your large concert numbers other than overtures. Nos. 31 and 32 can be combined if necessary, the same rules governing both. No. 33 should contain all selections having only lively movements for neutral playing accompanying light and meaningless introductory action. Medley selections can also be classified under this heading. No. 34 should contain all selections having slow movements and a semi-romantic appeal throughout. No. 35 should contain all your selections having a heavy and dramatic appeal. Most of your grand Opera selections will come under this heading, such as "Tannhauser," "La Boheme," "La Tosca," etc. No. 36 should contain all selections or potpourries of a characteristic nature such as "Carmen" or foreign folk songs, etc. No. 37 should contain all your American or Southern characteristic numbers. No. 38 should contain all your numbers of positive religious suggestion. No. 39 should contain all your grand marches or pageantry numbers. No. 40 should contain all your numbers characteristic of the American Indian, such as Indian intermezzos or Indian love songs. No. 41 should contain all your Western 2/4 intermezzos suggestive of the Western life of the American cowboy.

Melodramatic Hurries in No. 42

No. 42 should contain all your melodramatic hurries and agitatos. No. 43 should contain your melodramatic mysteriosos or

heavy dramatic descriptive suggestion. No. 44 should contain all your melodramatic andante numbers. Make note in your catalog whether the andante is of plaintive (minor key), romantic or pathetic appeal. Always remember that romantic is the least serious, pathetic the more serious and the plaintive the most serious appeal. No. 45 should contain all your melodramatic numbers containing on one sheet more than one of either No. 42, 43 or 44.

You will have no difficulty with the above classification to find the proper place for each and every number that you may have or get in the future. There are a great many numbers published which have no positive picture value. Consequently you should not classify a number until you have put it to the proper test. If after such test you cannot determine the true value of the number, classify it under No. 31 or 32 in which numbers you will usually look for concerted numbers suited only for playing to neutral pictures.

By neutral in music we mean numbers that have no positive temperamental appeal. By neutral in pictures we mean pictures or portions of pictures which have no positive appeal to the human temperament.

I shall be very glad to further explain this classification as a whole or in part to any of my readers through these columns upon request.

ORGAN PIPES FOR THEATRE DECORATION SATISFY PUBLIC TRADITION THAT THE MUSIC COMES FROM THE PIPES

"IN churches and cathedrals you have seen serried rows of organ pipes, graduated in size, and naturally you have supposed that the music was emanating from them," says Jerome B. Meyer, metal organ pipe manufacturer, Milwaukee. "As a matter of fact, the rich tones of the organ were being formulated in far less imposing-looking pipes, tucked out of sight somewhere in the rear. These elaborate, soundless pipes have become ineradicably identified in the public mind with expensive, high-grade organs. If you try to persuade the ordinary man that the modern self-playing or one-man orchestra and pipe organs have the tonal

INTERIOR OF A THEATRE SHOWING MEYER ORGAN PIPES INSTALLED

qualities and volume of a church organ, he will notice the absence of the big pipes, and remain unconvinced.

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"If these pipes are not made just as carefully and substantially as the ones installed in churches, the impression of elaborateness you are trying to create will be destroyed. To be really effective, these pipes should be made out of durable sheet metal, formed on mandrels, and finished like a regular pipe-organ Speaking Pipe. When finished in a rich gold bronze, and lacquered so as to retain

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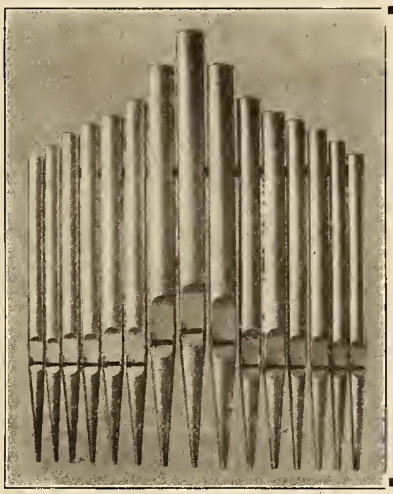

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The Stage Hand finds in it an old friend who talks familiarly of the things which interest him. The Motion Picture Machine Operator praises the technical hints of practical value contained and the amusement afforded by the quaint sayings of friend Tim. Others enjoy it because of its piquant originality.

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Set 1 consists of a heavy misterioso. Agitato and Plaintive, for scenes of incendiarism or premeditated murder.

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Set 3 consists of an Agitato-Hurry and Lamentation. Good for fights, riots, etc., ending in despair or death.

Set 4 consists of a Light Agitato and Andante movement. Good for quarrels or agitation in society dramas.

Set 5 is a Burglar scene opening with the sneaky music, then agitato, hurry and Plaintive. Contains four different numbers.

Set 6 consists of a misterioso and Allegro Hurry. Used for plotting ending in great confusion or fights.

Set 7 is an Indian scene of three numbers. An Indian mystical opening a fight or battle hurry, closing with an Indian plaintive.

Set 8 is a fight and chase scene. Opens with a Hurry, going directly into a concert gallop for the chase.

Set 9 is a three numbered Storm scene. A. 1 is a Storm Hurry. B. 2 is an Allegro Agitato. C. 3 a Plaintive Andante as an Aftermath

Set 10 A Diabolical Scene of 3 numbers. A. 1 is a new Misterioso. B. 2 an Agitato-Misterioso. C. 3 an Andante in minor key.

Set 11 A Western Scene. 3 numbers. Illustrates the western characteristic, the barroom fight and the chase.

Set 12 A Fire Scene of 4 numbers. A. 1 the plotting. B. 2 the agitation or alarm. C. 3 the coming of the fire department. D. 4 a Waltz Lento movement after action quiet.

No picture player can afford to be without these numbers. All numbers arranged for Piano, Organ, One Man Orchestra Player or Orchestral combinations from 2 to 35 pieces.

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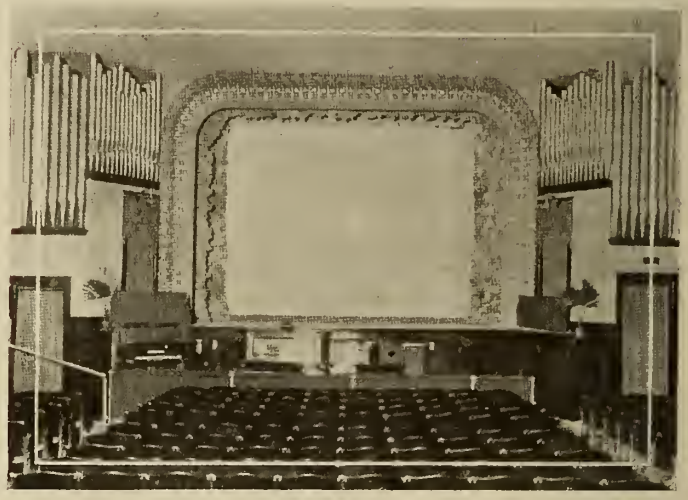
their lustre, these dummy fronts lend a dignified and opulent air to any theatre.

"There is no need to encroach on your precious seating space. The pipes can be easily attached in archways, former door openings, over exit doors, across corners, or against flat walls. If grouped around the picture screen, the pipes relieve the monotony of the bare stage. These pipes are manufactured in a wide range of designs and sizes. The best way to get an estimate on their cost is



MEYER ORGAN PIPES INSTALLED IN A THEATRE

to measure the space you wish to cover, and to describe the general scheme of the interior decoration. The pipes should be of the right size, and in harmony with the other furnishings of the theatre. The pipes are assembled by the manufacturers to order and shipped securely mounted on suitable racks, ready for instant installation. Not the least recommendation for decorative organ pipes is their surprising inexpensiveness."

SUBSCRIBER OFFERS HINTS TO PUBLISHERS OF MUSIC FOR PICTURE PLAYERS

THE following letter explains itself. The suggestions offered by the writer should be of value to the producers of film as well as exhibitors. Music publishers should also take note of what the writer feels is their duty toward the motion picture musician:

EDITOR, MOTION PICTURE NEWS,
729 Seventh avenue, New York City.

DEAR SIR:—Regarding the editor's note following Mr. Licome's article on "The Proper Standard for Musical Accompaniment to Films" in the March 11 issue of MOTION PICTURE NEWS, I am glad you doubt the success of compelling the use of set music for films. things as an acid? (1) Review of picture incidents from musician's standpoint. (2) Suggestion of musical numbers as a foundation for a subject to be reverted to several times, to form the correct atmosphere. There might be several suggestions—one to the orchestra, two grades to the organist. (3) Suggestion of several numbers for special events in films. (4) Suggestion for "fill in" music, soft and dimly outlined but characteristic, as a means of setting forth special numbers.

The publishers could aid by getting up carefully selected libraries of music that is appropriate, conveniently classified and arranged. I have often wondered why exhibitors do not place the console of the organ in the rear of the theatre, so the organist can catch the spirit of the scene and also save his eyes, because pictures are grotesque at close range.

Organists in houses where the pictures are changed daily and where there is no chance to see the film before the regular performance certainly need some sort of help of this kind. So please consider this an S. O. S. call.

Very truly yours,
JULIA P. GOSS.

UNITED MUSIC OPENS OFFICE AT DALLAS

THE United Music Company has opened office at Dallas, Texas, with A. G. Williams as manager. The new concern will handle the American Fotoplayer.

"THE MOMENT BEFORE"

Famous Players **By ERNST LUZ.** **Projection Time, 70 Minutes.**

	Description of Music.	*Number Suggested.*	*Cue to Stop Number.*
1.	Desc. (Path.)	"Salut D'Amour," by Elgar	"The Bishop."
2.	Sh. Leg. Waltz	"A. B. C. Dramatic Set No. 15"—B2 (Jos. W. Stern & Co.)	Church clock at twelve.
3a.	Church Bell Imitation		One scene.
3b.	H. Dr. Andante	"A. B. C. Dramatic Set No. 15"—E5	"The following day."
4.	Agitato (Open P.)	"A. B. C. Dramatic Set No. 15"—D4	Duke falls from horse.
5.	Desc. (Path.)	"Traumerei," by Schumann	After "His Grace is fatally injured.
6.	Choral Number or Organ		After "You must not die," etc.
7.	Desc. (Path.)	"Wings of Love" (M. Witmark)	Connects 1 and 2.
		PART 2	
			Wife crying, drops head on table.
8.	Choral Number or Organ		"Alone."
9.	"Angels' Serenade," by Braga		Duchess at altar after leaving Bishop.
10.	Church Bell Imitation		"In the moment before her death," etc.
11.	Gypsy Desc. (L.)	"La Czigana" (C. Fischer)	After "John the Gypsy," etc.
12.	Agitato	"A. B. C. Dramatic Set No. 13"—C3 (Jos. W. Stern & Co.)	End of Gypsy fight.
13.	Gypsy Desc.	"Mazeppa" (W. Jacobs)	"The fortune."
14.	Desc. (H. Leg.)	"Cavatina," by Raff	Connects 2 and 3.
		PART 3	
			"The old Duke of Malden," etc.
15.	Waltz (Len. Leg.)	"Purple Eyes" (M. Witmark)	John the Gypsy aims to shoot.
16.	Agitato	"A. B. C. Dramatic Set No. 13"—A1	John the Gypsy arrested.
17.	Desc. (H. Rom.)	"Love and Passion" (J. Morris)	"A frequent visitor."
18.	Waltz (Len. Leg.)	"Sphynx" (Chappell & Co.)	Young Duke kisses Gypsy girl.
19.	Agitato (L.)	"A. B. C. Dramatic Set No. 13"—A1 (Jos. W. Stern & Co.)	Gypsy girl at Duke's house after struggle.
20.	Desc. (H. Rom.)	"Rosemary" (M. Witmark)	Madge (maid) seated at table.
21.	H. Dr. Desc.	"A. B. C. Dramatic Set No. 2"—A1 (Jos. W. Stern & Co.)	"Here's hoping you will learn," etc.
22.	Agitato	"A. B. C. Dramatic Set No. 2"—B2	Brother knocked down.
23.	H. Dr. Desc.	"A. B. C. Dramatic Set No. 2"—A1	"I'm through with you," etc.
24.	Agitato	"A. B. C. Dramatic Set No. 2"—B2	Connects 3 and 4.
		PART 4	
			John the Gypsy kills the young Duke.
25.	Desc. (H. Path.)	"Rose Blushes" (M. Witmark)	"Bound for the never never land."
26.	Waltz (Len. Leg.)	"Druid's Prayer" (Jos. W. Stern & Co.)	Madge enters hut after John runs away.
27.	Galop	"Whip and Spur" (W. Jacobs)	Colored cook brings Madge back.
28.	Rom. Intro. and Waltz	"Pomone," by Waldteufel	Horseman stops at cabin.
29.	Desc. (H. Leg.)	"Visions," by Tschaikowsky	Connects 4 and 5.
		PART 5	
			After "I ran away from the crime," etc.
30.	Agitato (L.)	"A. B. C. Dramatic Set No. 14"—A1 Coda	End of vision of murder.
31.	Desc. (H. Rom.)	"A. B. C. Dramatic Set No. 14"—A1	John the Gypsy sees horses.
32.	H. Dr. Desc.	"A. B. C. Dramatic Set No. 2"—A1	"Let him go," etc.
33.	Agitato	"A. B. C. Dramatic Set No. 13"—A1	Madge runs between duellists.
34.	H. Dr. Andante	"A. B. C. Dramatic Set No. 13"—B2	After the Duke shoots.
35.	Agitato	"A. B. C. Dramatic Set No. 13"—C3	Madge shoots John the Gypsy.
36.	H. Dr. Andante	"A. B. C. Dramatic Set No. 13"—B2	Fade out after Madge and Duke on horseback. Night scene.
37.	Sh. Path.	(Rock of Ages) or (Abide with Me)	To end.

Notes:—The church bell imitaion called for in 3 and 10 should be made without music. This imitation is called for later in the picture and should be closely followed. During Nos. 33, 34 and 35 pistol shots are very important. Other hurried and struggle effects are also called for. Nos. 1, 5, 7, 17, 20, 25 and 31 are all slow numbers having a pathetic or heavy romantic appeal. No. 2 is a short legato waltz. No. 6 and 8 must be church numbers of choral style or organ alone. No. 9 should be a slow number of semi-religious suggestion. No. 11 and 13 should be numbers of positive gypsy suggestion.

Nos. 14 and 29 must be slow heavy numbers of dramatic appeal. Numbers with minor key predominant and played legato are the better. Nos. 15, 18 and 26 should be slow waltzes played lento and very legato. No. 28 should be a concert waltz with a slow romantic introduction. No. 37 can be well covered with the song "Rock of Ages" or "Abide with Me." Nos. 2, 3, 4, 12, 16, 19, 22, 23, 24, 30, 32, 33, 34, 35 and 36 are all short melodramatic numbers as suggested in the plot.

While the organ cannot be appropriately used throughout the entire picture it is nevertheless highly necessary to the better presentation of this feature.

While the plot might make this picture seem difficult to play, nevertheless when the proper music is used it will not be found very difficult but rather interesting. The picture is very good and deserves your best efforts.

No director has put anything in pictures yet that

THE BARTOLA ORCHESTRA

cannot adequately interpret. Verify this by writing to

CHAS. C. PYLE, General Sales Agent, 710-711 Mallers Bldg., Chicago, Ill.

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PREPAREDNESS—Are you getting ready to be represented in the next Studio Directory Number of Motion Picture News, published September 9?

Building and Furnishings

THE LIBERTY, OKLAHOMA CITY'S NEW $125,000 HOUSE, IS HAVING GRATIFYING SUCCESS

Special to Motion Picture News.

Oklahoma City, April 29.

THE Liberty, Oklahoma City's new $125,000 motion picture theatre and one of the finest photoplay houses of the entire southwest, is having gratifying success. Prof. Giovanna Arcella, formerly leader of the Symphony Orchestra of New York City and violin soloist with the Chicago Symphony Orchestra, is director of music.

The theatre was erected and is conducted by the Oklahoma Amusement Company, of which W. M. Robinson is president; H. W. McCall, secretary and general manager; Allen Street, treasurer, and C. W. Finney, a New York theatre man, assistant manager. Dr. J. G. Street, city commissioner of public property, is a prominent stockholder and director in the corporation.

A plot of ground 55 by 175 feet is occupied by the theatre, and it is built of terra cotta and concrete. It was designed by Architect Leonard H. Bailey of this city and is fireproof throughout. There are three front entrances, above which is a large glass panel to be used as an illuminated program sign. This is both original and unique in the manner it meets the problem of theatre advertising and making the sign a part of the architectural composition of the building. Interchangeable ruby letters on glass panels are inserted in the whole. Blue and white are used in outside decorations.

The lobby has a floor of vitreous ceramic tile with marble base and marble stairways leading to the mezzanine floor. The foyer is equipped with drinking fountains, with women's rest rooms, children's nursery, toilets and manager's offices adjoining. The foyer is hidden from the auditorium by an elaborate loggia screen.

The arrangement of the theatre itself is such that every one of the 1,5000 seats has a perfect "sight-line" on the stage and there is not a pillar or post in the entire auditorium or balcony. The lighting effects are unique, a self-diffusing system making it possible to throw the entire house or any part into sunlight, moonlight, dawn or shadow in keeping with the requirements of the occasion and stage settings. The theatre is arranged like a huge megaphone, the stage occupying the mouthpiece.

Exhaust and huge electric fans provide thorough ventilation, the air being forced through heating chambers in the winter and ice chambers in the summer.

There are six concrete stairways leading from the balcony and eight emergency exits from the balcony to alleys on either side, which with the three front entrances give a total of seventeen exits if needed.

The theatre uses two Baird projection machines and a gold mirror screen has been installed.

Oklahoma City now has eight standard motion picture theatres, the Liberty, Empress, Lyric, Folly, Strand, Metropolitan, Dreamland and Majestic.

EMPRESS, DENVER, OPENS DOORS ON EASTER, AFTER EXTENSIVE REMODELING

THE Empress theatre of Denver opened its doors on Easter in a brand new Easter suit, after being completely remodeled at a cost of $25,000. For months decorators, painters, carpenters, and upholsterers have been at work remodeling the old Empress theatre of Denver, tearing down here, building up there, beautifying and cleaning until the famous theatre shines with a new glory inside and out.

The two little stores that formerly cramped the street entrance have been torn out, and now there is room for the good natured crowds to "mob" the box office without having to crush one another. Paint and the arts of the decorator, and the electrician have transformed the street appearance of the theatre, while inside the house is one of the most beautiful in the state. The indirect system of lighting has been installed, and at night there is a pleasant soft glow within the theatre that brings out the green, old rose and ivory color of the decorations.

The Empress has a seating capacity of 1,650. The seats have been covered with linen slips to protect the dresses and waists of the women patrons from dirt and dust. These slips are changed twice weekly. A modern ventilating plant similar to the one in operation in the Strand theatre, New York, has been installed to carry the fresh air into the house, and remove the vitiated atmosphere.

The Empress is a vaudeville and motion picture house combined, showing a feature, a comedy and six acts of vaudeville. Manager Danny McCoy of the Empress was forced to hang out the S. R. O. sign each performance of Easter Sunday, but this is only a common occurrence at the Empress.

NEW $35,000 PICTURE THEATRE OF ARTISTIC DESIGN OPENED IN LOUISVILLE

THE Aristo theatre at Second and A streets, Louisville, Ky., a new $35,000 motion picture house, was formally opened to the public April 24. The initial attraction was "The Gentleman from Indiana." The Aristo is one of the handsomest motion picture houses in Louisville and is the "last word" in regard to architecture, lighting, ventilation, comfort, and safety.

The building is of brick construction. The front is of cream enameled brick with stone trimmings and the lobby brown tiling. The site fronts eighty feet on Second street and the house itself occupies seventy feet front. The theatre being in a fashionable residential section, the management has departed from the usual plan of having the entrance touch the sidewalk. It is set back from the street with two stone steps leading from the sidewalk to a concrete plaza. On either side of this is a grass plat with a flower bed in the center.

A feature of the building is its facilities for excellent ventilation. This point is being emphasized by the management. In addition to the modern ventilating devices, the auditorium has fourteen windows which will be thrown open every morning to admit sunshine and fresh air. Besides being fireproof, the theatre has, as additional protection for patrons, six exits—more than the law requires. The building was planned by Joseph & Joseph, architects. Admission is ten cents. There will be a change of program daily. Prof. Pappalardo, violinist, is in charge of the orchestra.

The principal stockholders are R. W. Bingham, A. H. Mann, J. J. Douglas, George K. Dehler, Max L. Simons and the estate of the late Aaron Kohn. The management advertises that only high grade pictures will be shown, the principal lines being the Paramount, Metro, Blue Bird and V-L-S-E.

MONITOR FILM COMPANY ENTERS FIELD TO PRODUCE COMEDIES AND FIVE-REEL DRAMAS

THE Monitor Film Manufacturing Company, with offices in Washington, D. C., and New York, has entered the field to produce five-reel features, and one and two-part comedy pictures. Frank P. Donovan is general production manager.

Mr. Donovan, who is known as the producer of the Fad Comedies, Manhattan Features and Harvard Comedies, intends to make about ten features a year, starring popular film players. To date Devore Palmer, Vera Franklin, George Ross, Billy Sadler and Florence Wright have been engaged. Charles A. Hutchinson, formerly with World Film and Popular Plays and Players, will be producing director, with Palmer as his co-director.

The New York office is at 231-233 Tenth avenue.

READ PAGES 2853 and 2891

PRIMA DONNA SUGGESTS SUITABLE MUSIC FOR SCREEN SCORES

"MUSIC is a prime necessity for the future success of moving pictures."

Frieda Hempel, prima donna of the Metropolitan Opera House, made this comment in a recent interview, when she was told the Paramount Pictures Corporation would hereafter send out complete scores with every play on its program, the proper musical selection being supplied for each scene appearing upon the screen. Fraulein Hempel's views on the proper musical accompaniments for the film drama are being sent broadcast over the country.

"By the proper adaptation of music the photoplay house will be raised to a much higher artistic plane," the prima donna declared positvely when it was explained to her that Paramount had taken one of the important steps in the history of the motion picture industry by arranging with Schirmer, the music publisher, to prepare scores for each film released on its program, made up of selections from all of the great composers, and absolutely matching the moods portrayed on the screen.

"It seems to me," she continued, "that in Wagner's music there is everything adaptable to any drama ever conceived. I would like to suggest to motion picture producers that there was no greater love theme ever written in music than the love motif of 'Tristan and Isolde.'

"Take Bach's music for instance. I can imagine nothing so suitable for a scene in a Pullman sleeping car than some of his fugues. The music of the 'Barber of Seville' would be excellent for thrilling situations. There must be substance and thought to the music selected for a big dramatic story, not only tunefulness and emotion.

"I was particularly impressed by the fact that in the production of 'Diplomacy' I enjoyed the poetic feeling of the play because of the ideal music selected, which I had not felt when I saw the play produced abroad. You see, music will always idealize, and that is something we can never get too much of. As I watched the progress of the play, with its many opportunities for improvement over the mere theatrical production on the stage, I couldn't help wondering what the great Sardou would have thought of it himself. Sardou, by the way, would have made a wonderful scenario writer for moving pictures, wouldn't he?

"It seems to me that there must be a great opening in this country for the large number of students to help out with their musical education by playing in these motion picture houses in the evenings. And, with carefully chosen scores, like Paramount's, how charming—what an appeal to people who like pictures, as well as music—it would be!"

CRANDALL ADDS THE SAVOY TO HIS THEATRES IN NATIONAL CAPITOL

HARRY CRANDALL has added another link to his theatre chain in Washington, D. C. Instead of causing further competition in the Mount Pleasant section by adding another theatre, as originally proposed, Crandall has just consummated a deal whereby he becomes the owner of the Savoy theatre and park, possession taking place at once. It is stated that the figures in the transaction reached $75,000.

With the Savoy in his possession, Mr. Crandall has now a large picture theatre located in each important section of the National Capital. The Apollo and park are in the northeast section; the Avenue Grand is in the southeast; the Savoy in the northwest, and Crandall's Joy in the downtown section.

The present theatre has a seating capacity of 800, and the park has 2,000, but it is Mr. Crandall's intention to enlarge the house and make other improvements consistent with his up-to-date ideas.

Already a five-piece orchestra has been installed, culled from the United States Marine band. First run features in the neighborhood will be the rule. J. P. Morgan, formerly proprietor and manager of the Princess, will be the manager of the new Savoy.

With the taking on of the two additional theatres in the past month, Mr. Crandall has found it necessary to seek an assistant as treasurer. This place is being filled by George Crough, who has been associated with Mr. Crandall since the opening of the Joy theatre.

Read pages 2853 and 2891

YOUR COMPETITOR

You are constantly trying to keep your theatre one jump ahead of the house around the corner. You can score an overwhelming scoop on your rival—you can make your house the most talked-of and popular place of entertainment in town. You won't know what competition means if you install a SOSMAN & LANDIS STAGE SETTING.

You can get one of our sets, designed and constructed especially for your theatre, at a price you can afford to pay.

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National Film Star Spoons are a staple that appeal forever to everyone. Celebrated WM. ROGERS & SON quality guaranteed.

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as a souvenir offered on our simple coupon plan, have built up many a theatre and made popular ones even more profitable. Our system positively creates increased patronage for a very small outlay on your part. Each spoon bears a reproduction of a popular star your fans are raving over and on the back is his or her birthmonth flower. Designs include Clara Kimball Young, Mary Fuller, Anita Stewart, Francis X. Bushman, Earle Williams, Mabel Normand, J. Warren Kerrigan, Blanche Sweet. Remember, we have prepared special lobby displays, announcement slides, etc. Send a post card or a letter for complete details. For sample spoon and coupon send 20c.

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SWANSON-NOLAN SUPPLY COMPANY REPORTS SALES OF EQUIPMENT IN WEST

THE Swanson-Nolan Supply Company of Denver, reports that E. L. Wheat has purchased a new Simplex Machine, to be installed in the Princess theatre of Sheridan. Mr. Wheat is the owner of the Orpheum and Princess theatres of Sheridan, having recently bought the latter house.

C. C. Davis, owner of the Wigwam theatre of Reno, Nev., has purchased a new Motiograph machine.

Earl McIntyre, of the Mammoth theatre of Mammoth, Utah, has purchased a complete new 6-B equipment.

Leo Peterson, of Belle Fourche, S. D., has also purchased a complete new 6-B equipment for his theatre.

HELIO PHOTOPLAYS, INC., WILL SOON FLASH SIGNAL FOR PRODUCTION OF FOUR DRAMAS

THE Helio Photoplays, Inc., a newly organized concern at Stockton, Cal., has been granted a permit by the State Commissioner of Corporations to issue stock valued at $40,000 for public sale and to issue a like number of shares to J. L. Adams, T. H. Gray and J. W. Talbott in consideration of money expended and services rendered. It is planned to commence operations by the production of four plays, for which scenarios have already been secured.

EXPERIENCED PERFORMER ON ONE-MAN ORCHESTRA OPEN FOR ENGAGEMENT

IN a recent communication received from Olive M. Cook, 710 Prytania street, New Orleans, La., she writes that she is open to take a position anywhere other than New Orleans. Her references are the very best, being thoroughly experienced in picture playing on unit or one man orchestra instruments.

HAWTHORNE PRESIDENT OF OPERATORS' LOCAL IN COVINGTON, KENTUCKY

JOHN P. HAWTHORNE of Covington, Ky., has been elected president of the Motion Picture Machine Operators Union of the Cincinnati district.

SELTZER MUSIC COMPANY MOVES INTO NEW OFFICES

THE Seltzer Music Company, wholesale and retail dealers in organs, orchestra, announces that it has moved its office to 710 Penn avenue, Pittsburgh, Pa.

LOS ANGELES EXCHANGES BUY THE "NEWS" TO GET THE NEWS

Los Angeles, Cal.

Motion Picture News,
New York City.

Dear Mr. Wyckoff:—

Herewith please find two new subscription orders, each for one year:—Film Producers, Inc., 1120 Van Nuys Building, Los Angeles, Cal. Mutual Film Corporation, 825-27 So. Olive street, Los Angeles, Cal.

By adding on the last named the "News" is made 100 per cent efficient here with regard to exchanges receiving the publication. All were on the list with the exception of this one and the Nat Magnar office. White, the manager there, buys the publication at a newstand every week and has a complete file. He prefers to do this because of a friend having a stand.

J. C. JESSEN.

S. L. Rothapfel
Genius of Exhibitors

Screen Facts

S. L. Rothapfel—genius of exhibitors—chose a Minusa Gold Fibre Screen for America's Finest Photoplay Theatre—the Rialto, New York City.

Minusa Gold Fibre Screens have been installed by Mr. Rothapfel during the past year in six of his other theatres — the Knickerbocker, Academy of Music and 44th Street Theatres in New York City—the New Fenway and Boston Theatres in Boston—and the Colonial Theatre in Chicago.

The finest and best patronized theatres throughout the U. S. A. are now equipped with Minusa Gold Fibre Screens.

Ninety per cent of the biggest supply houses in the country handle Minusa Gold Fibre Screens exclusively.

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Get in touch with our nearest office today—send for our literature and decide the screen question for yourself.

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EDGEWOOD COMPLETES ORGANIZATION AND GETS READY TO PRODUCE AT ERLANGER, KY.

OFFICERS of the Edgewood Photoplay Company, which recently purchased the Erlanger fair grounds at Erlanger, Ky., for an outdoor studio, have been elected as follows: President, Joseph W. Farnham, New York; vice-president, William F. Haddock, Portsmouth, N. H.; secretary, Edward C. Larkin, Dayton, Ohio; treasurer, E. A. Gephart, Dayton. Directors: George E. Phillips, Covington, Ky.; J. M. Howk, Covington; E. L. Harter, Indianapolis; George B. Fulton, New Baltimore, Ohio; O. R. McElhaney Portsmouth, Ohio; Harry W. Davis, Wilmington, Del., and J. H. Boggs, Los Angeles.

The technical staff includes John B. Van Dyke, stage director, formerly with a film company at Milan, Italy; Frank L. Dear, producing director, formerly with the Edison company; Leon Louiso, studio director, who has been with the Lubin studios at Jacksonville, Fla., and Philip Robson, art director, recently with the Life Photo Film Company.

It has been announced that among the actors who will work at the Kentucky studio are Maurice Costello, Lindsey Hall, Harry Springler, Christina Mayo, Jane Grey, Stanley Walpole and Elsie Bartell.

Erlanger will be the northern producing headquarters of the company which also has studios at Jacksonville, Fla.

BARRY RESIGNS FROM POWER FOR ENTRY INTO BUSINESS FOR HIMSELF

WILLIAM (BILL) BARRY, former secretary of the Screen Club, and for the past several years advertising manager of the Nicholas Power Company, manufacturers of motion picture machines, has announced his resignation to take effect May 1. Mr. Barry has secured an interest in the Monroe Press, an old established printing house, and, judging from the energy and perseverance he put into his work while with the Power Company, the success he merits will no doubt be assured.

NEBRASKA EXHIBITORS BUY NEW EQUIPMENT

J. E. GORMAN, of Lincoln, Neb., has purchased two 6-B equipments from the Laemmle Film Service, of Lincoln, Neb., and the Acme Amusement Company, of Lincoln, Neb., has purchased two 6-A machines from the Mutual Film Company.

Read Pages 2853 and 2891

CAILLE
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Embody Ticket Sellers, Ticket Choppers, Change Makers, Theatre Record Ledgers and Theatre Tickets. Catalog on request.
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made of seasoned Maple lumber, any length desired. All leading makes of moving picture machines. Operating booths that pass inspection. New and slightly used. Get our prices before buying elsewhere. All orders filled same day as received.
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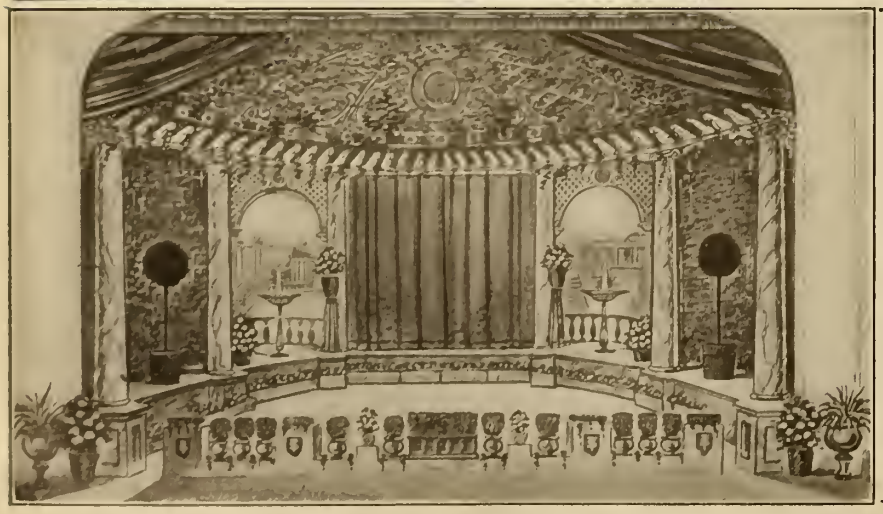

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Only a Short Time Left

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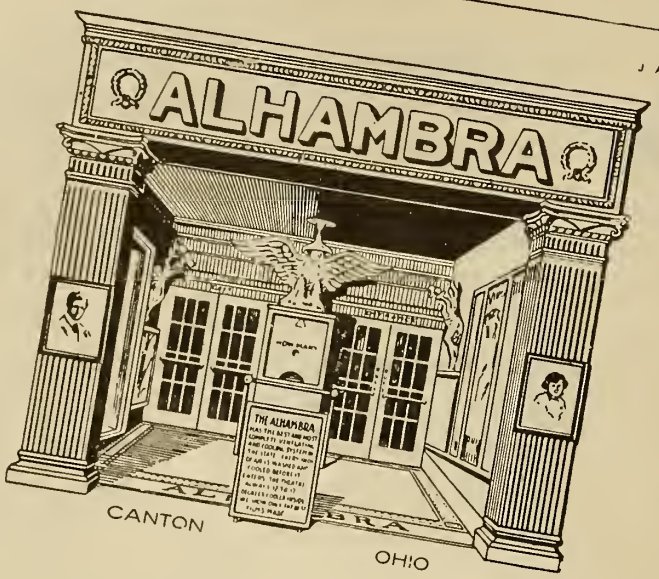

March 1, 1916.

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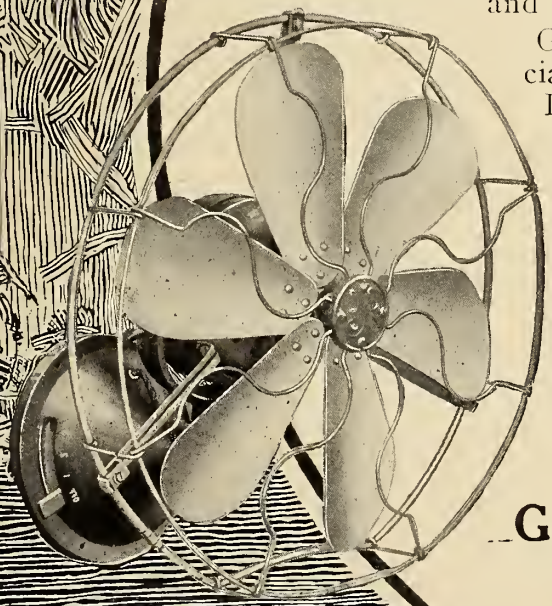

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For over twenty years the G-E Fans have held the leadership in quality, service and reliability; they cost but a few cents a day to operate with no more attention than oiling once a year.

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Any parrot can memorize phrases.

Sometimes piracy unwittingly is committed where one confuses memory with thought. Plagiarists skirt the limits of business ethics by lifting bodily and using boldly, studied statements built to identify a particular institution.

There's a difference between the unwitting and the witless, but each is a menace to honest advertising.

Your safety first

demands that you investigate our claims and compare the result with what you find—or fail to find—back of the claims of those who imitate our expressions.

It is your business duty to determine the difference between *sound* and *noise*.

Rothacker Film Mfg. Co.

SUCCESSOR TO

Industrial Moving Picture Co.

Watterson R. Rothacker, President

Chicago, U. S. A.

MAY 20, 1916

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

GERALDINE FARRAR

in

another LASKY triumph

"MARIA ROSA"

Produced by Cecil B. DeMille

This week's attraction in America's leading theatres

National Tribute Day, Motion Picture Campaign, Actors' Fund, May 15.

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PARAMOUNT PICTURES CORPORATION

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JESSE L. LASKY FEATURE PLAY CO (Inc.)

FOUR EIGHTY-FIVE FIFTH AVENUE, NEW YORK CITY

Jesse L. Lasky, Pres. — Samuel Goldfish, Vice-Pres. and Treas. — Cecil B. DeMille, Director Gen

VOL. XIII. NO. 20

PRICE 10 CTS.

RED FEATHER PHOTOPLAYS

PRESENT

KING BAGGOT

WITH

EDNA HUNTER IN

"HALF A ROGUE"

FROM THE DRAMATIC STORY BY THE FAMOUS AMERICAN NOVELIST

HAROLD McGRATH

DIRECTED BY

HENRY OTTO

Book through any

UNIVERSAL

Exchange

FAMOUS PLAYERS
48 SUPREME PHOTOPLAYS A YEAR

DANIEL FROHMAN
PRESENTS

"THE INNOCENT LIE"

BY
LOIS ZELLNER

THE FAREWELL

— A —
STIRRING,
ROMANTIC
PHOTOPLAY
— OF —
ADVENTURE

WITH

VALENTINE
GRANT

IN FIVE PARTS

$500000 IN 15 WEEKS
MOTION PICTURE
CAMPAIGN
ACTORS FUND
MAY 15TH
NATIONAL TRIBUTE DAY

National Motion Picture Tribute
Day—May 15th

RELEASED MAY 4TH ON THE

Paramount Program

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are the productions of

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To interest in his theatre a constantly increasing proportion of the available population is a necessity for the exhibitor who not only wants to make money now but wants to keep on making money. The theatre having the right to display the Paramount Trademark is constantly and consistently increasing its profits and, incidentally, widening the circle from which it draws patronage.

Are you satisfied?

Write Our Exchange To-day

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Paramount Pictures

May 15

The Exhibitor who gives 10 per cent. of his gross receipts on this day to the Actors' Fund will be no poorer at the end of the year. If he advertises properly he will be richer.

Week's Releases.

Jesse L. Lasky Presents
GERALDINE FARRAR in MARIA ROSA
Produced by
Jesse L. Lasky Feature Play Co.

Jesse L. Lasky Presents
SESSUE HAYAKAWA in ALIEN SOULS
Produced by
Jesse L. Lasky Feature Play Co.

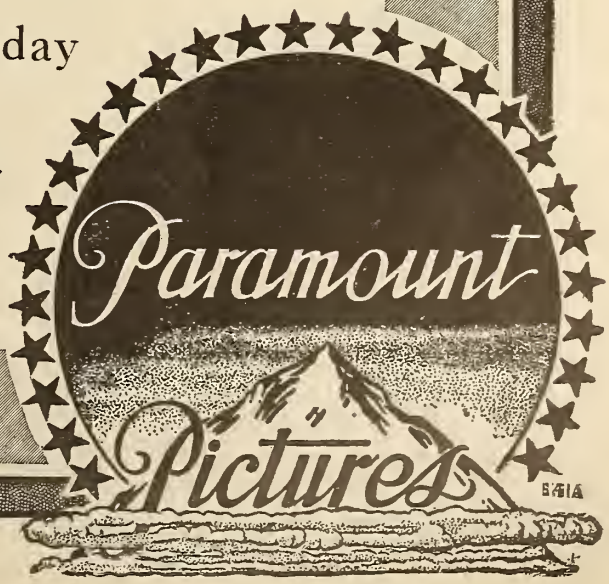
PARAMOUNT-BURTON HOLMES TRAVEL PICTURES NO. 14
"Hiking with the Igorots."

PARAMOUNT PICTOGRAPHS NO. 14
Preparedness.
Better Babies.
Marie Doro at Home.
What Makes a Submarine Sink.
Trickids.

PARAMOUNT-BRAY ANIMATED CARTOON NO. 18
"Police Dog in the Park."

Write Our Exchange Today

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.



Paramount Pictures

Short Subjects

"Footage" is not a consideration in the production of Paramount Short Subjects.

"Interest" is the consideration in the production of Paramount Short Subjects.

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

These single-reel releases are not for the exhibitor who is interested only in filling out his program. They are made for and are of interest to an entirely different sort of exhibitor.

Are you satisfied?

Write Our Exchange Today

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST St.
NEW YORK, N.Y.

Paramount Pictures

are the productions of

Famous Players Film Co., Jesse L. Lasky Feature Play Co., The Oliver Morosco Photoplay Co., Pallas Pictures

May

Dustin Farnum	*David Garrick*	Pallas
Valentine Grant	*The Innocent Lie*	Famous Players
Geraldine Farrar	*Maria Rosa*	Lasky
Sessue Hayakawa	*Alien Souls*	Lasky
Hazel Dawn	*The Feud Girl*	Famous Players
George Beban	*Pasquale*	Morosco
Mae Murray	*Sweet Kitty Bellairs*	Lasky-Belasco
Peggy Hyland	*Saints and Sinners*	Famous Players
Blanche Sweet	*The Thousand Dollar Husband*	Lasky

June

Fannie Ward	*Un-named*	Lasky
All Star Cast	*The Evil Thereof*	Famous Players
Edna Goodrich	*The Making of Maddalena*	Morosco
Marguerite Clark	*Her Romance*	Famous Players
Louise Huff	*Destiny's Toy*	Famous Players
Victor Moore	*The Clown*	Lasky
Ann Pennington and William Courtleigh, Jr.	*Susie Snowflake*	Famous Players
Pauline Frederick	*The World's Great Snare*	Famous Players
Myrtle Stedman	*The American Beauty*	Pallas

Are You Satisfied?

Write Our Exchange To-day

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

541A

WILLIAM
STUART
HOLMES
AND
DOROTHY
BERNARD
IN
SINS of MEN
FOX FILM

FOX PRESENTS

A DRAMATIC ARRAIGN-
MENT of THE EVIL MEN DO

By MARY MURILLO

Directed by JAMES VINCENT

CORPORATION

© 1916
CALIFORNIA MOTION
PICTURE CORPORATION

CALIFORNIA
PRESENTS

BEATRIZ MICHELENA

CELEBRATED PRIMA DONNA

IN

"THE WOMAN WHO DARED"

By C. N. and A. M. WILLIAMSON

Arrangement with Alice Kauser

A worthy successor to "The Unwritten Law" and produced after the same "Better than Program" standard.

A gripping story of European intrigue, sustained through a thread of mystery and suspense, to the big final climax, makes this a genuinely powerful production.

All Star Cast Including
ANDREW ROBSON and WILLIAM PIKE

Scenario by
CAPTAIN LESLIE PEACOCKE

Produced in seven pretentious parts
Released through State Right Buyers

California Motion Picture Corporation
Alexander Beyfuss, General Manager
San Rafael, California

$1500.00 FOR ONE

HERE'S THE CHECK FOR

That's the re-paid by the theatre THE Broadway and

for PATHÉ'S "The the

GOLDBERG

$200 PER MINUTE!

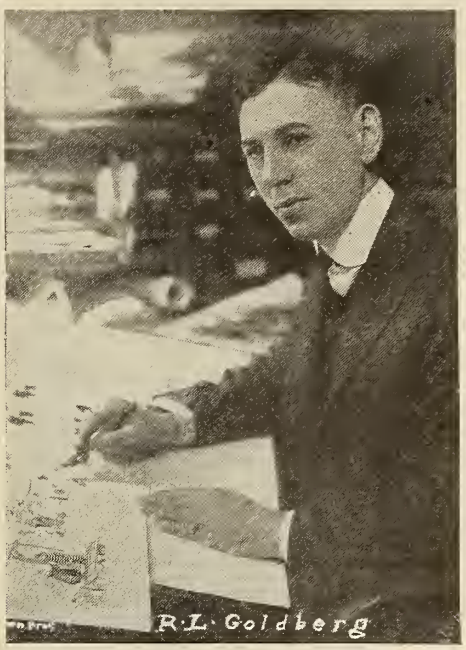
No Vaudeville star ever received such a salary.

America's leading exhibitors thus demonstrate original and entertaining pictures! TRY

The PATHÉ EXCHANGE inc.

500 FOOT PICTURE ONE WEEK

HERE'S THE MAN



cord breaking price
world's model picture
STRAND at
47th St., New York

BOOB WEEKLY"
first

ANIMATED CARTOON
TO BE RELEASED

Only one operatic singer has ever equalled it; no feature film ever brought anywhere near such a rental!

their confidence in the value of these most GOLDBERG on your screen.

EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK

Rodin's "ADAM"
IN METROPOLITAN MUSEUM OF ART

SINCE THE
AND

Many of the heart-
have centred arou-

WHO'S

On **MAY 8th** -
lease a series of 14
complete in itself,
title, based on that
and featuring —

ANNA NILSSON

These powerful dramas
sympathy and a wid-
the victims of circum

Production by
**ARROW FILM CORP-
ORATION** in the
most sumptuous
manner.

DAYS OF ADAM EVE—

throbs of humanity
ncl the question—

GUILTY?

PATHÉ will re-
photo-novels, each
bearing the above
fascinating theme

and **TOM MOORE**

will arouse a deeper
er understanding for
stance.

Wonderful news-
paper publicity all
over the country.

Rodin's "EVE"
IN METROPOLITAN MUSEUM OF A

The PATHÉ EXCHANGE inc.
EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK

THANKS, MR. BARRETT; THE SENTIMENTS AND MULTITUDE OF YOUR

Chicago, Ill., April 21, 1916.

Without any solicitation from your office and purely from a business standpoint I cheerfully express my opinion of the merits of the Serial "IRON CLAW". In the heart of Chicago, we cater to transient trade only, very few regulars, until the screening of the above named serial. With "THE IRON CLAW" the business assumed abnormal proportions and the fact that the production has been extended to (20) chapters fails to hurt the feelings of the management. We are glad from a box office point of view and our patrons' expressions in favor of the continuance of the "IRON CLAW", to voice our opinion in writing.

Very respectfully yours,

(Signed) E. J. Barrett,
Pastime Theatre,
66 W. Madison Street,
Chicago, Ill.

The PATHÉ EXCHANGE inc.

YOU ABLY EXPRESS EXPERIENCE OF A FELLOW EXHIBITORS!

Therefore we emphasize the good news of last week!

PATHÉ'S most successful serial

The IRON CLAW

will be continued to TWENTY EPISODES

With the same great cast PEARL WHITE, Creighton Hale & Sheldon Lewis and the same able direction by EDWARD JOSÉ

gen'l. director Feature Film Corpn

EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK

Public Will Not Be Downed In Its Demand To See

CHARLIE CHAPLIN'S BURLESQUE ON "CARMEN"

An Essanay-Chaplin Comedy In Four Parts

from the Germantown, Philadelphia, "Independent-Gazette"

POLICE FAIL TO CHECK CHAPLIN CROWDS

Squad From Station House Swept Aside by Enthusiastic "Movie" Fans

HUNDREDS TURNED AWAY

Curiosity to see Charley Chaplin in his latest Essanay scream, "Carmen," caused such a jam at the Orpheum Theatre, on Monday evening, that Manager Lord was compelled to phone to the police station for a squadron of "cops" to hold the crowd in check.

Although the doors were opened early, the house was quickly filled and a waiting line established. This line grew in numbers every minute, so that in a short time there was a small sized army, packed together like sheep, waiting for the second show. They stood there for nearly two hours, blocking the sidewalk and complaining because the theatre was not big enough.

When the first show was over people nearly pushed the doors down in their frantic efforts to get a seat. Attendants were swept aside. So were the police. The second house, both upstairs and downstairs, was soon filled and the show started over again.

Manager Lord says it was the biggest day's business ever done at the theatre. Hundreds, he said, were turned away.

During the three days Mr. Lord says over 12,000 people saw "Carmen" at the Orpheum Theatre.

TYPICAL LINE-UP OF CROWDS WHICH STORMED THE CLEVELAND OPERA HOUSE DURING SHOWING OF "CARMEN"

RELEASED THROUGH ALL V. L. S. E. OFFICES

Essanay
GEORGE K. SPOOR PRESIDENT
1333 Argyle Street, Chicago

SUPERLATIVE PICTURES

Neither competition, hot weather nor other adverse factors have any terror for V. L. S. E. exhibitors.

They occupy a commanding position. They have stepped above any conditions which hamper progress.

Big Four productions have been their stepping stones.

The advantage which these exhibitors enjoy will be even more manifest during the next few months.

At their call will be a line-up of truly extraordinary offerings, destined to crush lobbies as they have never been before.

These include:

"Sherlock Holmes"
With William Gillette--in Seven Parts

"The Combat"
Ralph Ince's Super Picture--in Nine Parts

"The Crisis"
Another "Spoilers" with the Same Cast

"The Iron Trail"
A Rex Beach Master Play.

Chaplin's Burlesque on "Carmen"
The Comedy which is Shattering all Box Office History.

"God's Country and the Woman"
A Play which will Re-play Everywhere--in Eight Parts.

"The Barrier"
Another Rex Beach Offering of Super Merit.

"The Ne'er-Do-Well"
A Success so Big that it Dwarfs any Comment.

These are "Special" Features principally, in the sense that they offer ***extra*** stimulus to a service which in its ***general high average*** has never been surpassed in the moving picture field.

They are offered on the ***same*** equitable basis that ***all*** Big Four productions are booked; i. e., on their ***box office value.***

Will you be one to share in the added profit which these pictures are certain to insure.

If so, it would be well to place yourself in the position where you will not only have first call on them, but where the prestige gained from Big Four's general releases, will aid you in making the most of these special offerings.

V. L. S. E. Inc.

"THE ORDEAL OF ELIZABETH"

A Vitagraph Blue Ribbon Feature in Six Parts

Featuring

Lillian Walker
Evart Overton
Donald Hall

Wedded to a wandering artist who has deserted her, a woman craves the love of another man. The artist is found dead and the woman accused of his murder, but a startling confession on the part of another saves her from a grim tragedy and gives to her the man of her choice.

THE VITAGRAPH COMPANY OF AMERICA

Released through V. L. S. E. *Inc.*

LUBIN

"LOVE'S TOLL"

by

Daniel Carson Goodman

author of the widely known photoplay successes "Souls in Bondage," "The God's of Fate," etc.

Featuring

Rosetta Brice

and

Richard Buhler

Picturing the penalty which life exacts from the woman who makes but one misstep, and the damnation that is visited upon the despoiler.

LUBIN FEATURE

Released through V.L.S.E. *Inc.*

"AT PINEY RIDGE"

He plucked the mountain flower and then ground the blossom under his heel. But grim retribution comes!

An instantaneous hit with **Fritzi Brunette** as "Cindy Lane".

"INTO THE PRIMITIVE"

Coming, a gripping drama, featuring **Kathlyn Williams** **Guy Oliver** and **Harry Lonsdale.** How the cave-man, the gloss of civilization dimmed, saved the woman from a coward and from herself!

SELIG

Released through V.L.S.E. *Inc.*

William Gillette

is presented in

"SHERLOCK HOLMES"

in 7 acts

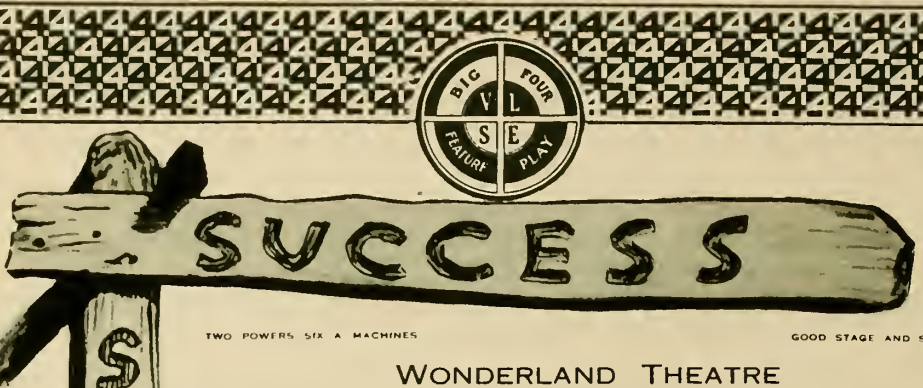
Arthur Berthelet, director

Essanay Features

"The Little Shepherd of Bargain Row"
"The Havoc"
"The Discard"
"Vultures of Society"
"The Misleading Lady"
"Captain Jinks of the Horse Marines"
"A Daughter of the City"
"The Alster Case"
"The Raven"
"The Crimson Wing"
"The Man Trail"
"A Bunch of Keys"
"The Blindness of Virtue"
"In the Palace of the King"
"The White Sister"
"The Slim Princess"
"Graustark"

Essanay
"FIRST TO STANDARDIZE PHOTOPLAYS"

Released through V.L.S.E. Inc.



LUBIN

TWO POWERS SIX A MACHINES

GOOD STAGE AND SCENERY

WONDERLAND THEATRE

PICTURES. STOCK. VAUDEVILLE

JIM T HATCH. PROPRIETOR AND MANAGER

PHONE NO 240 P O BOX 367

KAUFMAN, TEXAS.

V. L. S. E., Inc.,
New York City.

Gentlemen:

I have never had as many people in my house as I had with your last picture, and that is saying a whole lot. The feature was perfect and if there was a better picture ever made, I have never heard of it.

Not only this picture but every picture that I have used of yours has been far in the lead. I have never had a bad one.

If you wish to use this letter, you may, and anyone that doubts what I have said above, can use these pictures, and if I am not right, I will pay his film bill.

If I were to try to tell you all that I know about your features, it would take as much time to write it as it did the Holy Bible. A man who has used one of your features and never uses another one, has something very wrong with him.

If at any time I can help you, please let me know.

With best wishes, and all the luck in the film game, as I know you can deliver the goods.

Yours very truly,

J T. Hatch

"I know not how to govern our own course save by the proven experience of others."

BRANCH OFFICES

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75 Walton St.

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129 West 7th St.

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RED SEAL SERIES PLAYS

V. L. S. E. Inc.

TRADE MARK REG U.S. PAT.

VITAGRAPH

BE THE FIRST

in Your Neighborhood to

BOOK THIS SERIES

of the cleanest, funniest and most profitable single reel motion picture fun makers enacted by

The World Renowned Comedy King

FRANK DANIELS

The one and only popular comedian who has been able to be really funny in the motion picture. The complete series of the twelve

"ESCAPADES OF MR. JACK"

include the following

MR. JACK

A Hall Room Hero
Wins A Double Cross
Ducks the Alimony
The Hash Magnate
Trifles
Inspects Paris
A Doctor by Proxy
Mr. Jack's Hat and the Cat
Mr. Jack's Artistic Sense
Goes Into Business
Hires A Stenographer
His Dukeship, Mr. Jack

This series of superlative single reelers
Released through the V. L. S. E.

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

VITAG

New York P

"God's Country a

SPECIAL BLUE R

From the book by
James Oliver Curwood

Eight Pa

The World.

"God's Country and the Woman," a feature film adapted from James Oliver Curwood's novel, was seen last night. The feature was an interesting story of primitive emotions in the far North, better in quality than the average film of its kind.

The Journal of Commerce
AND COMMERCIAL BULLETIN

"God's Country and the Woman" a drama of the North West is from the story by James Oliver Curwood. There have been many pictures shown of life in the wilds of the North West but none that exceed this in interest and artistic treatment. The photography is splendid, and each and every member of the cast is a finished player. The result is one of the best pictures that the Vitagraph Company ever has produced and shown.

The Evening Telegram

Superb pictures of hunting and camping in the Canadian wilds, stirring views of dog teams in action and a thrilling melodramatic story make "God's Country and the Woman" in the Fulton Theatre a record breaking motion picture play.

The Morning Telegraph

"God's Country and the Woman" is a production of which the Vitagraph can well be proud, for it embodies qualities of excellence to a degree not always found in the productions that are being set forth these days.

The Sun.

"God's Country and the Woman" is a stirring drama of the western plains, which proves equally as interesting as its predecessor which was Edna May in "Salvation Joan."

The New York Press

Realism feature of "God's Country." The "atmosphere" and local color of the Northland has been worked to a degree unusual even in this day of feature films, so realistic that nature herself feels pale beside them.

THE NEW YORK HERALD.

The play is based on James Oliver Curwood's story of the North West and its stirring scenes were well portrayed by one of the Vitagraph's western companies.

BOOK NOW

V-L-S-E B

RAPH

apers Praise
nd The Woman"

IBBON FEATURE

rt Drama

Produced by
Rollin S. Sturgeon

The Evening Sun.

"God's Country," as placed in the new photoplay, "God's Country and the Woman" at the Fulton Theatre, is a land of deep winter and wonderful snow scapes. The drama has no equal on the screen. The acting is of the best and as a whole the picture will be one of the memorial Vitagraphs.

The Globe and Commercial Advertiser.

A gripping story of primitive emotions of the far North is told in "God's Country and the Woman," a Vitagraph feature film adapted from James Oliver Curwood's novel of the same name. The interest of the audience is held throughout by the enormous dramatic situations which the play contains.

THE EVENING MAIL

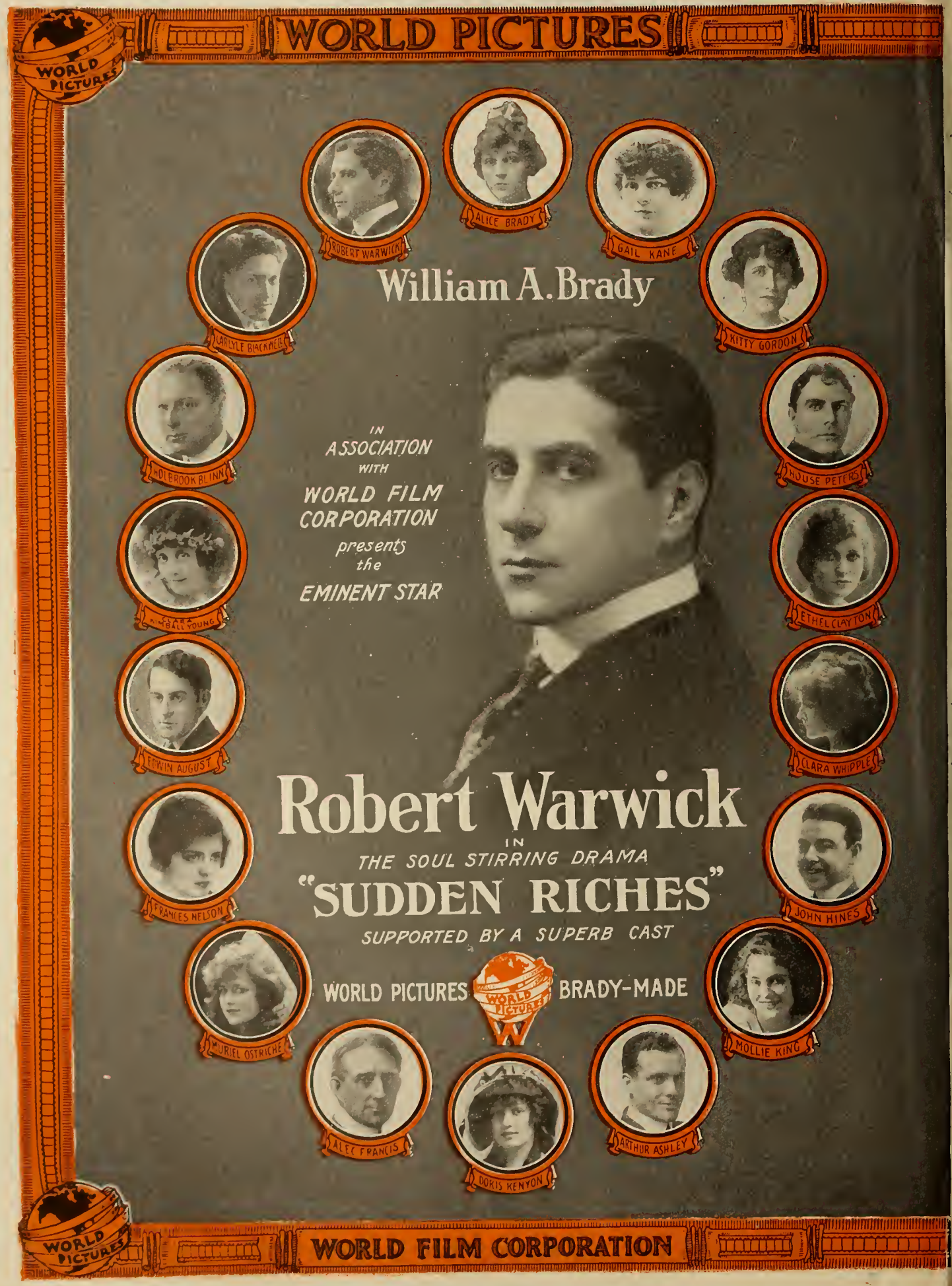
Exhibitors will receive a startling but pleasant surprise when they see on the regular V-L-S-E program this massive eight part feature. The writer believes that it is too good for regular program distribution. HE BELIEVES THAT IF THE PROPER MUSICAL SETTINGS WERE GIVEN IT, AND A LARGE ORCHESTRA WAS SUPPLIED, THE PICTURE COULD HAVE A LONG RUN AT $2 PRICES IN A BROADWAY THEATRE. THEATRES HAVE BEEN RENTED ON SLIGHTER PRETEXTS. It is one of the very few stories which are full enough of the right sort of material to make long films, and as directed and acted it is gripping from start to finish. In the final climax, which had been so well prepared for and which was handled in such an uncandidly EFFECTIVE WAY THE SPECTATORS WERE READY TO RISE UP AND CHEER.

SUCH MARVELOUS EXTERIORS AND SNOW SCENES AS ARE IN THIS FILM HAVE NEVER BEFORE BEEN SEEN IN A PICTURE. The film is worth while for them alone.

AT ALL

RANCHES

BIG FOUR FEATURE V L S E PLAY


WORLD PICTURES
ROBERT WARWICK
ALICE BRADY
GAIL KANE
William A. Brady
CARLYLE BLACKWELL
KITTY GORDON
HOLBROOK BLINN
HOUSE PETERS
IN ASSOCIATION WITH WORLD FILM CORPORATION presents the EMINENT STAR
CLARA KIMBALL YOUNG
ETHEL CLAYTON
EDWIN AUGUST
CLARA WHIPPLE
Robert Warwick
IN
THE SOUL STIRRING DRAMA
"SUDDEN RICHES"
SUPPORTED BY A SUPERB CAST
FRANCES NELSON
JOHN HINES
WORLD PICTURES
BRADY-MADE
MURIEL OSTRICHE
MOLLIE KING
ALEC FRANCIS
ARTHUR ASHLEY
DORIS KENYON
WORLD FILM CORPORATION

WORLD PICTURES

DEPENDABLE PICTURES

WORLD PICTURES BRADY-MADE AND READY

ROBERT WARWICK
IN
"SUDDEN RICHES"

ALICE BRADY
IN
"TANGLED FATES"

MOLLIE KING
IN
"FATE'S BOOMERANG"

CARLYLE BLACKWELL
IN
"HIS BROTHER'S WIFE"

KITTY GORDON
IN
"THE CRUCIAL TEST"

HOLBROOK BLINN
IN
"THE WAY OF THE WORLD"

ALICE BRADY
IN
"LA BOHEME"

ROBERT WARWICK
IN
"FRIDAY THE 13TH"
BY THOS. W. LAWSON

OFFER YOUR PATRONS OUR
DEPENDABLE PICTURES AND YOU
WILL HAVE DEPENDABLE PATRONS

WORLD FILM CORPORATION

MUTUAL — — SPECIAL —
Marvelous films of the world war's greatest battle on the German-Russian front
IN FIVE PARTS
RELEASED MAY 8th
THE FIGHTING
REAL - AUTHENTIC — OFFICIAL
The only pictures in America showing the horrors of a desperately fought battle from the very beginning to the very end.
IN "THE FIGHTING GERMANS" YOU WITNESS ONE OF THE BLOODIEST BATTLES OF THE WAR

WAR FEATURE

The giant thriller of actual warfare

The bombardment, capture, and fall of Ivangorod

A stupendous production of spectacular battle scenes taken under fire

ASK YOUR LEADING NEWSPAPER ABOUT THIS IMMEDIATELY

A new-idea newspaper campaign will accompany the showing of this feature in every city – go to any newspaper office and ask them to explain the arrangement by which your theatre will share in the tremendous publicity planned for "THE FIGHTING GERMANS" then get in touch with your Mutual Exchange or mail this slip to the NewYork offices.

GERMANS

Pictures presented by the Mutual Film Corporation with the distinct guarantee that they were taken at the front under Government supervision by

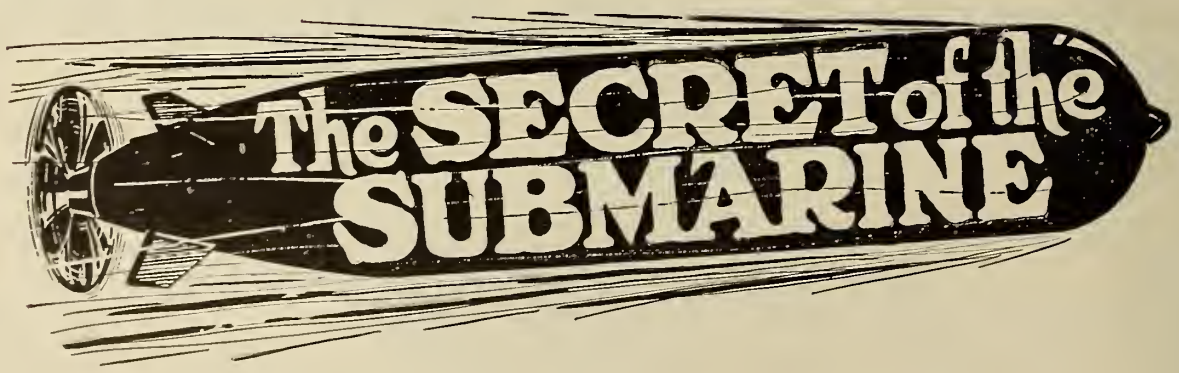
A. K. DAWSON

The most daring camera correspondent in the European war.

Under the auspices of the American Correspondent Film Co.

IMPORTANT!

United States Judge Holds Up Release of



The Federal Courts in the State of New York Delay Showing of This Great Submarine Serial from May 8th to May 22d. See Opposite Page

IMPORTANT!

To Exhibitors Who Have Booked "The Secret of the Submarine"—

We take this as the quickest means to notify the thousands of exhibitors planning to show "The Secret of the Submarine" of the change in the release date. Your public—keen to view this great subsea production—should be advised from your screen as to when you will offer "The Secret of the Submarine." The newspapers will publish the story of the U. S. Judge's decision—holding up the public exhibition of a new American submarine invention-idea.

Contracts issued for the week of May 8th and subsequent weeks will be re-scheduled by all Mutual Exchanges.

See further announcement in this publication next week.

Samuel S. Hutchinson, Pres.
American Film Company, Inc.
Chicago, Illinois

For bookings or information apply to "The Secret of the Submarine" department of any Mutual Exchange or at Mutual Film Corporation, 71 West 23d Street, New York City.

MUTUAL PICTURES

The BLINDNESS

This two-part "Mustang" drama of the West—with Rhea Mitchell, the famous emotional actress, and William Stowell—is a photoplay with a "punch," portraying a one-sided battle between two strong men for the love of a woman. Directed by Carl M. Le Viness. Released May 19th.

The Pretender

Edward Coxen and Lizette Thorne in a gripping story of the influence of an underhanded mystic over a credulous woman. A "Flying A" drama in two reels. Directed by Thomas Ricketts. Released May 15th.

The Courtesan

A five-part masterpicture of political intrigue and a courtesan's love of her son. A powerful drama with Eugenie Forde in the principal role. Directed by Arthur Maude. Released May 18th.

Four Months

This "Flying A" drama in three parts presents Vivian Rich and Alfred Vosburgh in a photoplay story of a young millionaire who has but four months to live, gives his fortune to a poor young woman struggling to establish a literary career, and later finds his malady is imaginary. Directed by Carl M. Le Viness. Released May 18th.

Billy Van Deusen's Fiancee

One-reel "Beauty" comedy with John Steppling, Carol Halloway and John Sheehan. Directed by Archer McMackin. Released May 17th.

Twenty Minutes in Magic

One-reel "Beauty" comedy with Orral Humphrey and Lucille Ward. Directed by Orral Humphrey. Released May 21st.

The American Film Co., Inc., has but one standard of production—a standard that will more than satisfy the demands of a supercritical public. Book these subjects today.

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

AMERICAN FILM COMPANY, Inc.

SAMUEL S. HUTCHINSON, President
CHICAGO, ILL.

MUTUAL PICTURES

The Man With The Hod

A fast-action, farcical Vogue comedy, featuring Madge Kirby, Henry Kernan, Arthur Tavares and Alice Neice. Imagine this hod-carrier draped in skins of a cave-man posing as an artist's model!

Directed by Rube Miller. Released May 16th.

Chinatown Villains

This Vogue comedy is a romantic tale, with pretty Rena Rogers as the heroine, and Arthur Moon as the hero who rescues his sweetheart from the clutches of the "hop-smoking" Oriental villain—a laugh for every foot of film.

Directed by Jack Dillon. Released May 21st.

Vogue comedies fairly breathe fun—take the cares and worries out of life. They are widely popular and ***get the crowds.***

BOOK VOGUE COMEDIES TODAY FOR BIGGER PROFITS

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

Vogue Films, Inc.

Gower and Santa Monica
Los Angeles, Cal.

Slapstick With A Reason

VOGUE COMEDIES

MUTUAL MASTERPICTURES
DE LUXE EDITION

Gaumont

THE DRAMATIC LIFE STORY OF A LIGHT OPERA QUEEN FROM HER BROADWAY TRIUMPH TO HER MARRIAGE BY FORCE AND FINAL HAPPINESS ON —

"The Isle of Love"

Starring
Gertrude McCoy

Five Acts of Thrills and Unexpected Episodes!

Directed by
EDWIN MIDDLETON

Released.....
May 15

Gaumont Co.

Flushing, N.Y. Jacksonville, Fla.

MUTUAL PICTURES

EDWIN THANHOUSER PRESENTS

The Answer

ONE REEL

RELEASED MAY 16TH

A LITTLE MASTERWORK REMARKABLE FOR STORY AND THE SPLENDID WORK OF THE DELIGHTFUL—

FAIRBANKS TWINS

AND THIS NOTE-WORTHY CAST—

CAREY HASTINGS, GEORGE MARLO & ROB'T. WHITTIER

HERE THEY ARE!

OSCAR AND CONRAD

IN THEIR FIRST RELEASE—

"DETECKTERS"

CLAUDE COOPER & FRANK E. McNISH START OUT TO BE—COME DETECTIVES, BUT IT PROVES UNBECOMING—IN FACT, IT BECOMES WORSE AS THEY BECOME EXPERIENCED! OSCAR & CONRAD ARE LEGITIMATE COMEDIANS—FUNNY SNAPPY AND CLEAN.....GET THIS ONE! WATCH FOR MORE!

RELEASED IN ONE REEL MAY 15TH

STEVEN'S SWEET SISTERS

FRANCES KEYES & JAY C. YORKE, SURROUNDED BY A BEVY OF BEWITCHING BEAUTIES.

1 REEL MAY 20TH

THANHOUSER FILM CORP. NEW ROCHELLE, N.Y.

MUTUAL SPECIAL FEATURE

GREATER BOX-OFFICE SUCCESS!

This is the sentiment unanimously expressed by exhibitors who have run "THE GIRL AND THE GAME," featuring

Helen Holmes

Directed by J. P. McGowan

THE GIRL AND THE GAME

This powerful, gripping photo-novel, by Frank H. Spearman, portraying the romance, adventure and intrigue of mountain railroad life, is the most thrilling story ever acted by Helen Holmes, the railroad film favorite.

More Than 1000 Newspapers Printed The Story in Chapters

Hundreds of Letters Such As This—

"The Girl and the Game" has been the best money-producing film it has been our fortune to run.—We will finish with a higher money column for this serial than any other we have presented."

There Are Fifteen Two-Reel Chapters

Book it TODAY—And Make the Biggest Profits in Your History

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

SIGNAL FILM CORPORATION

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

MUTUAL PROGRAM

DAVID HORSLEY PRODUCTIONS

CRANE WILBUR

GEORGE OVEY

MARGARET GIBSON

WILLIAM CLIFFORD

THE BOSTOCK ANIMALS

These animals will be at Luna Park, Coney Island, for the summer of 1916 (opening May 27th). Animal pictures will be produced there which the public (your customers) will be permitted to witness, thereby increasing their interest in my productions. Book them.

Studios: Los Angeles, California
Laboratories: Bayonne, New Jersey
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DAVID HORSLEY PRODUCTIONS

Mr. Horsley enroute to Los Angeles.

"The box-office is the greatest critic of 'em all"

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In addition to the feature series
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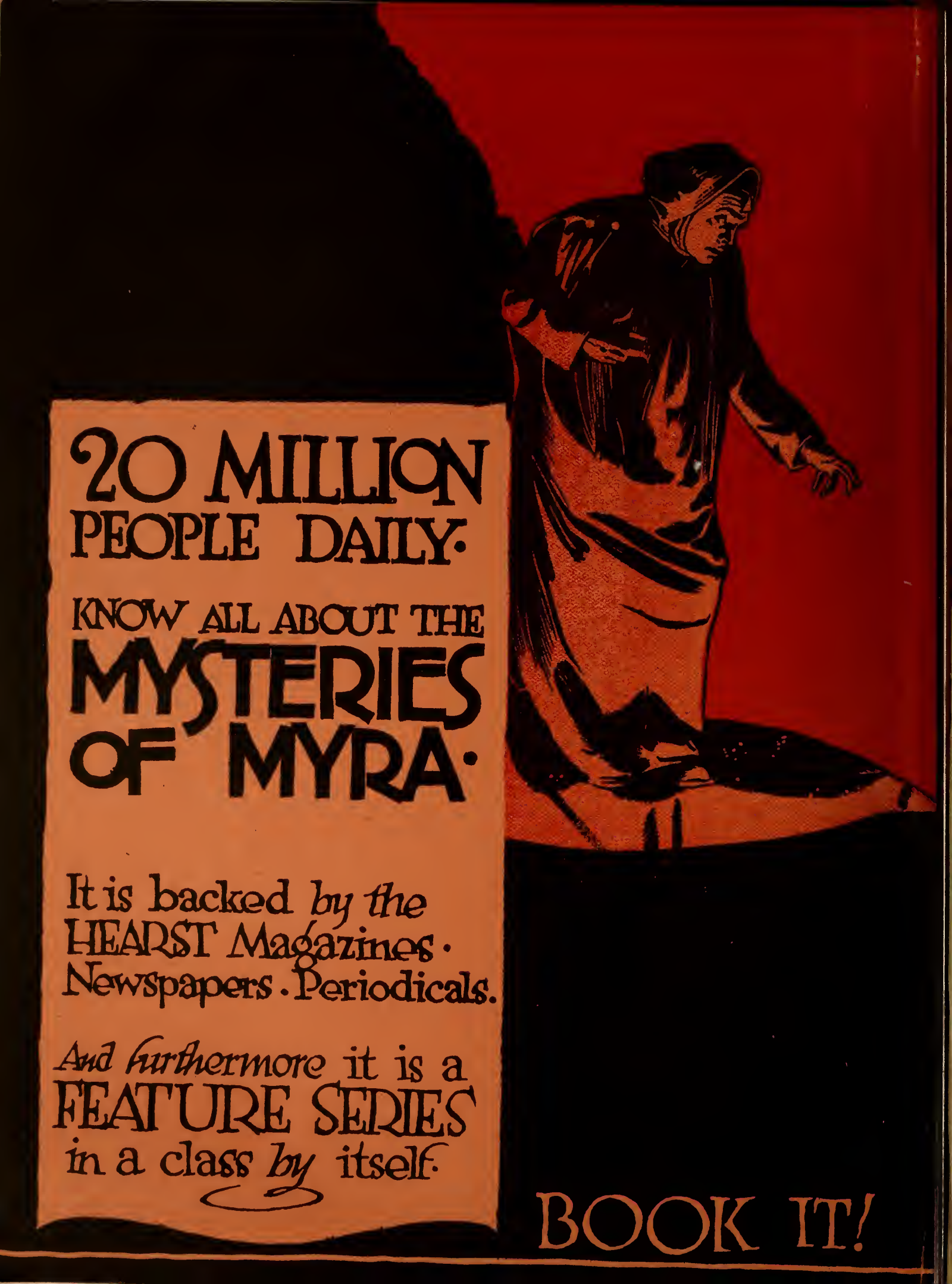
you can get exceptional one reel features at all our exchanges. Ask for them.


20 MILLION
PEOPLE DAILY·
KNOW ALL ABOUT THE
MYSTERIES
OF MYRA·
It is backed by the
HEARST Magazines·
Newspapers·Periodicals.
And furthermore it is a
FEATURE SERIES
in a class by itself·
BOOK IT!

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You please
Your patrons.

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You get
Best pictures.

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You lower
Your expenses.

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You prevent
Ruinous waste.

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You receive
Perfect service.

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You banish
Your worries.

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GENERAL FILM SERVICE

General Film Company
440 Fourth Avenue
New York

GENERAL FILM SERVICE

LUBIN

Releases Week May 15

DAVY DON COMEDY May 15

"OTTO THE ARTIST"

(ONE ACT)

May 16

"THE BEGGAR KING"

(TWO ACT DRAMA)

May 18

"JACKSTRAWS"

(THREE ACT DRAMA)

May 20

"THE WINNING NUMBER"

(ONE ACT COMEDY)

LUBIN

GENERAL FILM SERVICE

"Lip-Service"

Mrs. Johnson returns from the film matinee. "How was the fillum? not appealing," says she.

And so all the family remains close at home for. asking for bread they were handed a stone!

Word-of-mouth Ads always carry the punch —yes, it's the lip-service that brings in the bunch!

And so it is wise to book pictureplays that are favorably mentioned in various ways—

So Susie, or Margaret, or Willie, or Jim will advise the home folks to take the show in.

And Select Selig Service to see, they're advising—which is purely and simply word-of-mouth advertising!

They'll tell the home folks to go and see **"The Test of Chivalry"** with Fritzi Brunette, and **"A Five Thousand Dollar Elopement,"** with Tom Mix, both General Film Releases.

The Selig-Tribune
The World's Greatest News Film

Selig Polyscope Co.
Chicago and Everywhere

GENERAL FILM SERVICE

THOMAS A. EDISON, Inc.

PRESENT

YOUTHFUL AND LOVABLE

Leonie Flugrath

in

"THE LITTLEST MAGDALENE"

In this three part drama Mary O'Ryan, a flower maker of the New York East Side, believes she has sinned and is unworthy of true love.

Then comes the surprise—the climax when the truth is known, that makes this graphic and human interest story a motion picture masterpiece.

Released Tuesday, May 16th

ONE, THREE AND SIX-SHEET POSTERS

"ROBBING THE FISHES" is not a tale of the sea but a rollicking one-reel comedy, featuring the stellar screen comedian, Ray McKee.

Released Wednesday, May 17th

ONE-SHEET POSTERS ONLY

ORDER ALL POSTERS FROM MORGAN LITHOGRAPH CO., CLEVELAND, OHIO

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Pioneer Makers of Motion Pictures

Orange, New Jersey

2826 Decatur Avenue,
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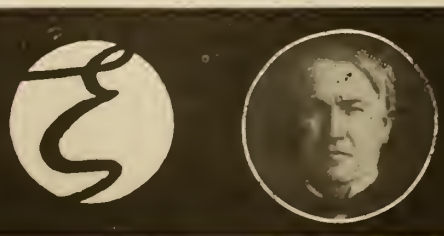

GENERAL FILM SERVICE

Charlie Chaplin

IN

POLICE! !

For Early Release

General Film Co. Branches
Awaiting your orders

Chaplin himself said of
this Essanay feature:
"IT'S A SCREAM"

Advertising matter, posters, etc.,
ready this week--especially
attractive

General Film Company
440 Fourth Avenue
New York

GENERAL FILM SERVICE

VITAGRAPH

PRESENTS

MARY ANDERSON

IN

MISS ADVENTURE

A Three Reel Comedy Drama With
Heart Interest Throbs

Everybody picks on poor little Bess and her little practical jokes get her and all concerned in a mess of trouble—

She has the whole town quarantined—

Butts into her sisters' loving—

Wins the man that they both wanted--

And settles down to become a real young lady.

Another example of Broadway Star Features that are known as the best three reelers in the world.

Released Saturday, May 20th
Through the General Film Co.

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

GENERAL FILM SERVICE

"THE LUCKY TUMBLE"

One-Part Comedy, Monday, May 15th

Presenting:—
WILLIAM DANGMAN, Florence Natol, William Lytell, Jr., Lucille Crane and George O'Donnell.

* * *

"MORE MONEY THAN MANNERS"

One-Part Comedy, Friday, May 19th

Presenting:—
John T. Kelly, Kate Price, Jewell Hunt, Hughey Mack and Templer Saxe.

* * *

"MISS ADVENTURE"

Three-Part Comedy Drama, Saturday, May 20th

BROADWAY STAR FEATURE.

Presenting:—
MARY ANDERSON, Webster Campbell, Anne Schaefer, Otto Lederer, Corinne Griffith, Carmen Phillips and Jack Mower.

* * *

Exhibitors:—The American Public is aroused to help endow the Actor's Fund of America on this great day! Your theatre will be packed! Your receipts increased.

MAY 15th, NATIONAL MOTION PICTURE TRIBUTE DAY

Exhibitors: All Exhibitors in the United States The Public expects you to contribute 10% of your gross on Tribute Day.

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
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GENERAL FILM SERVICE

Keep Your Ear to the Rail!

Remember when you were a small boy how you put your ear to the rail and listened for the oncoming train?

You heard the rail click when the train was miles away, long before others knew it was coming.

This is the busy age when conciseness, clearness and terseness are demanded in every line.

If your ear has been on the rail you will have heard the call of the public for Essanay's short classics, its one, two and three reel subjects. They are concise, clear, terse, with action in every foot.

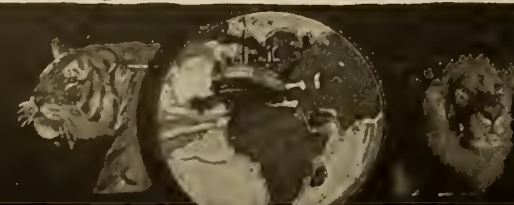
Don't fail to have them on your program. It spells filled houses.

Trade Mark Reg.U.S.Pat.1907

Essanay

GEORGE K. SPOOR PRESIDENT

1333 Argyle St., Chicago



GENERAL FILM SERVICE

Essanay's Short Subjects

THE DOUBLE CROSS

presenting

Elizabeth Burbridge and Patrick Calhoun

A thrilling detective drama in which a girl exposes a band of counterfeiters—carrying an underlying love plot that stirs the heart to the depths.

2 act drama.....*May* 16

VERNON HOWE BAILEY'S SKETCH BOOK OF SAN FRANCISCO

1 reel with scenic.....*May* 17

A ROSE OF ITALY

presenting

Ann Kirk, Edmund F. Cobb, Patrick Calhoun

The story of an immigrant girl's wonderful adventures in the Promise Land; how she won fame, nearly fell into the clutches of a society vampire, and was saved by her childhood sweetheart.

3 act drama.....*May* 20

Trade Mark Reg.U.S.Pat.1907

ESSANAY

GEORGE K SPOOR PRESIDENT

1333 Argyle St., Chicago

GENERAL FILM SERVICE

June 1

"THE SCHEMERS"

with

"Plump and Runt"

(Hardy and Ruge)

A mineral spring is worth double when it's an oil well

* * *

June 2

"THE LAND LUBBERS"

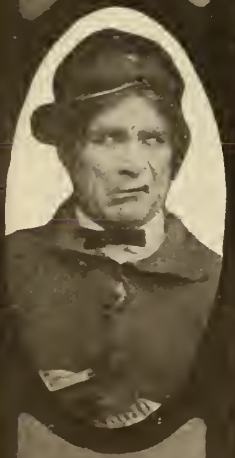
with

"Pokes and Jabbs"

(Burns and Stull)

The Rogues' Club, a peach and a sailor with insomnia

* * *



Comedy posters that start the laugh

326 Lexington Avenue, New York City

U|M COMEDIES U|M

Every Thursday PLUMP and RUNT

Every Friday POKES and JABBS

GENERAL FILM SERVICE

Knickerbocker Star Features

present
the peerless comedienne

JACKIE SAUNDERS

in

THE FLIRTING BRIDE

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

It's all about a girl who couldn't make her eyes behave after she married the onliest man in the world.

Released Friday, May 26

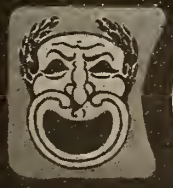
A MADCAP COMEDY DRAMA THAT HAS SUSPENSE, THRILLS AND LAUGHS GALORE

And the posters are corkers—by our own artists

326 Lexington Avenue, New York City

Knickerbocker ~Star Features~

The Quality Three Reel Release



Every Friday in The General Film Service

GENERAL FILM SERVICE

GRAB THIS OPPORTUNITY QUICKLY!

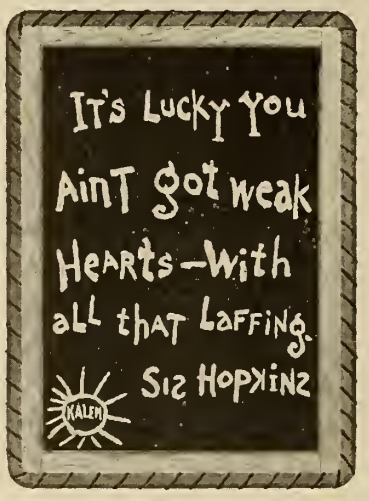
"THE IRISH REBEL"

A One-Reel Feature Released Tuesday, May 16th

Kalem's famous "The O'Neill," reissued at the request of many exhibitors, offers an opportunity for a record-breaking clean-up by wise showmen. A tale of Ireland in rebellion—with every scene taken on the ground where the past month's bloody battles have been fought.

Striking One and Three-Sheet, 4-Color Posters

Have you introduced your patrons to Ethel Teare? She lands close to their hearts wherever shown.



Helen Gibson's daring grows more audacious with every release—Have you seen the latest 'Hazards"?

SIS HOPKINS IN "AN INNOCENT VAMPIRE"

It has remained for Sis Hopkins to grasp the wonderful opportunities in a burlesque on the vampire theme. Sis didn't mean it, but the mix-ups just piled up until everybody accused her of being a vampire. It's one big laugh that grows in strength clear to the end.

Released Friday, May 19th

"The Artful Dodger"

A corking Ethel Teare that you can't afford to miss. Ethel allows her picture to be used on a tomato can, and then the fun begins.

Released Wednesday, May 17th

"One Chance in a Hundred"

Helen rides a motorcycle up a depot runway and on to a speeding flat car. Then the car smashes through a building. Thrills that leave you gasping.

Released Saturday, May 20th

ONE AND THREE-SHEET POSTERS ON ALL KALEM SINGLE REELERS

KALEM COMPANY

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GENERAL FILM SERVICE

Awaiting your command:

GENERAL FILM COMPANY BRANCH OFFICES

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Buffalo	New Orleans
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Charlotte	New York City (23rd St.)
Chicago (City Hall)	Oklahoma City
Chicago (Wabash)	Omaha
Cincinnati	Philadelphia
Cleveland	Pittsburgh
Columbus	Portland
Dallas	St. Louis
Denver	Salt Lake City
Des Moines	San Francisco
Detroit	Scranton
Harrisburg	Seattle
Houston	Spokane
Indianapolis	Syracuse
Jacksonville	Washington
Kansas City	Wheeling
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Montreal	Toronto
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	Winnipeg

General Film Company
440 Fourth Avenue
New York

The Five Reel Feature in the General Service

EVERY 4 WEEKS ON WEDNESDAY

FIRST RELEASE

Lois Meredith

—IN—

Spellbound

WEDNESDAY, MAY 17

Direction of
H. M. AND E. D. HORKHEIMER

Knickerbocker Star Features

offer the exhibitor a program headliner each week in the General service—every Friday a three-reel feature, and every fourth Wednesday a five-reel feature.

★

REAL FEATURES

Every Knickerbocker Star Feature is an artistic production of a big story with a popular star, marked by skillful direction, marvelous sets and supreme photography.

★

POPULAR STARS

Jackie Saunders, Henry King, Lois Meredith, and stars of similar calibre appear weekly in Knickerbocker Star Features.

★

GRIPPING STORIES

The stories of Knickerbocker Star Features are the work of the best and most widely known scenario writers in the country.

★

SUPREME PHOTOGRAPHY

Many a good picture is spoiled by poor photography. Knickerbocker Star Features are famous for clearness and superb photographic effects. In this respect they achieve the highest standard.

EQUITABLE

MOTION PICTURE CORPORATION

Presents

THE CELEBRATED STAR

Katharine Kaelred

IN

"IDOLS"

Adapted from one of the greatest stories ever written by the Renowned Author

WM. J. LOCKE

Supported by a Cast of Screen Favorites

EQUITABLE WEEK

Change your policy to one full week of "Equitable Features" and note the satisfactory increase in receipts

NEXT WEEK BOOK

John Mason and Clara Whipple	in	"The Reapers"
Helen Ware	in	"The Price"
William Courtenay	in	"Sealed Lips"
Bruce McRae and Gerda Holmes	in	"The Chain Invisible"
Mary Boland	in	"The Price of Happiness"
Lenore Ulrich	in	"The Better Woman"
Molly McIntyre	in	"Her Great Hour"

EQUITABLE MOTION PICTURES CORPORATION

RELEASING THROUGH

WORLD FILM CORPORATION

UNICORN FILM SERVICE CORPORATION

Have You Investigated Our Proposition?

GOOD single and double reel subjects were scarce until UNICORN entered the field. We offer the best short subjects ever produced—one and two reels in length—with stars of national reputation—at prices that are particularly reasonable—each subject accompanied by strong compelling posters.

Use Unicorn Service and Make Money

21 reels weekly—Comedy, Drama and Westerns—every subject a striking example of splendid story, excellent acting and our film is printed in the most completely equipped laboratory in the world.

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Western Division Manager		**J. A. Eslow**
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To be Opened May 15th

Atlanta San Francisco Dallas Washington
Salt Lake City Seattle Portland
New Orleans Los Angeles

The men in charge are experienced film men who will co-operate with you in every way. Write the exchange in your territory or direct to the New York home office.

UNICORN FILM SERVICE CORPORATION

IKE SCHLANK, General Manager

126-130 West 46th St. New York City

(Names and dates of our releases can be found in "schedule of current and coming releases" on back pages of this publication)

METRO PICTURES

METRO
PRESENTS
Robert W. Service's

THE SPELL OF THE YUKON

WITH

EDMUND BREESE

supported by CHRISTINE MAYO

A Metro wonderplay of tremendous power, directed by Burton King — Produced by POPULAR PLAYS & PLAYERS INC.

Released on the
Metro Program
May 15th

The Comedies of Every Man's House are shown in

Metro-Drew Comedies

on the screen.

Here are the newest ones:

May 1—THE MODEL COOK
May 8—SWEET CHARITY
May 15—A SYMPHONY IN COAL
May 22—ONE ON HENRY
May 29—THE JONES' AUTO
June 5—BORROWING TROUBLE

Book the Pictures That Make Your Patrons Want More

SECOND NOTICE!

STATE RIGHTS SELLING

FOR THE SUN PHOTOPLAY CO. PRODUCTION OF

ELSIE LECLAIRE

IN

"A WOMAN WILLS"

A FIVE REEL PICTURE THAT
SATISFIES THE DEMAND
FOR RAPID ACTION, TENSE, DRAMATIC SITUATIONS, GOOD ACTING, ATTRACTIVE SETTINGS, AN APPEALING LOVE STORY AND HIGH-GRADE PHOTOGRAPHY

11 STATES SOLD ON THE DATE OF OUR FIRST ADVERTISEMENT. **ACT NOW!**

THE SUN PHOTOPLAY CO., Inc.
Popular Pictures Building
218 WEST 42nd STREET
NEW YORK, N. Y.

GEORGE KLEINE'S TRIUMPHANT ARTISTIC ACCOMPLISHMENT

By Arrangement With F. Ziegfeld, Jr.

Miss

BILLIE BURKE

in

GLORIA'S ROMANCE

Supported by HENRY KOLKER

A Motion Picture Novel by Mr. & Mrs.

RUPERT HUGHES

Now being shown at America's Biggest and Best Motion Picture Theatres. An attraction that surpasses anything ever brought out—in genuine box-office value, in enactment, in story, in photographic quality, in advertising worth. Twenty chapters—a new feature chapter every week. Exhibitors seeking this stupendous box-office magnet should wire or write the nearest Kleine Exchange NOW.

GEORGE KLEINE

805 E. 175th Street

New York City

We have secured advertisers to talk to YOU, Listen to them!

Dorothy Gish *in* "Susan Rocks the Boat"

May 14th is the week for the release of the TRIANGLE-Fine Arts Picture, "Susan Rocks the Boat," the latest picture in which Dorothy Gish appears. This popular star, who has been seen in such TRIANGLE Successes as "Betty of Greystone" and "Little Meena's Romance," has an indefinable charm about her that goes straight to the hearts of the most disinterested patrons.

In "Susan Rocks the Boat" she isn't satisfied just to stay home and enjoy life—to be of no benefit to the world at large. She wants to do things, to turn bad into good—to be an important figure in the community.

So dainty Dorothy set out to open a settlement house, reform a saloon keeper, and make bad boys drink ice cream sodas instead of whiskey.

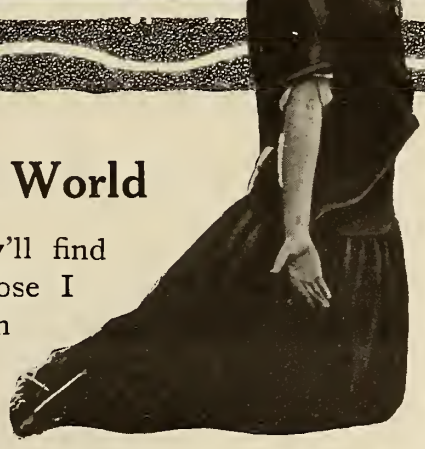
Dorothy Gish

Owen Moore Wins the Fight

Just because she was sweet and innocent the big burly saloon keeper thought he could take advantage of her, but he failed to take Owen Moore into consideration.

It was a real fight to a finish with fists, chairs and other things—one of those swift moving affairs that make your audience sit up straight in a hurry. Out went the light and in an instant he had escaped with her in his arms.

She Longed to Reform the World



When your patrons see this play they'll find themselves asking the question, "Suppose I were a pretty young girl surrounded with wealth and luxury, would I spend my time in idleness and pleasure?" Dorothy Gish tried to settle the question for herself in this latest TRIANGLE PLAY. She tried to correct the social evils of the world, and narrowly escaped ruining her life.

Bessie Barriscale in "Not My Sister"

This is the title of the TRIANGLE-Ince Picture for the same week. Should a wife happily married confess to a husband a misstep made in her youth? Should she risk her happiness in this way? That's the question to be decided from this picture, and when the play is over there's not a patron but will agree with the course Bessie Barriscale adopted.

If you are an exhibitor and are not running TRIANGLE PLAYS send us in the attached and we will send you information in regard to their presentation in your theatre.

"Five Reels of Triangle Plays go Like One"

TRIANGLE FILM CORPORATION

1459 Broadway New York City

TRIANGLE PLAYS

Triangle Film Corporation,
1459 Broadway,
N. Y. City.

Gentlemen: I am an exhibitor and am interested in the presentation of TRIANGLE PLAYS. Please place my name on the mailing list for the Triangle Weekly and send me all other information.

Name.....

Theatre.....

Address.....

Capacity.....

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THE UNITY PICTURE CORPORATION

PRESENTS

Sheldon Lewis

IN

THE PURSUING VENGEANCE

FROM THE NOVEL

THE MYSTERY OF THE BOULE CABINET

BY

Burton E. Stevenson

PRODUCED BY

MARTIN SABINE

A STORY THAT IS REAL ABSORBING MYSTIFYING

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Motion Picture News is carrying more paid advertising than any other picture trade paper published. Last week the News contained the following advertising EXCLUSIVELY.

Fox Film Corporation	2 pages	Fashion Films, Inc.	¼ page
Universal Manufacturing Co	2 pages	Koehler Optical Company	¼ page
Berger Manufacturing Co	1 page	Moving Picture Publicity Co	¼ page
Dixon Studio	1 page	Frank Netschert Company	¼ page
E. & R. Jungle Film Co	1 page	Northwestern Electric Co	¼ page
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Ivan Film Production, Inc	1 page	Educational Film Corp	⅛ page
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Thanhouser Film Corporation	1 page	National Star Corporation	⅛ page
Rothacker Film Manufacturing Co	⅞ page	Pan-American Film Service	⅛ page
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in 5 acts

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Volume XIII MAY 20, 1916 No. 20

The Two Shows and Chicago

IT is too early to draw deductions at all conclusive from the two expositions, the second of which is now fully under headway.

But some important facts have already come to the surface.

One is that the recent muddle is clarified..

* * *

ON Tuesday evening a remarkable turn-out of exhibitors from Manhattan, Brooklyn, the Bronx and New Jersey planned to march from the New York headquarters with bands playing to and into the Board of Trade show and Madison Square Garden.

A very fine spirit and a very fine deed,—one that was highly appreciated, and one that reflects much credit upon every man who marched.

Best of all is the spirit in which the proposition was met. There was not an exhibitor but who said spontaneously: "Fine! Count me in. It's a good idea. I'm for harmony."

* * *

THE Palace show was a financial success. A large business was done the last four nights and as a result of good and economical management a substantial profit was cleared, which will go into the treasurers of the national, state and local leagues.

The Madison Square Garden show looks big. It will undoubtedly draw heavily from the public. It is greatly to be hoped that the exhibitors' patronage will be larger than that of the Palace show and indeed of all previous New York expositions. But at any rate, the Garden show ought also to put a goodly sum into the organization fund of the M. P. E. L. of America.

* * *

WHICH brings us to a consideration of the League and its outlook for 1916.

The situation is most hopeful.

For the first time in its existence, the League will face its National Convention at Chicago with a treasury solidly foundationed, if not opulent. It will be in a position not to have to invite new members in for the sake of their dues, but to ask most any exhibitor if he can afford to stay outside of and unaided by the constructive work the League proposes to inaugurate at Chicago.

Constructive policies are in the air.

You do not have to interview many leaders here in the East to know that some very practical plans are stewing that have to do with such important problems as exhibitors' competition, advance payments, censorship and the like.

AGAIN, in point of membership, the League is better off now than it ever was. This is a fact. We may disagree in some ways with President Fred J. Herrington but of this we are sure, that he has done for organization this year what few others would or could have done.

He faced an organization, after his election in San Francisco last year, which was worse than nothing. He could more easily, in all probability, have built up a brand new league. But with only apathy to work upon he has extended the national organization to a point which only the convention at Chicago will clearly disclose, and we have every faith that this convention will prove by all odds the strongest exhibitor convention thus far held in this country.

* * *

THIRDLY, and of more importance than finances, and membership, is the exhibitor spirit which is manifesting itself this year.

It has found its expression here in New York in the open hand extended to the Board of Trade show—a spirit of bigness and broadness which are, as they have always been, the surest evidence of successful organization, progress and future strength.

It has found its expression in Cincinnati, and many other cities, where the exhibitors have joined the local Chambers of Commerce and are working hand in hand with other leading business men for the betterment of their city—and right here in our Palace show, where a portion of each day's receipts, in the shape of a good sized check, were donated to a city hospital for crippled children, to the Red Cross Society and other worthy charities.

* * *

IF the picture theatre was once regarded as a sort of sideshow, a transient and unrelated part of civic life, certainly that situation does not prevail today.

Exhibitors are looking upon their houses for what they really are, not only in a physical way an institution of admirable appearance, but more importantly, an *established civic centre of education and entertainment,* a very vital, central factor in local life, culture and progress.

Exhibitors, through their leaders, committees and organizations, are conferring today with high city officials, not only over their own problems but about city problems. This is real progress.

* * *

ORGANIZATION, and on a higher order than ever before planned, is in the air. We look to Chicago to see its realization.

We look for a convention that will do things, that will

(*Continued on page* 3036.)

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Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

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HENRY F. SEWALL.....*Vice-President*
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VOL. XIII. MAY 20, 1916. No. 20

The Two Shows and Chicago

(Continued from page 3035.)

leave behind it and in force constructive policies, that will make exhibitor organization history.

And we don't believe that any exhibitor, any exhibitor who counts himself an established factor in this industry and in his own town, will miss, if he can possibly help it, the Chicago national convention—July 11-16."

WILLIAM A. JOHNSTON.

An Unanswerable Indictment

ONE of the most sensible and penetrating newspaper editorials recently published is one that we reprint here from the Pittsburgh *Post*, entitled "Film Censorship Discredited." It is an unanswerable indictment of censorship for faults that cannot be separated from it.

It is a pleasure, in passing, to call attention to the excellent work the Pittsburgh *Post* has been doing in educating and enlightening the public with regard to the dangers and injustices of censorship.

In gratefully acknowledging their activity in this regard, MOTION PICTURE NEWS is confident that it speaks on behalf of the motion picture industry in general, and every exhibitor and exchange man in and around Pittsburgh in particular.

Intelligent co-operation with the public press by the film men in any section of the country will, we are confident, produce just as gratifying results as in this instance. It has been done in several other instances. We trust that the good work will continue.

* * *

THIS is the editorial:

FILM CENSORSHIP DISCREDITED

"Pennsylvania's board of moving picture censors cannot serve any public good by ruling with prejudice. It is shown that the censors reject things which due conception of the properties would retain. A scene that did not conform to their notion of what is fit for young eyes to see represented a wife sewing baby clothes and holding them up for her intoxicated husband to see. The censors also ordered the elimination of views showing a drunkard sprawling in a haymow, and other incidents, though all designed rightfully to fill onlookers with disgust for drunkenness.

* * *

"THIS is the defect of censorship, the chance that it offers unreasonable inclination and possibly malicious purpose to override another's rights. For that reason a censored press is intolerable. It is impressing itself on public thought that the motion picture censorship is assailing the fundamental right of free expression.

* * *

"REPEATEDLY the courts have upheld film views which censors had ordered cut out. When pictures condemned by the censors were shown in the New York common pleas court, the judges were at a loss to understand the motive that impelled rejection. They dwelt forcefully on the arbitrary suppression of entire films when objection could be justly raised against only some parts.

* * *

"TO illustrate, a film which the censor pronounced entirely unfit told about a husband killing his unfaithful wife and plotting revenge on her admirer. All that the court deemed it advisable to exclude were scenes showing a girl chloroformed and the jamming of a butler into a closet, as not exactly in keeping with right judgment.

"In another condemned film the court found no justification for the sweeping elimination. It is seen how far the censors exceeded their authority in the view of these judges when it is recalled that the one episode which the court directed to be excluded was the sight of a squirming villain with his hand crushed in a vise.

* * *

"AS for the proposed Federal censorship of moving pictures, like State censorship, it involves an assault on the constitutional guarantee of the liberty of expression, to be resisted by all who believe in free speech. Let the moving picture have the right of the free press, the free platform and the free stage, uncensored by anybody, but answerable to the laws which prohibit impropriety.

"Police supervision of show places can proceed against an immoral screen as it does against an immoral exhibition on the stage."

Footage and Merit

THE increasing number of features more than five reels in length directs attention once more to a fundamental principle, which is: that length is no criterion of merit; neither is it an earmark of inferiority. The most successful motion picture ever made—successful financially and successful artistically—is twelve thousand feet or more. On the other hand, there are in existence one reelers which surpass many of the five reelers being made today.

The whole question reduces itself to this: very few directors have any business venturing over the five reel limit. Some of them ought to be kept under that. They haven't the imagination or the ability to make multiple reel photoplays. The few directors who have the ability and the imagination do not exhaust themselves in pictures of ten thousand feet or more. Whether a picture is ten thousand or one thousand feet the public will pay to see it if it has real merit.

Attendance at Palace Touches High-Water Mark

Third International Exposition, Held Under Auspices of the New York Branch, Brings Out Big Crowds—Manufacturers of Accessories and Supplies Find the Week a Profitable One—Many Out-of-Town Exhibitors Present—Novel Booth Displays Attract Attention

AFTER a busy six days, the third International Exposition of the Motion Picture Art, held by the Motion Picture Exhibitors' League, at Grand Central Palace, New York, was closed Saturday night, May 6. Throughout the week the exposition was marked by unusual interest not only on the part of the picture industry, but also by the general public, which thronged the Palace afternoon and evening.

No estimate of the attendance had been prepared by the league up to the time of going to press, but it is known that the crowds which surged around the exhibition booths broke all records. Manufacturers of accessories and supplies, and film producers also report that the week was a profitable one for them, one producer reporting that more than $15,000 worth of business had been booked at his booth during the week.

Exhibitors from all parts of the country attended. From Buffalo, Philadelphia and other cities in the eastern section, special trains were run to New York, bringing delegations of exhibitors from those cities, and picking up others on the way.

The presence of the unusual number of out-of-town exhibitors was also reflected in the offices of the various producers and exchanges, and hundreds of theatre owners took advantage of the trip to New York to arrange new bookings. A considerable amount of new business transacted outside the Palace is directly traceable to the exposition.

An elaborate advertising campaign has prepared the public for the event for days before the opening. Many of the firms prepared elaborate souvenirs and special advertising, and visitors to the Palace at every session departed with their arms full of gifts and literature.

The exposition went on record strongly against the Wheeler censorship bill, now before Governor Whitman for signature. Thousands signed the protest against the measure, which will be laid before the Governor this week.

The executive committee of the Exhibitor's League, in charge of the exposition, consisted of Lee A. Ochs, Louis Blumenthal, Benjamin Lyons, I. Hartstall, Samuel Trigger, William Hilkemeier, Gus Koenigwald, Charles Haring, Otto Lederer, Charles Steiner, Max S. Oestreicher, John J. Wittman, Henry Cole, John Bolte, Abe Coleman, Frank Peters, D. Newman, H. Newman, Sam Suchman, J. J. Haggerty, A. Bauernfreund, D. Picker, N. Goldman, William Brandt, Ben Tittle, Louis Lavine, John Manheimer, Sam Lesselbaum, Julian Loeb, William Hollender, J. C. Mooney, R. Israels, J. Foster, C. Schwartz and M. Glymm.

Crowds Surge Around Bushman

The excitement on the part of the visitors culminated Thursday night, when Francis X. Bushman appeared in the Metro booth. The word went around the big room immediately, and the crowds poured toward the Metro exhibit. Special guards were summoned, but the eagerness of the crowd to get within sight and hand-clasp of their idol, would not be stayed; the railing around the booth was broken down, and scores trampled over the ruins to grasp Bushman's hand.

The representation of all branches of the film industry was practically complete. From slides and projection machines, to a continuous motion picture show in an improvised theatre in a corner of the palace, the several phases of making and marketing a motion picture film were spread before the public. This included a fully equipped and lighted stage, on which scenes from an amateur scenario were staged by real directors, with real cameramen at the cranks of real cameras, in full view of the crowd. This exhibit, perhaps, attracted more general attention from the visitors than any other.

The exposition was formally opened at 3 o'clock Monday afternoon May 1. B. A. Rolfe, of Rolfe Photoplays, Inc., the art director of the show, made a short speech of welcome, and the third annual exposition was pronounced in full swing. Two bands and an orchestra, posted at the west end of the main floor, struck up alternately, and for the balance of the week the Palace was filled with music.

No detailed program was prepared for the week; the attractiveness of the booths and the general interest of the subject was depended upon to hold the attention of the public, and as special features, some of the most prominent photoplay stars appeared from time to time in the booths of their respective companies, where they held impromptu receptions, and autographed their photos for the clamoring crowds of admirers.

Part of Receipts Turned Over to Charity

Monday, the opening day, was officially termed Allies' Day; Tuesday, Jewish Relief Day; Wednesday, German Red Cross Day; Thursday, Crippled and Orphaned Children's Day, and Saturday, Actors' Fund Day. Part of the receipts for each of these days was turned over to the various charities mentioned. Friday was California Day and Frolic Night, and on this evening, when an unusually large number of screen stars appeared, the attendance reached its high water mark.

Manufacturers of accessories, film producers and others who took exhibition space, all report a gratifying interest on the part of the public. Lee S. Ochs and Samuel Trigger, of the New York State branch of the exhibitors' league, were on hand constantly, and it is largely due to their energy and initiative that the show went forward with so much snap. The hearty co-operation of the Board of Trade and of the individual producers also had much to do with making the show a success.

Metro had perhaps the largest exhibit. The Metro space occupied the greater part of the south side of the main room. It was decorated in imitation of the reception room of the palace built by Louis XIV at Versailles with furniture of this period, handsome rugs and draperies. The walls were covered with life-size oil painting of the Metro stars, including Francis X. Bushman, Ethel Barrymore, Lionel Barrymore,

A SECTION OF METRO'S EXHIBIT AT THE GRAND CENTRAL PALACE EXPOSITION

SCENES FROM AMERICAN-MUTUALS FOR MAY: (LEFT TO RIGHT) "SOUL MATES," "WITH A LIFE AT STAKE," "LYING LIPS," "THE GULF BETWEEN" AND "SOUL MATES"

Valli Valli, Beverly Bayne and Marguerite Snow, while paintings of Mme. Petrova and others were displayed on easels.

Across the aisle Vitagraph had an elaborate chain of booths, in which numerous Vitagraph stars appeared personally every evening. In one of these booths Vitagraph comedies were shown continually on a miniature daylight screen.

The Fox booth was also unusually artistic. It was arranged as a grotto, cozily fur-

KNICKERBOCKER STAR FEATURES BOOTH

nished inside with seats arranged in a semicircle, and in these were groups of Fox stars who dropped in from time to time.

Irrepressible Harry on the Job

The World Film Corporation's booth was buried in a profusion of flowers of many kinds, and here literature descriptive of the "Brady-made" pictures was handed out to the crowds, under the supervision of Harry Reichenbach. Facing this was the Paramount booth, where another galaxy of stars was on exhibition.

The feature of the Pathé exhibit was a set of wax figures, representing Pearl White, Creighton Hale and Sheldon Lewis, the leading figures in "The Iron Claw" serial.

Triangle, Universal, Mutual, International, MOTION PICTURE NEWS, the *Morning Telegraph*, the *Moving Picture World*, the Nicholas Power Company, the Typhoon Fan Company, the Simplex Projection Machine Company and a number of other accessory manufacturers all had attractive displays scattered about the floor.

The International Film Service devoted its space and time to the circulation of ballots, calling upon Governor Whitman to veto the Christman-Wheeler censorship bill. These ballots were distributed all over the place, and every one entering the building received one. In the International booth was a huge ballot box, where the ballots were deposited after being signed.

"Sandwich Girls," Everyone a "Paragon"

Paragon also aided in this real service to the industry, by sending out "sandwich girls" with signs calling upon the public to aid Paragon in its fight against censorship. Another feature of this campaign was a figure dressed to represent the motion picture industry, struggling about the room with a heavy ball and chain, representing the censorship of films, impeding his progress. The work in opposition to this bill during the week is reported to have been very effective.

The demonstration of studio work, carried on with a full stage with a complete battery of lights, cameras and sets, was done under the direction of Joe Smiley. An amateur scenario by David Schooner, entitled "His Daughter's Sacrifice," was selected, and was produced by a cast which included Mrs. Ida Sidley, Alice Ashton, Elsie George, John McGraw, Lou Reimer, Walter J. Eise and George H. West. The production, which occupied nearly the en tire week, was complete, even to the taking of still pictures. The result was exhibited in the theatre on the closing day of the exposition.

Large crowds of admirers of Gertrude McCoy hovered around the Gaumont booth in, the Palace, on Friday night when the actress made her appearance. The fans were thus able to see in the flesh the popular player who would be seen on the screen three days later in one of her best pictures, "The Isle of Love," a Mutual Masterpicture.

Motion Picture Men Will See Governor Whitman

Heads of Big Manufacturing Concerns Organize Great Get-Together Movement Against New York State Censorship Bill—Hearing Is Arranged

AS the first step in organizing a great get-together movement to oppose the Criston-Wheeler censorship bill, which has been passed by both houses of the New York Legislature, and is now before Governor Whitman for signature, the heads of all the large producing and manufacturing concerns gathered at luncheon at Delmonico's, Monday, May 8. Plans for appearing before the Governor in a body were discussed, and a special train to carry the New York picture men to Albany for the hearing in the executive chambers on May 11 is being arranged for.

J. Robert Rubin, counsel for the New York State Exhibitors' League, announced that he had found in the records a decision by Judge Cullen, formerly of the State Court of Appeals, attacking the legality of censorship, and this will be advanced as an additional argument before the Governor.

Those who attended the luncheon included W. W. Hodkinson, Raymond Pawley, J. Stuart Blackton, John R. Freuler, P. A. Powers, Jesse L. Lasky, A. S. Friend, Richard Rowland, Joseph Engel, Lee Ochs, George Kleine, William A. Johnston, W. S. Bush, Adolph Zukor, J. J. McCarty, Jules Brulatour, Samuel Goldfish, W. W. Irwin, Marcus Loew, Percy L. Waters, J. R. Rubin, Harry E. Aitken, Edwin Thanhouser, J. A. Berst, J. C. Myers and Martin Littleton.

LOEW BOOKS BEACON WAR FILMS

"Across the Mexican Border," said to be the only authentic films taken since the recent invasion by the American expedition, and "Fighting the Allies," a series of views from the German battle line, have developed considerable drawing power, according to Samuel Cummins, who has charge of booking them, under the direction of the Beacon Film Company.

Marcus Loew has booked the Mexican film for his New York circuit of theatres, and also for his Baltimore, Washington and Boston houses. Mr. Cummins intends to state rights both films shortly.

Board of Trade Exposition Fills the Garden

Madison Square Is Packed with Throngs of Eager Picture Fans—Screen Favorites Parade from Columbus Circle on First Day—Leo Stevens Ascends from Roof and Drops Literature from a Balloon Proclaiming Formal Opening—Many Noted People in Public Life Present

THE second trade show in as many weeks is now under way in New York under the auspices of the Motion Picture Board of Trade of America, at Madison Square Garden. On Saturday, May 6, all things collaborated for a successful opening. The New York Police Parade, held on the same day, wound up in Madison Square, amid a large throng of spectators. When the police forsook them they turned to the Garden. Then there was the parade of motion picture talent from Columbus Circle to the exposition, and this brought another crowd of eager townsfolk. Thirdly, there was the balloon ascension from the roof of the Garden, and literature dropped by Balloonist Leo Stevens proclaimed all the way from Twenty-third street to Canarsie that the show was ready.

J. Stuart Blackton, of the Vitagraph company, delivered the opening address, in which he outlined the purpose of the exposition, cordially greeted the attendance, and spoke of the wonderful growth of the motion picture besides giving the censorship evil a dig. Regarding this last question he said:

"The greatest peril that menaces the photoplay is the attempt by professional agitators, by hypocritical reformers and office seeking politicians to apply censorship to the motion picture, which under the Constitution of the United States of America should and must be as free and untrammeled as the press, the stage and the right of free speech. The attempt to apply official and political censorship to the photodrama is equally an endeavor to deprive the public of its inalienable right under the Constitution to decide for itself what it shall read, what it shall see, to what it shall listen, and at what it shall look. No group of five, ten or fifty paid officials, has the right to decide what pictures one hundred million American citizens shall see."

Blackton's Speech Greeted with Applause

This speech was greeted by rounds of applause by the crowded floor. Commodore Blackton then introduced Dudley Field Malone, Collector of the Port of New York, who continued the attacks against censorship and spoke enthusiastically on the magnitude of the motion picture art. Other speakers were Rear-Admiral R. N. Usher, Rabbi Wise and Dr. Cyrus Townsend Brady.

The Rialto theatre orchestra, conducted by S. L. Rothapfel in person, played "America" previous to the addresses, and following rendered "The Board of Trade March," composed for the occasion by Mr. Rothapfel. Following the official opening, the spectators were entertained by pictures and dancing until the evening when many of the players appeared, their late arrival necessitated by their promise to lend their presence to closing night of the Exposition at the Palace.

During all this time and even before the preparations to receive the crowd were completed on the main floor, Leo Stevens was preparing for his flight upon the roof. He had been engaged by Universal to ascend, scattering announcements of the winner of the Handsome Man Contest, Roy Fernandez, and stacks of Bluebirds and Red Feathers over all New York state, New England and eastern Canada. But the wind upset such inter-state plans and Mr. Stevens, after attaining an altitude of 19,000 feet, was obliged to descend in the wilds of Canarsie. However, several pounds of literature dropped by Mr. Stevens gave those in New York who were not already aware of it a complete idea that something was doing in the general direction of Madison Square. Cameramen from all the companies were on hand to "shoot" Mr. Stevens and pictures of his departure have already been exhibited at the Garden.

The layout of booths in the Garden has been done in excellent style. With the exception of three or four small booths scattered over the floor all the exhibits are ranged around the side, while over the usual boxes has been erected somewhat of a temporary mezzanine floor, back of which are still more booths. On the east side of the floor is a large stage, equipped with screen and studio lights. Extending back to the center of the Garden are chairs, and throughout most of the day pictures of various companies are exhibited. The Rialto orchestra, when it can forsake the newly opened Broadway house, is on the stage to furnish the music, and here also will be made real pictures for the edification of the public. At the other end of the building, a large portion of floor space has been roped off for dancing purposes.

Arrangement Prevents Crowding

This arrangement prevents crowding in the center. The space before the booths is wide and the crowd is kept moving continually. A complete list of the various exhibits will be found in last week's issue of MOTION PICTURE NEWS. Among the booths of the producing and accessory companies is the stall of the Los Angeles Chamber of Commerce. This place has been attracting great attention to date. The glories of California are continually on display and the public is enlightened as to the tremendous number of pictures that are produced in the environs of Los Angeles.

The exposition opened most auspiciously, the attendance on the opening day making new records. On Saturday afternoon and evening, 5,783 persons passed through the gates into Madison Square Garden, and the cash receipts for both Saturday and Sunday show that the second day's business was practically as large.

Among the more distinguished visitors on Saturday were Mr. and Mrs. Vincent Astor, M. H. De Young, of the San Francisco *Chronicle;* Fred J. Herrington, William J. Sweeney, and other officials of the National Exhibitors' League of America.

J. W. Binder, executive secretary of the Board of Trade, gave a luncheon at the Hotel Astor to W. J. Sweeney, and other officials in charge of the Chicago exposition, on Monday.

Every Day Exhibitors' Day

Everyday of the exposition is Exhibitors' Day, while the various producing companies have each been allotted a day on which they have first right on the screen. May 7 was Universal Day; on May 8, Bluebird held sway; Essanay predominated on May 9, and George Spoor was in attendance himself; May 10 is Mutual's Day, when Mary Miles Minter will bid her friends goodbye before departing for the West; Paramount holds the screen on May 11, and Famous Players, Lasky and Morosco will then have their turn; May 12 goes to the Fox Film Corporation, and Theda Bara promises to be present; Vitagraph gets May 13, and the International Film Service has the last day of the exposition, May 14.

Besides the regular showing of pictures, the dancing and the array of screen stars, there will be speeches on various angles of the business given every day by prominent men in the business. Among the speakers are John R. Freuler, William A. Johnston, Nicholas Power, F. H. Richardson, J. H. Hallberg. These addresses will take place in the concert hall of the Garden where those in the trade will be specially invited to openly discuss questions of prominent import.

Friday "Preparedness Day"

Friday, the 12th, will be Preparedness Day. Marjorie Sterrett, who started the Dime for a Battleship fund, will be present and it is expected to materially swell the proceeds of this cause at the Garden exposition.

The Board of Trade made good on their announcement that Sunday, May 7, would witness the appearance of famous soloists. David Bispham rendered three song selections in the evening and hugely entertained the crowd. First he gave a selection from Mendellsohn and he followed this by singing a piece the words from which are taken from Shakespeare's "Seven Ages of Man." "Danny Deever," Kipling's poem, was his last rendition.

Ethel Gilmore, a well-known toe dancer, until recently with the Winter Garden show, took the stage after Mr. Bispham and gave an exhibition of her art.

There are the usual souvenirs given away in abundance by the players and booth tenders. Several of the companies have representatives in costume. International has half a dozen or more pretty girls dressed as Red Cross nurses; the Paragon studio has Bad Bill Censor parading about with Justice enchained; the Vim company has a trio of clowns which give a short performance on the stage at frequent intervals.

FULL THEATRE SET FOR MISS MICHELENA

The producers at the studios of the California Motion Picture Corporation, at San Rafael, declare they have built the most pretentious theatre set ever devised for the screen, for Beatriz Michelena in "The Woman Who Dared."

Miss Michelena's role in the production, the scene of which is laid in Rome and Paris, is that of a French opera singer. Much of the story develops in the opera house.

In the biggest of these scenes the stage is fully set for the garden scene in "Faust." The boxes tier on either side, while the orchestra, augmented to symphony size, is ranged in front of the stage. In this particular scene Miss Michelena, in the role of Marguerite, sings the "Jewel Song."

The scene is declared by the California Corporation to be very impressive.

Minneapolis Exposition Proves a Great Success

Crowds Throng Armory for Four Days and Testify to Public Interest in Picture Industry—Special Entertainments and Events Are Arranged for Show Week

Special to Motion Picture News.

Minneapolis, May 6.

THE exposition of the Motion Picture Exhibitors' Association of the Northwest closed here last night after four days which have made history for the motion picture industry of this great section.

The exposition has been an immense success in every way, and the National Guard Armory, where the sessions have been held, has been thronged night and day with crowds which have testified eloquently to the interest taken by the northwestern public in motion pictures. Nothing in recent months has advanced the industry along all lines so much as has this event.

The armory was beautifully decorated, and the exhibits arranged in excellent order. Two motion picture theatres, where the latest films were shown, were in operation simultaneously and continuously, and both were crowded all the time.

Exhibits lined three sides of the big main room, and additional booths were ranged across the middle of the floor, leaving a large open space for dancing. Several bands and orchestras were on hand and music filled the air constantly.

Practically every exchange, and supply dealer in the northwest was represented, and every branch of the industry had its niche at the big show. The companies maintaining exhibits included:

Badtola Musical Instrument Co., Theater Equipment Co., American Seating Co., Seaburg Piano Co., Fotoplayer, W. J. Dyer & Bro., National Film Co., New Film Corporation, Independent Film Corporation, Zenith Feature Film Co., Inc., Fox Film Corporation, Mutual Film Corporation, M. R. Dick Features, Twin City Film Renovating Co., Metro Pictures Service, Triangle Film Corporation, Laemmle Film Service, Bluebird Photoplays, Inc., Favorite Feature Films, Famous Players-Paramount, Friedman Film Corporation, Supreme Features, General Film Service, V. L. S. E., Pathe Exchange, Inc., Amusements, Williams Frame Store, Arcus Ticket Co., American Coupon Association, Transverter Co., Feature Film Co., Unicorn Film Service, Electrical Engineering Co., Excel Feature Film Co., Great West Film Co., Peerless Electric Co., Raths-Seavolt Film Manufacturing Co., Photodrama, Force Bros., photographers, National Cash Register Co., Rialto Theater Supply Co., Cushman Motor Co., Twin City Scenic Co., Twin City Scenic Co., Northwest Weekly, Refreshment Co., Kimball-Cobb Film Manufacturing Co., R. L. Lunt Rexolux, Monogram Slide Co., T. C. Motion Picture Co., Sterling Electric Co., Northwestern Motion Picture Equipment Co., Pathescope Co., National Carbon Co., The Wurlitzer Co., The Dayton Co., Collins Co.

Mayor Frank Nye of Minneapolis opened the exposition with an address of welcome, and in connection with the event in the armory, special entertainments were arranged in other parts of the city. There was a cabaret entertainment at the West Hotel, midnight performance at the New Palace theatre, a banquet at the West, and a grand ball at the armory on the closing night.

William J. Sweeney of Chicago was present, delegated by the Motion Picture Board of Trade of America to extend the best wishes of that organization, and assurances of moral and financial support to the exhibitors of the northwest in fighting adverse legislation, as well as in any other matters affecting the welfare of the industry.

At the same time, in his capacity of Chairman of the National Convention Committee, Mr. Sweeney tendered a hearty invitation to the northwest exhibitors to attend the sixth annual convention and exposition in Chicago in July.

At the Thursday morning session, a motion was made by Mr. Furniss of Duluth, and seconded by Mr. Rogers of Minneapolis, to extend a vote of thanks to W. A. Johnston and Motion Picture News, to W. Stephen Bush and the *Moving Picture World*, and to *Motography* for the manner in which they have championed the cause of the exhibitors during the past year.

C. H. Fulton, of the E. E. Fulton Company, Chicago, was present as the representative of his concern. The new 1916 Motiograph was on exhibition, and attracted general atention. The Precision Machine Co. exhibited a beautiful white and gold Simplex projection machine.

Oh, What Is So "Lovely" as a (12th) Day in June?

When Louis Appears in "Bobby of the Ballet" and Will Be Seen in Regular, Not Rare, Intervals as a Star Under the Bluebird "Grade-Mark"

"EXHIBITORS have coming their way, during June, four of the best pictures we have released under the Bluebird 'grade'-mark," declares General Manager M. H. Hoffman, of Bluebird Photoplays, Inc. "In strength of story, skill and elaborateness of production, in meritorious stars and in the even balance of the acting companies our June releases will maintain the purpose of our organization in giving exhibitors a consistently good routine of attractions."

Mr. Hoffman continues with the enumeration of his June releases, starting with Tyrone Power and Lois Weber in "The Eye of God," a psychological crime drama, devised by Miss Weber, who contributes both story and scenario, acts a role of equal prominence with that of Mr. Power and furthermore assists her husband, Phillips Smalley, in directing the production.

The release for June 12 will be "Bobby of the Ballet," with Louise Lovely appearing in her regular interval as a Bluebird star. Its title indicates the nature of the picture—a story of the stage.

June 19 brings Harry Carey into the list of Bluebird stars to enact the leading role in "Three Godfathers."

Violet Mersereau appears as the star of the June 26 Bluebird, in Rex Ingram's personally directed scenario, "Yellow and White," a story with its scenes and incidents located in both New York and China. The Oriental locations are devised to give the feature an atmosphere of sumptuous beauty.

With four big productions, each of equal strength and entertaining value, and all varied as one from the other, Manager Hoffman expresses full confidence in not alone satisfying the exhibitor but delighting the public that has so enthusiastically received a great majority of the Bluebirds thus far disclosed.

Bostock Animals from West to Coney Island

Horsley Will Ship the 130 Trained Beasts in Ten Cars for Exhibition at Luna Park During the Summer Season—Pictures Will Be Made in the East for Mutual Release

PREPARATIONS are under way at the Horsley-Mutual studios in Los Angeles for the transportation to Luna Park, Coney Island, of the Bostock collection of trained animals which during the last year have been appearing in productions released by the Mutual. The collection, numbering 130, including many groups of diverse species, will be an added attraction at Luna Park during the coming season.

The entire collection will be transported to the East in a special train, comprised of about ten cars in addition to several others to be devoted to the trainers and keepers who will come East with them. David Horsley, who has been negotiating with the Luna Park authorities for the housing of the collection, left for the Coast a few days ago to supervise the transportation of the animals.

During the Luna Park season, the animals will be used in a number of pictures to be produced in the arena for release through Mutual. These motion pictures will be taken with the public as spectators.

VITAGRAPH ACTORS AND ACTRESSES CONTRIBUTE $500 to ACTORS' FUND

The motion picture campaign for the Actors' Fund of America was given a decided impetus last week when several members of the Vitagraph Company contributed between them five hundred dollars. Anita Stewart, Edity Storey, Dorothy Kelly and several others separated themselves from enough of their weekly stipend to total that amount.

Before the campaign closes, the Vitagraph Company, according to J. Stuart Blackton, treasurer of the picture fund, will be among the biggest contributors.

Metro Plans Elaborate Summer Feature Production

Irene Fenwick Will Begin Work in a Series of Plays with Ralph Herz—Her First Vehicle Will Be "The Purple Lady," a Five Part Subject by Sydney Rosenfeld—Mabel Taliaferro Signed for Eleven Productions—Breese Soon Begins Another Robert W. Service Feature

METRO'S early summer announcement includes plans for the production of many elaborate features and the engagement of new talent, including Irene Fenwick, the popular stage and screen star, who will begin immediately upon a series of Metro Wonderplays. Ralph Herz, one of the foremost comedians in the country, is also a new member of the Metro family and will appear with Miss Fenwick in all her productions.

The first production in which Miss Fenwick will be starred on the Metro program is "The Purple Lady." This five-part feature was written by Sydney Rosenfeld, the playwright. All the Fenwick screen plays will be produced under the supervision of Edwin Carewe, one of the foremost directors in the profession. Miss Fenwick was last seen on the screen in five feature productions in which she was starred and which were produced last year by George Kleine. Miss Fenwick will not give up the speaking stage altogether, but, like Ethel Barrymore, Emily Stevens and other Metro stars, will find time away from the studio to appear at the theatre. At present she is playing a starring engagement at the Fulton theatre in "The Co-respondent."

Mabel Taliaferro, who has appeared on the Metro program in "The Snowbird" and "Her Great Price," two five-part productions that have been pronounced artistic triumphs, has signed a long time contract with Metro which insures her appearance in at least eleven productions on that program. She will begin work on the first one immediately, which will be called" The Good Little Bad Girl." This feature was written especially for Miss Taliaferro.

Taliaferro Pictures Directed by Carewe

Edwin Carewe will personally direct all of the Taliaferro productions. He produced both "Her Great Price" and "The Snowbird" for the Metro program. Every production Mr. Carewe has made for Metro has been unusually successful, and he has never made a failure. Among some of his best efforts are "Destiny; or, the Soul of a Woman," starring Emily Stevens; "The House of Tears," with the same star, and "The Final Judgment," with Ethel Barrymore in the stellar role.

Another important addition to the long list of Metro stars, who will begin work on her first production, is Viola Dana, formerly of the Edison forces. She will make her debut on the Metro program in "The Flower of No Man's Land." This feature was written by John Collins, who will also direct its production. Mr. Collins is one of the ablest of the younger directors, and produced all of Miss Dana's features at the Edison studio.

Among the notable Metro productions of the year will be the six-part feature, "Romeo and Juliet," with Francis X. Bushman and Beverly Bayne in the stellar roles. This production will be made apropos of the Shakespearean tercentenary, which is being celebrated throughout the civilized world. Within a short time Metro will make an additional important announcement regarding the program planned for the presentation of Mr. Bushman and Miss Bayne on the Metro program.

The scenario department, under the direction of Arthur James, has been enlarged considerably. The staff includes Harry O. Hoyt, Charles W. Taylor, Howard Irving Young, L. R. Stark, Leander de Cordova and others engaged in reading scripts and rewriting scenarios. On account of the high-class material demanded for the Metro-Drew one-reel weekly comedies, produced by Mr. and Mrs. Sidney Drew, difficulty has been experienced in obtaining the manuscript for them. They are always in the market for good, live, clever and wholesome comedies, and the top price is being paid for them.

Harold Lockwood and May Allison have begun work on their second Metro play. The previously announced name of the production, "The Night Rider," has been changed to "The Masked Rider." The exteriors for this feature are being made in the hills of North Carolina under the direction of Fred J. Balshofer. The two stars have a strong supporting company, including Lester Cuneo, the well-known heavy leading man.

"The Quitter" Next Barrymore

Lionel Barrymore, whose next production, "Dorian's Divorce," is scheduled for release on the Metro program June 5, is also engaged on a new production, "The Quitter," which is novel in both theme and production. This five-part feature is being produced under the direction of Charles Horan. Mme. Petrova, who has just completed "The Scarlet Woman," is at work on a new five-part production which will likely be called "Dress." Marguerite Snow and Director William Nigh are the stars of "Notorious Gallagher," a unique story of the slums and the upper crusts of society, written and directed by Mr. Nigh. It will be an early release on the Metro program.

Edmund Breese, who has just completed "The Spell of the Yukon," will begin work shortly on another big five-part feature, based upon another poem by Robert W. Sergice, the "Kipling of the North." Some time during the early summer Metro will put into production picturizations of Ella Wheeler Wilcox's greatest poems. Metro has exclusive rights to all her writings and they will be adapted for the screen by Charles A. Taylor.

Triangle Will Produce Two Reel Subjects

Pictures of This Length Will Be Made at Intervals by Regular Directors and With the Same Fine Art Stars Appearing in the Five Reelers

Special to MOTION PICTURE NEWS.

Los Angeles, May 6.

THAT two-reel subjects for the Triangle program are to be made at the Griffith studio in Hollywood, became known this week when announcement was made by Frank E. Woods, manager of production. According to the plans at present laid out, subjects of this size will be made at intervals by the regular directors of the staff, with the same Fine Art stars that appear in five-reel subjects. The reason for this, it is stated, is the insistent demand from exhibitors for shorter subjects to run in connection with five-reel productions.

The two-reel photoplays will consist of light comedy dramas, with the same quality of story as used in other Fine Art productions. This plan has so far progressed that two directors were assigned filming of such photoplays this week.

The first to begin work was John Emerson, who has just completed the production of "Macbeth," with Sir Herbert Beerbohm Tree. Douglas Fairbanks is to be the star of this subject, and when it is recalled that Emerson directed the filming of "His Picture in the Papers," with Fairbanks, there is cause for expectation of a very good picture. This is a radical departure, as Fairbanks is one of the highest-salaried players of the producing staff. This actor realized the advantage of appearing in short and long subjects, and willingly accepted the role in this picture. He is to play the part of a secret service man of a different type than usually seen in pictures. The play deals with a class of wealthy persons who are under suspicion by government officials, as there is no visible source of their income. Fairbanks will have the support of A. D. Sears, Alma Ruben, W. E. Lowery, Eagle Eye, George Hall, with Bessie Love in the opposite lead.

The second two-reel subject is that which will star Fay Tincher. She will be remembered as having characterized the stenographer in the one-reel Komic brand made at this studio, and will have the support of Max Davison, Jack Cosgrove, and Edward Dillon, who will also direct the production. Miss Tincher plays the part of an unusually fresh sales girl.

HOADLEY COMPLETES HIS FIRST SCENARIO FOR "BEAUTY"

Harold Hoadley, who recently became a member of the Beauty-Mutual scenario department, has completed his first scenario. It will be released under the title of "Perkin's Mystic Manor," and will feature Orral Humphrey.

"NEWS" CRITICISMS OF FEATURES ARE INVALUABLE

Mr. William A. Johnston,
President, Motion Picture News,
New York City.

My Dear Mr. Johnston:—

I am very thankful to you for sending me a reminder that my subscription had run out for the Motion Picture News.

I am candid enough to say that it would be utterly impossible for me to take care of the twenty-six theatres I am booking for, without your trade magazine as a guide.

The information I receive from same is invaluable and the unbiased and independent way in which you handle your criticisms saves me from reviewing a great number of features that are useless.

Will you kindly renew my subscription for the coming year. Trusting that you will conduct the criticism end of your magazine in the same fair way that you have in the past, I remain, Sincerely yours,

R. C. MILLER.

Poli's Theatrical Enterprises,
Motion Picture Department,
1564 Broadway, New York City.

KANSAS CITY MEN ORGANIZING SCREEN CLUB

Special to Motion Picture News.

Kansas City, Mo., May 6.

A movement, recently started among the more progressive exchange men of this city, is under way for the organization of a Screen Club. Only once in the history of the moving picture industry in this city have the motion picture men come together for a social time, and very rarely for business purposes. The former gathering was then brought about when two of the most prominent exchange managers of the city left here for other quarters. A farewell banquet was tendered them.

The organization committee consists of the following: E. R. Pearson, Kansas City manager of the V-L-S-E exchange; R. O. Proctor, Kansas City manager of the Universal Film and Supply Company; F. C. Mills, publicity agent of the Mutual Film Corporation; and Joseph Gilday, manager of the Willis Wood theatre. Present plans contemplate a membership limited to exchange men, exhibitors, and accessory dealers. The plan will probably take on very definite shape before the first of June.

Rialto Film Corporation Organized by Goldburg

First Production Is Under Way at Victor Studios, New York, with Cast Headed by Frank Mills—Marshal Farnum Is Head Director

THE Rialto Film Corporation, with Jesse J. Goldburg as managing head, has just been organized under the laws of the State of New York. The first production is already under way at the Victor studios in New York, the cast being headed by Frank Mills, whose work in "The Golden Claw," "The Edge of the Abyss, and "The Moral Fabric" for the Kay Bee-Triangle Company has brought him wide recognition within the past few months.

Marshal Farnum, whose last production was "Driftwood," made for the Ocean Film Corporation, is head director for the Rialto. It is also announced that Bliss Milford, a former Edison player, is the ingenue lead in the Mills picture, entitled "The House of Mirrors."

Detroit capitalists are the financial backers of the Rialto Corporation, the majority of the stockholders, however, being I. and S. T. Goldburg, heads of the Lillies Cigar Company of Chicago and Detroit. They are president and treasurer, respectively, of the new film corporation. It is the plan of the company to build one of its plants in or near Detroit.

A contract has been entered into with the Popular Pictures Corporation, lately organized, providing for the first release of the Rialto concern to be followed by regular releases beginning September 1 on the program of one a week to be inaugurated by the Popular from that date on. It is understood that franchises are to be awarded by the Popular concern to independent exchanges for the release of features to be made by certain manufacturers. The booking is to be upon an open policy.

Big Four Issues Booklet Listing All Its Players

"Who's Who in V-L-S-E Plays" Is About Those Who Do Things in Pictures These Days—Also Contains Pithy Paragraphs About All Its Releases

AS aid to exhibitors and newspapers in assembling out-of-the-usual personality sketches, of the prominent players of the producing companies making up the V-L-S-E, the advertising department of that organization has just published a forty-eight page book, called "Who's Who in the V-L-S-E Plays." It is in handsome style, with a striking two-color cover, and rich duotone illustrations. Supplementing the biographical sketches is the complete list of Big Four releases since its inception, with pithy paragraphs describing each.

This is the first time that all the V-L-S-E plays and players have been listed under one cover, and in this brochure, they present a combination of talent who have won for themselves a country-wide following. But besides being a book of interest and information, it has been designed to be of especial service to exhibitors, to act as a ready reference guide, and an ever-handy aid in compiling press notices and other publicity suitable for newspaper of program use, the biographies being written from a human interest angle to appeal to editor and public alike.

Many previously unpublished details in the lives of these players are divulged in this book for the first time.

Talent, Moved by Mercy, Gives Last Aid to Charity

Geraldine Farrar and Other Notables in Acting and Musical Professions Lend Services to Final Public Event in Behalf of Money-Raising Campaign for Actors' Relief

THE final public event in behalf of the Motion Picture campaign for the Actors' Fund will take place Tuesday, May 16, at the Metropolitan Opera House, New York. Prominent members of the acting and musical professions will lend their talents to make up the program.

Geraldine Farrar, through her notable double association with both the films and the operatic stage, will be the bright particular star of the Metropolitan affair. Miss Farrar will present the second act of "Madame Butterfly," assisted by Signor Scotti. The accompanying orchestra will be conducted by Signor Polacco. Such artists as Mme. Alda, Lucca Botta, Fritz Kreisler and Leopold Godowsky will complete the musical offerings.

The dramatic division of the program will be equal to the musical, it is announced. Among the stage celebrities, who will be seen may be mentioned Nat Goodwin, who, with an all-star cast of associates, will present "Lend Me Five Shillings."

Newspaper Promotion for "The Fighting Germans"

Plan of Mutual Company Will Mean Opportunities for Co-Operative Effort Between Exhibitor and His Local Newspaper Picture Set for Release on May 8

WHAT are said to be vivid, close views of what has happened in the conflicts along the German-Russian border are presented in "The Fighting Germans," a five reel special release from the Mutual Film Corporation, scheduled for presentation on May 8.

The pictures portray Germany at war, giving glimpses of life on, in front of and behind the battle lines. They were taken, it is announced, with the consent of the German military authorities by A. K. Dawson, and were obtained by the Mutual from the American Correspondent Film Company, Inc.

The Kaiser is seen on the firing line, close up; the Crown Prince is shown in command of his regiment; and the storming the fortified village of Invangorod is shown in detail, according to the announcement.

A plan of newspaper promotion giving opportunities for co-operative effort between the exhibitor and his local newspaper has been arranged by the Mutual and the syndicate department of the Buffalo *Times*.

BRENON HOPES TO GET KELLERMANN PICTURE READY FOR JULY 1

Herbert Brenon, the director of the William Fox Annette Kellermann picture, is working night and day, putting his wonderful photo-spectacle into shape. He took 220,000 feet of film and this must be cut to a presentable length. He expects to have it ready for showing about July 1.

CHRISTINE MAYO IS OPPOSITE BREESE IN ALASKAN PICTURE

Christine Mayo, who was recently engaged by the Popular Plays and Players, will make her debut as a leading woman on the Metro program in "The Spell of the Yukon," a five-part play in which Edmund Breese is starred. This production has just been completed. It is an adaptation from the poem of the same name by Robert W. Service, often called "The Kipling of the North." Wallace C. Clifton wrote the scenario. The role played by Miss Mayo was written especially with her in mind, as was the role of Jim Carson, essayed by Mr. Breese.

CHRISTINE MAYO

Miss Mayo has been in motion pictures for some time. She was starred in "A Mother's Confession," a feature produced by the Ivan company. Following this she played opposite William Farnum in "The Broken Law," on the Fox program, and was the leading woman for Henry Kolker in "The Warning," produced by the Equitable. Miss Mayo followed this success in a starring engagement, "A Fool's Paradise," produced by Ivan. Next she was seen with Robert Warwick in "The Supreme Sacrifice," a World production.

PARAMOUNT PLASTIQUES LATEST PARAMOUNT NOVELTY

Ashley Miller's "Plastiques" are the latest short subjects announced for release on the Paramount program through the Bray studios.

Mr. Miller, producer of the novelty, is well known as a director of Edison features, and his work bears the same relation to the cartoon that sculpture does to the pen and ink drawing. Carved on a background in high relief, his figures and scenes produce effects that are said to be beautiful, fascinating or comic. "Plastiques" contain unlimited possibilities for comic effects and give promise that pictures of great artistic beauty may be evolved later on, Paramount officials believe.

Mr. Miller has copyrighted his invention under the general trade name of "Plastiques."

Enthusiasm for "Civilization" Sweeps Coast

Los Angeles Papers Unanimously Praise Ten-Reel Ince Spectacle—Governor of the State and Magnates Congratulate the Producer

FLASHLIGHT OF CROWDS LEAVING PERFORMANCE OF THOMAS H. INCE'S "CIVILIZATION" AT MAJESTIC TRIANGLE THEATRE, LOS ANGELES

Special to Motion Picture News.

Los Angeles, May 6.

TWENTY performances of the ten-reel peace spectacle "Civilization," at the Majestic theatre, Los Angeles, with the house sold out for every performance, leads to the conclusion that this photo production, advertised as Thomas H. Ince's million-dollar spectacle, will in every way prove up to the expectation of the producer. Seats are now being sold far in advance, and there is every indication that the picture will run for many weeks.

Los Angeles newspaper critics have praised the production in glowing terms, and Ince has received many complimentary letters and telegrams which praise the stupendous production. Of these he prizes one from Governor Hiram Johnson, of California, most highly. The governor was unable to view the production, but sent his congratulations in the following wire: "I thank you very much indeed, for your kind invitation to be your guest at the premier to be held in Los Angeles of 'Civilization.' I regret that I am compelled to remain here. I feel, however, that I may in advance congratulate you upon a very wonderful achievement. It will be my pleasure to witness your great work in the very near future. I wish you every success."

"After witnessing 'Civilization,' I wish to attach my name to the list of many admirers of your wonderful production," writes Harry H. Culver, California realty magnate, and founder of Culver City. "The manner in which you handled the delicate impersonation of Christ, intermingled with the realistic war scenes, cannot help but leave in the minds of those who have the pleasure of witnessing the production, the effect of a divine sermon. Looking at it from all angles, it is without a doubt the most efficient production I have ever witnessed."

David A. Hamburger, millionaire California merchant, was profuse in his praise. "I enjoyed it more than any performance that I have witnessed on the screen. It furnishes food for deep thought, and I really believe that if it could have been brought to the attention of President Wilson, before the serious aspect of the U-boat controversy he would have hesitated a long time before taking serious steps in the matter. You certainly have shown a spirit that is worthy of admiration, and the production is proof of your masterly ability, in which you have made such a great success."

An unusual interest in the picture is being shown and southern California organizations have made application for certain nights to be dedicated to them. Members of California National Guard will attend the showing on nights set apart for them, members of the Chamber of Commerce will attend on another, and the school teachers' association has requested special evening.

Producer Ince, feeling that his subject is now an assured success, is planning on New York, Chicago and Washington openings. Which city will see the film first is not known, but about the administration building there are rumors that the capital will have the next premier. With this in view it is said, negotiations are now being completed for a private showing to be given for the President, his cabinet, and other government officials.

J. C. Jessen.

"THE HIGHEST BID" WILL BID HIGH FOR PATRONAGE ON MUTUAL

"The Highest Bid" is the title of a five-reel masterpicture nearing completion under the direction of William Russell, who also plays the leading role opposite Charlotte Burton.

"The Highest Bid" is soon to be released by the Mutual Film Corporation.

LIVE WIRE EXHIBITORS

EDITOR'S NOTE.—It is the desire of "Motion Picture News" to include under this heading novel advertising ideas, successful schemes in the management, decoration and equipment of the theatre—everything, in fact, done by the exhibitor to stimulate his trade. We invite every exhibitor to write us about any new enterprise he has; also to come to us for advice or information along any line. Address: Editor, "Motion Picture News," 729 Seventh Avenue, New York City.

PLENTY OF LIVE WIRE STUNTS IN KANSAS CITY TERRITORY

Kansas City exchange men claim their territory is as productive of live wire exhibitors as any in the United States. Missouri and Kansas theatre managers are continually doing different stunts to attract attention—and business which naturally follows. A few of the acts pulled off by houses which secure films from the Kansas City district are summarized here:

Under the auspices of the Commercial Club of Smithville, Mo., the moving picture house at that place is thrown open Saturday afternoons for all who desire to attend, but a special invitation is extended to farmers who live in the county and who get in but once a week. Three shows are given in the afternoon and no admittance is charged. The president of the Commercial Club says that it "sure does pay!" Osceola, Mo., is another town that does practically the same stunt, calling it "Merchant's Afternoon." On the opening of the Bluebird theatre in Girard, Kan., Thomas Miller, manager, gave away handsome souvenirs to the ladies. He imported a Kansas City comedian, who pulled off the fake clown and policeman stunt in the Girard streets—and the policeman or clown, whichever it happened to be, was viewed by a large crowd all day. So was the show at night!

The Hip theatre in Topeka, Kans., during its early exhibition of the "Battle Cry of Peace," got Battery A, of the Kansas National Guards, to give a drill in front of the house that attracted a number of people. The Iris, in the same town, always does its advertising in a two-column spread, blocked with quarter-inch lines around the entire ad. It has recently started the habit of holding a Children's Day on Saturdays, something new to Topeka.

CANADIAN TROOPS LEND MARTIAL COLOR TO UNIVERSAL WAR DRAMA

Stirring scenes, which resulted in considerable publicity, were witnessed recently at the Bijou theatre in Winnipeg, where the Universal production, "The Campbells Are Coming," opened a week's engagement. Canadian Highlanders take an important part in this picture, so a battalion of the Cameron Highlanders, 500 strong, were invited to witness the performance on Monday evening.

With bag-pipes playing, the soldiers marched through the streets to the Bijou, and as they filed up to the balcony, which had been reserved for them, they were given a rousing reception by those occupying the lower floor. When the Highlanders appeared in the picture the pipers in the balcony played stirring airs on the bagpipes, and patriotic enthusiasm was kept at a high pitch throughout the picture.

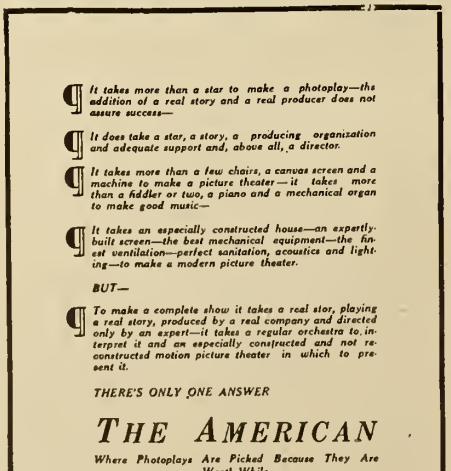
NEW MISSION, 'FRISCO, ISSUES ATTRACTIVE INVITATION

Again the attractive invitation card. This time it is the New Mission theatre, San Francisco, which announces its official opening by means of the dignified, well-printed "Admit Two." It compares very favorably with anything of the sort we have seen, and its general appearance indicates that the New Mission is a high-class house.

CHILDREN'S SHOWS STARTED BY NELSON, B. C., HOUSE

The Starland theatre, Nelson, B. C., has started a series of special performances for children on Saturday mornings, and the first one, held recently, was distinctly successful. Admission is five cents, and the pictures shown included comedies, a cartoon, and a Paramount Travelogue.

GOOD SENSE AND GOOD TYPOGRAPHY



THIS AD, FROM THE SWANSON CIRCUIT NEWS, SALT LAKE CITY, IS A PIECE OF CLEVER PUBLICITY. NOTE THAT IT ADVERTISES THE WHOLE THEATRE, NOT MERELY THE PICTURES

FOUR PAGE LEAFLET DOES GOOD SERVICE AS HOUSE ORGAN

George Van Alstyne, of the New Glove theatre, Gloversville, N. Y., sends in a four-page leaflet which the New Glove decided upon, after several experiments, as the most serviceable, and least expensive, form of house organ. Its inside pages are given over to a calendar of features for the month, with name of pictures, date, star and producer in each case. The first page is occupied by a cut of the theatre interior, and the back page by ads.

This is certainly inexpensive. It could be improved by eliminating the cut on page one, setting the page the narrow way, instead of the long way, and running a little house talk. The back page would look better also if it were set up the narrow way. The calendar could be left as it is.

Of course this would increase the cost of composition somewhat, but we think it would be worth it. The cut is not distinctive, and is too great a space killer, when one realizes that house talk, properly written, is far more effective. If a cut of the theatre is to be used, why not use a smaller one, across the first page the narrow way, leaving room for house talk? At present, one cannot tell which is the back cover and which the front.

In general, however, the idea is good. The New Glove management finds that patrons take the leaflets home and keep them for reference.

NOVEL VEST POCKET DIARY FROM NEW YORK EXHIBITOR

An out of the ordinary advertising stunt is offered by the Pastime theatre, 1034 Second avenue, New York, in the shape of a handy vest pocket diary, bound in a flexible paper cover, and wire stitched.

It is a complete record for the month of May, and contains space for memoranda for every day of the month, with the name of the feature attraction for the day at the Pastime printed at the bottom of the page. Patrons appreciate this kind of advertising, because it is useful to them. For the exhibitor's purposes also, it is excellent.

SPECIAL EASTER PROGRAM IN ST. LOUIS THEATRE

Fred Wehrenberg, of the Best theatre, St. Louis, gave away souvenirs on Easter Sunday and ran a special feature program in honor of the day. Both houses were crowded at all performances.

SCENES FROM THREE ESSANAY PRODUCTIONS: "THE JESTER," "ONCE A THIEF," AND "THE LITTLE SHEPHERD OF BARGAIN ROW," A V-L-S-E WITH SALLIE FISHER

NEW FORM PRESS SHEET AIDS TRIANGLE EXHIBITOR

The publicity department of the Triangle Film Corporation has begun a campaign of education, in which school the exhibitor is the pupil. A new form press sheet is the text book. In a recent bulletin to branch managers the plan was set forth as follows:

"Only lately have motion picture manufacturers realized that there are other departments on a newspaper besides the dramatic, or photoplay section, and attempted to break into print there. Generally speaking, the regular departments on a metropolitan daily are city and general news, politics, art, fashion, humor, music, drama, automobile, society, sports, woman and the home, juvenile, real estate and photoplay. Editors of each of these are glad to get news or features designed to interest their readers.

"Just how is the exhibitor to recognize or create these distinctions?

"Triangle is preparing its stories in the Exhibitors' Sheet with this problem in view. A couple of lines above each indicates the department of the paper for which it is designed; and these stories are prepared by trained newspaper men, so that the exhibitor may know just the proper persons to whom to take them. If editors of outside departments do not find them available, the items and articles still remain acceptable to the photoplay editor."

EXCELLENT CRITICISM BLANK FROM WEST VIRGINIA THEATRE

Paramount Progress, which, by the way, is printing a lot of excellent live wire stuff these days, calls attention to a criticism blank issued by the Camden theatre, Parkersburg, W. Va., for the use of its patrons. Exhibitors who have not yet seen the wisdom of finding out *in writing* just what pictures their patrons prefer, may find a valuable hint as to how to frame a criticism blank by looking at the Camden's scheme.

The blank is printed on good card stock and distributed to the patrons of the theatre in the pages of "The Screen," the Camden's weekly house organ. We reproduce it from Paramount Progress:

Everyone who receives this card is earnestly requested to turn it over to an attache of this theatre, or mail it, so that it will he a matter of record with the management.

What feature play of those you saw last week did you like hest? _____

What style of play did you like hest —farce, comedy, comedy-drama, melo-drama, drama or tragedy? _____

What actor, actress, or both, do you like the hest? _____

Do you like the Paramount-Bray Cartoons, the Paramount-Burton Holmes Travel-Pictures, the Vitagraph Weekly and the Paramount Pictographs? and which of these the best? _____

BRIEF HINTS FOR BUSY EXHIBITORS

Your advertising is an index to the kind of theatre you run. People judge you not alone by your pictures. They judge you also by what you say about your pictures, and how you say it.

The day is past when you can attract the largest possible patronage by "circus" methods, or by misstatements and exaggerations about a picture. We have said this before, many times, but it is just as true now as it ever was.

There is one thing in connection with this question of high-grade advertising which we have not emphasized hitherto because so many other bigger points had to be made first.

It is this—and it is a very simple matter, but one which many exhibitors are careless about: don't send out a house organ, or any other piece of advertising, with words incorrectly spelled. Make your printer give you typographically perfect jobs. Make him get the names of pictures and players correct in every case. Be sure you give him no opportunity to do otherwise.

Why? Because the picture fans of today know how those names should be spelled. If they find them incorrectly printed, they will blame you—not your printer. And they will come to think that they know more about some details of your business than you do.

They will think of you as a careless showman, of your house as second or third rate. Perhaps this will be unfair to you. But why give them the opportunity?

INTELLIGENT ADVERTISING BRINGS RESULTS TO ILLINOIS EXHIBITOR

Manager Grampp, of the Orpheum, Rockford, Ill., put over "The Ne'er Do Well" in his town at prices ranging up to 50 cents, the highest ever charged there save the "The Birth of a Nation." He booked the V-L-S-E ten-reeler for a solid week. The first three days realized 4,896 paid admissions, and the sale for the rest of the engagement was heavy. His theatre seats nine hundred. Intelligent advertising brought Mr. Grampp his great success. It was like this:

An advertising campaign embracing two counties was inaugurated two weeks in advance of the opening date. Space in the three Rockford, one Belvidere and four Winnebago county papers was gradually increased daily and reading notices obtained daily. Ad copy was changed daily with something new each time and the readers touched upon every angle of the picture and of Rex Beach's book.

Just before the opening three smashing full page advertisements with long readers were run and the sale was opened one week in advance of the first run. At the opening matinee the military band paraded the streets and gave a concert in front of the theatre. Book stores were induced to order heavily of the books and some ran advertisements telling where the books could be obtained. A thorough poster and billboard campaign was conducted in all of Winnebago and part of Boone county. Personal visits were made to all editors within the interurban radius covered and arrangements made for satisfactory editorial notice.

MICHIGAN THEATRE FINDS MAILING CARD GOOD MEDIUM

From the Square Town Electric theatre, Brooklyn, Mich., comes a mailing card, which, unfolded, makes a fair sized sheet. It contains the special feature program for May, features being shown Tuesdays exclusively. Descriptions of pictures are brief, and quite well written. The set up is good.

If the idea is to be continued, we suggest perforating the card at the top, and inserting a cord. This would make it more serviceable to patrons, who could then hang it up for reference.

Looking Ahead With The Producers

"MR. GOODE, THE SAMARITAN" IS ANYTHING BUT A BAD VEHICLE FOR DE WOLF HOPPER

DE WOLF HOPPER'S third Triangle picture, "Mr. Goode, the Samaritan," soon to be released, is like a family reunion. Fay Tincher, previously the huge comedian's petite foil in "Don Quixote" and "Sunshine Dad," again has the principal feminine role; Chester Withey completes his trio of scenarios and the heavy roles as well; Edward Dillon is again the director and for the second time plays a part. This combination will be broken up when the Hopper film version of the base ball classic "Casey at the Bat," is completed. Margaret Marsh, Lillian Langdon and Max Davidson have the other important roles in "Mr. Goode, the Samaritan."

Hopper is Alphonse Irving Goode, a philanthropic character whose wife and daughter are snobbish. Having discharged the chauffeur for some petty reason the Goodes start on a motor trip with the daughter, Evelina, at the wheel. She is soon replaced by her father and trouble begins. He stalls the engine and later throws in the reverse, the car bumps a tree and catches on fire. Father, mother and daughter escape and start to walk the two miles to their destination. On the way they are picked up by a crook who has stolen a machine. He sells it to Goode, who is arrested for the theft and thrown into jail. Conditions here are so vile that he is moved to reform all jails. He invites a pair of crooks to a party, at which the man who sold him the automobile is also present. On this foundation Hopper and his associates erect an elaborate structure of fun. The last week in May is the date set for general release.

To meet the demand for Keystone comedies four new Sennett farces were shipped from the Edendale studios last week and will go out on the Triangle service at once. One of them, "The Lion and the Girl," is expected to duplicate the thrills of "The Snow Cure," which preceded it out of the west and is S. L. Rothapfel's comedy feature at the Rialto Theatre this week. "The Snow Cure" gave Ford Sterling a chance to pit his speed against a bear; in "The Lion and the Girl" Claire Anderson is a foil for a husky specimen of the king of beasts. Joe Jackson is the star of this feature.

Mack Swain and Louella Maxam are the principal players in "His Bitter Pill," the second of the week's shipments. Miss Maxam has entirely recovered from her experience in the filming of "An Oily Scoundrel," in which she was bound to a railroad track to pray that Earl Rodney would reach the switch in time. Harry Gribbon and Mary Thurman, Sennett's new discovery, are the important members of the company which made "A Dash of Courage." The title of the fourth is unknown but will be decided while the film is in transit.

These four Keystones will not remain idle a minute. Proof of the demand for this brand is shown by the policy of the Broadway Theatre. This house, always the home of competing features, ran the Triangle's "An Oily Scoundrel" last week.

FOUR FEATURES FROM LASKY ON PARAMOUNT IN MAY

During the month of May the Jesse L. Lasky Feature Play Company will release four feature productions on the Paramount Program instead of three, as is customary. The fourth, it is announced, will be the Lasky-Belasco production of "Sweet Kitty Bellairs," in which Mae Murray will make her second appearance as a Lasky star. Her first production was "To Have and To Hold," with Wallace Reid. "Sweet Kitty Bellairs" marks the entry of James Young, as one of the Lasky producers.

Mae Murray will have the benefit of prominent support in "Sweet Kitty Bellairs," including Tom Forman, James Neil, Horace B. Carpenter, Lucille Young, Lucille LaVarney and Belle Bennett.

"NED" AND "ESTELLE" ARE GOING TO CHANGE DATES ON MAY 10

Cartoonist Harry Palmer has announced that "Nosey Ned" and an "Escapade of Estelle" will change dates on the Gaumont split-reel with "See America First." As now arranged, May 10 will see Estelle engaged in wrestling with the week's wash over a tub in the back yard when a chicken appears. What happens may be imagined from the subject Mr. Palmer has affixed to this Kartoon Komic—"Temptation." Nosey Ned will be seen on the screen May 17, under the title of "As an Umpire Nosey Ned is an Onion."

"SMALL TIME STUFF" FOR BIG TIME RUNS FROM E. & R. JUNGLE

The E. & R. studio force has completed scenes for the one-rel subject "Small Time Stuff" in which Napoleon and Sally war with the stars, ingenues, stage managers, and theatre owners for the star dressing room, while they are playing in Hickville.

The scenario for this is by Clem Pope, and the direction is in charge of Joseph J. Franz. Lillian Brown Leighton appears as the star of the theatrical organization surrounded by capable people.

DE WOLF HOPPER IN HIS NEXT FINE ARTS-TRIANGLE PHOTOPLAY

THREE TYPICAL SCENES FROM "MR. GOODE, THE SAMARITAN"

GOLD ROOSTER WILL ESCORT "GIRL WITH GREEN EYES" TO EXHIBITORS, MAY 15

In the week beginning May 15 Pathé will release on its Gold Rooster Program the screen version of Clyde Fitch's "Girl With the Green Eyes." This feature was made for Pathé by the Popular Plays and Players Company, and features Katharine Kaelred and Julian L'Estrange, two players better known on the "legit" than on the screen. Katharine Kaelred's name first came into prominence with her appearance in "The Devil." Then she created the part of the "vampire lady" in "A Fool There Was." She next appeared with John Mason in "A Son of the People," and is now playing a leading role in Arnold Daly's revival of Clyde Fitch's "Beau Brummel."

Julian L'Estrange has always been a popular leading man. He played leading roles with Sir Herbert Tree in London, also with Arthur Bourchier, Billie Burke, Maxine Elliott and Mme. Simon.

The story deals with a woman whose unfounded jealousy causes her to lose the love of her husband. Overcome with the realization of her own doubt she takes poison, but is saved for a love that surmounts all doubt.

HIGH WORDS FOR LOW CHARACTER IN A PARAMOUNT, RELEASED MIDDLE OF THE MONTH

"I'd rather die than marry a low-down, sneaking Bassett," declared Hazel Dawn, flinging back her rebellious curls and stamping her bare foot defiantly as she gathered her coarse home-spun dress about her and stalked majestically out of the scene.

"Great stuff," declared Director Fred Thomson approvingly, and the shaggy mountaineers who were grouped about her grinned their satisfaction. They were real mountaineers, these spectators, for the Famous Players star had gone to the hill country of northern Georgia to stage "The Feud Girl," her forthcoming Paramount Picture, which will be released May 15.

There are many points of interest about this Famous Players photoplay, as it is the first feud story ever to be filmed in a real feud country. The mountains which form the background for "The Feud Girl" have been the actual setting of many a grim scene in days gone by, for it was in these very hills that some of the most bitter struggles have been fought out.

In support of Miss Dawn there appear Irving Cummings, Hardee Kirkland, Arthur Morrison, Russell Bassett and several others who are equally well known.

EIGHT EPISODES OF "SECRET OF SUBMARINE" COMPLETED

Eight of the fifteen chapters of "The Secret of the Submarine," the new American-Mutual photo-novel, starring Thomas Chatterton and Juanita Hansen, have been completed. The scenes in which the submarine is used are being filmed, from a technical standpoint, under the supervision of several underwater boat officers now stationed at the San Pedro naval base in California.

"OUR PEOPLE" FOR YOUR PEOPLE (THE PLEASED PUBLIC) FROM ESSANAY IN JUNE—MANY "SHORTS" FOR THE MONTH

ESSANAY is issuing an unusual number of short releases for the month of June. It also has two multiple-reel feature subjects for that month. The announcement of the releases has just been made by George K. Spoor, president of the Essanay company.

Among the three-reel releases are "Our People," featuring Bryant Washburn and Gertrude Glover; "Fool's Gold," featuring Darwin Karr and Nell Craig; "The Promise Land," and "The Little Volunteer," featuring Joyce Fair, the eleven-year-old star, who made such a hit in "The Little Samaritan."

Among the two-reel releases are, "Orphan Joyce," featuring Joyce Fair; "Putting It Over," featuring Marguerite Clayton and Harry Beaumont; a reissue of "The Girl at the Curtain," and "The Voice in the Wilderness," both featuring Francis X. Bushman.

The one-reel releases include Canimated Nooz, No. 11, Wallace A. Carlson's cartoon drawings on news events of the day; a sketch book of Berlin, by Vernon Howe Bailey, showing all the points of interest in the German capital, including the Kaiser's Palace, the Kaiser himself and his special bodyguard; and one of George Ade's fables, that of "The Undecided Brunette."

The multiple-reel features include "That Sort" and "According to the Code." In "That Sort" scores of scenes show action at Monte Carlo, in the Riviera, on the spa, and mid-ocean scenes taken on the liner *Imperator*. These scenes are actual motion picture photographs, taken not, of course, at the present time for this picture, but by Charles J. Brabin a few months prior to the outbreak of the European war. Mr. Brabin, who directed "That Sort," made a tour of the continent shortly before the war broke out, making motion pictures of all these scenes. He only left Europe at the beginning of the war.

This photoplay features Warda Howard, with Ernest Maupain, Duncan McRae, John Lorenz and Betty Brown.

The other multiple-reel feature is "According to the Code," a drama which takes place in both the Civil War period and the present time. This features Lewis S. Stone, the masculine lead in "The Havoc," and a well-known speaking stage star, and Marguerite Clayton, one of Essanay's leading women. The part covering the Civil War period was taken in the exact locations in which the action took place. E. H. Calvert, the director of the play, took a company of players to Chattanooga, Tenn., and from there they went back into the Tennessee mountains, taking scenes on Lookout Mountain, Missionary Ridge, Chickamauga Park, Signal Mountain, and many other famous battlegrounds of the South.

The Northern scenes were made in New York City and in Chicago.

SAME SERVICE FOR SHORT RELEASES AS LONG PICTURES IS GAUMONT PLAN FOR EXHIBITORS

BELIEVING that it is the best policy to give purchasers of shorter features the same service they get when buying a Gaumont five-reel feature, the Gaumont company has provided a picked cast for its first three-reel release. The story is "Armadale," from the novel of the same name by Wilkie Collins. To inaugurate these photoplays Gaumont presents in "Armadale," Iva Shepard and Alexander Gaden, stars of such productions as "The Haunted Manor" and "The Drifter." Playing with them are Lucille Taft, Kathleen Butler, Henry W. Pemberton, Robert Clugston, John Reinhard, Charles A. Travis, James Levering, John Mackin and Harry Chira.

These three-reel Gaumont productions are to be released as Mutual Pictures, one every other week. The first will be seen on the screen May 25. The features are being made by the Gaumont company to supply the needs of vaudeville houses and summer theatres which do not charge enough to warrant running a five-reel Mutual Masterpicture, since the spectators can only be given five reels at the most.

In "Armadale" these Gaumont players are said to have done some of their best work. The Wilkie Collins story gives prominence to so many characters that unusual opportunities have been given to a great many Gaumont favorites in addition to the stars. Mr. Gaden is seen in the role of Ozias Midwinter, son of the adopted Alan Armadale. Miss Stepard returns in this photodrama to an adventuress role, being cast as the malevolent Miss Gwilt. Robert Clugston appears as the cast-off son of the house of Armadale, losing his life at last in the looked stateroom aboard ship.

CLARY, LEADING MAN ON SPEAKING STAGE, JOINS FOX UNDER WALSH

Charles Clary, a well-known leading man in the theatre, has joined the William Fox organization and has reported for work in a picture now being made in California, Arizona and other sections of the southwest under the direction of Raoul A. Walsh. Clary has played heavy leads with some of the best known dramatic stars. He played in New York with Mary Mannering and in "The Road to Yesterday." He portrayed the leading male role on tour with Mrs. Leslie Carter.

This is by no means his first venture into pictures. He worked for four years with the Selig companies on the Pacific Coast, played eight months with the Griffith companies and appeared in the first multiple reel picture ever made in the United States. He also played in the first of the serial stories, "The Adventures of Kathlyn," with Kathlyn Williams. He was also seen in "Tennessee's Pardner" and in "The Black List."

ILLUSTRATING "THE BATTLE OF HEARTS," A FORTHCOMING WILLIAM FOX VEHICLE FOR WILLIAM FARNUM

"FLIRTING BRIDE," WITH JACKIE SAUNDERS, FROM KNICKERBOCKER, MAY 26

"The Flirting Bride," featuring Jackie Saunders, is the Kickerbocker Star release for May 26. It is a comedy drama concerning the bride's adventures after she started several flirtations with a soldier, a mysterious stranger and other inhabitants of a garrison town. The experience transforms her into a meek little matron who vows never to look at another man as long as she lives.

PARAMOUNT PICTOGRAPHS INCLUDE SAFETY FIRST ON RAILROADS AND TRAFFIC SQUAD AT DRILL

PARAMOUNT'S table of contents for its "magazine on the screen," the Pictograph, issued the week of May 21, includes physical training for "Better Babies," 'The Making of a Cop," "The Aerial Pocket Camera," a continuation of the "Preparedness' Series, "Arm or Surrender," and "The House That Jack Built," showing how a railroad instills the principles of Safety First in its employes.

Nursery adages may be as changeable as the seasons, this release of the Pictograph shows. Small tots no longer hear the admonition to "toe out" or walk the old-fashioned way with toes turned toward ten minutes to two. "Better Babies" walk Indian-foot to avoid broken arches and flat feet. Correct methods of breathing, sitting, standing and walking are also demonstrated in these films. Heads, hips, shoulders and heels touch the wall in the correct standing posture assumed by perfect children.

Traffic cops of a big city are most carefully drilled in their duties. How the well-trained blue-coated officers are fitted to become guardians of the law, is shown in another Pictograph feature. "The House That Jack Built," the Grand Central car equipped with a motion picture machine, which is sent all over the country to instruct railway employes in the fundamentals of the Safety First campaign, is seen, too, in interesting views to be presented in this release.

Colonel Heeza Liar becomes dissatisfied over the attitude shown toward "Preparedness" throughout the United States in the twenty-first release of the Paramount-Bray Animated Cartoons, "Colonel Heeza Liar Captures Villa." Starting out to clear up the situation, he interviews first Colonel Roosevelt, and later, William Jennings Bryan. Roosevelt gives him a fiery argument for preparedness and Bryan weeps on his shoulder over the country's plight. Unconvinced in either direction. Heeza Liar starts for the border to see the United States troops in action. Discovering that the nation spends $500 a minute to maintain its army in Mexico, he invents a gasoline mule and a preparation from which he makes gasoline at two cents a gallon. Carrying a bottle of the precious fluid in his pocket, he starts for the border on his mule, and finally, after many adventures, captures Villa.

Through the islands of the Philippine Archipelago to visit Cebu, Iloila and Zamboangu, Burton Holmes Journeys in the sixteenth release of the Paramount-Burton Holmes Travel-Pictures. The journey is made on the coast guard cutter, *Scout,* with Uncle Sam playing the role of gracious host.

"THE GUIDE," A PROSPECTIVE LEADER ON MUTUAL PROGRAM, NEARS COMPLETION

TWO five-reel subjects to be released as Mutual Masterpictures De Luxe, a three-reel feature and five two-reel releases are nearing completion in the American studios at Santa Barbara.

"The Guide," a drama of the North woods, featuring William Russell, the director, and Charlotte Burton, is the first of the longer length features, while the second is "A Man's Soul," directed by Edward Sloman, with Winnifred Greenwood and Franklin Ritchie in the leading roles. The latter concerns a young physician, whose love for a girl stricken with leprosy leads him to join her at a leper colony.

"Madonna of the Night," with Nita Davis in the title role—a convent girl—is the three-reeler nearing completion under the direction of William Bertram.

Included in the two-reel subjects are "Circumstantial Evidence," a story of love, politics and newspaper life, with Edward Coxen, Lizette Thorne and George Field; "The Flickering Light," a story of a convict's troubles, featuring Harry Von Meter and Miss Davis; "Jealousy's First Wife," an apartment house drama, with Vivian Rich, Alfred Vosburgh and George Periolat; "Jack," a Western, with Anna Little and Dick La Reno, and "The Blindness," with Rhea Mitchell, William Stowell and Roy Stewart.

JOCOSE "JENKINS' JINX," A JOLLY JUGGERNAUT OF JOY, JOINS JUBILEE OF JOVIAL JESTERS

"SKIRTS AND CINDERS," written by Rex Taylor and directed by Edwin McKim, is set for release by the Lubin Company on May 8 through the General Film Company. In this picture Davy Don falls heir to a greater swarm of tribulations than ordinarily may be compressed into one act. His assistants include Patsy De Forest, Florence Williams, Francis Joyner and George Egan.

"The Wheat and the Chaff," written by Joseph McLoughlin and directed by Melvin Mayo, under the personal supervision of Captain Wilbert Melville, is released by the Lubin Company on May 11 through the General Film Company. The cast includes Adelaide Bronti, Ruth Sayville, Evelyn Page, Cecil Van Auker, Allan Forrest, George Routh and Walter Spencer.

"Jenkins' Jinx," by Dave Reed, and made into a one-act comedy by Clay M. Greene for the Lubin Company, is released May 13, through the General Film Company. A particularly malevolent hoodoo causes baleful complications in a story revealed by June Daye, Adelaide Hayes, Margaret Moore, Francis Joyner, John Shermer and Kempton Greene.

TURPIN COMEDIES FOR VOGUE SET FOR EARLY RELEASE

First of the Vogue-Mutual comedies featuring Ben Turpin, late of Essanay, will be released shortly. This popular comedian has worked a lot of funny stuff into the reel, according to an announcement from the manufacturer.

THE EASTERN STUDIOS

THE advent of two weeks of trade shows, calling for the presence of some of the most important stars at booths, balls and parades, has not been allowed to affect the routine at the big studios in the East. While production is still considerably lighter than it was three months ago, all the studios are working, and the visits of the stars to Grand Central Palace and Madison Square Garden have been so arranged as to prevent interference with any of the work in hand.

The Fort Lee studios of Fox, Paragon and Peerless, the Universal Heights studios, Famous Players and Metro are all reported working at usual speed, and a number of attractive new releases are announced as ready. Most of the Gaumont and Thanhouser people who have been working through the winter and spring at Jacksonville, are now back, and will immediately commence work at the New Rochelle and Flushing studios. The last of the Gaumont contingent is due home on May 25.

After a visit of almost three months, David Horsley has left New York for the studios at Los Angeles. Besides supervising a number of productions to be released in forthcoming months through Mutual, Mr. Horsley will assume complete charge of the transporting of the collection of Bostock animals to the East. These animals, with their trainers, headed by Captain Jack Bonavita, will be a featured attraction of Luna Park during the coming season.

A specially equipped train, comprised of twelve cars, will be used in the transportation of the collections, one of the largest in this country.

First appearance of Gertrude McCoy, the Gaumont-Mutual star, on Broadway, after an absence of six weeks in Jacksonville, Fla., was marked by a series of adventures, which unfortunately no cameraman was on hand to photograph.

Adventures of Gertrude in Two Reels

Adventure No. 1 happened at Fiftieth street and Broadway, when a driver of a heavily-laden truck drove his team into the rear of Miss McCoy's automobile, smashing the fender and otherwise mussing up the machine. Miss McCoy, thoroughly angered, gave chase and soon a corps of sympathetic motorists joined her. Miss McCoy caught up with the driver at Ninth avenue and Fiftieth street, and, jumping from her machine, held the driver until the arrival of a minion of the law.

Adventure No. 2 occurred a few minutes later, when Miss McCoy, still at the wheel, drove her machine into a jam of traffic, colliding with the rear of a trolley. Further damage, that will compel the car to remain in "dead storage" for a time, resulted.

"Come North at the first approach of the hot weather," was the text of a telegram sent Director Edwin Middleton, in charge of the Gaumont-Mutual players at Jacksonville, by General Manager F. G. Bradford, a few days ago. "It can't come too soon for me," replied Middleton.

Sidney J. Vaughn, who has acted all winter as office manager for the Gaumont company at Jacksonville, Fla., will come North with the Gaumont stock companies at the end of May. To Mr. Vaughn will probably be assigned many of the technical details of production.

Dorothy Bernard, the William Fox star, is the honor guest at the Cleveland *Leader's* motion picture ball. The Cleveland newspaper is making much of the popular player, and during her stay in Cleveland has arranged many receptions in her honor.

Director Will S. Davis, Fuller Mellish and an entire company of William Fox stars and players have departed for Savannah, Ga., where they will spend the next two weeks completing Virginia Pearson's third picture since she joined the Fox organization.

Two beautiful and clever children, William and Ethel Stewart, are appearing with Theda Bara in a new William Fox photoplay. This is their first appearance in a Fox film.

"The Light of Dusk" is the title of the feature photoplay undertaking announced by the Lubin company on which work was started this week in the Philadelphia studios.

This will represent another departure by the Lubin company from the field of novels and stage dramas as subjects for screen plays.

"The Light of Dusk" is from an original scenario by Anthony P. Kelly. The direction has been entrusted to Edgar Lewis, who has just completed Dr. Daniel Carson Goodman's photoplay, "The Toilers," for the Lubin company.

A real alligator fight, one of the rarest things seen by human eyes, was caught by the cameraman of the Mirror Films, Inc., during the recent trip of an organization from that company to Jacksonville, Fla., and will be seen on the screen in a coming Nat Goodwin comedy put out by the Mirror.

Charles Roe Keilty, a former newspaper advertising man, who has been acting as purchasing agent for Mirror, is going to be an actor. That is, he is if he cares to, He was dragged into a Nat Goodwin scene in an emergency at the Mirror studio, and played the "bit" so well that he has been offered a small part in the next picture which is begun at the studio.

Cunningham Made Studio Manager

Jack Cunningham, formerly telegraph editor of the New York *Sun*, who has been handing out the publicity matter printed about Mirror, has been made studio manager of the Mirror studio at Glendale, Long Island. He will continue to handle the publicity. Hector J. Streyckmans, the recent studio manager, has been made as-

WILLIAM GILLETTE IN A SCENE FROM THE ESSANAY PRODUCTION OF "SHERLOCK HOLMES"

A FEW SCENES DESCRIPTIVE OF "THE FEUD GIRL," A FAMOUS PLAYERS, WITH HAZEL DAWN

sistant general manager of the company.

Marie Dressler was a visitor with old friends at the Mirror studio, the other day. She was not thrown out; neither did she throw anyone else out. The affair passed off quietly and without broad comedy.

"Babe" Hardy, the famous "Plump" of Vim comedies, last week signed a two-year contract with Louis Burstein at the Jacksonville studios, stipulating for his appearance once a week in the ludicrous "fat fellow" roles which he has made his specialty.

The Vim organization thus lines up a large aggregation of comedy talent. Recently Harry Myers and Rosemary Theby joined the Vim ranks, and their first release will shortly be announced. Bob Burns and Walter Stull, of "Pokes and Jabbs" fame, have become a Vim institution. Last, but not least, there is pretty Elsie MacLeod, whose vivacious blondness has endeared her to the fans. There are now four comedy companies working at the Jacksonville studios, and the Eastern studios are being made ready for their occupation during the summer months.

At the Famous Players studio the other day no less than six bedroom sets were all complete on the big floor. And over in the far corner there stood a perfectly appointed dining room, apparently ready for the accommodation of the guests.

The erection of these six bedroom sets, which ranged from a typical slum dive to a palatial chamber, was merely a matter of coincidence arising from the fact that the various productions then under way required settings of this nature. It is the first time that such a large number have ever been built at the same time, as the studio routine generally calls for as many different backgrounds as there are pictures.

High Cost of Steak After Famous Melee

Players assembled at the Famous Players studio last week for a big dance hall scene in "The World's Great Snare," in which Pauline Frederick plays the stellar role, wondered just what was going to happen when they heard that a doctor had been engaged to remain in the studio in case of urgent necessity for his services arising.

But they were not long kept in suspense. They were informed that a gang of tough miners would break up the show in the dance hall and that they were to repel the invasion. There followed one of the most desperate fights that has ever taken place in a motion picture studio, a free-for-all, in which the chief idea of everybody concerned seemed to be to foster the activities of the Undertakers' Association.

After the melee had quieted down it was found that nobody had really been injured, though the doctor was called upon to examine several bruises and a few bumps. It is authoritatively reported that the price of steak in the butcher shops immediately adjacent to the Famous Players studio rose meteorically because of the sudden great demand from persons who seemed anxious to hide certain portions of their faces while making the purchase.

Many are the applications which reach the motion picture director, but one made to Fred Thomson, of the Famous Players Company, while he was in Georgia directing Hazel Dawn in "The Feud Girl," is unique.

A weather-beaten, grizzled old mountaineer had been engaged for one day in order that Hazel Dawn might be photographed riding in his picturesque ox-cart. For these services he received three dollars. The following morning he was on hand bright and early with the first stiff white collar that he had ever owned.

"Say, boss," he asked Thomson, "any chance of gettin' a reg'lar job at this-here pitcher actin'? I can make a heap-sight more money at it than freightin' an' I like the work, too."

He is still freightin'."

Five playing companies of the World Film Corporation, working under the Brady-made regime, are away, seeking the elusive local color and atmosphere.

Mollie King, Arthur Ashley and a supporting cast of fifteen players under the direction of Edwin August are at Asheville, N. C., where the first co-star picture these two have appeared in, "Contrary Mary," will be staged.

Gail Kane and House Peters are at Washington, D. C., where, midst the wondrous Federal buildings, under Maurice Tourneur's supervision, scenes are being staged for the forthcoming production of "The Velvet Paw," in which Peters and Miss Kane are co-starring.

June Elvidge, with a supporting cast and under the guidance of Frank Crane, are aboard a warship bound for Hampton Roads, Va., where, during the spring maneuvers of the Atlantic fleet, a number of scenes for use in "Reparation" will be made.

For the Holbrook-Blinn picture, "The Prima Donna's Husband," in which Clara Whipple and Julius Stegar are featured, members of the acting cast at the Casino theatre, at Broadway and Thirty-ninth street, were secured from Messrs. Shuberts, and for the past two weeks, at intervals when the theatre is not in use by the "Blue Paradise" company, scenes requisite to the original scenario are staged with an audience of over six hundred picked people.

Muriel Ostriche and Carlyle Blackwell, playing opposite each other in "Molly o' Pigtail Alley," are en route to a small city in the Middle West, where the foundation of the play was laid and where, according to the author, every feature, every character and every incident mentioned in the tale can be carried out, because they exist and are lasting features in the section of the town described by the authors.

Robert Warwick, playing in "Friday the 13th," the first film play from the pen of Thomas W. Lawson, the noted financier and fictionist, will work along for several more weeks at the Peerless studios, then visit the stock exchange at Boston and Chicago.

BERNSTEIN RESIGNS FROM WORLD FILM

Isidor Bernstein, director general of the Equitable Motion Pictures Corporation since the organization of that concern, and producing manager of World Film since the reorganization of the two companies, resigned from the latter company this week, to take effect immediately.

It was upon the advice of his physician that Mr. Bernstein gives up his place and retires, for the time being at least, to his farm at Saddle River, N. J.

Bernstein has been an exceptionally busy man at the various World and Equitable studios. Refusing assistance, insisting upon giving his own attention to every detail assigned him by the company, he will hie himself to the farm, there to consider a number of offers he has received since rumor stated he was leaving World Film.

Mr. Bernstein carries the best wishes of the entire organization with him.

In and Out of West Coast Studios

By J. C. Jessen

Special to Motion Picture News.

Los Angeles, May 6.

THE Orient is to be invaded by the Signal Film Corporation's producing company, according to plans perfected by Director J. P. McGowan, who, with a company composed of Helen Holmes as star, and a supporting cast, will leave for Honolulu May 17.

An attempt is now being made to secure suitable stories for Philippine and Japanese atmosphere, and if this is successful the company will in all probability extend the trip that far. At the present time but one subject has been secured, a five-reel feature, entitled "Diamond Runners." This is being put into scenario form by Mr. McGowan, and calls for many boat scenes and a decided tropical atmosphere, possible to secure only in the Hawaiian Islands. Before the departure of the producing company, they will complete "Whispering Smith," and its sequel, "Medicine Bend," both in five reels.

The company will be gone more than a month, and will be made up of the following players: Chance E. Ward, Thomas G. Lingham, Lee D. Maloney, William Brunton, S. A. Sues, the cameraman, and a full staff of property men and assistants. A complete equipment of artificial lighting effects will be taken in order that interior scenes may be taken on boat and at the islands.

Last week the Signal company staged a big wreck scene for "Medicine Bend," when a number of freight cars were shot over an embankment by a derailing switch and then burned in order to clear the track for the fast mail. The fire scenes were taken about dusk, and some very pleasing effects were secured. For other scenes in this story, a half-mile of track is being built by the Salt Lake company in the foothills between Los Angeles and Pasadena.

Workmen have been engaged for one week on construction of the Mabel Normand Film Company plant, and production of the first story was taken up there last week. Richard Jones, who has been affiliated with the Sennett-Keystone producing organization since shortly after its inception, has been selected as director for Miss Normand, and the first scenario was written by J. G. Hawks, of the Thomas H. Ince producing organization. All subjects filmed here will be of the nature of a comedy drama.

Begin Production on Mabel Normand Story

The new studio is located just off Sunset Boulevard in Hollywood, and is nestled away in a little valley where producing conditions will be at the best. The stage is 60 by 100 feet, and it is understood this will later be enlarged. Already ten dressing rooms have been erected, and within a few days offices, scene docks, and property rooms will be built. It is anticipated that the first Mabel Normand Key-Bee subject, made under the supervision of Mr. Ince, will not be released until in June.

Horace Davey and a company of Nestor players are filming a one-reel Western comedy, entitled "Nearly a Hero," with Neil Burns and Dave Morris as rival cowboys for the hand of the sheriff's daughter, Betty Compson. Harry Rattenberry is the sheriff and Stella Adams his wife.

Upon advice from the New York office of the Universal company, production on the serial "Peg O' the Ring" was discontinued last week at the West Coast studios, after five episodes had been completed with Ruth Stonehouse appearing as star. Information received at Universal City is to the effect that the serial will be completed by Francis Ford and Grace Cunard, who recently left the Universal Company after completing five episodes. It is definitely stated, however, that the production will not be made at Universal City, but at this time it is not known what studio will be used. The company may work in the east, or may use a Hollywood studio.

Director Jaccard, who has been in charge of the filming of this, has been assigned to the making of Western dramas, with Harry Carey in the leading role. A story for this company is now being prepared by the Universal scenario staff, and production will be taken up within a few days.

Perhaps "Traveling Salesman" for Rawlinson

Herbert Rawlinson, who has played in the "Black Box" mystery, a leading part in "Damon and Pythias," and featured in many Universal two- and three-reel subjects, is soon to be cast as star of a Bluebird or Red Feather feature, which will be made under the direction of his present director, William Worthington. An effort is being made at this time to secure motion picture rights for "The Traveling Salesman," but nothing definite concerning this has been received at the West Coast studio.

In the meantime, Mr. Worthington is directing a two-reel drama, with Rawlinson in the leading part, and Agnes Vernon playing the opposite lead, supported by William Quinn as heavy and William Canfield in the character part.

Walter Woods, of the Universal scenario staff, has adapted for the screen another of the Lincoln J. Carter melodramas. This on the stage was known as "Just a Woman's Way," but for the screen has been named "The Lure of a Lurid Love." This play of twenty years ago was so well known in its day that introduction now is unnecessary. Roy Clements is directing the production, and the "melodrammers" are Hayward Mack, Roberta Wilson, Adele Farrington, Marcia Moore, and Malcolm Blevins.

The second of the baseball series to be known as "Baseball Bill," is now in production under the direction of Smiling Billy Mason. Many of the big punches

SCENES FROM "THE MISSING MILLIONAIRE" AND "SAUCE FOR THE GANDER," TWO EPISODES OF KALEM'S "SOCIAL PIRATES"

ILLUSTRATING THREE BLUEBIRDS: "A SON OF THE IMMORTALS," "THE EYE OF GOD" AND "MAUD"

of this comedy are occasioned by a new device for "Preparedness" in the form of a powerful magnet which snatches all metal from the hands of the enemy. In this Bill and Penpoints have some very notable experiences when they are overtaken by old man Hard Luck. The coming genius of the diamond, in order to satisfy his hunger, is forced to wear the garb of a woman, playing the role of a hash slinger, where he wooes the Swede who owns the beanery. Supporting Mason in this are O. C. Jackson, Al. Russell, and Victor Potel.

Director George Cochran is engaged in filming a one-reel Western drama, with a cast composed of E. J. Denecke, Marjorie Ellison, Zoe Beck, Buster Emmons and Bert Law. The story pertains to a Western gambler, who when knocked down by the storekeeper for insulting his wife, attempts to cause the wife suffering and humiliation. The photoplay, which is by Calder Johnstone, gets its name from the act performed by little Zoe Beck, who shoots the intruder in the eye with her pop-gun. The title is "Pinkey's Bull's-eye."

Only Three Roles in "Wolves"

A two-reel Universal film now being made is entitled "When the Wolves Howl." This is under the direction of Cleo Madison, and is from a scenario by W. V. Mong, who plays the leading part opposite Miss Madison, that of an unfortunate artist. There are but three principal parts in the story, that of the artist and his wife and their benefactor. The latter was played by Bertram Grassby.

The Allen Curtis Joker Comedy Company is filming "Love Quarantined," wherein father does not have his way in picking the husband for his only daughter. For the father does not like the young man who is loved by the daughter. He induces the health officer to quarantine the house to prevent the marriage. In the several weeks that follow, father learns of his mistake. The cast for this includes Lillian Peacock, William Franey, Gale Henry and Charles Conklin.

Dr. H. G. Stafford, scenario editor of Universal City, has been out getting recreation for the past week by playing the leading part in a race-track melodrama being filmed by Director Henry McRae.

The race scenes were made at Tia Juana, Mexico, where all of the horses were secured for the scenes by H. L. Massie, who accompanied the producing company. The cast for this picture includes Marie Walcamp, E. N. Wallock, L. C. Shumway, Lee Hill and Clara Horton.

"The Transformation" is the title given a two-reel Universal subject being filmed from a scenario by E. J. Clawson. The plot hinges upon an argument of two men as to whether inherent ways can be changed, one contending that ladies and gentlemen are born, not made. An experiment is tried wherein a girl of the slums is secured and tutored. It is found she has all the attributes of a lady, thus proving the contention of one. The other acknowledges defeat by wooing the reformed woman. The cast for this includes Douglas Girrard, Rupert Julian, Elsie Jane Wilson and Doc. Crane, and the direction is in charge of Julian.

M. G. Jonas, manager publicity department of Universal City, together with Mrs. Jonas, were called to San Francisco last week when their daughter Helen was taken dangerously ill with appendicitis. An operation was necessary immediately, and the daughter underwent this before the parents arrived. Advice from Mr. Jonas is to the effect that his daughter is improving.

Changes Costumes Eighteen Times

Myrtle Stedman, starred in the Morosco-Pallas subject, "The American Beauty," has been having unusual trials and tribulations. Miss Stedman appears in three parts —a girl in her teens, when she is grown up, and also in the part of the mother. The three parts caused a change of costume and make-up eighteen times in one day, and then it was learned that a broken camera made it necessary to retake all scenes the following day.

Walter Klintberg, who for the past eighteen months has been with the Keystone company and performed many of the hazardous automobile and motorcycle acts, is at a Los Angeles hospital hovering between life and death with two broken legs, fractured hip bone, and concussion of the brain. The injuries were sustained when he was riding a motorcycle to a beach town to spend Sunday. There is little hope for his recovery.

Co-Director and Scenario Writer Harry Williams, of the Mack Sennett Keystone staff, was operated on at a local hospital this week for appendicitus. He rallied from the operation, and physicians announce there is every indication for his speedy recovery.

Charles Stark, manager of the commercial department of the Essanay company, Chicago, accompanied by W. F. Kuehl, cameraman, is making a trip over the Western states securing material for the Essanay Weekly Pictorial, and looking after other business of the company.

Members of the Static Club were given a highly educational talk on the subject of colored photography at their club rooms recently by Messrs. Crandall, Miller and Payne, who are in Los Angeles making

J. P. McGOWAN IN A SCENE FROM "WHISPERING SMITH," SIGNAL-MUTUAL

SOME THRILLING SCENES FROM TWO COMING KEYSTONES

specimen slides. The talks were illustrated by stereopticon slides.

Little Billy Jacobs, five-year-old child actor who recently appeared with Marie Doro in the Lasky production, "The Heart of Nora Flynn," has been engaged to play in support of Victor Moore in "The Clown." This subject is under the direction of William C. deMille.

The last scenes for "The Thousand Dollar Husband," Lasky subject, starring Blanche Sweet, were made last week under the direction of James Young. On the afternon of the same day work on the next production, starring Miss Sweet, was taken up, the title of which has not been made known. The supporting cast includes Tom Meighan, Horace B. Carpenter, Ernest Joy, Lucien Littlefield, and others. The story for this was written by Hector Turnbull, and will be under the direction of Frank Reicher.

Fannie Ward and Jack Dean, of the Lasky company, are on a six-weeks' vacation which they will spend in New York.

The Imperial theatre of San Francisco has issued an invitation to Sessue Hayakawa, the noted Japanese star actor of the Lasky company, to attend a celebration given in his honor, May 7 to 10, inclusive. A number of dinners and receptions are also being planned by influential Japanese residents of San Francisco. Kenneth McGaffey, of the Lasky publicity department, will accompany Mr. Hayakawa.

Director Wallace McDonald, of the American Film Company of Santa Barbara, will shortly leave on a six-months' vacation, which he will spend visiting his mother in Halifax. He will also spend some time in the East.

The Rube Miller Vogue Company is filming an apartment house comedy, with the usual cast.

David Horsley, according to telegraphic advices received at the studio here, has made an extended engagement with the management of Luna Park, on Long Island, N. Y., for the Bostock trained animals show there, and the studio staff in Los Angeles are now busy with the preparations necessary for the shipment. A special train will be used over the Salt Lake, Union Pacific and Pennsylvania railways, leaving Los Angeles within the next ten days. A very large portion of the animals will be retained at the Horsley jungle zoo studio in Los Angeles for work in two-reel animal dramas for the Mutual program.

This arrangement by Mr. Horsley will greatly reduce the staff at the studio, in that it takes many of the well-known trainers and players to the East. Included in this list are Vera Robson, who has played many parts and doubled for others in which animals were seen; M. Tietz, the elephant trainer; Mlle. Ottawa, South American Puma trainer; Mme. De Orci, character actress and lion trainer; S. Batty, character man and animal trainer; Thomas Hayes, animal trainer; Ernest Capon, and the boxing kankaroo, Orra Cecil, J. A. McField, Marie Gavette, ingenue and trainer of polar bears, and a number of others. Captain Jack Bonavita, perhaps the best-known animal trainer in America, will remain at the studios to supervise the making of all animal scenes. It is understood that following this engagement the animals will be returned.

Advice from the Kalem company, aboard ship for the filming of exterior and interior scenes for the thirteenth episode of the "Social Pirates," "In the Service of the State," is to the effect that they are encountering the most satisfactory weather for picture making, and securing scenes not anticipated. The company left Los Angeles by boat the latter part of last week, and will not land until they reach Seattle. Director James Horne is accompanied by the entire company, a full crew of property men, electricians and carpenters. The boat was especially equipped for the making of interior scenes while en route. The players with Director Horne are Marin Sais, Ollie Kirkby, Frank Jonasson, E. Forrest Taylor, R. E. Bradbury and R. L. Dell. During the absence of the company, a large salon set is being built at the Glendale studio, which will be used for interiors for this episode, upon the return of the company.

No More 5-Reel Horsley Subjects

Another change at the Horsley studios is the discontinuance of the filming of five-reel subjects released as Mutual Masterpictures de luxe. Director Robert Broadwell, who has been charge of the making of these, together with his star, Crane Wilbur, will for the immediate future make two-reel subjects.

The last five-reel picture entitled "Wasted Years" is finished, and a feature of this was a gorgeous cafe interior, in the scenes of which cabaret entertainers from local cafes took a prominent part. The set occupied the two-hundred-foot exterior stage, using practically all of the space.

The first two-reel subject to be made by Broadwell and Wilbur is known under the working title of "The King O' Hearts," which was originally intended for a five-reel picture. The punch of this story has been retained, and it is believed it will make an extraordinary short story.

The animal company directed by Charles Swickard, with Margaret Gibson, William Clifford, Fred Montague and Al. Garcia, is filming a British East Indian story by Theodosia Harris. "Monty," the large Bostock animal, plays a very important part in this picture. William Clifford can conveniently play the role of an injured army officer in this, as in the making of one of the final scenes for "Scales of Justice," in which he had an encounter with a grizzly bear, he was bitten on the right hand and left arm.

The Horsley Cub Comedy of the week is entitled "Jerry's Big Lark," with George Ovey, Claire Alexander, Jeanette Sully, George George and Louis Fitzroy.

Napoleon and Sally, the near-human chimpanzees, last week eloped from a museum, and, to escape the trainers, become second-story workers, entering the home of a wealthy man and frighten the children, who hid under the bed. The chimps take their place in the bed. There they are

CAFE SCENE FROM "WASTED YEARS," A COMING HORSLEY FIVE REELER

when crooks come who had planned to kidnap the millionaire's children. The chimps are taken to the rendezvous of the kidnappers, where they almost instantaneously prove that a ransom is not necessary. The chase that followed ended on top of a telephone building, and when the players and chimps fell through an opening in the roof, the service of the telephone plant was temporarily discontinued, the picture people having alighted on a net work of wires which they disconnected. Besides the chimps, Lillian Leighton, Ralph McComas, Charles Carter and the company's new ingenue, Annette De Foe, appear in this picture.

James L. McKee is expected in Los Angeles within the next few days to take up the management of the Selig Polyscope interests here, he having been at Chicago in the similar capacity at the studios there where "The Crisis" is being made by Colin Campbell.

Preparations have been under way for several weeks for the filming of "The Valiants of Virginia," which will be a screen adaptation of the Hallie Erminie Rives novel of the same name. Sets and costumes being ready, production was started last week under the direction of T. H. Heffron. The subject will be in five reels, and the cast will consist of practically every member of the Los Angeles studio stock company. Kathlyn Williams will be starred in this. Others to appear in this are Lillian Hayward, Vivian Reed, Frank Clark, James Bradbury, Al. W. Filson, and many others. The photoplay will have a number of very strong parts, taken by the above-named players.

Brothers Have Eye on Same Girl

The filming of "The Reprisal," a three-reel story featuring Fritzi Brunnette as the simple country girl, wooed by two brothers, still occupies the attention of Director Robert Daly and players, with Jack Pickford and Guy Oliver in the roles of the brothers.

The Kalem Ham Comedy Company is filming water stuff at Hollenbeck Park, Los Angeles, where Director Harry Edwards has Lloyd Hamilton walking on the water, following a Hindoo giving him the mystic power. By this means he is able to save the life of Norma Nichols. Bud Duncan figures in the story as the financier who corners gasoline, which then keeps going up. Others unite with him in this, and in the end they all go up.

Director Harry Millard is filming "Ethel's Strategy," a one-reel comedy, with Ethel Teare in the name part.

The Hazards company has just completed the making of "A Girl and Her Horse," to be released as one of the "Hazards of Helen." In this, Helen Gibson's horse, "Hazard," was badly injured when it leaped from a railroad platform to a flat car of a moving train.

The "mystery" photoplay of the Fine Arts studio, which stars Mae Marsh and Robert Harron, and contains but one or two interior scenes, has been completed, and is now being cut and assembled. These players are now securing costumes for an Irish story which is to be filmed by the same director, Paul Powell. The locale of this is Wexford County, and the story has the atmosphere of Lever's Irish rural novels. The scenario is by Granville Warwick. The supporting cast will include Walter Long, James O'Shea, Kate Bruce and Edwin Harley.

Another director was added to the pro-

MARY McDONALD (Universal)

ducing staff at the Fine Arts studio last week when Chester Withey, who for the past two years has been a member in the capacity of actor and scenario writer, was promoted to the ranks of director. The first story he will be in charge of filming is that entitled "The Dope Fiend," of which Withey and Roy Summerville are co-authors. Norma Talmadge and Tully Marshall will be co-stars in this subject of five reels, Miss Talmadge appearing in the part of an artist's model. She is a

MAE MARSH AND ROBERT HARRON IN "A CHILD OF THE PARIS STREETS," FINE ARTS-TRIANGLE

woman of a self-sacrificing nature, who thinks she is deeply in love with the artist. This causes development of character, and she makes a heroic reformation, thus setting an example for the man she loves. Marshall is the artist who yields to temptation, Marguerite Marsh appears as his wife, a loyal and devoted one.

Filming of five Fine Arts subjects has been completed within the last few days, and will shortly be ready for release. Of this number, three have been named. "Casey at the Bat," with DeWolf Hopper, Marguerite Marsh, Frank Bennett, Kate Toncray, William Brown, Carl Stockdale and Loyola O'Connor; "Going Straight," starring Norma Talmadge, with Ralph Lewis, Eugene Pallette, and Kate Toncray; and "The Assassin," with Douglas Fairbanks as star, and a supporting cast which includes A. D. Sears, Jewel Carmen, Wilbur Higby, Margie Wilson and W. E. Lawrence. One of the other subjects has Lillian Gish as star, and the other Mae Marsh, Robert Harron and Wilfred Lucas.

Five Fine Arts Nearly Ready

Frank E. Woods, manager of the Fine Arts production, and Bernard McConville are co-authors of the photoplay in which Dorothy Gish will next be starred. The California hills and valleys will serve as the locations for this, with some of a rural character. Elmer Clifton will play opposite Miss Gish, and others named for this are Josephine Crowl, Jack Brammall, Hal. Wilson, and G. W. Blue, as well as the Fine Arts juvenile players. The Franklyn brothers will direct the filming of this, which as yet is untitled.

Lankershim, Cal., became Mudville last week when the exciting ball game for "Casey at the Bat" was filmed by Director Lloyd Ingraham. Two scrub baseball teams were organized, and there mighty Casey went to bat in the ninth inning and struck out. The punch of this story for the screen, which was prepared by William E. Wing, reveals the cause of Casey missing the flying sphere, which is indeed a great sacrifice. DeWolf Hopper, now that he has actually played the game, feels that he is capable of reciting "Casey at the Bat" eight thousand times more.

ANITA STEWART A NIHILIST IN "THE SUSPECT"

Anita Stewart, Vitagraph's star, will make her latest appearance in "The Suspect," a five-part Blue Ribbon Feature, which is listed for release the latter part of May.

The theme of the story was taken from H. J. Dam's book entitled "The Silver Shell." S. Rankin Drew is responsible for the picturization as well as its direction. He also plays the lead opposite Miss Stewart.

Many Vitagraphers of prominence, including Anders Randolf, Julia Swayne Gordon, Bobby Connelly and Edward Elkas, appear in the cast with Miss Stewart. It also introduces Frank Wupperman, a new face in the big "V" films.

STRAND PAYS $1,500 FOR WEEK'S RUN OF GOLDBERG CARTOON

Pathé announces that the Strand theatre, New York, has paid $1,500 for one week's first run of "The Boob Weekly," the first Goldberg Animated Cartoon to be released. As this cartoon is but five hundred feet in length, the rental amounts to three dollars a foot for the week or, in running time of the picture, two hundred dollars per minute. The Goldberg Cartoons will be shown regularly at the Strand.

JUST TO MAKE TALK

By LONGACRE

THE show's the thing. It was last week and it still is. Look in at the Garden and see for yourself. The out-of-town exhibitors are still flocking in by special train, automobile and Pennsylvania Limited.

From no less assuming and modest an authority than E. Richard Schayer, who sent a photograph of Clara Kimball Young to the Mutual Welfare League at Sing Sing Prison, we glean that the convicts expressed their appreciation of the portrait in a long letter, which ended as follows:

"Thanking you again in behalf of the League for the beautiful picture, and hoping to have the pleasure of seeing you here soon, we remain, etc."

We refrain from comment, but it is, nevertheless, a fact that this letter was written some time after Mr. Schayer's portrait appeared in these pages.

One of the "fan" magazines thus describes Ormi Hawley: "A kiss seen through a microscope; a salad made from a chrysanthemum; an orchid drenched in the blood of a rose. If peaches were people—" And, may we add?—the third ace when the "pot" is raised; a new tire on a lonely road; the dash of lime in a gin rickey, and a layer of creme de menthe across the Hudson River!

One F. H. Richardson, who conducts a projection department for a weekly publication, circulating to a certain extent in the film industry, went to Pittsburgh recently to discuss facts and theories with the operators there. From reading his own account of the trip, we gather that he was received with all the wild acclaim usually accorded to a boil on the neck. When he went to union headquarters, some of the "brethren" went so far as to look up from their newspapers. When he visited a factory where operating machines are made, the superintendent was so glad to see him that he stopped work long enough to shake hands. The great get-together meeting he had planned ran afoul of a poker game, and the game won. Nothing daunted, however, Mr. Richardson, who is the same man who was hailed as "King," "Czar" and "Sultan," in St. Louis, announces in the same department as his report of the Pittsburgh visit that he contemplates another swing through the South and way stations. We are offering nineteen to three that his reception in Pittsburgh this time will be—well, different.

By printing a piece of doggerel in reply to a little tripping lyric of our own, we sure let down the bars. Comes Harry Reichenbach with the following offering, which he deposes and says that on information and belief is the work of the office cat:

"If the papers are not with you and things are coming had,
And the well-known General Manager is feeling rather sad:
If passion begins surging, and each hour grows more surger,
You can get a half a column if you'll just start a merger.
You have to pardon the English, and the use of surge and surger,
I couldn't find another word that I could rhyme with merger."

We didn't urge the cat to write—we're not that kind of urger, nor would we give a lot of space to news of any merger.

There are fads in the motion picture industry, just the same as in crochetting, gardening, or the manner of buttoning one's vest. Recently one of these fads has been to print pictures of the Talmadge girls. We aim to be up to date, and we

A NEW POSE OF NORMA TALMADGE

present herewith a picture which we have just received from the West Coast. Unfortunately, although we recognize the familiar Talmadge features in at least one of the faces, there is no way of telling just which is which. Not that there is any striking resemblance in this picture. Heaven forfend! We are merely shy on the information, thassall.

We have mislaid a lot of our old schoolbooks. So we ask in all sincerity: when two new sides are added to a Triangle, what does it become? Gus, will you kindly page Mr. Euclid.

Who says that press-agentry is without its erudition? From two short yellow pages, evidently from the hand of H. H. Van Loan, suggesting in an offhand way that Matt Moore and Jane Gail are engaged, we cull the following gems of Beaumont-and-Fletcherization: "sub rosa," "en tapinois," "entre nous," "en couvert," "Cuban moon," "vinculum matrimonii," "on dit," "Hymen, sing us an epithalamium," "Darby and Joan."

Meticulous, as ever, Ben Atwell, in his *Rialto Magazine Program,* projects "virtuosi." And we offer fifteen to three that when he has occasion, from his "editorial eyrie at the top of the world," Ben will refer to *scenaria.* Ben learned all about plurals in the old Hippodrome days.

Governor Whitman on April 24 signed the bill prohibiting the employment of children under sixteen in the making of motion pictures. It isn't as important as it sounds, as Mary Miles Minter is going to California to work, anyway.

Al. E. Christie, producer of comedies for the Universal, who called at this office with David Horsley last week, tells us that our own red-headed Mr. Jessen is "the livest man on the coast." He says he has seen him in action, and he knows. We have seen him in action, and we know. The boss, we understand, has seen him in action, and *he* knows.

Verbum Sat Sapienti

CANTO II.

Come, now, three names which even I
With all my mental acquisitions,
Have been compelled to pause and try
In both of two suppcsed renditions.
Full many books did I consult;
I questioned cops most circumspectly,
And now, as one concrete result,
I tell you how they're said correctly:

"When Fame first roused desires to have 'er,
I used to think his name was Raver;
But now she's here, she's brought one favor:
The knowledge that his name is Raver."

"And many men have hit the rocks
By reference to Lee S. Ochs;
But down in Fortieth street, the folks
With one consent all call him Ochs."

"And since there's nothing now to hinder
A tip to those who speak of Binder,
These lines may serve as a reminder—
To be correct, just call him Binder."

And now, because my writing fist
Is under-paid, and poorly sinewed,
I'll end my pedagogic list;
But weep not, 'tis

(To be continued)

Marc Edmund Jones, pioneer free lance author of the picture field, has resigned from the World and Equitable Film Corporations, and will return to writing as a free lance. His work will be handled entirely through the Authors' Associated Agency in the Longacre Building, New York City.

Mr. Jones returns to his typewriter after nearly a year's absence, his work with the Equitable and World being entirely technical and executive in character. He was originally associated with the Equitable at its inception, as scenario editor.

MERGER NOTE.—William Randolph Hearst was a visitor at Famous Players Studio last week.

ILLUSTRATING SOME OF THE STIRRING BATTLE SCENES IN THOMAS DIXON'S "THE FALL OF A NATION"

THE DIARY OF SAMUEL PEPYS

May 1. Up to find that the day is an unpleasant one, and that the scallions I did plant above a fortnight ago are still below ground. To the city by train, and having forgotten to purchase a commuting billet, am compelled to pay one shilling and six for my passage; yet do I find many upon the train, in especial Tommy Geraghty, the publicity writer, who says this is a lucky day by the horoscope. The great exposition in Grand Central Palace is open today, and I am compelled to pay two shillings for admittance, for that I have yielded to the beseechings of May and Lillian that I shall give them tickets, and I surrender my last two, which probably I would do again. Saw Milton Work, the editor of plays, who on seeing me, cried: "How now, Mr. Pepys; and if you will send me more of your scrivening, mayhap I will buy it," which, God wot, I shall do. Home early, that I may plant rose trees on the lawn.

May 2. A fair day, as befits the month. On the train with George Irving and Harry Reichenbach; they talking continually of their petroleum wagons; yet Harry's words the more sprightly, for that he says: "Mr. Pepys, will you ride to Lakewood with me; come Sunday," which I hold to be interesting conversation. Meeting on the street Marshal Farnum, the picture maker, who telleth me of having to retake five thousand feet because that his operator is unworthy; and this, I hold, should break the heart of many a strong man. Did visit the picture exposition again this day, where are come Mr. Rolfe, the art director, and J. Brandt, the master of men, and countless others. Received much gossip of the studios from Ben. Schulberg, all very interesting. Home by train with Clifford Bruce, the Bayside actor.

Says a "certain morning newspaper," more explicitly, the *Morning Telegraph*, speaking of the late Grand Central Palace Exposition: "The stars who appeared at the Vitagraph booth included ..... * * * .....Lawrence Semon ..... * * * ..... Twinkle, twinkle, little star.

ANITA STEWART WILL LEAD MARCH IN PHILADELPHIA

Anita Stewart, the Vitagraph star, will lead the grand march and be the guest of honor at the film ball to be held in Horticultural Hall, Philadelphia, May 29, in aid of the Actors' Fund.

Dixon Picture Gives Survey of Human Freedom

Progress of the World's Struggle Between Liberty and Tyranny from 1550 A. D. Down to Our Own Time Is Picturized in "The Fall of a Nation"—Love Story Is in Main Plot

ALTHOUGH the synopsis of Thomas Dixon's historical epic, "The Fall of a Nation," has not been given out, advance descriptions indicate something of its character.

Dixon's previous "Clansman" scenario, out of which Griffith made "The Birth of a Nation," told the long history of slavery days very succinctly. But in the prologue of "The Fall of a Nation" Mr. Dixon undertook the task of tracing in a thousand feet of film the progress of the world's struggle twixt liberty and tyranny from 1550 A. D. down to the present, in the form of a prologue.

The successive flashes will show the human aspirations toward freedom culminating in the heritage of the American Republic. Church of England persecution of the Non-conformists; Catholic persecution of the Huguenots by revoking the Edict of Nantes; Russian Greek Church persecution of Jews and Catholics in Poland; the English Catholics' winning of freedom by founding the colony in Maryland; the landing of the Pilgrim Fathers in Massachusetts; the exile of Roger Williams by the Congregationalists to Rhode Island and his friendly welcome by the Indians; the reading of President Monroe's historic message to Congress whereby he made both Americas nurseries of freedom; these are the links of a strongly welded chain of historic events working up to the big aim.

"The motion picture," observed Mr. Dixon who arrived not long ago in New York from Los Angeles, with "The Fall of a Nation" "is the finest vehicle of historic exposition ever devised. I can teach more history in fifteen minutes of motion pictures than in six months of the library or the class room. I have tried to show what America means to us, namely the polyglot nationalities of which we are composed. A rapid survey of nearly 400 years of history serves the purpose and leads up to the story of 'The Fall of a Nation' proper which tells what these polyglot peoples did when threatened by the extinction of the national life."

Mr. Dixon added that, mindful of the personal element so essential in popular entertainments, he had interwoven a love story with the main plot. This latter is said to turn at the end on the heroism of American women in coming to the rescue of their country when in the hands of a foreign Emperor leagued with traitors within our gates and in particular with a modern Benedict Arnold whose love of gold and power and whose foreign financial affiliations have caused him to espouse the Imperial side and have made him the Viceroy Governor-General of "the province of the United States."

The Dixon story was staged during the last eight months at and around the Dixon studios at Hollywood, Los Angeles, with Arthur Shirley and Lorraine Huling in the leading roles, the redoubtable Percy Standing as the Benedict Arnold, and C. E. Geldert as the Imperial commander. As announced last week, Victor Herbert was composing music which will be in active rehearsal in New York within the next ten days.

A production will be made at a first-class Broadway theatre in June, and simultaneously another production will be put on at Clune's Auditorium, Los Angeles. The executive offices are in the Longacre building under the style of the National Drama Corporation.

BRUCE TO GET ALASKA PICTURES FOR EDUCATIONAL FILMS COMPANY

Robert C. Bruce, director of scenic and adventure pictures for the Educational Films Corporation of America, will leave New York this week to prepare for his Summer work. Portland, Ore., will be headquarters of the expedition until the first of June, on which date departure will be taken for the Mt. McKinley region of Alaska, where the impressive volcanoes and glaciers of the section are to be photographed.

The party, in addition to Mr. Bruce, will consist of a cameraman, a packer, a cook, several horses and will carry complete equipment.

The Mt. McKinley region was selected by Mr. Bruce for the locale of his next work on account of the rare beauty of the surroundings and their general inaccessability to the average motion picture spectator. Some exceptional films are expected as the result of Mr. Bruce's efforts, when the party returns to this city in late September.

LOOKING IN ON US

LOOKING IN ON US

YOU, who have never visited the home of MOTION PICTURE NEWS, will find a real live interest, we believe, in these views of our offices.

We had them taken in order to make a visit to you, who cannot visit us.

If this publication has succeeded, as we believe it has, it must have established a feeling of kinship between its readers and itself. We hope it has. If so, you will have the same interest in our affairs which we feel in yours. You want to know and see the people who build this publication each week, and where and how they build it.

WILLIAM A. JOHNSTON, PRESIDENT MOTION PICTURE NEWS

FIRST, then, the editorial department: a staff of seven men,—editors, reviewers, interviewers, and last but not least in importance, a man who corrects release dates at the last moment—comprise this division of the staff.

Reviews of pictures we place first in importance. Our reviewing policy, followed constantly to the best of our ability, is to make these reviews honest and impartial. We realize fully this responsibility to our readers. If anyone believes otherwise, if any reader thinks that a trade paper must necessarily be swayed by its advertisers, we invite a single proof. We will publish the full details.

GODFREY BUILDING, THE HOME OF MOTION PICTURE NEWS, NEW YORK

WE have just this explanation to make. If we were reviewing pictures only for a string of similar theatres in similar towns, we could and would make our reviews more sharply critical. But we review, on the contrary, for ten thousand theatres of all sizes and kinds, scattered from the Atlantic to the Pacific, in towns of the most varying tastes and requirements. We build our reviews necessarily to these broad specifications.

In news—facts, conciseness, comprehensiveness—MOTION PICTURE NEWS has, as you know, set a new standard in this newsy trade. That is due to two main factors. First, we have in every city, as a weekly newsgatherer, a picked newspaper man, one who knows news and its value. No trade publication in this country has a more sincere and capable staff. Secondly, our editors, the men who edit, arrange and display this volume of news each week, are also all newspaper men of desk experience.

So the news you get in the NEWS each week is pretty sure to be *news*.

The departments—projection, cameras, music, advertising—are written by contributing editors who are well known experts, the best we can find, regardless of any other consideration. In each issue appears the work of over fifty staff writers.

Photos by Underwood & Underwood

1—OFFICE OF THE PRESIDENT. 2—OFFICE OF THE SECRETARY. 3—OFFICE OF THE TREASURER. 4—OFFICE OF THE MANAGING EDITOR. 5—OFFICE OF THE ADVERTISING MANAGER. 6—ADVERTISING DEPARTMENT. 7—EDITORIAL DEPARTMENT. 8—CIRCULATION DEPARTMENT. 9—ACCOUNTING DEPARTMENT. 10—EXHIBITORS' ROOM. 11—STOCK ROOM. 12—RECEPTION ROOM.

JUST one word more. MOTION PICTURE NEWS is a trade publication, altogether one, yet it is unlike any other trade journal. It is essentially a newspaper, because this trade is seething with weekly news. For your own edification compare MOTION PICTURE NEWS with any other trade publication and note its striking superiority in quantity and quality of editorial matter.

The advertising pages, too, are vastly different from those of any other trade paper. They change every week. They carry news every week—every week a fresh, new business announcement which concerns immediately your own weekly business. They are really *news* pages—as much so as any others.

THE LOS ANGELES MANAGER OF MOTION PICTURE NEWS, AND HIS TRAVELING "OFFICE"

SERVICE is the keynote of the advertising department—service to you, the reader, in gathering *all* the advertising of the current week, in helping you purchase reliable goods through our bureau of buyers' service.

Our circulation department means a lot to you. It has speeded up its wheels as is true of no other magazine we know of. It is more like a newspaper department.

ADVERTISING makes the mare go. It makes possible for you this publication of two hundred pages which costs us not twice, but many times over, as much as you pay for it. But in turn we give the advertiser a circulation only made possible by such an expensive, comprehensive, publication. Advertising makes circulation: but, equally, circulation makes advertising.

Comprehensiveness, too, in advertising means quite as much to you as comprehensiveness in editorial matter. You want all the business announcements each week; they are all essential to your business. MOTION PICTURE NEWS does not miss a single one. Every company that advertises at all advertises in its pages.

MOTION PICTURE NEWS goes to press Monday evening. Shortly after midnight the trucks are hurrying to catch the early morning mails out of New York. We get to you, wherever you are, before any other publication of the week.

Which ends our visit. We're glad to have seen you. Call again and call upon us for anything you want at any time.

THE CHICAGO OFFICE OF MOTION PICTURE NEWS, 110 SOUTH DEARBORN STREET, CHICAGO, ILL.

AMONG THE EXCHANGES

"BRADY-MADE" FEATURES FIND READY MADE FIELD IN KANSAS UNDER HANDS OF ROBINSON

BRADY-MADE features are starting out in the Kansas City territory with a rush that is keeping the people connected with the exchange working nights. Mr. Brady had invited the exhibitors of the territory to go to Kansas City on April 24 for the exhibition, and Richard Robertson, exchange manager, sent sixty-three night letters three days before the exhibition to Missouri and Kansas exhibitors. Twenty-two of them responded, one, H. R. Hamilton, manager of the Cozy theatre at Norton, Kan., coming from the extreme northwestern part of the state for the event. Of these visitors, twenty signed for the features while in Kansas City, one sent the contract later, and the last remaining one was only waiting to reach the conclusion of negotiations as to the sale of his theatre, before deciding. In Kansas City the feature of the booking is that the Regent theatre, has contracted for the Brady-made pictures.

The Kansas City office of the Universal Film Supply Company, reports that "The Adventures of Peg O' the Ring" is going in great shape. It is an acknowledged fact that serials in Kansas City are not taking as strong as heretofore, but on this over twenty houses have been booked. The Sapphire, a downtown theatre, has taken it for two days, securing the first city run. The release of the first episode was made on May 1.

Kansas Citians were interested in the news that J. C. Woolf, formerly with J. W. Morgan in Kansas City, and later with the Warner Feature Film Company, is now managing the Minneapolis office of the Unicorn Film Service.

Harry Rosenberg, who has for some time past been acting as a special representative for the Bluebird Photoplay Company, in this territory, has severed connections with the Kansas City office, and is now located with a Bluebird exchange in East. The Bluebird pictures here have taken hold in great style, and three salesmen are kept continually on the road making new contracts and handling old business.

The United Film Service at Kansas City, A. A. Chatkin, manager, is reaping the benefits now of much careful preliminary work with service, and is reaping results. One big feature will be released every week, together with the regular output, and the feature service will probably be increased to four a week. Among the items now being booked are "The Escape," "The Avenging Conscience," and May Ward in the Franklin feature, "Virtue."

H. J. Roberts, traveling representative of the Fox Film Corporation, visited Kansas City and some towns of the territory last week. Harry Leonhardt, district manager, went down from Chicago for a week, also E. H. Wachter, manager of the Kansas City Exchange, is making his first trip over the field since taking the office.

The Unicorn Film Service at Kansas City evidently got off on the right foot, for from the first day it has been almost overwhelmed with orders. Second week business was very large, and already there are bookings in Topeka, Springfield, St. Joseph, and other cities in the territory.

J. C. DeWalt, formerly salesman with the Universal Film and Supply Company, in the Oklahoma territory, has severed connections with that company and is now acting in the same capacity out of the Kansas City office of the Mutual Film Corporation. Mr. DeWalt is an old and experienced man at the business and has a large acquaintance among many of the Missouri and Kansas exhibitors.

EDWARDS, ST. LOUIS, MAKES HIT AS A LIVE BOOKER; ROSENTHAL WINS CONTEST

GEORGE W. FULLER, manager of the World Film Exchange, at 3626 Olive street, St. Louis, has a new assistant in the person of E. E. Erickson, who has accepted the position of city representative for the corporation.

Fred A. Keller, head of the Mutual Film Corporation branch, at 1311 Pine street, St. Louis, was paid a visit recently by Edward Auger, special representative of the Mutual, on his periodical trip through the district.

The *Searchlight,* a trade paper published in St. Louis, recently conducted a popularity contest for people connected with the film industry in St. Louis territory. Barney Rosenthal, manager of the Universal exchange at 2116 Locust street, won the prize.

C. S. Edwards, head of the Pathé exchange at 3210 Locust street, St. Louis, made a hurried business trip to Kansas City during the week of May 1. Mr. Edwards is very proud of his showing as a serial booker. He has placed "The Iron Claw" in seventy-six theatres to date, and at the same time "The Red Circle" is running in something like sixty-four houses, a record-breaking boom in the serial business.

Roy Dickson, who has recently purchased the old Kriterion exchange and renamed it the Dickson Film Service, at 3217 Locust street, St. Louis, is away on a trip through the territory supplied through the St. Louis exchanges.

Nat E. Steinberg, an experienced film man, and well known to the trade in the Mississippi Valley, has become affiliated with the Unicorn Film Service, at 3628 Olive street, St. Louis, under the management of Sam Werner.

Herman Buechel, for the past five years connected with various exchanges in St. Louis, is now with the International Film Service, 3313 Olive street, of which E. W. Dustin is in charge.

Floyd Lewis, manager of the St. Louis branch of the Triangle Film Corporation, received a call from the district supervisor, Arthur Lucas, last week.

A. P. Lombard, of the Simplex company, spent two weeks in St. Louis recently, getting acquainted with the exchangemen and supply dealers of the city, as well as visiting a number of theatres in his rounds.

Sam Lears, of the Lears Theatre Supply Company, 509 Chestnut street, St. Louis, is gloating over a large deal for theatre equipment which he closed while down in Arkansas last week.

TELEGRAPH BLANKS USED BY SIGNAL TO S. O. S. EXHIBITORS TO "SUBMARINE" SHOWING

Sixty-two exhibitors of Los Angeles and contiguous territory, attended the pre-view of the first three chapters of the Mutual serial, "The Secret of the Submarine," now being made at the Santa Barbara studios. The invitations for the showing were printed on Federal Telegraph Co. receiving blanks, purporting to be S. O. S. The message printed thereon was in code, which carried the names of all the principals of the cast. Below was given a translation which read as follows: "Invention of submarine breathing with fish-gill-like apparatus complete success. Immediately after sending this, we will submerge and proceed without coming to the surface until arrival at our Base (Mutual Film Corporation, 825-27 So. Olive street, Los Angeles, Cal.). Will dock promptly at 12:30 noon, Tuesday, April 25, for inspection by you and the Motion Picture Exhibitors in your territory."

Among many of the out of town exhibitors present were Nick Dimas, who has a circuit of five houses near Tucson, Arizona. As the result of this showing, the local Mutual exchange was very successful in making bookings.

WATHNE HEADS INTERNATIONAL, WASHINGTON

The International Film Service, Inc., has established offices in Washington, D. C., under the management of Fritz B. Wathne. This exchange is exploiting the "Mysteries of Myra," which is being rapidly placed in the picture houses of that territory. Already twenty-one houses have signed for this series and nine houses in Washington, not to count nearly a hundred other theatres in that territory. The Leader, a popular down-town house, has secured the first showing of "The Mysteries of Myra," for two consecutive days. Extensive advertising is planned for this film, together with the running of the story in a newspaper.

Mr. Wathne has made a fine selection in his office location, having secured the entire second floor of 712 Eleventh street. Convenient office rooms have been fitted up, with large and commodious apartments for the filing and shipping of paper, photos and films. The work room is light and every convenience secured for the employees.

ALEXANDER IN PHILADELPHIA

William L. Alexander, who recently returned from a six months' trip in South America, where he established exchanges for Fox in Rio Janeiro and Buenos Ayres, was a visitor in Philadelphia last week.

John E. Day of Chicago is managing the Rio office, and H. Ryan of Pittsburgh the one in Buenos Ayres. Mr. Alexander found South America an interesting field for films, albeit conditions are quite different from North America. "The idea that any old thing will do down there is where producers formerly made mistakes," said Mr. Alexander. "When it comes to anything in film art, the best is demanded."

Fox expects to establish exchanges in Spain, Portugal, Siam, Borneo and the Canary Islands in the near future.

After the war branches will doubtless be established in all other European countries.

HARDENBROOK SOFTLY "PASSES THE BUCK" IN A "JANE DOE" REQUEST

The stunt of an exchange man in Omaha in having a film saleswoman is about to be duplicated in New Orleans by Manager Ross Hardenbrook of the World Film Corporation, if he replies favorably to a feminine letter he found in his mail the other morning.

"Dear Sir (the letter ran):—I am to enter the film business in New Orleans, and am willing to take a chance at it with your company."

Mr. Hardenbrook, hardened as he is after many years of trying experiences in the film field, was somewhat taken back at this request.

He reasoned that the lady's wishes should receive consideration and referred her to his friend, Sam Dembow, Jr., district manager of the Fox Film Corporation, and he accordingly turned over the request to Mr. Dembow.

CONSOLIDATED OPENS BRANCH IN HOUSTON, TEXAS; CLEGG GETS READY FOR "SUBMARINE" CAMPAIGN

LEROY BICKEL has resigned as manager of the Bluebird Photoplays, Inc., at Dallas, Tex., to take the active management of the Rex Theatre, Waco, Texas, which he purchased from J. D. Wheelan. The house has been managed by Edgar Momand. Mr. Bickel was with the Mutual in Oklahoma City and the Paramount in Dallas, as manager, before taking the Bluebird office. Prior to that time, he had experience as an exhibitor in Oklahoma. He had one of the first picture houses in that state, the Majestic at Ardmore.

The Consolidated Film and Supply Company, has opened a branch at Houston, Texas, for taking care of the southeast Texas trade. Chas. D. Touchon, recently with the United Music Company of Dallas, and formerly with the Mutual exchange in Dallas, has left for Houston to take charge of the new exchange.

The baseball fever is on in exchange row. The Consodidated has a team, ably managed by James B. Kelly, under the name of Konsolidated Katz. E. T. Peter, of the United, has the Motion Picture Cubs in the same league, the Major City. There are four teams in the league, the other two being commercial teams, which of course, the trade is not interested in. There are about eighteen games scheduled for the season.

The Southern Cabiria Company, of which L. C. McHenry is manager, has moved from 1919½ Main to larger quarters at 1911½ Commerce. Along with Mr. McHenry goes the Quality Film Association, which is handling the comedy, "Charlie Looking for a Wife" and other comedies. The Southern Cabiria Company recently secured the California M. P. Corporation productions for the Southwest, of which their first, "The Unwritten Law," is going strong.

Manager C. A. Clegg of the Mutual exchange in Dallas has his forces lined up for the marketing of the new serial, "The Secret of the Submarine." There seems to be quite an interest in that section for this film.

F. M. Sanford, former World manager in Dallas, who has recently been exploiting "The Battle Cry of Peace" in New Mexico, is visiting in Dallas this week. Mr. Sanford says the western section looks more promising now than ever and business among the shows continues to improve.

Max Graf, manager of the World exchange in Dallas, has been appointed chairman of the local committee for the Campaign for the Actors' Fund of America and has been securing co-operation of the exchange men and exhibitors in that territory on this movement.

The trade in and around Dallas is enthused over the prospects for a big exposition for the motion picture people in New Orleans next year, and from present indications the Dallas section would be strongly represented at such an affair.

FLOOD OF SPRING PATRONAGE FOR J. L. WATERS IN "WET" CITY GONE "DRY"

J. L. WATERS, manager of the Lyric theatre in Sioux City, Ia., gave out a statement the other day that his house had enjoyed a greatly increased business since Sioux City went "dry" under state prohibition, and that he had noticed undoubted prosperity in all lines of industry since that time.

"This report seems general from all Iowa," said C. W. Taylor, manager of the General's exchange in Omaha, commenting upon the remark. A number of Nebraska towns went dry this spring. Exchange managers expect they will produce better business as a result.

It was in discussing MOTION PICTURE NEWS' May market report that C. W. Taylor, manager of the General exchange in Omaha, said: "The principal complaint of the exchange, aside from disagreeable competition, is the tendency of a decreasing class of exhibitors to book a program or a feature for one day and then call up at the last minute to say their electricity is out of order, or their machine is broken, or something. We always know they have been prevailed upon by some wandering peddler of films to use his feature for that day and mercly develop an excuse for our benefit. This knocks our bookings to pieces and is an unfair hardship."

Mrs. Jake Mitchell, wife of the wide-awake Bluebird manager in Omaha, was on a recent visit to Kentucky. Going on an inspiration furnished by her husband's enthusiasm, she constantly talked Bluebirds, until one day what was Mitchell's surprise to get an order from a Kentucky exhibitor. Now Bluebirds are a constant feature in the little town where Mrs. Mitchell visited.

Jess Hartman, formerly a roadman for the Mutual out of Des Moines, Ia., has been transferred to the exchange in Omaha, Neb.

Manager Ph. Goldstone is pointing with pride to Omaha's place on the map, so far as World pictures are concerned. Harry Heyman, Goldstone's prize roadman, won third place in the corporation's contest among its salesmen. It was all right for Washington, D. C., to get first place, as they have a dozen houses where the big middle western territory has one. A roadman can go from one end of his territory to the other by interurban, according to Goldstone, but for Omaha to leap into third place not only speaks highly for Heyman, but for Omaha as an exchange center and for the middle west as a progressive section.

LAURENCE IN CHARGE OF V-L-S-E PUBLICITY IN CHICAGO

A publicity department, which will cooperate with exhibitors in mapping out advertising campaigns and otherwise securing greater returns from features, has been established by the Chicago office of the V-L-S-E, under the direction of Gordon Laurence.

OMAHA EXCHANGES FEEL WAVE OF PUBLIC DEMAND FOR PICTURES TO ENTERTAIN THE "KIDDIES"

SINCE Manager C. W. Taylor of the General exchange in Omaha has a new Hudson car for his personal use, he is entertaining a number of exhibitor friends with sightseeing trips about the city.

C. W. Jefferies of the Des Moines, Ia., office of the General was in Omaha the other day and talked over future plans for handling the territory with Manager Taylor of the Omaha office.

J. E. Flynn, head bookkeeper in the General exchange in Omaha, recently spent a week in Chicago, getting on more intimate terms with the finer points of his work.

F. W. Aiken of Chicago, district manager for the General, said while in Omaha on a visit last week that he never saw the middle western territory show better promise for a record season than this spring.

Manager Max Weisfeldt of the Mutual exchange in Omaha, co-operating with the exhibitors, is having pictures taken of the groups as they sign up for Chaplin features. These photographs are put on slides and thrown on the screens of the various theatres for advertising.

"We are introducing, along with the Chaplin pictures, a new serial that is taking like wild-fire in the middle west," said Weisfeldt. 'The Secret of the Submarine' is setting a pace for serials in this territory."

The national "Show Me" day of the World Corporation was observed in Omaha by Manager Ph. Goldstone of the Omaha exchange. The Hipp and Farnam theatres showed the new Brady-made releases and quite a few exhibitors, including a number from outside the city, attended.

Goldstone, asked how business looked for this season, did not reply with flowery statements, but reached into his desk, hauled out a file and displayed contracts enough to choke a fair-sized elephant. "I'm thinking of calling my roadmen in," he declared, laughing. "For a fact, we are breaking records every day and the end is not in sight. And every exhibitor is paying promptly."

The newspapers, women's clubs and other organizations, school superintendents and exchange men have joined in a rapidly growing chorus in the middle west to urge children's matinees and programs.

Manager Ph. Goldstone of the World exchange in Omaha has notified his patrons among the exhibitors that he will furnish films for children at less than cost to put on matinees free of charge—just to get the children started, and to convince the skeptical of the educational value of the films shown for such programs.

The three Omaha newspapers, one in Lincoln, Neb., and two in Des Moines, Ia., on their motion picture pages have advised editorially that the matter be pushed in that territory. Every week exchange figures show the demand increases.

One situation has arisen. Should exchanges furnish films to churches and schools, free of charge, when the exhibitors have to pay for the use of the same films?

The exchangemen declare such practices show those in authority how truly valuable, from an educational standpoint, the pictures are, and that such free shows will build up the regular attendance at the theatres.

While the exhibitors have not united in a protest, scattering complaints have been heard and have led to this explanation: Manager Thomas, of the Strand, Omaha's biggest motion picture theatre, declares the special children's matinees did not pay. "They are better for suburban houses," he said.

Manager "Bob" Shirley, of the Muse, a newly opened house counted to be about the best in Omaha, differs with him. Shirley is making his children's programs regular features every Saturday afternon, with an occasional special at night. When he showed "Silas Marner," he mailed literature to every school teacher in the city. He has a regular mailing list of school teachers, and keeps them informed when a picture particularly interesting to them is coming. In the instance of "Silas Marner," he found a high school class studying the book. The class attended in a body.

"MARTY" WILLIAMS HANDLES "PEG O' THE RING"

M. A. "Marty" Williams announces that he is now with the Universal Film & Supply Company, Kansas City, Mo., and will handle the new serial, "Adventures of Peg o' the Ring" in the Kansas City territory for that company. Mr. Williams has a wide acquaintance among exhibitors, formerly having been manager of the Mutual and Metro exchanges there, and recently assistant district manager of the Universal.

Mr. Williams has secured a number of excellent contracts for his company.

DAVIS IN CHARGE OF INTERNATIONAL AT DETROIT

L. E. Davis has been appointed Detroit, Mich., representative for the Hearst International Film Service, Inc. He was formerly with the Pathe Exchange.

John F. Bowman, manager of this district, who makes his headquarters in Chicago, states that a Detroit branch will be opened in the near future to handle local business.

MELIES AND OTHER FILM EXECUTIVES VISIT GENERAL IN QUAKER CITY

LAST week was visitors' week at the General Film Exchange, Philadelphia. Manager Buxbaum played host to the several magnates and managers during their Quaker City sojourn.

Paul G. Mélies, treasurer of the V-L-S-E and the General Film Company, was the first guest. He was accompanied by Mrs. Mélies and stayed several days at the Ritz-Carlton.

V. Hodupp, special representative of the General Film, and G. Hoffman, general manager of the Mélies company, were next to appear. Mr. Hoffman went from Pittsburgh and is taking a trip through the Eastern territory.

G. Mohme, special representative of Biograph, was another visitor. Mr. Mohme was on his way to Washington, after taking a trip through the whole Northwest, in the interest of his company. About eighty exhibitors went to the General projection room to see a special Biograph program, after which several became customers. The exchange had to order an increased number of prints. "Spellbound," starring Lois Meredith, a Knickerbocker feature on the General's regular program, was given a private exhibition and received approbation from those viewing it.

J. E. Hennessey, for several years Philadelphia manager for the General, and later manager of the Fox company, for the same city, is now special representative of the Stanley company.

Sol Lesser, joint owner of the Masterpiece Film Attractions, paid a visit to Leon D. Netter, of the Philadelphia branch, on Thursday. The offices of the company are fast getting in ship-shape for the handling of "The Spoilers" and "Neptune's Daughter."

Simon and Oscar Libros, formerly with the Picture Playhouse Company, have established the National Poster Exchange at 1231 Vine street. Posters, photos and slides of all producing companies are being handled by the new firm, who, in their six weeks' existence, already report an ever-increasing business in their territory—New Jersey, eastern Pennsylvania, Maryland, Delaware, and the District of Columbia.

Manager Harry Scott sent out invitations from the Kleine office to exhibitors, newspaper men, and the trade generally, for an advanced showing of the first three episodes of Billie Burke in "Gloria's Romance." Stanley Mastbaum loaned the Palace theatre for this occasion, and notwithstanding the late hour, 11:15 p. m., a large audience took advantage of the opportunity for a first glimpse of Billie.

The new Film Company has moved to 1339 Vine street, the old home of the Greater New York Film Rental Company. The International Film Service, Inc., at once took possession of the vacated premises of 1335, where it will occupy the whole building of three stories. On May eighth the International began the release in Philadelphia of the Hearst International News Pictorial.

William Alexander, special foreign representative for the Fox Film Company, is being detained in Philadelphia by the severe illness of his father.

HENRY IN DENVER FOR GENERAL FILM; CREE TO LOS ANGELES

The General Film Company announces several transfers and promotions of its employes as follows:

T. Y. Henry, of the Salt Lake City office, assigned to the management of Denver branch; W. H. Cree, formerly manager at Denver, has been transferred to Los Angeles in the same capacity; W. H. Hepburn, formerly an assistant in the Los Angeles office, will take charge of the Salt Lake City office.

New Laws And Court Decisions

This department is designed to keep the industry informed of all news concerning new or projected laws, Federal, State, County or Municipal, that may affect the business, and all events involving any branch of the trade with the authorities in all sections of the country

DETROIT MANAGERS ASK REFUND OF $75 ON LICENSE FEE

Leading Detroit moving picture owners are asking the common council for a refund of seventy-five dollars on their license fee. They paid one hundred dollars —the former fee—but under a new ordinance passed some months ago, the fee was reduced to twenty-five dollars. It so happens that the reduction of the license fee to twenty-five dollars was really intended only for the theatres seating six hundred, but this was not specified in the wording of the ordinance and hence applies to all theatres.

The council committee has refused to make the refund to the larger houses, and instead has referred the matter to the corporation counsel for an opinion. It is contended that it can be proven that the wording of the ordinance was wrong, and if the theatres insist on the refund then an amendment will likely be passed interpreting the ordinance as it was originally intended.

SEATTLE EXCHANGEMEN SETTLE AMICABLY WITH CENSORS

The Seattle film exchangemen have come to an amicable settlement with the board of censors there, following the adverse censorship of two or three feature subjects. There are nine members of the Seattle municipal board of censors, and each member of the board is to censor the films of but one exchange. When the question of eliminating a large portion of a picture is brought up, it will be disposed of by all of the members, but it is expected that every censor will take care of the subjects rented through the exchange he is assigned to. The discussion which arose as the result of the board of censors stopping the showing of a subject recently, has given to the censors a better idea of their work, and they now more fully appreciate the duties that confront them.

WOMAN'S CLUBS TO ADVOCATE CHILDREN'S PROGRAMS AT FEDERATION MEET

Women's clubs of Massachusetts are preparing to take part in the discussion at the biennial conference of the General Federation of Women's Clubs which will hold its sessions in New York in May and June.

There has been set apart a day to be devoted to the promotion of means for putting programs of children's pictures on the market under conditions which will insure a financial return to the exhibitor.

LIBERAL LEADER IN BRITISH COLUMBIA SAYS AMENDMENT TO ACT IS NOT FAIR TO OPERATORS

BILL No. 36, an Act to amend the Moving Pictures Act, and just introduced in the British Columbia Legislature by Premier W. J. Bowser, is as follows:

His Majesty, by and with the advice and consent of the Legislative Assembly of the Province of British Columbia, enacts as follows:

1. This Act may be cited as the Moving Pictures Act Amendment Act, 1916.

2. Section 5 of the Moving Pictures Act, being chapter 75 of the Statutes of 1914, is hereby repealed, and the following is substituted therefor:

5. (1.) The Lieutenant-Governor in Council may appoint an officer, to be called the Censor, together with one or more assistants, who shall hold office during pleasure, and each of whom shall have power to permit or absolutely to prohibit the exhibition of all films or slides which it is proposed to exhibit in the Province.

(2.) The Lieutenant-Governor in Council may also appoint a Board of Examiners, whose duty it shall be to examine and certify to the competency of persons who apply for a license to act as operators or apprentice operators under this Act, and may prescribe the fees to be paid by applicants for licences and the form of certificate to be granted.

(3.) The members of the Board of Examiners, the Censor and his assistants shall be paid out of the Consolidated Revenue Fund such salary or allowance as may be determined by the Lieutenant-Governor in Council.

3. Section 10 of said chapter 75 is hereby repealed, and the following is substituted therefor:

10 (1.) Notwithstanding any law to the contrary, no municipality, whether incorporated under the Municipalities Incorporation Act or any special Act of the Legislature, shall issue a license in respect of any moving picture theatre or film exchange unless the applicant for such license shall have first obtained a license therefor under this Act, and no such municipality shall issue a license to any operator or apprentice operator.

(2.) Every member of the Council or other official of an incorporated city or municipality who issues or causes to be issued any license in violation of the provisions of this section shall be guilty of an offence against this Act.

4. This Act shall come into effect on the first day of October, 1916.

H. C. Brewster, Liberal leader in the House, is opposing the passage of this act because it centralizes too much power in the provincial government, and in committee he announced that he would propose amendments to the Moving Pictures Act which would make the bill fairer both to the municipal authorities and to the operators.

KANSAS CITY APPOINTS TOPEKA MAN TO REPRESENT EXCHANGES BEFORE CENSOR BOARD

The Kansas city exchanges probably will appoint one man in Topeka to represent all of them before the censorship board, under the new arrangement of showing the films for censorship in the statehouse at Topeka. Heretofore each exchange has had separate representation for its films during censorship, while the films were shown in various moving picture houses at Topeka.

The general representative will handle all the films sent in Topeka hereafter, paying the bills, and looking after the interests of the exchanges. Tentative plans for appointing such a representative were made at a meeting of Kansas City exchange managers on May 1, but the formal appointment has not been made.

FIRE LAW PREVENTS CENSORS FROM REVIEWING FILMS IN ROOM PICKED BY BOARD

After purchasing two new moving picture machines and fitting out an office with all necessary paraphernalia needed in the censor's work of reviewing films, the Kansas state board of censorship finds itself unable to use any of its equipment, owing to the fact that it had chosen a room which has since been declared unsafe for motion picture exhibitions by the state labor commissioner, who, by a special relation with the fire marshal, deals with moving picture houses.

The exchange men now pay a fee of two dollars per reel, fixed by law, for inspection, in addition to fifty cents a reel to a Topeka exhibitor for showing the films for them. It was planned by the state board to eliminate this fifty-cent fee, making the charge but two-dollars per reel.

SEAT TAX BILL IS INTRODUCED IN ALBERTA LEGISLATURE

As expected, an act to provide for the taxation of buyers of theatre tickets has been introduced in the Alberta legislature by Hon. C. R. Mitchell, provincial treasurer. Instead of the one-cent tax contemplated, the bill is so framed as to give the lieutenant-governor power to fix the levy at any amount between one and twenty-five cents.

Also, says the bill, "The provincial secretary shall in his discretion have power to exampt from taxation hereunder all persons attending at any theatre, entertainment or exhibition the proceeds of which are to be devoted wholly or in part to religious, charitable or patriotic objects."

It is planned to pay to exhibitors a commission (probably 10 per cent.) on the sale of tax stamps, which will be made up in books for convenience; and a higher rate of taxation for cities than for villages and towns is also being considered. A full explanation of the bill will be given by Mr. Mitchell when it comes up for second reading.

SMALL CHILDREN BARRED FROM THEATRES UNLESS WITH ADULTS

Children in Pontiac, Mich., under thirteen years of age, will not be permitted to go to moving pictures unless an older person escorts them, according to an ordinance just passed by the city commission. The ordinance also provides that the commission may appoint a police officer to censor all film shown in the city and to make complaints against the managers and owners of theatres, the penalty for conviction being one hundred dollars' fine or imprisonment.

BANKERS IN KANSAS URGE GREATER ACTIVITY FROM THE STATE'S FILM MUTILATORS

Kansas bankers have taken a hand in the censorship question, now receiving much comment in that state, and at their annual gathering in Topeka recently adopted the following resolution: "Resolved, that we are dissatisfied with the censorship law, because it does not provide strict enough censorship, and recommend to the members of the legislature who are members of this organization, that they work in the coming legislative session in order that objectional pictures may not be shown in Kansas."

This body asked for more censorship and a large part of a period supposed to be devoted to financial interests was taken up by a discussion of censorship and why Kansas should have more of it. W. D. Ross, whose name gets on the films in Kansas, representing the state censorship board, narrowly escaped coming in for some of the blame, but before the meeting was over he was getting sympathy and praise for his good work. The Kansas State Bankers Association is a large influential organization.

NOW IT'S NORFOLK, VA., THAT'S TRYING TO PUT THUMBSCREWS ON THE EXHIBITOR

THE exhibitors of Norfolk, Va., are included in the provisions of the new ordinance which has just gone into effect and which announces the taxes to be paid by them for licenses during the ensuing year. The ordinance was passed by the council and was signed by the mayor on April 25

Under the terms of this ordinance, exhibitors operating motion picture theatres where the seating capacity is 350 or less will be compelled to pay a tax of $100 for each such theatre, and where the seating capacity exceeds 350 the tax assessable is $150 for each such theatre.

Exhibitors who publicly advertise their business by means of a phonograph, or other musical or noice-producing instrument, device, or method, whether the same be inside or outside of the building, will have to pay for each such place of entertainment the sum of $300 per annum.

Every proprietor or occupier of a public theatre or other public rooms, fitted for public exhibitions, where no admission fee is charged, shall pay $500 per annum, according to paragraph 121, while paragraph 125 provides that "on other theatrical performances similar thereto, panorama, or any public performance or exhibition of any kind where an admission fee is charged, $10 for each performance or $20 for each week of said performance, but any theatre which desires so to do may take an annual license, in which event the same shall be taxed as follows: All theatres charging not more than 30 cents per seat shall pay $200 per annum; any theatre charging not more than 75 cents per seat shall pay $300, and any theatre charging over 75 cents per seat shall pay $350 per annum; the above prices to include price of box seats, payable in advance. Not pro rated."

No license fee is to be exacted from any type of exhibition or performance where the entire net proceeds are to be devoted to religious or charitable purposes.

Penny arcades or automatic theatres in which pictures are shown or music played, or both, by means of slot machines, will have to pay a license tax of $100.

The penalties for failure to comply with the provisions of the new law are quite heavy. Paragraph 153 provides that any person who shall fail to pay a license tax on the day that the same becomes due shall be liable to a fine not to exceed $20 a day for each day of failure to pay such license. It is also provided that if the person subject to license tax fails to pay the same during the month of May, when he comes to pay during the month of June he will find that he has to pay an additional three per cent of the amount of his tax, and if he still fails to pay there will be added an additional one per cent of the amount of the tax until the penalty reaches five per cent, when the aggregate amount becomes subject additionally to interest at the rate of six per cent a year.

Exhibitors must make application for licenses to the commissioner of revenue, and payment therefor must be made on or before May 31, according to the provisions of the ordinance.

SPECIAL HEARING FOR FILM TRANSPORTATION CASE IN SAN FRANCISCO

THE case of the Film Exchange Board of Trade of San Francisco against the railroads of northern California in the matter of carrying film on passenger trains and boats is to be considered next week by the railroad commission at a special hearing. A number of conferences have been held of late between members of the board of trade and representatives of the express and railroad companies, but no plan has been put forward that meets with the approval of the film interests. The railroads issued orders some time ago to the effect that in the future the carrying of moving picture film by passengers on trains and boats out of San Francisco would be prohibited. The Film Exchange Board of Trade secured a hearing on the question before the railroad commission, but this was postponed until a date early in May. Film interests object to the change on the grounds that there has never been an accident of any kind in the transportation of films in California; that conditions are unusual in San Francisco since Oakland, Berkeley, Alameda and other nearby towns are a part of San Francisco in all but name with the systems of transportation virtually street car lines; that the change would mean an added expense that many exhibitors could not afford; that it would reduce the revenue of film exchanges, and that the express service in the district around San Francisco bay is entirely inadequate to care for this business as it should be cared for.

The express company plans to establish depots in the several communities around the bay, where films are to be taken at night following the close of the shows, and where the new shows will be delivered the next day, or whenever desired. Exhibitors declare that this will mean added travel for them, as they have to go to San Francisco anyway, and that the added expense will be a serious matter.

WELL, HERE'S A LITTLE UPLIFT WORK FOR PICTURES

A moving picture board of censors to cover Muskogee County, Okla., to be appointed by the county commissioners, is a near possibility.

The matter has been put up to the board of commissioners by citizens who are interested in elevating the moral tone of the picture shows.

Film News From Foreign Parts

CENSORSHIP QUESTION LOOMS UP IN AUSTRALIA; RUMORS OF AMALGAMATION

Special to Motion Picture News.

Sydney, N. S. W., April 10.

AN ARTICLE by Barrington Miller, general manager of Australasian Films, Ltd., in the Sydney *Morning Herald,* on censorship of motion pictures, has once more brought this subject uppermost in the minds of the public. Australian Feature Films, Limited, have taken the matter in hand, forwarding a circular to the leading exhibitors and exchangemen with the idea of interesting them in the movement. The local papers also have been approached and the *Mirror* is preparing to publish impartial articles on the censorship question, and also are inviting letters from their readers on the subject.

At the present time the only form of censorship existing in this State is conducted by the police department, who have several times ordered special screenings of doubtful pictures, eliminating such scenes as were necessary, but recently some features have been shown here that call for a stricter censorship. However, it appears that the same trouble is about to be experienced in this state as has been the case in most States of America.

With the opening of the Town Hall last Saturday for a brief season of pictures, the city of Sydney can now boast of having twenty-one photoplay houses, fifteen of which are continuous. Five theatres at present showing films exclusively were at the end of last year either devoted to "legit.," or in course of erection. Two more theatres are almost finished, and plans have been completed for the construction of two more. Who dares to say that the war is effecting the motion picture industry in Australia?

J. C. Williamson's, Ltd., have secured, by an arrangement with Fraser Films, Ltd., two thousand feet of authoritative war pictures taken at Gallipoli by a British cameraman, and are screening them at the Royal shortly. Interesting views are shown of Lone Pine, Dead Man's Gully, Sulva Bay and Anzac.

"The Pioneer," recently made by Franklyn Barrett for an Australian company, occupies eight reels, and it is the longest feature yet made in Australia. It was given a private exhibition in Melbourne recently and secured favorable criticisms.

Australian Feature Films, who control Paramount productions, announce that they will shortly release the Bray-Gilbert silhouette pictures, and the Kleine serial "Mishaps of Musty Suffer." Bray's cartoons, the "Col. Heeza Liar" series, have already become identified as a permanent feature on the high-class picture programs of this city, and his work with Paramount should also prove popular.

Stevenson's Wild Animal pictures are being released by Cricks and Jones, who also control the Fox production of "The Nigger."

While producing the five-part photoplay, "Emilienne Moreau," the Willoughby Photoplay Company encountered the usual number of difficulties. Jane King, who plays the lead, collapsed after a particularly trying scene, and had to have several days' rest. Clive Farnham, who plays juvenile lead, in the role of a young French dispatch rider, endeavoring to tear through the enemy's pickets guarding a bridge, struck a stone in the middle of the road, and both rider and machine crashed through the railings of the bridge, falling to the ground below. With the usual actors' luck Farnham escaped with several severe bruises, but the machine was totally wrecked. In the completed picture this should add a touch of realism as the cameraman secured the whole scene. On completion of the above picture the Willoughby Company will begin their second subject, a version of the popular stage success, "The Woman in the Case."

It is rumored in Sydney that J. C. Williamson, Ltd., who besides being interested in the photoplay business both as producers and exhibitors, also controlling many "legit." theatres throughout Australia, and Waddingtons, Ltd., who direct four city photoplay houses and as many suburban shows, have amalgamated.

Omaha Territory Eager for Good Juveniles

Special Children's Matinees and Even Theatres Conducted Especially for Youngsters Expected to Become Permanent in Life of That Section Soon

Special to Motion Picture News.

Omaha, Neb., May 6.

SPECIAL matinees for children, and even special theatres for children, will come to the Middle West soon. A brief survey of the situation in Nebraska, Iowa, Kansas, northern Missouri and the Dakotas shows a greater progress along this line than even the exchange managers had noticed.

Asked about the demand for children's pictures, Manager Max J. Weisfeldt, of the Mutual exchange in Omaha, suddenly glanced down at his desk. There lay a letter from J. R. Inman, school superintendent of Red Oak, Ia., containing a request for special children's pictures in that city. Acting on the spur of the moment, Weisfeldt collected at least a dozen such letters, all demanding children's pictures.

In fact, Weisfeldt's roadmen had been calling on school heads in the various towns, and the orders for "Silas Marner," "Rumpelstiltskin," "Enoch Arden," "The Spirit of Audubon" and similar reels were piled up heavy. "The school superintendents and principals are crazy for them," said Weisfeldt. "And we are lucky to have the films to supply the demand."

Films made particularly for children are badly needed in the Middle West. Carl Schreiber, public welfare superintendent in Omaha, recently declared he intended to urge children's matinees and shows in the Omaha motion picture houses, but he was met with the instant reply from the exchange men that they did not have the kind of films required for this purpose.

Because of the demand, and because of their desire to co-operate with the superintendent of the welfare board, which also has the powers of censorship in Omaha, the exhibitors and exchange managers are making every effort so secure the needed kind of pictures.

"Little Mary Sunshine," the only children's picture at the Pathé exchange in Omaha, for a short time, recently, was worked to death. "We never had an ordinary film in such demand," said Manager J. E. Kirk. "Everywhere they ask for repeats. George Atkins, of the Besse, South Omaha, advertised it throughout the schools, crowded his house and asked for it again. A. K. Pay, manager of the Colonial theatre, Sioux Falls, South Dakota, a children's matinee fan, made a big success with it."

Manager Shirley, of the Muse theatre, a new $25,000 house opened in Omaha on April 15, has planned regular days each week for children's shows.

PLAISETTY WILL DIRECT PICTURES IN ITALY FOR AMERICAN MARKET

Rene Plaisetty, who has directed a number of successful features for Lubin and Metro, has been engaged by a newly formed Italian concern, which will make multiple reel productions in Italy for the American market.

Mr. Plaisetty sailed from New York Saturday on the *Espagne* for Italy. He will have supervision of all productions.

Number Four

The Test That Tells

TO recapitulate—circulation figures, *as figures only,* mean nothing to you.

If you have 5,000 buying prospects or 10,000, then 15,000, or 22,000 circulation figures do not interest you.

What you do want to know is: are you reaching those 5,000 or 10,000 prospects?

And again, if figures (copies printed, mailed, etc.,) meant everything, why you'd use your own house-organ and dispense with trade journals.

Secondly, newsstand circulation means nothing to you, because neither you nor the publisher know where newsstand circulation goes.

Subscribers tell you—and only subscribers—who gets the magazine.

But the final test, the only true, conclusive test is: who reads it? Even subscribers may not read a publication.

Subscribers *do* read the publication they *prefer.* And the way to find this out is to ask them yourself.

In other words, make a postcard test. Take a list of exhibitors and ask them what magazines they subscribe for and which one they prefer. It's the only sure way to know.

And it will pay you to know.

How much does your trade journal advertising amount to?

Is it $50,000 a year? It's quite apt to be, if you go in for strong display.

Then, if you go at it blindly, you stand easily to misspend half of it—to practically throw away $25,000. And it is thrown away, isn't it, if your announcements don't get to and get the serious attention of your prospects?

A postcard test of all the exhibitors in the country will only cost you several hundred dollars.

And surely this small preliminary expense is worth saving $25,000.

You certainly will save it—you will save easily half of whatever your appropriation is—once you make a postcard test.

Is your appropriation only $1,000 or even less? Then make your postcard test just the same.

You need not cover the whole country. Pick out four states, one each in the north, west, south and east, and you'll get a fair test.

The expense is small, comparatively. You can easily save ten times what it costs you.

I cannot make too positive the necessity, the business value, of the postcard test.

If you have never made one, if you are selecting your medium on any other basis than this, then the results will, in all probability, almost stagger you.

And it will pay you to make this test at least once a year.

Publications are like pictures. Their value to the exhibitors may vary from year to year.

You know how quickly a brand of pictures will become very popular, and how quickly another will go down hill once the pictures lose the elements that made them desirable.

You, as a producer, would scarcely admit to yourself that a competitor's product were better because it had been made longer.

There is no prestige except one with a publication, and that is: is it read and reliable?

Make your postcard test and find out.

The next and last consideration is one which distinctly concerns every press representative and advertising manager.

PEG O'TH

AGAIN,

—the Universal comes to the front with another Serial smash that has awakened thousands of Exhibitors in every State in the Union. AND WHY NOT? With a longer record for Successful Serial production, it follows as night follows day that the Universal with its colossal resources, its unlimited facilities, its Stars, producing brains and talent can and DOES produce WHAT THE PEOPLE WANT in Serial Photo-Play entertainment, Indisputable proof of this fact evidenced by the huge number of—

15 Weeks
30 Reels
of Fascinating
Photo-Play
Entertainment

Bookings Pouring In!!

In 72 Universal Exchanges All Over This Country

With such tremendous Serial successes as the "TREY O' HEARTS"—"MASTER KEY"—"LUCILLE LOVE"—"BLACK BOX"—"BROKEN COIN"—and "GRAFT," which have been and which are now being shown in all parts of the World. Exhibitors know by experience that "When the Universal does it—it's Huge" and "When the Universal says it—it's true." In the "Adventures Of Peg O' The Ring"—we offer a Serial new in conception—new in idea—new in swift action—new in thrills—and supreme as a straight 15 weeks' Box Office Attraction.

The RING

Get a copy of the great Advertising Campaign Book that shows you how to get the big money for 15 straight weeks with this huge serial

Every wide awake Exhibitor KNOWS that "bunk" never gets the money on Serials. You MUST have the story—Stars—Thrills—Props—You must inject that character of photo-play entertainment that entertains, that grips, and that makes your audiences come back for more. That's the character of "The Adventures Of Peg O' The Ring." It is crammed full of exciting action, picturing the fascination, glamour, glitter and lure of the big white tops and the magic sawdust arena. With the famous Serial Stars,

GRACE CUNARD AND FRANCIS FORD

—playing the leading roles, supported by a huge ensemble of talent, you may be assured, in fact YOU KNOW without our telling you, that this new Universal Serial is "there." No stars in ANY Serial picture now being shown or ever shown, surpassed, or even equalled the drawing power of Grace Cunard and Francis Ford. They are known to millions of people in every part of the world for their matchless work in serial pictures.

Wonderful Box Office ATTRACTION

"The Adventures Of Peg O' The Ring" is a monster Box Office Attraction. It will insure 15 weeks of capacity business for you. It will keep your patrons keyed up to the highest pitch for 30 reels of wonderful photo-play, new, novel and different from anything you've ever shown in your House in the way of Serial Pictures. Bookings are pouring in to 72 Universal Exchanges. Get Busy today. Write or wire your nearest Universal Exchange for booking or reservation, and BE SURE to get a copy of the complete Advertising Campaign book. It shows you HOW TO GET THE MONEY FOR 15 STRAIGHT WEEKS. ACT NOW.

Universal Film Manufacturing Co.

Carl Laemmle, President
"The Largest Film Manufacturing Concern in the Universe"
1600 BROADWAY, NEW YORK

Tear off Coupon

And Mail It to Your Nearest UNIVERSAL EXCHANGE Today

.....1916.

.....
(Fill in name of your nearest Universal Exchange)
Please send by return a copy of the Complete Advertising Campaign book on "The Adventures Of Peg O' The Ring" FREE.

Theatre .....

City..... State.....

Many a packed house is directly traceable to an advertisement in the "News."

The UNIVERSAL GREATEST PROGRAM ON EARTH

READ THE HAND WRITING ON THE WALL. Prepare yourself for the future. If you can read between the lines—if you are in the picture business to stay—if you want to assure and insure the profits to which you are entitled—BOOK THE UNIVERSAL PROGRAM NOW—Next week in this Trade Paper we are going to publish in a full page advertisement the expressions (taken from a letter) from one of the oldest, shrewdest and one of the largest Exhibitors in America, on "The Program vs. the Feature." Look for this coming ad. Study every word of it. Be guided by one of the smartest, most successful Exhibitors in the Trade. Our advice to you now, as always, is—If you can book the Universal Program DO IT NOW—if you can't get it now, watch your opportunity and get it at your first chance. To wide awake Exhibitors who expect to stay in this game, this is valuable advice. Shrewd men will profit by what we say here. On this week's Universal Program are another succession of Box Office Attractions that will pack your House.

Hobart Bosworth in "The Iron Hand." With Jane Novak. Eighteenth Red Feather Production. Directed by Hobart Bosworth. Released May 29. A tremendous story—red-blooded and vigorous with Hobart Bosworth in some remarkable characterizations. In the opening he is a ward boss who refuses to bow to the will of a big politician. The politician frames him and sends him up the river. Later he gets in line and becomes a powerful and wealthy political leader. He has raised as his own the son of a former crook associate, and is broken-hearted when the boy refuses his assistance—with the remark that his money is "tainted." The boy's love for the daughter of his foster father's enemy, a so-called reformer, furnishes a complication and a striking climax. The whole production is filled with human interest, and is one of the strongest releases of the season.

Robert Leonard and Ella Hall in "The Silent Man of Timber Gulch." Two Reel Gold Seal Heart Interest Drama. Directed by Robert Leonard. Released May 30. One of popular Bob Leonard's strongest characterizations is this silent man, who under the mistaken belief that he has killed a man, lives a lonely life of self exile. Ella plays the part of his wife, who waits his return, only to pass on from sheer loneliness. Later she appears as the daughter, who unexpectedly finds the father and brings him the glad news that he is innocent of crime. A particularly strong play of most absorbing interest.

"Tough Luck on a Rough Sea." Two Reel L-KO with funny Dan Russell. Released May 31. A side-splitting farce comedy that is unusual in location, situations, characters and plot. The action takes place for the most part on board an ocean liner. It is so crammed, jammed full of pep and action that it will set your audiences wild with laughter. No funnier comedy was ever filmed. It's a wonder. If you are not showing the Universal Program book this special.

"Two Mothers." With Dorothy Davenport and Emory Johnson. Two Reel Laemmle Emotional Drama. Directed by Lloyd Carleton. Released June 1. From the strong Saturday Evening Post Story by I. A. R. Wylie. Millions have read this unusual tale of maternal love, and every one of them will want to see this great screen adaptation. Two rival opera singers are striving for the same place with a big theatrical production. One is the step-mother of the other's young son, and the action develops a story of sacrifice prompted by mother-love that will hold any audience spell-bound. A splendid release.

King Baggot in "Jim Slocum No. 46393." With Edna Hunter and a strong cast. Two Reel Imp. Drama. Directed by Robert Cummings. Released June 2. An unusual characterization even for King Baggot, one of the most versatile actors in the world. As the unfortunate chauffeur who loses his job while his wife and baby lie at home sick unto death, there is a human appeal in this clean drama that will make it go big wherever shown. A fine, human story with the true heart punch and some remarkably fine acting.

"Tammany's Tiger." With Marie Walcamp and Lee Hill. Two Reel 101-Bison Wild Animal Drama. Directed by Henry MacRae. Released June 3. This unusual play starts mildly enough with a doped tiger displayed at a political meeting; but soon the the dope loses its effect and things begin to happen. When the extreme limit of excitement seems to have been reached, an entire managerie is let loose, and the thrills follow in quick succession. A wonderful picture, and one that you cannot afford to overlook.

"As in a Dream." With Sydney Ayres and Doris Pawn. Three Reel Rex Labor Drama. Released June 4. A strong story of the eternal battle between capital and labor. Sydney is a social settlement worker and Doris the daughter of a capitalist who pays starvation wages. She falls from her horse and is taken to the settlement house suffering from loss of memory. Her presence is used to advantage in getting fairer treatment of his employees from her father and wedding bells are promised at the end of a thrilling third reel.

UNIVERSAL FILM MANUFACTURING CO.
Carl Laemmle, President
"The Largest Film Manufacturing Concern in the Universe"
1600 BROADWAY, NEW YORK

F. J. REMBUSH

President of the Indiana Motion Picture Exhibitors League, and Exhibitors Vice President of the Motion Picture Board of Trade of America

DISCARDS FEATURES

In all of his Houses and Books The UNIVERSAL PROGRAM

Mr. F. J. Rembush, Pres. Indiana Motion Picture Exhibitors League and Vice-President Exhibitors Motion Picture Board of Trade of America.

The accompanying half tone cut is that of Mr. F. J. Rembush of Indianapolis, President of the Indiana Motion Picture Exhibitors League—Exhibitors Vice-President of the Motion Picture Board of Trade of America and one of the largest and best known exhibitors in the United States.

It is safe to say that Mr. Rembush has had as much experience in the picture business as any man in the trade today. Hundreds of exhibitors in the Central Western States have been guided by Mr. Rembush's policies. They know how thorough is his knowledge of every angle of exhibiting.

In a letter written to the Universal Film Manufacturing Company from Mr. Schnitzer, manager of the Central Film Service of Indianapolis and reproduced herewith, is revealed the handwriting on the wall. Read the letter.

"Mr. F. J. Rembush, known all over the United States as the maker and manufacturer of the mirror screen and one of the oldest exhibitors in the United States, called at our office today and admitted that Features were not getting him any money, and made arrangements to *go back to the regular Universal Program.*

"Mr. Rembush has been away from the service for over a year but has found to his sorrow that while the receipts were increased somewhat by putting on Features, they were not increased in proportion to the amount he had to pay for the Features, *and the result has been that he has not made any money.*

"Mr. Rembush controls several houses, and we are glad to say we have completed arrangements with him to *place the Universal Program in all houses now using Features.*"

We could write you a thousand advertisements and give you sales talks from now until doomsday and not begin to equal in weight this fact.—Mr. Rembush has discarded all features and has booked the entire Universal Program in all of his houses.

Mr. Rembush is in the picture business for money, not glory, or health. He has tried everything worth while in moving pictures and his latest is "THE UNIVERSAL PROGRAM FOR MINE". Heed the handwriting on the wall, Mr. Exhibitor. Book the Universal Program now if you can get it; if not, watch your opportunity and get it as soon as you can. Write or wire your nearest Universal Exchange for more facts and figures that mean money to you. Universal Film Manufacturing Company, Carl Laemmle, President, Largest Film Manufacturing Concern in the Universe, Sixteen Hundred Broadway, New York.

The Reverend Doctor Parkhurst Said:

"Where Are My Children" is a very powerful and gripping picture drama. I am glad to have witnessed it and am prompt to commend it. It deals with a most difficult matter in a manner of the utmost dignity. If the special type of iniquity which it suggests is anywhere near as prevalent as is claimed—the public should have an opportunity to witness the presentation."

Superior Paulist Father John T. Hughes Said:

"Eminently proper—a powerful indictment against a fearful and increasing crime."

The Rev. Thos. A. Daly Said:

"A powerful indictment of a vice that threatens society."

The New York American Said:

"A smashing, daring subject done in a smashing, daring way."

Thousands of citizens have given written opinions pronouncing this picture "Humanity's greatest weapon against insidious Crime."

Where are my Children?

STATE RIGHTS NOW SELLING

IN last week's Motion Picture News appeared the first announcements of the sale of State Rights for the marvelous New York success, "Where Are My Children?" Since then we have been literally besieged and bombarded with telegrams, telephone and special delivery communications, showing that the whirlwind success which greeted this picture at the Globe Theatre has made the right impression on wise State Rights buyers. One of the most remarkable of all pictures this great drama of birth control is lavishly produced, played by an exceptional cast headed by one of America's most eminent actors—

TYRONE POWER

The Press, Pulpit and Professional men have united in pronouncing the play, the subject, and the entire production the most notable that has ever appeared on Broadway. A great big, smashing, daring subject produced in a big, smashing, daring way.

Produced by Lois Weber and Phillips Smalley

The following States Rights have already been sold: California, Arizona, Nevada, Oregon, Montana, Michigan, Idaho, Greater New York Territory. A complete series of newspaper ads have been prepared for Exhibitors on this huge production. Everything ready to insure a successful clean up for buyers and Exhibitors as well. Earliest possible communication advised. Wires, phone calls, letters or personal calls given consideration in the order of their receipt. Address all communications to STATES RIGHTS DEPARTMENT.

UNIVERSAL

FILM MANUFACTURING CO.

Carl Laemmle, President

"The Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY, NEW YORK

Brenon Proves Himself a Screen Generalissimo

Fox Producer Ends Twelve Months of Grilling Labor in the Tropics, Where with a Host of People Under His Command He Put on the Kellermann Marine Spectacle—And Not So Long Ago He Was Just Earning Enough to Pay Carfare and Buy a Sandwich Once-in-a-While

JUST one year ago Herbert Brenon, a director of achievement already known through his work, sat and talked with William Fox in New York. He said to Mr. Fox:

"Here is a story I have conceived for the screen. There has never before been a story of this type or character. And I might say to you that I do not believe there ever will be another story of its kind."

William Fox listened while the story was unfolded. Months before a camera crank had turned, before a foot of scenery had taken form, he saw in his mind's eye the story as Herbert Brenon had imagined it.

When this conference had ended William Fox said:

"There are just two or three things I wish to say to you about this story and the picture we will make from it. To make this picture as you have presented it will require an enormous expenditure. But that does not matter. We will make it. The money is ready for you. Pick out your locations, go employ your stars and their supporting players. Cast your eyes about the world and decide upon the spot where you can get from nature the things this picture demands.

"When all these details are settled call on me and I will send you and all of your people away. I will provide as much advance money as may be necessary. I will send you the pay-roll every week by cable. Forget about New York, forget about the home office of my company and the business end of this industry."

Two months later Herbert Brenon took four shipments of people and equipment away with him to Jamaica. He had leased the famous Rose Gardens at Kingston. He had, meanwhile, obtained consent of the British government and the Jamaican Colonial authorities to make use of the old fort at Augusta. He had sent his carpenters, his excavators, his builders and his architects on ahead.

Engages Annette Kellermann

He had engaged Annette Kellermann. After talking with hundreds of persons he had engaged the cast of supporting principals who were to make notable the portrayal of characters he had in mind.

All through the West Indies his agents had gone hiring the fleetest and best conditioned horses, till he was certain he would have not less than 5,000 of these animals for the riding armies of his picture. One woman, Mrs. Irene Lee, the mother of the two little film children, Jane and Katherine Lee, had personally directed the making of more than 10,000 costumes in three weeks. Miss Kellermann had trained her mermaids.

Sanitarians worked over old Ft. Augusta. Engineers and electricians labored unceasingly. A city sprang up above what had been a swamp. The motion picture hordes—almost 20,000 persons—moved in,

HERBERT BRENON

cameras began to click and the picture was under way.

The making of this picture went on in Jamaica for ten months. Sitting at the end of a cable in New York William Fox sent down to Jamaica the necessary money each month to defray expenses.

Herbert Brenon has just returned to New York from Jamaica. The photographing of the picture is at an end. The man who conceived the spectacle is now working sixteen hours or more each day to cut and assemble his work. He took 220,000 feet of film in and around Kingston. Seven camera men working at once from different angles made it certain that nothing would be overlooked; or that no error of one man could impair the production. When the picture is finally ready for the public, it will have been condensed to about twelve thousand feet. That much, it is believed, will tell the story without flaw, without danger of lengthening the story or dulling the interest.

Maker of Big Programs Starts on a Small One

In 1896 or thereabouts R. A. Roberts was staging the English melodrama, "Sporting Life," at the Academy of Music, where William Fox now reigns supreme. Much vexed because a minor actor did not suit the part, he called out, "Is there anybody here that can shout 'Program of the races'?"

"Program, program, buy your program of the races!" bawled a small boy in the last row of supers. Mr. Roberts ordered the under-sized youth to the front and immediately engaged him as the stage program boy at a salary of a dollar a day. The boy was young Herbert Brenon, not very long before that landed here from the Old World to seek his fortune in the New World.

"I started in America," reminisced Mr. Brenon the other day, "as a Pittsburgh office boy at three dollars a week. After the family moved to New York, Joseph F. Vion, the vaudeville agent, offered me four dollars a week as his office boy and promised to get me four dollars a week more for ushering at night at Weber and Fields theatre. Somehow Mr. Vion could not deliver on the Weber-Fields usher proposition, so I was driven to look around and thus made my entry on the professional stage in the manner described."

Next George White, the super king, picked Brenon for one of the cadets of Gascony in a "Cyrano de Bergerac" production Augustin Daly was making with Sydney Herbert and Ada Rehan. Kyrle Bellew kindly introduced the lad to Daly, and Augustin Daly made Herbert Brenon his call boy. Thus the future director worked for the prince of American managers through the seasons of 1897-1898, the observation of his chief inspiring him with ambition to boss the stage job himself. But all he got was the small sum of ten dollars a week.

After the death of Augustin Daly, Mr. Brenon developed into a good road actor and assistant stage manager, playing with Walker Whiteside, Harry Lacey and other stars and enacting the chief juvenile in "Sporting Life" only two short years after he had been the program boy. Then followed several valuable years in stock as actor and assistant stage director, leading up to his active direction of the Lyceum theatre, Minneapolis. To round out the experience Mr. Brenon and his wife, Helen Downing, whom he married in 1904, put in four years in vaudeville, including the entire big time circuits and using a sketch, "One Christmas Eve," which was especially written for him by Frances Brenon, his talented mother.

Stern Engages Brenon

In February, 1913, Julius Stern, of the Imp Studio, engaged Mr. Brenon as a scenario writer at seventy-five dollars a week. Within six months Mr. Stern gave him the first opportunity to direct a picture, and three months later he had made the Imp's first three-reeler, "Leah the Forsaken," followed by the first four-reeler "Absinthe," and later by the Universal's first seven-reeler "Neptune's Daughter." On the making of this last picture Herbert Brenon's fame as a producer was secure. For months past he has been working for William Fox, culminating in the commission he has now finished. But his activity and success are also shown by such Fox films of his as "The Kreutzer Sonata," "The Clemenceau Case," "The Two Orphans," "The Soul of Broadway" and "Sin."

SIMONSON IS TRAVELING AUDITOR FOR V-L-S-E

In line with its unvarying policy of promotion from the ranks, the V-L-S-E has appointed R. B. Simonson assistant to A. C. Wyckoff, the auditor of that organization, to the position of traveling auditor.

The addition to the traveling audit staff was imperative by reason of the steadily increasing volume of business at the various exchanges of the company throughout the country. To keep pace with the heavy demands upon their services was proving such a strain on the present member of the auditing staff that some measure of relief had to be devised, and the selection of Mr. Simonson followed. He has been acting as assistant to A. C. Wyckoff, the chief auditor at the home office of the company, for the past year—or since the formation of the Big Four.

GRACE CUNARD LEADS POPULARITY CONTEST IN TORONTO

Special to Motion Picture News.

Toronto, Ont., May 6.

Grace Cunard, Universal star, has once more resumed the lead in the Toronto *World* popularity contest being conducted in this city. Miss Cunard has held the lead for many weeks over Mary Pickford, but a short time ago Miss Pickford showed a great burst of speed and passed her opponent; however, by all indications at present, Miss Cunard will repeat her performance in Ottawa, and be returned winner of the Toronto contest; it is also likely that Ella Hall, another Universal star, will be in third place at the end of the race.

Selznick Forms Two Big Exchange Companies

He Organizes in Philadelphia a $400,000 Concern with Mastbaum and W. D. Smith, and Capitalizes a $200,000 Syndicate in Detroit with Garson

CLARA KIMBALL YOUNG IN THREE STRIKING POSES

LEWIS J. SELZNICK, president of the Clara Kimball Young Film Corporation, has formed two partnerships in connection with the establishment of his own system of exchanges. In Philadelphia a $400,000 company was incorporated, with Stanley V. Mastbaum, head of the Stanley Booking Company, and W. D. Smith, of Paramount, as partners of Mr. Selznick; and in Detroit, a $200,000 company was organized, with a syndicate headed by Harry Garson, of the Broadway Strand theatre, and Mr. Selznick holding equal interests.

Both companies were incorporated under the general trade name Lewis J. Selznick Productions, Inc., which will be used by all the exchanges throughout the country. Mr. Mastbaum and Mr. Smith will control the distribution of Clara Kimball Young Features for eastern Pennsylvania and southern New Jersey on a fifty per cent basis, with Mr. Selznick under a franchise for five years. Mr. Garson will represent Mr. Selznick on similar terms for Michigan.

Mr. Selznick is now negotiating with the most important local film men all over the country and as fast as each deal is concluded announcement will be made.

In explanation of his plan for the formation of distributing companies for the Clara Kimball Young Features, Mr. Selznick said:

"Many people have been wondering just how I was going about the establishment of my own exchanges. Through the closing of my deal with Messrs. Mastbaum and Smith in Philadelphia, and Mr. Garson in Detroit, I am now in a position to make this important phase of our plans clear to the exhibitors and others interested.

"The Clara Kimball Young Film Corporation, which is the producing corporation, grants to the distributing or exchange company a franchise for five years, which is controlled fifty per cent. by myself and fifty per cent. by the local interests, who become my partners on an equal footing with me in the distribution of Miss Young's pictures in their allotted territory. Each exchange or distributing company is incorporated under our trade name, Lewis J. Selznick Productions, Inc., with the addition of the state in which it is organized by way of identifying the various companies.

"The advantages of the system I am inaugurating are apparent. Aside from the immediate benefit of being associated with such partners as I am now acquiring the future possibilities are enormous. With the most influential local men in the industry linked with me, it will be a simple matter to swing any big proposition we may plan. Then, too, under this system the cost of distribution will become a mere fraction of what it would be under any other arrangement."

The Rays, Comedy Lights, to Emanate Fun in Films

Johnny and Emma (You Certainly Recollect Them from the Old Theatrical Days) Form Company in Ohio and Engage Whirlwind Cobb to Get Exhibitor Contracts

JOHNNY and Emma Ray, known to the-atre audiences the country over as fun-makers, have entered the comedy film field. A company has been incorporated in Ohio, known as the Reserve Photoplays Co., which will produce the Ray comedies,

JOHNNY AND EMMA RAY

and a studio has been built in Cleveland, the home town of the Rays.

C. Lang Cobb, Jr., sales manager of the concern, reports that a number of contracts have been secured with exhibitors for the new comedies.

The Cleveland studio is said to be equipped in the most modern fashion. The overhead trolley system has been adopted and so arranged that three different sets can be operated at the same time. There are comfortable lounging and dressing rooms, a large carpenter shop, assembling and cutting rooms, and a separate studio for the scenic artist and director.

The first releases of the company will be a comedy serial, showing various vicissitudes in the life of Casey, the character created by Ray.

The officers of the Reserve company are: Robert H. McLaughlin, president; Mr. Ray, vice-president, and Samuel Doerfler, treasurer. The New York offices are in the Columbia Theatre building.

ALL AGES VOTE AGAINST CENSOR BILL IN NEW YORK

Men, women and children—aged, young—and, in fact, all nationalities and color, have stormed the International Film Service booth at the Grand Central Palace last week daily in order to cast their ballots against the Cristman-Wheeler Censorship Bill.

Probably the oldest voter was Mother Maurice of the Vitagraph Company; whereas Charles Giegrich of Brooklyn, aged 4, was probably the youngest voter. Another young voter was Bobbie Connoly, known as the youngest motion picture star.

Vitagraph Re-organizes with $25,000,000 Capital

The Move Does Not Mean a Merger—Blackton Denies That Hampton Is a Stockholder—"We Have Increased Our Capital Stock for the Express Purpose of Making Bigger and Better Pictures," Declares Blackton—Men Prominent in Finance in the New Company

THE following announcement was issued last week by J. Stuart Blackton and Albert E. Smith, heads of the Vitagraph Company of America, anent the reorganizaiton of the firm:

"We take pleasure in announcing the completion of plans for the formation of a new Vitagraph company, with an authorized capital stock of $10,000,000 preferred and $15,000,000 common. Associated with us in the new company are a number of men of prominence in the financial and business world.

"We plan to make the new Vitagraph company larger and more powerful than any other element in the theatrical world. This organization enables us to carry to success productions more artistic and more ambitious than have yet been known to the picture world. We assure exhibitors and patrons an absolutely consistent program of better pictures than have ever been produced."

ALBERT E. SMITH.
J. STUART BLACKTON.

The daily press of New York, almost without exception, eagerly seized upon reorganization facts as merger rumors. When the story of the increased capitalization became known, the name of Benjamin Hampton, of the American Tobacco company, was immediately mentioned as one of the prominent stockholders.

Commodore Blackton when interviewed by a representative of MOTION PICTURE NEWS following his opening speech at the Board of Trade Exposition, emphatically denied that the reorganization meant merging with other producing companies, and stated that Mr. Hampton held no stock whatsoever in the new Vitagraph.

Plans Only to Make Better Pictures

"We have increased to a $25,000,000 corporation," said he, "for the express purpose of making better and bigger pictures."

"Does this mean the merging of the producing companies of the V-L-S-E?" he was asked.

"For the present it concerns only the Vitagraph company," he replied. "Vitagraph needs not the assistance of other companies in the producing end to make pictures. Vitagraph has always been recognized as a reliable company. Our pictures have always been in great demand in the past, in such demand, in fact, that we will increase both our feature and short length output."

"Is Mr. Hampton at all interested in the new Vitagraph?" the Commodore was asked.

"Mr. Hampton is a tobacco man and not a picture man. He has absolutely no interest in the recapitalized company," was the reply. "Our new stockholders are men backed by sufficient money to insure adequate preparation of each picture we produce. Mr. Smith will still continue to control the business organization of the company while I, as heretofore, will devote my self to the production end."

Commodore Blackton would say nothing as to the probable acquisition by Vitagraph of a well known picture actress, on whose services it is believed Mr. Hampton has an option. His only remark in reference to this matter was, "If she comes to us, she will come without Mr. Hampton."

The large enrollment of stars under the Vitagraph banner, and the company's remarkably large facilities for picture production insure almost immediate celluloid proof of Commodore Blackton's statements. Aside from its formidable array of picture stars, such as Anita Stewart, Dorothy Kelly, Earle Williams, Edith Storey, Frank Daniels, Charles Richman, Lillian Walker, Joseph Kilgour and Harry Morey; E. H. Sothern and Edna May have only recently joined the Vitagraph company. Mr. Sothern and Miss May have been cast in pictures of the special feature class.

The plans for the company's future productions are still in preparation but it is a certain fact that the trade may look forward to some unususally large and pretentious features from the Vitagraph plant. Commodore Blackton will continue along the Preparedness line so successfully launched by his company in "The Battle Cry of Peace" by shortly beginning the filming of the "Battle Cry of War," its sequel.

The immense production plants of the Vitagraph, including the three in the United States, the one in Paris and the one in London, insure a likely increase in the company's production of corresponding magnitude to the increase in capitalization.

National Committee in New York for Exhibition

Men in Charge of Plans for the Sixth Exposition of the League, in the East Studying the Entertainments for Suggestions—Special Railroad Rates to Chicago

THE special convention committee in charge of plans for Sixth National Convention of the Motion Picture Exhibitors' League of America, consisting of W. A. Sweeney, Lewis H. Frank, Fred Schaefer and Fred Hartman, have been attending the two trade shows being held in New York. Their object in making the trip to New York is to get first-hand impressions of the problems being met by the management of these entertainments, and to interest Eastern concerns in the convention to be held in Chicago July 10 to 18.

This Chicago convention, which promises to eclipse anything ever attempted along these lines, will be held in the Coliseum, where the convention of the Republican National Committee will take place a few weeks before. The Republican committee has promised to leave their decorations, costing over $20,000, for the use of the Exhibitors' convention. This will insure the finest and costliest lot of decorative material ever used in a moving picture trade show. There are 31,000 square feet of space in the Coliseum, not including the balconies.

The executive committee has made arrangements for special railroad rates for those attending the convention. A large number of screen stars have already promised to attend.

SEATTLE "TIMES" WILL PUBLISH DAILY BIOGRAPHIES FROM "NEWS" DIRECTORY NUMBER

Permission for the right to republish the page, half-page, and quarter page biographies of photoplayers, directors and writers, appearing in Studio Directory Number of Motion Picture News, dated January 29, has been asked by George Bellman, photoplay editor of the Seattle "Times." Inasmuch as this number was prepared for the sole purpose of distributing this information, the request was immediately granted.

Mr. Bellman will use one of these biographies in his department every day. This follows the republishing of the smaller biographies which appeared in this number, under an alphabetical classification. These for a time seemed sufficient, then came requests from readers of the department for additional information concerning this or that player, and the result was that Mr. Bellman decided to carry the most complete biographies that have ever been published.

COURSE TICKETS FOR NEW GEORGE KLEINE SERIAL

Exhibitors in many of the big cities where "Gloria's Romance," the new twenty-chapter George Kleine motion picture novel is booked, are arranging to offer their patrons special course tickets for the entire twenty chapters of the big Rupert Hughes story. For instance, houses that customarily charge 15 cents admission and for which the patron would ordinarily have to pay $3 for the full twenty admissions to the theatre during the run of "Gloria's Romance," can secure a "season ticket," good for the entire twenty feature chapters of the tale at $2.50. Ten-cent houses are making a corresponding reduction and offering their patrons "season tickets" at $1.50 apiece, thus cutting the total admission for the full twenty performances from $2. The plan is meeting with great favor, and already thousands of the "season tickets" are being sold.

KALEM OFFERS "THE IRISH REBEL" ON MAY 16

Kalem has for some time been considering the reissue of the most popular of the well-remembered "made in Ireland" subjects, due to the requests for these subjects constantly received from exhibitors.

But the speed with which exhibitors thought of Kalem's Irish dramas caused the inquiries concerning these subjects to double, and Kalem lost no time in making arrangements to meet the demand by reissuing "The Irish Rebel," remembered as among the strongest of the Irish productions.

"The Irish Rebel" is a one-reel production and it may be secured by all exhibitors at General Film offices. Both because of its theme, Ireland in rebellion, and the fact that every scene of the picture was taken in the vicinity of Dublin and on the spots that have figured so prominently in the news columns, it is given unusual interest at the present moment.

Tuesday, May 16, is the date on which "The Irish Rebel" will be released.

YOSEMITE SUBJECT SPLIT IN TWO RELEASES BY GAUMONT

So important does the Gaumont company consider Yosemite National Park in its "See America First" series that the release has been divided into two parts. The first was shown May 3. The second part will be given to the screen in the release of May 17.

These views were taken as a matter of record by a government cameraman, and are released by Gaumont through Mutual by special arrangement with the Department of the Interior. These are shown on a split reel with Harry Palmer's Kartoon Komics. The release of May 24 will show scenes of Savannah, Ga.

TURNER AND DAHNKEN CIRCUIT BOOKS "GLORIA'S ROMANCE"

The Turner and Dahnken Circuit, which conducts almost a dozen large houses in California, Nevada and Oregon, and which is preparing to take on other theatres at an early date, has booked "Gloria's Romance" for its entire circuit. This concern has been showing serials at several of its houses with gratifying results, and this has led to the booking of the Billie Burke attraction.

"Scenario Is Basis of All Good Pictures"—Fox

"Creative Brain That First Conceives a Story Knows More About That Story Than Anyone Else," He Declares—Has No Patience with Squabbles Between Authors and Directors

"THE scenario is the basis of all good pictures." This declaration of opinion with regard to the important question of what is most essential in picture production was made by William Fox, head of the Fox Film Corporation, in the course of a recent interview. Mr. Fox went on to say:

"The creative brain that first conceives a story knows more about that story than anyone else can possibly know. The director who is to take the creative idea of another person and make it into a picture is, for a moment, secondary except where the director is also the author of the script and is going to place his own creation in the film.

"The man or woman who both originates and then produces novel ideas in a picture is a capable and big figure in our industry, if the original ideas themselves have sufficient worth to commend them to the attention of people.

"I have almost no patience with the squabbles that arise between author and director. I have seen scores, almost hundreds, of great works ruined or badly mutilated by poor direction, or by direction that seemed incapable of understanding what broad minds had conceived and written.

"In my own case I employ and pay directors liberally and I expect them to possess sufficient imagination to go even beyond what an author has written down for their guidance. If they lacked this capacity and were incapable of projecting their vision and imagination on ahead of the scenario writer I would wonder, as any producer would, whether the directors were even necessary. If they lacked these capacities they would have no place in our industry and authors would be engaged as directors of their own scenarios.

"I have a word or so that I would like to say to the directors of pictures; I have said this many times to my own directors, viz.:

"'Brain is going to rule in motion picture authorship and motion picture production. The brains that have made the literature of the past in all languages and the brains that are making the literature of this day in all lands are not to be flouted or treated with contempt by those of us who have engaged in the task of translating the world's best thought into the pictures that the rest of the world will see for years to come.

"'Certainly I shall never be the one to say, or think, that those of us who are now making pictures, and the men we hire to produce them, are superior in insight or vision to the authors who place the thought and imagination of the world between the covers of books.'"

Red Feather Social Club Formed in New York

Membership Is Drawn from Universal Exchanges and the Promotion of Friendly Feeling Among Its Members Is the Aim—Hoffman Honorary President

WITH the mysterious name, Red Feather Social Club, an organization was affected on March 25 by the staff of the Universal Film exchanges of New York which promises to be a pleasant diversion from business. Its objects and aims are kept secret, and all of its meetings are exclusive, and closely guarded. The objects of the organization are social, and are intended to bring together the employees of various branches of the exchange industry in this city socially, and it is expected that in this way friction which might be engendered through the keen rivalry and efforts to get business will be eliminated through personal touch in a social way.

M. H. Hoffman, general manager of the Bluebird Photoplay, Inc., and of the Universal Film exchanges, was unanimously elected honorary president, and Samuel Zierler, manager of the Universal Film exchange of Twenty-third street, active president.

The other officers are: H. Gainsborg, vice-president; S. Rubentein, treasurer, and M. Isen, secretary.

The entertainment committee consists of H. Stern, chairman; S. Samson, G. Hallett, and C. Moses.

At the first regular meeting an organization was affected, and a number of men in the exchange business and its allied interests were admitted to membership. There are a number of men who are eligible to membership on its waiting list, however, and at the second meeting their names will be formally acted upon.

Any information in regard to the Red Feather Social Club may be obtained through its secretary, M. Isen, who may be addressed at 115 East Twenty-third street.

The first official Red Letter Day of the Club took place on Friday, April 28. It was designated as a "Red Paint Night."

Kleine Issues Volume on His Literary Screen Plays

"Cycle of Film Classics" Contains Descriptions of "Spartacus," "Julius Caesar," "Antony and Cleopatra," "Quo Vadis?" and Four Others

"GEORGE KLEINE'S CYCLE OF FILM CLASSICS" is the title of an attractive volume of sixty-four pages issued by the well-known producer as an advertisement of his series of historical and literary screen dramas, "Spartacus," "Julius Caesar," "Antony and Cleopatra," "Quo Vadis"? "The Last Days of Pompeii," "Othello," "The Lion of Venice" and "Vanity Fair." The book is neatly bound in limp leather with gilt lettering, and is an unusual piece of advertising.

Besides extensive descriptions and illustrations of the eight photoplays, it contains a number of testimonials from prominent personages, and three plans by which societies, organizations and institutions of various kinds can view the cycle without cost to themselves by inducing exhibitors to show the pictures under their auspices.

A blank to be filled out by interested committees, and a course ticket which would admit the bearer to the entire cycle, is also included.

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KERRIGAN
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RICE

BLUEBIRD PHOTOPLAYS (INC)

THEATRES almost everywhere are crowded with multiple part features of monotonous similarity. The sum total of many an Exhibitor's daily grind is "trying to make ends meet."

¶ At intervals in cheerful, yet sharp, contrast the dull monotony is relieved by the timely appearance of a BLUEBIRD production.

¶ And those Theatres that are gradually and surely turning to BLUEBIRD productions are not alone lifting themselves out of the run of the mediocre and commonplace, but are insuring the financial growth and expansion that comes as a sure reward from a constantly growing appreciative clientele, which demands the finer things in life.

Previous BLUEBIRD Releases include:

Louise Lovely, in "TANGLED HEARTS"

J. Warren Kerrigan, in "THE GAY LORD WARING"

Robert Leonard and Ella Hall, in
"THE CRIPPLED HAND"

Florence Lawrence, in "ELUSIVE ISABEL"

Kitty Gordon Signs with World for Three Years

Star of "As in a Looking Glass," "Her Maternal Right" and "The Crucial Test," World, Was Popular Idol on Speaking Stage in Continental Cities

KITTY GORDON has abandoned the stage entirely and will, for the next three years at least, appear exclusively in motion pictures under the guidance of the World Film Corporation. The arrangement was completed this week by Miss Gordon, acting for herself, and William A. Brady, head of the World Film Corporation.

Miss Gordon, wife of H. H. Beresford,

KITTY GORDON IN A SCENE FROM "HER MATERNAL RIGHT" (World Film)

of the titled house of the same name, made her biggest particular triumph when first she came to these shores in "Alma, Where Do You Live?"

Miss Gordon had already established herself on the English stage, and had about decided to abandon stage work for philanthropy and settlement work, when Joseph Weber, producer of "Alma," came and pleaded that she assume the principal role. Miss Gordon succumbed, with the result that the show stayed at Weber's theatre nearly two years, and later toured the country for two seasons, with Miss Gordon playing the leading role. She played three hundred cities during the two years abroad and in that time became almost as famous here as abroad.

Early this year Miss Gordon was secured by World Film for appearance in one picture. She played the star part in "As In a Looking Glass," and was immediately engaged for a second picture, "Her Maternal Right." Miss Gordon was engaged again, this time for one picture, with the World company having an option for a longer period, and "The Crucial Test" was completed last week.

In all probability the Gordon pictures will be released under a title, such as Kitty Gordon Features, on the regular World Film Program, and will, of course, be produced under the personal guidance of Mr. Brady himself.

Miss Gordon began her stage career in a small, obscure part with George Edwardes at his London Music Hall. She became a popular idol in the English metropolis and toured all of Europe, duplicating her success at Vienna, Petrograd, Budapest, Berlin, Paris and the South American countries. Following her conquest abroad, she came here with perhaps the most rapid success of any recent foreign player.

Miss Gordon will next be seen in "The Crucial Test," after which one of De Maupassant's greatest fictional documents will be picturized, with the actress playing the interesting role.

MOSS MOVES TO GODFREY BUILDING

The general booking departments of the B. S. Moss Theatrical Enterprises, Inc., B. S. Moss Motion Picture Corporation, and the Amalgamated Vaudeville Agency, are now located on the eleventh floor of the Godfrey Building, Forty-ninth street and Seventh avenue, New York City.

SELIG'S ATHLETIC FEATURE FILMS OUGHT TO GO STRONG WITH PUBLIC

Famous athletic stars are signing contracts to appear in the Athletic Feature Films series to be released through the V-L-S-E by Selig, under the direction of J. H. Herman, promoter of important athletic events. Among those to be included are Jess Willard, Frank Gotch, Joe Stecher, Packey McFarland, Mike Gibbons, Freddie Welsh, Zbyszko, Hussana, Cutler, Dr. Roller and others.

There will be twelve one-reel subjects in the series. The first release will present Cutler, the Yankee billiard champion, in a match game with Koji Yamada, the Jap marvel; Dr. Roller and Frank Dalkus in a wrestling match, and a boxing exhibition by Mike Gibbons.

MELLISH BACK WITH FOX

Fuller Mellish, the distinguished English actor, who has been playing with James K. Hackett in his Broadway production of "The Merry Wives of Windsor" and other Shakespearean plays, has rejoined the photoplay forces of William Fox. He will appear in a photodrama which is being directed by Will S. Davis.

Ivy Close, English Beauty, Will Be a Kalem Star

A CATCHY SNAP-SHOT OF IVY CLOSE, WHO WILL APPEAR ON THE SCREEN UNDER KALEM'S BANNER

IVY CLOSE, the international beauty and star, whose capture for the motion picture screen was recently announced, is to be a Kalem star. This week the Kalem Company made public a letter received from Miss Close telling of her safe arrival in London after being caught in the midst of the Irish rebellion.

The letter also carried the information that Miss Close would sail for this country on May 13. An unusual feature of the Kalem contract with the English star is that according to its terms Miss Close must sail on a boat flying the American flag. She will therefore leave Liverpool on a steamship of the American Line.

Pressed for details regarding the company's further plans for presenting Miss Close on the screen Kalem officials were not very voluble.

"Our practice of putting our best efforts into short subjects is well known, so it may also be expected that Miss Close will be seen in the short lengths," said Mr. Wright. "We receive added confirmation each week strengthening us in our loyalty to the short picture, so it is not likely that when other manufacturers are coming around to our ideas we would change our policy."

"BUCKSHOT FEUD" GIVES DON CHANCE TO SHOOT MR. GLOOM FULL OF HOLES

"The Buckshot Feud" is a one-act comedy written and directed for the Lubin Company by Edwin McKim, and released May 1 through the General Film Company. Davy Don is given the perilous distinction of the feature role.

"The Candle," a two-act drama by Maude Thomas and Julian Lamothe, and directed by Leon D. Kent, is released by the Lubin Company, May 2, through the General Film Company. The cast includes L. C. Shumway, Melvin Mayo, George Routh, Robert Gray, J. J. Colby, Jay Morely, Julian Lamothe, Helen Eddy and Grace Eddy.

"None So Blind," as written by C. A. Framberg and directed by Melvin Mayo, under the personal supervision of Captain Wilbert Melville, is a condensation of thrills into three acts. It is released by the Lubin Company, May 4, through the General Film Company. It is the story of a submarine with photoplayers, including Princess Nona Darkfeather, Evelyn Page, Adelaide Bronti, Ruth Saville, Walter Spencer and Cecil Van Auker.

"Father's Night Off," written by A. R. Lloyd and directed by Clay M. Greene, is released through the General Film Company by the Lubin Company, May 6. The cast includes June Daye, Eleanor Blanchard, James Cassady, Francis Joyner, Hollins Antrim and Kempton Greene.

LEWIS IS PRODUCING SPECIAL FEATURES FOR LUBIN

Edgar Lewis, one of the best known of photoplay directors, now under long time contract with the Lubin Company, is producing special features for the V-L-S-E program.

Before entering photoplay work Mr. Lewis was associated for many years with the theatrical business as playwright and stage director. He started his career with the Solax Company.

He was with Reliance for a year and a half, since which time he has made nothing but multiple reel features.

Within the past twelve months he has produced "The Littlest Rebel," "Northern Lights," "Captain Swift," "The Thief," "Samson," "A Gilded Fool," "The Plunderer," "The Nigger," "The Bondsman," "The Great Divide" and "Souls in Bondage."

LOUELLA MAXIM JOINS KEYSTONE

Louella Maxim, who has had a very wide experience before the camera, following her work in the support of Chester Conklin in "Bucking Society," was made a member of the Keystone stock company. Another recent addition to the Keystone company is Peggy Pierce, for many months with the L-Ko.

Mack Sennett has decided that Hank Mann is too good a comedian to be lost from the screen by directing, and so has selected Edward Klein to direct him. One of the most recent subjects in which Mann plays the star part is "His Bread and Butter." In this Peggy Pierce appears in the opposite lead.

HEYMAN, STAR ROADMAN, ADVISES READING OF "NEWS" BY COLLEAGUES

Harry Heyman, star roadman for Manager Ph. Goldstone of the World exchange in Omaha, has made a wide mark for himself. He was third in a recent comparative report of business bringers for the World.

"It looked good to see Omaha separated only by New York and Washington, D. C., from the top," declared Heyman. "But," he added, "wouldn't it look a lot better to see Omaha at the top?" And he is trying to do it.

When other roadmen ask him how he does it, Heyman says he never neglects to advise reading MOTION PICTURE NEWS. "If you want to keep in front you have to progress," he said. "If you would progress, keep in touch with what the exhibitors want and what they are doing. That is the way I do it, and that is the way the foremost trade paper for the exhibitors helps me."

"NAKED HEARTS," BLUEBIRD'S RELEASE ON MAY 29

Bluebird photoplays promise a moving picture novelty in "Naked Hearts," the release founded on Tennyson's Maud. The five-reeler will present a story practically in two parts, with an entirely different set of actors delineating the play. In the early section three clever juveniles will carry the burden of the acting.

Zoe Bech in the early section will play the child that later grows to Maud, as played by Francelia Billington. Gordon Griffith is the boy who later appears in manhood as Rupert Julian, and George Hupp plays the role of Maude's little brother, later assumed by Jack Holt.

Rupert Julian becomes a Bluebird star in "Naked Hearts." He has provided the story from which Olga Printzlau wrote the scenario; he directed the production and will play the leading male character with Miss Billington as his leading lady. In his supporting company, besides those mentioned, will be Ben Horning, Douglas Gerrard, Paul Weigle and Nannie Wright. "Naked Hearts" is set for release May 29.

Murphy Out to Blow His Horn in Many Big Cities for Unicorn; Chaplin "Carmen" Hit in Boston

MANAGER FRED MURPHY of the Unicorn in Boston is on a trip to New York, Philadelphia, Baltimore, Washington and New Orleans, in his capacity as eastern district manager of the Unicorn. This company has just closed a deal to take over negatives. The response of the exhibitors in regard to the one and two-reel program of the Unicorn is announced as remarkable.

The Park theatre, Boston, has signed to run all the V-L-S-E special features, starting May 22.

The Chaplin "Carmen" film last week turned many people away from the Boston theatre, one of the largest houses in the world, and the film was rebooked for this week.

The Bluebird company announces signing first run service for the new Strand in Providence, R. I., and for many smaller houses.

Frank Vine, of Hearst's International News Service, has given the contract for its new building at 48-50 Piedmont street to the S. J. Gerron Company. The old building has been torn down and foundation has been started for the new one.

Dan Kiley, formerly assistant director of the Eastern Film Company, is now with the E. W. Lynch Enterprises, and is traveling for them in Rhode Island and Connecticut.

Edwin H. McCloskey, formerly New England correspondent of the *Moving Picture World,* who resigned to become secretary for Edward P. Farrell, has returned to Boston, and is associated with Frank H. Vine of the International Film Company.

George Hickey, formerly in charge of the Mutual Film Exchange, Boston, previously manager of the Warner Feature Film at Portland, Me., has been appointed manager of the Unicorn at Syracuse, N. Y.

EUTEMARKS BUYS RIGHTS TO "END OF THE WORLD"

H. A. Eutemarks of the Penn Feature Film Company of Philadelphia has purchased "The End of the World" for Eastern Pennsylvania, Delaware, Maryland, District of Columbia and Southern New Jersey.

A BIG EXPLOSION STAGED FOR A COMING UNIVERSAL FEATURE

VITAGRAPH OFFERINGS: FRANK DANIELS IN "KERNEL NUTT WINS A WIFE"; EVART OVERTON AND LILLIAN WALKER IN "THE ORDEAL OF ELIZABETH" (V-L-S-E), AND MARY ANDERSON IN "MISS ADVENTURE"

MISS DAGMAR SUPPORTS VICTOR MOORE IN "THE CLOWN," LASKY

Under the direction of William C. De Mille there is nearing completion at the Lasky studios a photoplay by Marion Fairfax, entitled "The Clown," which has been set down for release on the Paramount program for the summer months. In addition to Thomas Meighan, who is featured in this production in support of Victor Moore, the star, the leading feminine role will be played by Florence Dagmar, the young Lasky actress who has come rapidly to the front in popularity throughout the

FLORENCE DAGMAR

United States. This is the second time that Miss Dagmar has appeared with Mr. Moore as she played a role in "Chimmie Fadden Out West." Also it is her second important appearance with Thomas Meighan as they both played leading roles with Theodore Roberts in "Pudd'nhead Wilson," from the novel by the late Mark Twain, which was recently released by Lasky through Paramount.

Many New Faces in Acting Force at Horsley's

Jessie Burnett Is Picked to Play Opposite Crane Wilbur—Thelma Salter, Child Actress, Grace Wilson and Clair Alexander, Still in Her Teens, Also at the Studio

MANY new faces have been added to the acting force at the David Horsley studios during the past few weeks. They will be seen in forthcoming releases of the Cub Comedies; two-reel centaur dramas and the five-reel Horsley-Mutual Masterpictures, de luxe edition.

One engagement of importance is that of Jessie Burnett, who was selected from a dozen or more possibilities for the portrayal of an important role in support of Crane Wilbur, the star, in his latest drama "The Wasted Years."

For several seasons Miss Burnett has been seen in ingenue parts and her undertaking with the Horsley company places her in a new character which should add greatly to her popularity with her many admirers. It is the character of the "worldly woman" and reports of her efforts thus far are excellent.

Miss Burnett is twenty-two years of age. She is medium in size, with great dark blue eyes and a mass of rich brown hair. She is very fond of outdoor life and is an accomplished swimmer and an expert horsewoman.

Thelma Salter, one of the best known child actresses, is now engaged with the Horsley companies. She is supporting Crane Wilbur in the same cast with Miss Burnett.

Grace Wilson, late of the Fine Arts studios, has been added to the company in which Margaret Gibson and William Clifford are co-stars. Her first appearance will be in one of Theodosia Harris' two part dramas in a character role.

Clair Alexander, a young woman still in her teens, is another new arrival at the Horsley studios. She has already been seen in two of the Cub comedies in support of George Ovey and is now playing her third part.

Little Miss Alexander is a New York girl and has been identified with the motion picture field of Southern California for several years. She is of dark complexion, has big brown eyes and chestnut hair which shades off into a dark brown.

Ten Episodes of "Social Pirates" by End of May

By the First Week of July Kalem Will Have Completed the Fifteen-Week Series—Company Is Already Ahead Many Weeks of Release Dates

WITH the end of May Kalem will have released ten episodes of "The Social Pirates" series, by George Bronson-Howard, leaving June and the first week of July to complete the fifteen-week series. The work of production is going ahead at full speed, and already Kalem is many weeks ahead of release dates on the different episodes.

"Unmasking a Rascal" is the title of the release issued on May 29. The tenth of the George Bronson-Howard stories finds the two heroines, Mona and Mary, matching their keen wits against those of a banker, who has succeeding in defrauding his ward and is apparently beyond the reach of the law. But a clever story shows that he is not beyond the reach of the girls, who succeed in recovering the ward's inheritance after an exciting two reels.

Monday, May 22, brings a timely episode of the series, since it has for its theme the disappearance of a wealthy munitions manufacturer. The millionaire had become interested in the girls' plans for social reforms, so they take on themselves the task of solving the mystery. Their opponents are two rival stock brokers and the crooked head of a sanitarium who have engineered the plot to keep the munitions manufacturer captive while his stock is being juggled.

"Sauce for the Gander," the eighth episode in the George Bronson-Howard series presents a story with an element of satirical comedy relieving the dramatic moments. The story provided by George Bronson-Howard for this episode finds the girls dealing justice to a loan shark and his worthless son. Father and son are played against each other in a clever manner.

FIDELITY MOVES FROM GALVESTON TO HOUSTON

The Fidelity Film Company, Inc., which handles exclusive state rights on features, has moved its headquarters from Galveston to Houston, Texas, with offices in the Prince Theatre Building.

JANET PRIEST IS A MEMBER OF METRO PUBLICITY STAFF

Janet Priest, a magazine writer and dramatic critic of national reputation, and formerly identified with the speaking stage in several notable productions, has accepted a position with the *Pictures Magazine*, and will write special articles on Metro stars and productions for that publication. In addition to her special stories Miss Priest will write each week a fiction story adapted from a five-reel screen feature. Miss Priest was born in Maine, but removed to Minnesota with her parents when she was four years old. She was graduated from the University of Minnesota with the degree of bachelor of Literature.

Miss Priest had a highly successful career upon the stage, and only forsook it because literature appealed more strongly to her. In musical comedy she had the role of Muggsy, in Richard Carle's, "The Maid and the Mummy"; the country girl in "His Honor the Mayor"; the child kleptomaniac in the three-act production of "School Days"; Gretchen, the goose girl, in "The Holland Heinies," and Tillie Day in "A Knight for a Day."

DRA-KO SUCCEEDS WITH ITS ANIMATED CARTOON

The steady growth of the business of the Dra-Ko Film Co., Inc., seems to prove there is a field for the Animated Cartoon as an advertising method.

Dra-Ko has placed the creation of all cartoons in the hands of Frank A. Nankivell, whose work is known from coast to coast. Back of every cartoon that he and his corps of assistants turn out is the experience of a man who has been studying audiences for years.

Wherever these Commercial Advertising Cartoons have been shown, they have had the approval of the audience. The firm calls this new plan "The Step Ahead in Advertising."

These Animated Commercial Advertising Cartoons can be handled by theatres, advertising agencies, theatre salesmen, supply houses and all advertisers, declares the Dra-Ko Company.

PAY-IN-ADVANCE PLAN CAUSES NO AFTER TROUBLE

Though the pay-in-advance rental plan for films has been in operation for some time in Milwaukee, the exchanges report little or no trouble and say that all of the exhibitors are paying promptly in advance. Throughout Wisconsin, where the most trouble was expected over the plan, none has been reported.

All of the exchange managers report everything working smoothly in this respect.

MABEL TALIAFERRO AS BOY IN "SNOW BIRD"

Mabel Taliaferro, the dainty and winsome Metro star, plays the role of a boy in "The Snowbird," a forthcoming five-part Wonderplay on the Metro program. Edwin Carewe, who is directing Miss Taliaferro, also has a prominent role in "The Snowbird."

V-L-S-E Exchange in Los Angeles Complete in Appointments

GLIMPSES OF THE V-L-S-E OFFICE IN LOS ANGELES

PERHAPS the most handsomely furnished exchange on the coast is that of the V-L-S-E in Los Angeles, which was opened under the direction of the present manager, Harry Naugle.

The bookkeeper's desk is in the lobby of the office, and about the lobby the attractive papers of the program's different subjects is shown.

The desks of the bookkeeper, cashier and manager are separated from the lobby by brass rails.

WORTHINGTON REPORTS GOOD BUSINESS

C. L. Worthington, district manager for the Fox Film Corporation, Philadelphia, has just returned from a trip of two weeks in Washington, D. C., and two weeks in Pittsburgh, and reports a large increase of business for Fox pictures in that territory. The Philadelphia office, under George Dembow, has obtained new Fox contracts every week for the past seven weeks. Great interest amongst exhibitors is being manifested in the next Theda Bara picture, "The Eternal Sapho." I. J. Madison, a new Fox roadman for the Pennsylvania territory, is very well known all through that region, having been one of the pioneer Quaker City exchangemen before the day of big features.

GERTRUDE ROBINSON (Gaumont)

"THE NIGHT RIDER" IN WORK UNDER BALSHOFER

Harold Lockwood and May Allison, who made their debut on the Metro program recently in "The Come Back," have gone to the mountains of North Carolina, where they are now at work on "The Night Rider," a five-part screen production. The company is located in the picturesque locality near Bat Cave, Hickory Nut Gap, where the world famous Vanderbilt estate, "Biltmore," is located.

Fred J. Balshofer is directing "The Night Rider," and is assisted by Howard Truesdell. Mr. Truesdell is also playing an important role in the production. Lester Cuneo, the noted heavy leading man, is another prominent member of the strong supporting cast.

MAY ALLISON AND LOCKWOOD ARE NOT MARRIED

As the result of a false rumor started some months ago, stating that Harold Lockwood and May Allison had been married, the two Metro stars have been subjected to considerable annoyance from admirers asking for details of their wedding. Mr. Lockwood and Miss Allison request that the report be denied as emphatically as possible. They are not married, and both declare that they have no intention of marrying each other.

PROVINCIAL AMUSEMENT TAX EFFECTIVE ON MAY 15

The provincial treasurers' amusement tax for Ontario will go into effect on the fifteenth of May and the tariff will be fixed by May 10. Although no official information is available, it is regarded as likely that Mr. McGarry's tax will be graded right from the commencement, which will mean more revenue than a flax tax.

MADAME PETROVA, THE METRO STAR, IN POSES FROM "PLAYING WITH FIRE"

"Ordeal of Elizabeth" "V" Leader for May 15th

On the Program for the Week Are "Kernel Nutt Wins a Wife," "A Lucky Tumble," "More Money Than Manners" and "Miss Adventure"

DURING the week of May 15 Vitagraph offers a program in which "The Ordeal of Elizabeth," the five-part Blue Ribbon Feature of the week, produced from the book of the same name is the leader of the collection.

"The Ordeal of Elizabeth" tells of a country girl who, in a thrill of infatuation, marries a wandering musician. She later realizes she has made a mistake. The man is murdered and she is accused of the crime, but is saved by evidence furnished by the one she really loves. Lillian Walker as the country girl is supported by Evart Overton, who is seen as a millionaire clubman. Denton Vane, L. Rogers Lytton, Ollie Walker, Karin Norman and Walter MacGrail make up the balance of a very capable cast. The story was produced under the direction of Wilfrid North.

In "Kernel Nutt Wins a Wife," Frank Daniels, the Vitagrapher, conducts a matrimonial agency. He tires of the occupation when he is forced to substitute for one of his customers and marry a "cold storage chicken." It is from the pen of Reginald Wright Kaufman, and was filmed under the supervision of C. J. Williams. Alice Washburn and Adele de Garde assist Mr. Daniels in its enactment.

William Dangman in "A Lucky Tumble" takes a fall from grace by falling behind in his board bill, but falls in soft when he falls down a chimney and captures a burglar and a reward. Frank Currier directed the action of the play. Lucille Crane, Florence Natel, George O'Donnel and William Lytell, Jr., also appear. On this same reel are shown some scenes of Iceland.

"More Money Than Manners" is a comedy by C. Graham Baker and Lawrence Semon. We are shown the experiences of the Codles family and their attempt to break through society's upper crust. John T. Kelly, Jewell Hunt, Kate Price and Hugh Mack are the chief funmakers. Semon also directed the production.

In "Miss Adventure," the Broadway Star Feature of the week, Mary Anderson plays the part of a capricious young miss, who gets her beau into many embarrassing situations. Despite her deviltry he marries her with the hope that after their marriage she will become a dignified young lady. This pleasing comedy was filmed by William Wolbert at Vitagraph's Western studio. Webster Campbell is seen in the role of the beau.

ORTH FORMS MILO IN BALTIMORE

George Orth, formerly associated with the Gaumont, Eclair, Republic and Biograph companies, has formed a producing company in Baltimore, where he will make one one-reel comedy weekly, featuring Tommy Mullens, late of Horsley, and Edith Sargeant, formerly with Universal.

The concern is known as the Milo Pictures Corporation, and has the following officers: Dr. Harry E. Buckner, president; George Orth, vice-president; A. Kurnick, secretary and treasurer.

Prison Parson Patters Plain Prayers in "Police"

But That's Only a Small Part of It, for After the Exhortation the Released Burglar, Charlie Chaplin in Latest Essanay, Holds the Limelight

"POLICE," Charles Chaplin's latest Essanay release, presents the famous comedian as a released convict. He is chiefly occupied in dodging policemen.

A prison parson exhorts him to go straight and takes the five dollars which was given him on his discharge. Chaplin's efforts to recover his money are mirth provoking. He falls in with a burglar whom he knew in prison. They try to break into a house. The "jimmy" will not open the window, so Chaplin walks in the door which was open all the time.

He breaks open the mail box, the piano and the kitchen stove—being a rather inexperienced burglar—and then contents himself with stealing the flowers off the table, much to the disgust of his accomplice, who takes the rings to the lady of the house. She saves Chaplin from arrest when the police come and gives him some change. He goes to a ten-cent lodging house and demoralizes the place, showing the others how to quiet noisy guests. He accomplished this in a simple manner, merely striking them over the head with bottles.

His burglar friend comes in and with a free-for-all-fight Chaplin recovers the lady's jewels and returns them to her next day. Then a policeman whom Chaplin had never done anything to, except hit on the head with a mallet, chases him off the steps just when he hoped to win the widow.

Gladys Hulette Signs for Thanhouser Classics

Star with Large Following Among Exhibitors and Fans Will Appear in Eight Five-Reel Subjects a Year—Vaughn a "Male Vamp" in "The Fugitive"

IT is now definitely announced that Gladys Hulette has signed a contract with the Thanhouser Company by which she will appear in Thanhouser Classics exclusively. These are to be productions of not less than five reels, and Miss Hulette will star in eight productions a year.

Since Miss Hulette first went to the Thanhouser studio her success has been due to a personality which registers in films unmistakably. Mr. Thanhouser offered her the contract on the strength of the following among fans and exhibitors which she has succeeded in building for herself. Miss Hulette is an ingenue with dramatic power, and the classics in which she appears will be specially written for her. The Mutual Film Corporation will soon announce her releases.

"The Fugitive," written by Philip Lonergan and directed by Frederick Sullivan, is the title of the first Thanhouser Classic, featuring Florence La Badie. Ethyle Cooke appears in this production, which also includes Robert Vaughn and George Marlo. Hector Dion comes to the fore as "the male vampire." He is blacker that he could be painted in "The Fugitive." Miss La Badie is said to have done the best work of her career, and the Thanhouser Company plans an elaborate trade showing to prove it.

SCENES FROM THREE UNIVERSAL FEATURES FOR MAY RELEASE: "CLAUDIA," "HUNTRESS OF MEN," AND "YELLOW AND WHITE"

CONWAY WITH PATHE IN DENVER

A. J. Conway, former assistant manager of the V-L-S-E exchange in Denver, has resigned to accept the position of road man for the Pathe Exchange of Denver. He will cover the Colorado territory. Conway has had many years' experience in the film business in that territory, and should prove a valuable business getter for Pathe.

H. I. Kraus, the former road man for Pathe, resigned to join H. L. Knappen, recently appointed manager of the International Film Service of Frisco. Knappen was former manager of the Denver Pathe Exchange, and upon his assuming charge of the Frisco Exchange wired a handsome offer to Kraus, who will do the road work out of Frisco.

Beauty Draws 'Em Like Flies Around a Molasses Pot

The Appearance in Person of Mignon Anderson at Matinee Showing of "City of Illusion" Brings Out Night Crowds, Possible to Accommodate Only by Midnight Performance

THE appearanee of Mignon Anderson in person, star of the Ivan feature, "The City of Illusion," at a matinee performance of the picture in the Park View theatre, Brooklyn, had an unexpected effect on the theatre's schedule for that day. Miss Anderson was greeted by a capacity house, and the afternoon patrons evidently did a large amount of missionary work, for the night crowds were so great that Messrs. Thiele and Eichhorn were forced to give a midnight showing.

Even then, all those who wished to see "The City of Illusion" could not be accommodated, so the management held the feature over for the next day.

Impressed with the success of this

MIGNON ANDERSON

Ivan picture, the Park View has booked the next production of the company, "Her Husband's Wife," in which Miss Anderson shares honors with Sally Crute and Augustus Phillips.

L-KO Comedy Proves Itself an Aid to Medicine

Corporal Beck, Severely Wounded at the Front with the British Forces, Recovers Speech and Hearing After Witnessing the Antics of Billie Ritchie

CORPORAL ROBERT BECK, late of the British army, who gained fame as discoverer of a new use for L-Ko comedies featuring Billie Ritchie, is back in America after a strenuous career at the front. Corporal Beck's use of the comedies is to restore speech and hearing to those deprived of the same, and his story bears relation for its startling disclosures.

Corporal Beck, who previous to the outbreak of the war was a motorcycle policeman of Chicago, returned to his native colors when conflict became imminent. He enlisted in the Motor Transport Section of the Army Service Corps, and besides fighting used to carry messages from one division of the Allied army to another.

In May, 1915, near Dixmude, when the corporal was speeding along with a dispatch he was hit by a sharpshooter. Severely wounded, he fell headlong from his machine, and when he came to two weeks later he was in a hospital near Liverpool, England, convalescing but unable to speak a word or hear a word as a result of falling on his head.

Manager Pearson, of the Aintree Palace Picture theatre in Liverpool, has made it a practice ever since the outbreak of the war to invite paroled soldiers to his theatre to enjoy the show. Corporal Beck, in company with others, attended one of these performances, and a Billie Ritchie picture entitled "A Fatal Note" was shown.

Ritchie's chief stunt in this picture is to suspend several policemen on a forceful stream of water, and the corporal, laughing so heartily at this, caused blood to rush to his head, which gushed from his ears, evidently restoring his hearing and his power of speech.

Now Corporal Beck is back in Chicago. Perhaps he will rejoin the police force or there is a chance he may repair to Los Angeles and act as Billie Ritchie's chauffeur.

Incidentally the corporal has been through many, many battles. In the African wars he was decorated by Queen Victoria and King Edward, while on account of his bravery in the present conflict he was highly honored by King George.

INSURE BILLIE BURKE'S GOWNS FOR $40,000

The Henri Bendel, Lucile and Balcom frocks that have been specially designed for Miss Billie Burke and which she will wear during the course of "Gloria's Romance," the new motion picture novel from the pen of Mr. and Mrs. Rupert Hughes, made at the George Kleine studios in New York, have been insured for $40,000 by Mr. Kleine. The idea is not so much to cover the cost of the gowns themselves as it is to prevent the manufacturer from loss in case anything happens to the gowns that have been worn once and which will not appear on the screen again until a far later chapter of the story.

BEECROFT RECOVERS FROM OPERATION

Chester Beecroft, who has held prominent positions in many film concerns, underwent a successful operation for appendicitis in New York City last week. Mr. Beecroft's last position was with David Horsley's Centaur feature company, where he held the post of general manager. It is stated that Mr. Beecroft is rapidly regaining his strength and will shortly be active again in the business.

Are You "Looking In On Us" This Week?

ATLANTA SCREEN CLUB IN WALTON BUILDING

Special to Motion Picture News.

Atlanta, May 6.

The Atlanta Screen Club, the first trade organization of its kind in the South, recently formed in this city, now occupies its new quarters in the Walton building and is planning a series of dances and entertainments in the near future. William Oldknow, of the Consolidated Film and Supply Company, who has been elected president of the Screen Club, will tender the film men of the city a dinner at a local hotel within the next two weeks.

The purpose of the new organization is to increase the interest in motion pictures in Atlanta and make more pleasant the work of the exchange men located here. It is expected that other cities in Dixie will follow Atlanta's example and organize clubs of their own. The newspaper men of the city have expressed themselves as being highly in favor of the film organization and are doing much to properly support it.

The quarters occupied by the Screen Club are spacious and roomy and compare with those of the most fashionable clubs in Atlanta.

MISS MINTER COMPLETES PLANS FOR SANTA BARBARA TRIP

Extensive preparations are under way at the American Mutual studios in Santa Barbara for the reception of Mary Miles Minter and Richard Bennett, recently signed by President S. Hutchinson, to star in features to be released exclusively by Mutual.

Mr. Bennett will leave New York for the coast just as soon as his engagement with the "Rio Grande" company at the Empire theatre is brought to an end. Just when this will be is still indefinite. It was stated, however, that Mr. Bennett will be able to leave for Santa Barbara some time during the last two weeks in May.

Miss Minter has completed all arrangements for her departure for Santa Barbara. She will be accompaiied by her mother, Charlotte Shelby. As yet the feature productions in which Miss Minter is to star have not been titled. Several are now in the course of preparation at the American-Mutual studios. Like Mr. Bennett, Miss Minter will be supported by an especially selected company of players chosen personally by President Hutchinson.

Marionettes in Pictures for Children by Mission

Redley F. Taylor and Wilkens W. Wheatly Incorporate Company in California to Produce a New Sort of Film for the Young Folks, for Release on Universal

REDLEY F. TAYLOR and Wilkens W. Wheatley are the chief incorporators of the Mission Film Company, of Hollywood, Cal. The company produced a new sort of picture that bids fair to meet with great success, chiefly among the younger folk patronizing the picture theatres.

Mr. Taylor, who is in New York at present, spoke of the enterprise to Motion Picture News: "We employ no actors in our pictures," he said. "Our stages are no larger than a table top, our lighting is miniature.

"Our pictures show electrically worked marionettes in action.

"At present we are releasing on the Universal program under the Power's brand, and our first few subjects have met with great success from all reports. These pictures have a large appeal to children. The figures are doll-like in form and we have arranged that their movements have a mechanical doll-like effect.

"In several theatres where these pictures have been shown, I have noticed murmurs of surprise going around the audience at their appearance. The children sat right up and took notice and at the close the film got a hand. It is my belief that the exhibitor who is instituting a children's matinee or who caters largely to children in the afternoon, will find in these pictures just the article he is looking for."

Messrs. Taylor and Wheatly are working in a field which has long since needed working badly, and such pictures will perhaps come into national vogue before long. Their process is patented.

"VENTURES IN VANITY" SHOW FASHIONS FOR WOMEN

The Fashion Films, Inc., Brokaw building, New York City, expects to reach through its "Ventures of Vanity" 125,000 people every month and figures on the picture bringing from thirty to forty thousand women to the department stores where Miss Vanity will do her shopping.

Fashion Films will be shown in first-class motion picture theatres in the New York shopping zone on fashion each week.

Miss Vanity is a debutante, who has just graduated from college and is completing her wardrobe. Her shopping tours are an epoch of history for women.

Heretofore, the fashion periodicals have been the only means of displaying the latest models to the women.

Fashion Films have solved the question and have produced a series that will not only interest all the women, but will benefit them as well.

EMMETT WILLIAMS, FAMOUS, DIES FROM SEPTIC POISONING

It was with profound sorrow, and with a sense of keen personal loss that the members of the Famous Players Film Company received the news of the death of Emmett Williams at New Rochelle hospital on Friday afternoon, April 28. Williams, who was one of the most popular men in the organization, contracted septic poisoning several weeks ago, and had been fighting a splendid battle against the inevitable. Despite his desperate plight, hope for his recovery was held out until the very end, as it was felt that his youth and exemplary habits of life gave him every chance for life.

Though but twenty-three years of age, Williams was one of the best known camera men in the motion picture business, and had achieved an enviable record. It is significant of the character of the man that Director James Kirkwood, with whom he had been most closely associated until the time of his illness, was deeply moved by the news of his death.

Williams is survived by his wife, his parents, Mr. and Mrs. William H. Williams, four brothers and one sister.

MANAGER OF PRODUCTION HAMPTON DEL RUTH AND KEYSTONE MERMAIDS

HARRIS AND STEETLE WITH NAVAJO IN KANSAS CITY

The Navajo Film Company, Kansas City, Mo., is featuring the seven-reel production, with Helen Gardner, of "A Princess of Bagdad," and reports success. The company has added the Chaplin films to its service and will endeavor to place more of them in the territory. Two new travelers with the Navajo company are George Harris and C. S. Steetle. Harris is an old show man, well acquainted with exhibitors, and travels in Oklahoma.

B. S. KLEIN TO ASSIST FOX ACADEMY MANAGER

Ben S. Klein has been appointed assistant manager of William Fox's Academy of Music, Fourteenth street and Irving Place, New York, and has entered upon his duties.

WALTHALL BACK IN CHICAGO

Henry B. Walthall has just returned to the Essanay studios in Chicago from the coast, where he has been taking a month's vacation after completing his work in the fifteen episode series, "The Strange Case of Mary Page." Essanay's leading man soon will begin another feature play, the title of which soon will be announced. It will be a theme which gives him ideal opportunities.

HENRY B. WALTHALL

Mr. Walthall came East completely rested and ready to take up his new work after a short vacation, although he had gone through the gruelling task of nearly forty reels of film since the first of the year. "The Mislcading Lady," "The Raven" and other plays offer an indication of the popularity of Mr. Walthall in five-reel productions. Further, in pursuit of President George K. Spoor's plan to cast his greatest stars in short subjects, picture patrons can expect to see Henry B. Walthall in some forthcoming three-act dramas.

PARAMOUNT DAY CELEBATED IN KANSAS CITY BY LIBERAL NEWSPAPER SPACE

Paramount Day in Kansas City was celebratcd by over half a page of advertising in the newspapers in which the advantages of Paramount releases were exploited. The Kansas City Feature Film Company had copy in the papers, with a list of the theatres in Kansas City using their service, in addition to an article telling of Paramount productions. In a two-column, one-inch spread, sixteen houses in the territory using Paramount service ran advertisements telling the days on which such pictures could be seen.

In addition to the Kansas City houses doing this, the following out-of-town theatres also inserted similar copy: The Electric, Kansas City, Kan.; the Iris, Topeka, Kan.; the Bowersock theatre, Lawrence, Kan.; the Orpheum theatre, Atchison, Kan.; Orpheum theatre, Leavenworth, Kan., and the Holland theatre, Wichita, Kan.

Pathé Books $14,000 for "Guilty" in Two Days

This Amount, Backed up with Advance Cash Payments Against Collections, Is Record for the Arrow Serial, Made at the Exhibitors' Exposition

PATHÉ EXCHANGE, INC., and the Arrow Film Corporation have found, in their display at the Exhibitors' Exposition in the Grand Central Palace, success in the way that, more nearly than any other, concerns the distributor and the producer of motion pictures. This is actual film bookings backed up with advance cash payments against collections.

Under the supervision of Arthur S. Abeles, manager of Pathé's Twenty third Street branch in New York City, "Puppets of Fate," the first of the fourteen photo-novels comprising the "Who's Guilty?" series, was screened publicly for the first time in the projection room at the Palace show for the benefit of the exhibitors attending the exposition.

Mr. Abeles put "Puppets of Fate" on the screen twice on Wednesday and twice on Thursday, giving one afternoon and one evening showing each day. The projecting room was filled, on every occasion, with visiting exhibitors and New York theatre owners and managers who had been invited specially by Mr. Abeles and his staff, among them A. W. Smith, C. Stennerman, H. Kronacker, J. Haspel, H. Weisfield, H. Morgan, S. Rubenstein, A. N. Barney and H. Fuld.

When Mr. Abeles checked up on the evening of May 4, he found that in the Palace Show itself more than $14,000 worth of "Who's Guilty?" bookings had been written. To be exact, $14,126 worth of business had been contracted for in four showings of one photo-novel alone out of the eight "Who's Guilty?" pictures which the Arrow Film Corporation, producer of the series, had already turned over to Pathé.

"The Exhibitors' League surely made good to and for us," said Mr. Abeles, speaking of the results of the Palace Show. The New York Pathé Exchange believes that Lee Ochs and his associates deserve our heartiest congratulations for the excellent manner in which they organized and conducted the Palace Show.

C. R. Seelye, head of the Pathé sales forces, and W. E. Shallenberger, president of the Arrow Film Corporation, are enthusiastic over the showing made by the New York Pathé Exchange force at the Palace Show. Writing to Mr. Abeles about the record he and his men had established, Mr. Seelye said:

"It may have been that 'Who's Guilty?' put it over. It may have been that your efforts put it over. It may have been that the spirit of the Palace Show put it over. It may have been any one of these three—but I am sure it was the combination of all three. You surely made it some combination."

At the close of business on Saturday, April 29, the various Pathé exchanges had reported to the home office gross booking totaling $275,014 on "Who's Guilty?" series.

May 11 Set for Hearing on "Submarine" Suit

"Any Big Work Is Sure to Attract People Who Want to Help Fly the Kite Somebody Else Has Made," Declares President John R. Freuler of the Mutual Company

THE suit of Richard Barry, war correspondent, seeking injunction to prevent the showing of "The Secret of the Submarine," a serial motion picture, directed against the Mutual Film Corporation, its president, John R. Freuler, and others, has been set for a hearing May 11, by Mr. Justice Hotchkiss in the Supreme Court of New York. The Mutual was represented by Samuel M. Field, general counsel, who moved for continuance.

"The American Film Company, Inc., also a defendant," said Mr. Freuler in a statement made after the court session, "purchased and paid for the story involved in 'The Secret of the Submarine.' We place no particular importance on the allegations made in this suit. It is a typical eleventh hour action.

"This merely reminds me that we have dozens of letters from persons who claim the authorship of any number of our more important productions. People see a picture and then decide they had the idea first. That sort of thing happens right along. This is merely an instance that has broken out in court. It is just a temporary annoyance. Any big work is sure to attract people who want to help fly the kite somebody else made."

Richard Barry said in reply to Mr. Freuler's statement:

"This is not a case of so-called plagiarism, or of literary coincidence. The title, the plot, the names of the characters and all important details of the action in 'The Secret of the Submarine,' as produced by the American Film Company, and released by the Mutual, are identical with those in my scenario, 'The Secret of the Submarine.'"

"MYRA" REHEARSALS MEANT REAL PSYCHIC EXPERIENCE FOR MISS SOTHERN

A unique incident occurred during the production of "The Mysteries of Myra," the International Film Service serial, according to reports from the Wharton studio, at Ithaca, N. Y.

In one of the scenes, Jean Sothern, the star, visits the laboratory of Dr. Alden, a psychic investigator portrayed by Howard Estabrook. She seated herself before a large hypnotizing machine, which was set in motion. After a proper length of time, Estabrook was directed to bring Miss Sothern back to earth again. But she failed to return. She had actually been hypnotized. It was several moments before Miss Sothern was restored to consciousness.

SHERRILL ON WAY TO CALIFORNIA

Jack Sherrill, whose most recent screen appearance was opposite Alice Brady in the World Film production, "Then I'll Come Back to You," has left New York for California, where he will investigate several attractive offers from producers on the Coast.

Beginning with small parts, Sherrill has

JACK SHERRILL

progressed through a succession of well handled roles in "The Builder of Bridges," with C. Aubrey Smith; "Just Out of College," "John Gladye's Honor" and "The Woman in 47," to his recent role as the lead opposite Miss Brady.

ST. JOHN, N. B., "U" BRANCH IN LARGER QUARTERS

The St. John (N. B.) branch of the Universal Film Company has made an important change in the location of its offices. Mr. Margetts, the manager, reports that it is now occupying the entire ground floor of the building in which it is situated, which allows greater room, better light and an opportunity for display in the large show windows, which have considerable frontage on the street.

"Whispering Smith" Issued in Two Parts Is Plan

Second Section of Signal Subject, in Ten Reels, Will Be Released as "Medicine Bend"—A Scene Requires an Old Time Western Barbecue

Special to Motion Picture News.

Los Angeles, May 6.

IT HAS been decided to issue the Signal production of "Whispering Smith," now being produced by Director J. P. McGowan, who with Helen Holmes plays the principal roles, in two parts. The subject will consist of ten reels, the first five will be known as "Whispering Smith," and the latter five, released a week later, as "Medicine Bend." Filming of this production during the past week required an old-time Western barbecue scene, and five small pigs with all the necessary "trimmings" were served. Scenes of this were made by artificial light. The company is at Pine Crest, where they will remain for several days. A camp is established and all are living the primitive life. A truck makes daily trips to and from civilization, supplying the picture people with the necessaries. Those in the party besides McGowan and Miss Holmes are Paul C. Hurst, Chance E. Ward, Leo D. Maloney, Thomas G. Lingham, William Brunton, and S. A. Sues, cameramen. Upon the return of the producing company, they will use the dozen box cars recently purchased for a big wreck scene in which the rolling stock will be burned.

Signal officers are now negotiating for the purchase of five hundred feet of wooden trestle work between Los Angeles and Pasadena. This is to be replaced by steel and concrete, and the film company proposes to destroy it with a big fire. If the purchase is made as planned now, these scenes will be made as soon as a temporary track is built, and will be used to add another spectacle to the production of "Whispering Smith" or "Medicine Bend."

J. P. McGowan, director general of Signal Film Corporation, and leading man opposite Helen Holmes, this week received congratulations from L. E. Davis, manager of the Mutual Minneapolis exchange for victory in a popularity contest conducted by the Minneapolis Journal. This was not a circulation scheme on the part of the paper, and the Los Angeles players did not know of the contest until they were advised that they had won. Many of the leading film players were entered.

Motion picture rights have been purchased by the Signal Film Corporation for the Vaughn Kester novel, "The Manager of the B. & A." This has a Western atmosphere, and will be produced following the filming of the Alice MacGowan novel of the South, "Judith of The Cumberlands."

J. C. Jessen.

Winchester, Publicity Expert, Joins Pathé

Well Known Reviewer and Special Article Writer Will Bring Out a Weekly Publication for the Employees of the Company, in Addition to His Duties in Advertising Department

FOLLOWING closely on the announcement that J. A. Berst, vice-president and general manager of Pathé, had engaged C. R. Seelye, comes word that Tarleton Winchester, for the last year and a half advertising and publicity director of Paramount, has also joined Pathé. The first work Mr. Winchester will take up will be the publication of a weekly house organ for Pathé employees along lines already approved and from which the entire organization expects to derive most beneficial results.

Last week it was reported that Mr. Winchester had returned to town after an enforced rest fully recovered from the illness which had been worrying his friends for some time before he left New York for Oyster Bay. Mr. Seelye immediately got in touch with him and he accepted the offer made by the Pathé company.

The part that Mr. Winchester played in the advertising and publicity campaigns of the Famous Players, Lasky and Morosco in addition to that of Paramount, is generally known. Coming to New York some three years ago, he first attracted attention by his reviews and articles in the *Morning Telegraph*.

It was he who originated the Paramount plate system which has been universally commended. In everything he wrote there was sound policy that secured continually constructive effect.

Pathé already had four well known advertising and newspaper men—George A. Smith, P. A. Parsons, Irving Weil and C. R Seelye. The addition of Mr. Winchester means that Mr. Berst is planning an active campaign of publicity and advertising service for Pathé exhibitors.

Miss McCoy a Mutual Star in "Isle of Love"

She Is Seen as a Successful Prima Donna Forced to Marry a Man She Has Never Seen—"The Courtesan" with Eugenie Forde from Gaumont

"THE ISLE OF LOVE," a Gaumont, and "The Courtesan," an American production, will be the Mutual Masterpictures De Luxe for the week of May 15. The first will introduce Gertrude McCoy as a Mutual star, while the stellar role in the second is enacted by Eugenie Forde.

Miss McCoy is seen as a successful prima donna, who is forced into marriage with a man she had never seen. After a series of adventures, she returns to America where, despite her footlight triumphs, she is prevailed upon to go back to "The Isle of Love" and the man she loves. In the supporting cast are Earl O. Schenk, Iva Shepard, and Robert Clugston.

In "The Courtesan," which was screened under the direction of Arthur Maude, Miss Forde appears as a wealthy woman of the underworld who makes a great sacrifice that her son may become a big political factor. Later, the son, not knowing her identity, prosecutes her and brings about her conviction. Al Fordyce, Hal Cooley, Charles Wheelock, William Carroll and Nell Franzen are prominent in Miss Forde's support.

Mutual releases for the week of May 15 also include "Four Months," a three-part drama, with Vivian Rich and Alfred Vosburgh; four two-reel subjects, and ten single-reelers, including seven comedies.

KENTUCKY TOWN, HOT ON MONEY TRAIL, MULCTS EXHIBITORS

A revenue ordinance passed by the council of Central City, Ky., provides among other things for motion picture theatres to pay a license of fifty dollars a year.

BEBAN TO MANAGE "CIVILIZATION" HERE

Special to Motion Picture News

Los Angeles, May 6.

George Beban, the actor, has been appointed manager for the New York presentation of Thomas H. Ince's cinema spectacle "Civilization," and has departed for the East to take up such work for the first time in his life.

Beban and Ince have been intimate friends for a number of years, and last year worked under the direction of Ince for two pictures, "The Italian" and "An Alien," the latter from "The Sign of the Rose." When the "Alien" was given its premier in Los Angeles, Beban practically managed the opening, and while at this, proved to Mr. Ince that he was well qualified for such duties.

Preliminary plans for the opening have been completed for "Civilization," which continues to enjoy a very prosperous run at the Majestic Theatre in Los Angeles. Ince's first duty will be the leasing of a theatre. This accomplished, it is very probable Victor Schertzinger will be sent East to direct the music. The same character of stage settings will be used in New York as were designed for the Los Angeles opening.

MME. CALVE SEES STUDIO WORK

Madame Emma Calvé, the famous operatic soprano, is an admirer of the screen work of Beatriz Michelena. She was in attendance at the Alcazar theatre, San Francisco, when "The Unwritten Law" opened there. This the celebrated soprano declared the greatest Michelena production.

Madame Calvé asked for the privilege of seeing Miss Michelena actually playing before the camera, and a visit was consequently arranged for her and her party to the California studios at San Rafael, where "The Woman Who Dared" is being produced, with Miss Michelena in the stellar role.

It was the first time Madame Calvé had ever seen a motion picture in the making, and she was enthusiast over the characterization given by Miss Michelena, as well as the correctness of detail in the scts representing Europena scenes.

ILLUSTRATING "PASQUALE," A COMING MOROSCO-PARAMOUNT, WITH GEORGE BEBAN

FEDERAL CENSORSHIP BILL INTRODUCED

Special to Motion Picture News

Washington, D. C., May 8.

Congressman Hughes of Georgia, chairman of the House Committee on Education, will introduce the Federal Censorship Bill which his committee has agreed upon, at today's session.

The bill provides for a Federal Motion Picture Commission, of five members, to be appointed by the President, and to have power to license all films to be transported in interstate or foreign commerce. It is sweeping in its provisions, as the greatest discretion is left to the five commissioners under the provisions of the measure.

Of course, the expenses of the commission and the salaries of the five new jobholders are to be paid by the picture industry. A tax of $2 on each thousand feet, and fifty cents cach for additional copies, is provided. The powers of the commission, according to the bill, in brief are:

"The commission shall promptly license for interstate and foreign commerce every motion picture film presented to it as required herein, unless such film or a part thereof is obscene, indecent, immoral, inhuman, or is a reproduction of an actual bull fight or prize fight, or is of such character that its exhibition would tend to corrupt morals or incite to crime."

GOLDSMITH SOUNDS EXCHANGES ON PROGRAM POPULARITY

The Popular Pictures program will not be ready for release until about September 1, but the arrangements for the formation of the chain of exchanges that will handle the service are already well under way. On returning from a tour of the country in the interests of this work, Milton M. Goldsmith has issued the following statement:

"I directed my inquiries principally to discover the attitude of the exchange man and the exhibitor in the matter of open bookings. I find them pretty solidly lined up against this movement, as likely to bring back the chaotic conditions that prevailed in the early days of the industry. If good exchange men, good directors, good scenario writers and good actors will insure a good program, the Popular Program should justify its name."

SELZNICK GETS BIG OFFICE SUITE IN NEW YORK

Lewis J. Selznick, president of the Clara Kimball Young Film Corporation, has leased the entire fourteenth floor of the new film building at Forty-ninth street and Seventh avenue for general offices. Work has begun on the division of the 10,000 square feet of floor space into various suites.

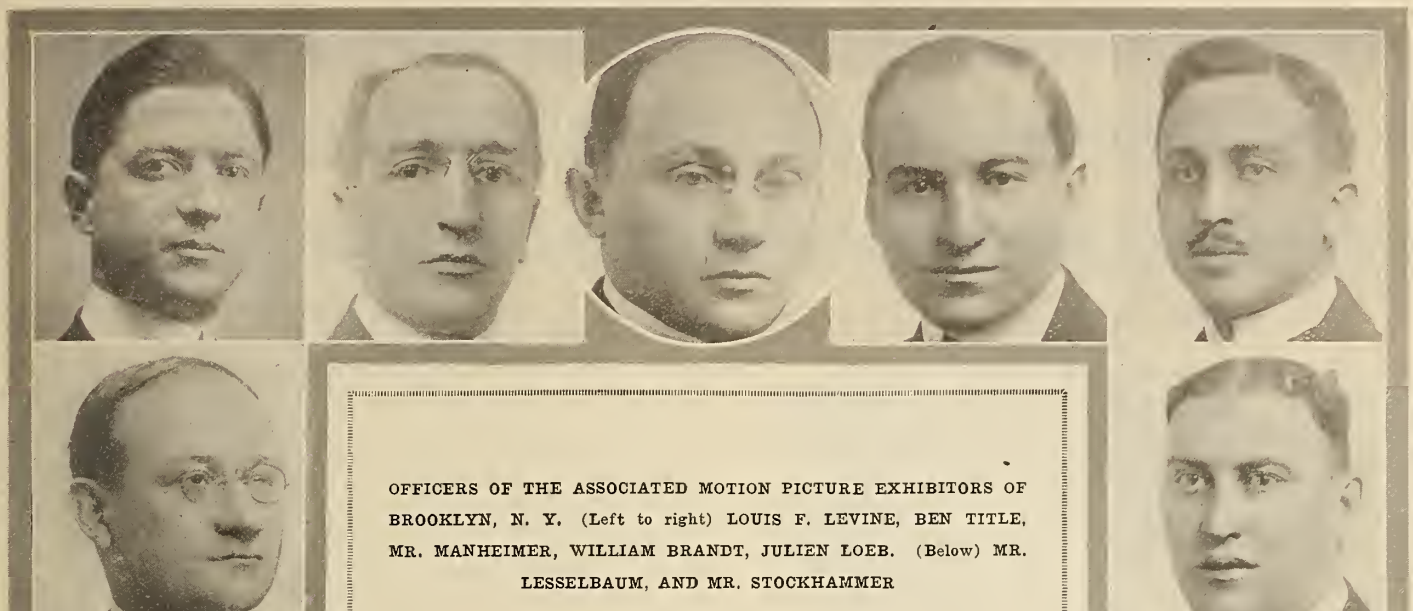
The new offices will be the home of the Clara Kimball Young Film Corporation and the headquarters of its distributing company, Lewis J. Selznick Productions, Inc.

Mr. Selznick and his forces, who have been operating temporarily at No. 130 West 46th street, will move immediately into the new Forty-ninth street building, occupying temporary quarters until their own floor is ready.

SUNDAY OPENING IN BOISE GOES TO IDAHO SUPREME COURT

The Sunday opening of the motion picture theatres in Boise, Idaho, is now in the Supreme Court. The case in the district court was decided against the picture theatre owners, permitting the city officials to call a special election to vote on the question after they had complied with the law and secured 3,800 signatures to a petition to open the theatres. An appeal from the decision of the lower court was immediately taken.

DIRECTOR JACQUES JACCARD'S UNIVERSAL COMPANY PRODUCING "PEG O' THE RING"



OFFICERS OF THE ASSOCIATED MOTION PICTURE EXHIBITORS OF BROOKLYN, N. Y. (Left to right) LOUIS F. LEVINE, BEN TITLE, MR. MANHEIMER, WILLIAM BRANDT, JULIEN LOEB. (Below) MR. LESSELBAUM, AND MR. STOCKHAMMER

Planet, in World Tower Building, Moving On Fast

Raver's Million and a Half Dollar Company Plans Early Production of Popularized Plays and Books—But There Will Be One Month's Space Between Releases

THE Planet Film Corporation, a new million and a half dollar enterprise organized by A. G. Wheeler, member of the New York Stock Exchange; Harry R. Raver, prominent film producer; and John L. Dudley, late of the Citizens' Savings Bank, is gradually assuming proportions.

Departmental heads are being selected and plans for early production are being quietly whipped into shape.

The officers of the company are John L. Dudley, president; Harry R. Raver, vice president and general manager; and A. G. Wheeler, treasurer. The directors are: George S. Brown, Francis R. Masters, Paul E. Razor, William D. Judson, John L. Dudley, A. G. Wheeler, Harry R. Raver.

The company's productions will be staged at the Raver Studios at Rockville Centre, Long Island, thirty-six minutes by fast express from the Pennsylvania station in New York. The studio grounds cover several acres and contain seven buildings including the studio, the latter measuring thirty by one hundred and twenty feet.

The Planet will produce popularized plays and books at the rate of one each month. These will be distributed on a yearly contract basis subject to screen examination. Four special productions will also be made each year. The monthly releases will approximate five reels in length while the larger productions will comprise eight reels each.

The contracts of the new company with respect to state rights buyers are to be exceptionally liberal in that no production made by the Planet need be accepted by the buyer if its quality is not up to the standard. It is the intention of the Planet company to produce a class of production embracing popular stars and plays or popularized books which can be sold at a popular price, the plan of the company being to make its profits on its four important films each year and at the same time utilizing the facilities and working organization for the regular monthly releases practically without cost.

Harry R. Raver, who will have charge of the production and exploitation of the Planet output, was one of the pioneer producers of the big star and play type of motion picture. His company introduced to the screen such stars as Ethel Barrymore, Dustin Farnum, Digby Bell, Gail Kane, George Nash, Tully Marshall, Thomas W. Ross, Lew Dockstader, Lois Meredith, Jane Cowl, Burr McIntosh, Edgar Selwyn, James J. Corbett and others equally prominent.

The business departments will be in charge of John L. Dudley and A. G. Wheeler. Mr. Dudley is a member of the Chamber of Commerce and has been identified with many large and important corporations. Mr. Wheeler is a member of the New York Stock Exchange and was the organizer of the Automatic Telephone Company, a rival of the Bell system for many years.

The executive offices of the company are in the World's Tower Building, New York. This suite includes all of the offices formerly occupied by the Raver Film Corporation.

Through Mr. Raver the Planet company will have the rights of picturizing the many Augustus Thomas plays in addition to the other material which is rapidly being gathered.

BROOKLYN LEAGUE PASSES "GOOD-WILL" RESOLUTION FOR SUPPORT OFFERED BY THE "NEWS"

The following communication has been received by Motion Picture News from the Associated Motion Picture Exhibitors of Brooklyn. New York State League, Locale No. 3.

April 28.

Motion Picture News,
49th Street and Seventh Avenue,
New York City.

At a meeting of this association held at the Triangle theatre, Thursday, April 20, the following resolution was unanimously passed:

WHEREAS, The Motion Picture News, through its editor, William A. Johnston, sends its greetings to the Associated Motion Picture Exhibitors of Brooklyn, and,

WHEREAS, In this greeting is contained a message of friendly spirit, good wishes and co-operation,

BE IT RESOLVED, That this association, through its officers, express its sincere appreciation of the kind support offered by the "News."

Be it further resolved that a copy of this resolution be sent to the home office of the Motion Picture News.

Yours very truly,
(Signed) WILLIAM BRANDT,
Executive Secretary.

FINISHING TOUCHES PUT ON "HER HUSBAND'S WIFE"

Last Tuesday afternoon the last exterior for the Ivan drama, "Her Husband's Wife," was completed by Director Abramson and his cast after four weeks' work. The picture is released on the regular date through the Ivan exchanges in all parts of the country.

VARIETY IN BILLIE BURKE'S COSTUMES FOR "GLORIA'S ROMANCE"

Billie Burke, star of the new George Kleine motion picture novel, "Gloria's Romance," during chapters one and two of the story will wear a Lucile frock, some dainty pajamas, a $275 negligee, a suit of boy's clothes, the garb of a Seminole Indian squaw and another Lucile gown.

Screen Examinations

"THE INNOCENT LIE"

(Famous Players-Paramount—Five Reels)

REVIEWED BY OSCAR COOPER

A STORY of genuine human interest, with a vein of adventure offset pleasingly by comedy of Irish character, this is one of those pictures which can safely be characterized as sure-fire. Directed by Sidney Olcott, it is also exceedingly fortunate in its star—Valentine Grant. Her portrayal of Nora O'Brian is charming, and "gets over" in great style.

The atmosphere of rural Ireland was gained just about perfectly by Olcott's selection of locations in Bermuda. Scenes of the countryside, of hills, and the sea, fitting the action at every point, lend distinction and realism. Later, the locale shifts to New York, and Olcott also showed his skill at gaining atmosphere here. Besides these merits, a military touch is given the picture by introducing a scene in an Irish village the Sunday after Great Britain's declaration of war, followed by scenes in a military camp. This is entirely subsidiary to the main plot, but it adds timeliness, bringing the subject right home to the spectator.

The story tells how Nora O'Brian, after her older brother had enlisted, came to America to take up a new life with her younger brother, a ne'er-do-well. It happened that a wealthy New York family was expecting Nora Owen, a relative of theirs, to come to them at the same time. But Nora Owen decided to stay in Ireland and marry Capt. Stuart instead. She asked Nora O'Brian to convey the news to her relatives in New York. But Nora, meeting with an accident after her arrival in America, was mistaken for Nora Owen and welcomed into the home of the latter's relatives. She protested that she did not belong there, but her protestations were attributed to the effect of the accident, and so Nora became the victim of an innocent lie.

Eventually everything is cleared up. The family discovers the truth, but, having learned to love Nora anyway, they insist that she must remain with them always.

Of course, some things about this story are impossible, but that does not matter in the least, simply because of the way in which the thing is handled. We are quite certain that picturegoers will not bother their heads with refinements of plot construction, when they have genuine pathos, humor, and even thrills spread before them on the screen.

Besides Miss Grant's rendition of a resourceful, plucky Nora, we have good impersonations by Jack J. Clark, Morris Foster, Hunter Arden, Robert Cain, Frank Losee, Helen Lindrith, Master Charles Ferguson, and William Courtleigh, Jr. There are some excellent types among the extras also.

"THE FLOORWALKER"

(Chaplin-Mutual—Five Reels)

REVIEWED BY HARVEY F. THEW

CHARLIE, in a new environment, is still Charlie. He has lost none of his famous quality of drollery, as the British Edition might express it, and has picked up, instead, a lot of new ideas, with new business and new "props" which make these two reels worth what the Mutual organization has paid for them—and we are given to understand that this is considerable.

The first Mutual-Chaplin offering makes small pretense to psychology, or anything except a comedy full of "business." Little of the business is new, but it is handled by Charlie as only he can handle it, and even the most blase and sophisticated reviewer will be compelled to concede about two laughs to the foot, making, as we figure it, about four thousand laughs for the "Floorwalker."

Charlie himself is credited with originating the idea and most of the business. He is said to have conceived the subject while in a department store during his recent profitable visit to New York. The department store in the picture is remarkably well set, its principal feature being an escalator, or moving stairway, which is in constant action. Some of Charlie's funniest moments are when he races down this stairway, pursued by the irate manager, both running at top speed without getting anywhere, until they gradually weary, and slow up, only to be carried back to the floor above.

Charlie's troubles commence when he is induced to change places with the regular floorwalker, who is conspiring with the manager to abscond with the store's treasury. The detectives, who are on the trail of the guilty pair, are followed, and so is the manager, who thinks his confederate is trying to "double-cross" him. Charlie thus finds himself between two fires, and his endeavors to escape are ludicrous in the extreme.

The substitute floorwalker becomes involved with customers, detectives and the manager, and finally finds himself in possession of the bag containing the stolen money. In his astonishment at discovering the contents, he sets the bag on the floor, where the stairway catches it and carries it back to the manager's office. The guilty official finds it, and is inclined to forgive Charlie for keeping it away from him so long, but the detectives close in, and the affair is straightened out when the real floorwalker comes back to claim the bag, when all suddenly discover that Charlie is only an innocent interloper.

The Chaplin feet are featured, even to a greater extent than they have been in the most recent Chaplin subjects, and Charlie brings his pathetic smile, and his little touches of wistful longing

ILLUSTRATING "THE FLOORWALKER," CHARLIE CHAPLIN'S FIRST COMEDY FOR MUTUAL

to the front as effectively as he has done in his best offerings of the past.

Unusual care seems to have been expended on the production. The sets, while not elaborate, are faithful to the atmosphere they are designed to create, and the supporting company is capable without distracting the attention from the star.

All in all, the first Chaplin-Mutual release bids fair to fulfill all that was expected of it.

"NOT MY SISTER"

(Kay Bee-Triangle—Five Reels)

REVIEWED BY OSCAR COOPER

BESSIE BARRISCALE has a congenial emotional role in this story by James Montgomery and C. Gardner Sullivan. The subject is sex, and much of the material is old, but it is presented with the usual excellent Ince staging and direction, with a mystery twist at the denouement.

Miss Barriscale is seen as Grace, elder daughter of a family, who poses for a sculptor in an effort to rebuild the family finances. The sculptor takes advantage of the girl, but she conceals what happens, and later marries happily. Years afterward the sculptor appears again, and asks the younger sister to pose for him. Grace foresees what will happen, and goes to the studio with her sister to forestall evil. This arouses the suspicions of Grace's husband. When he learns what occurred years before, he determines to kill the sculptor.

He is placed on trial for the murder, and is about to be convicted, when the younger sister reveals the fact that it was she

IN THE STUDIO

who killed the sculptor. The husband is acquitted, and all ends happily, a sub-title telling us that the younger sister "will have to stand trial, but it will be a mere formality."

Although it is not difficult for the spectator to guess who killed the villain, the actual method used is held back until the right moment so as to create suspense. The court room scene is well managed, and is devoid of the absurdities sometimes seen in motion picture trials. The last day, only, of the trial is shown, and this exemplifies the dramatic compression present through the entire subject.

In other respects also, Charles Giblyn's direction is entirely acceptable, and gives full scope for the emotional scenes in which Miss Barriscale is the central figure. There are some unusual lighting effects, the most striking being the use of a spotlight employed in close ups. This brings out one of the players in strong relief, while the others in the scene appear in semi-darkness. Giblyn also employs a clever combination of the fade and the double exposure.

William Desmond gives a good impersonation of the sculptor, but Alice Taafe, as the younger sister, easily stands next to Miss Barriscale in excellence of acting. Franklin Ritchie is fair as the husband. Louise Brownell is also in the cast, and appears to excellent advantage in the "mother" role.

"ALIEN SOULS"

(Lasky-Paramount—Five Reels)

REVIEWED BY HARVEY F. THEW

HERE we have the triangle presented with unusual contrasts. Into it is woven the hopeless tangle of conflicting races, with their conflicting traditions, methods and ideas. Besides an absorbing love story, the subject presents an interesting study in ethnology.

Were we allowed to range into the higher criticism, we might report that the dramatic elements are a trifle stale, and inclined to weaken in spots; but if the mission of the motion picture is first of all to entertain its public, this picture stands pure before the law, as it is without doubt entertaining.

YURI CHAN IS SNUBBED

Events of the last two months incline us to accept the statement of the Lasky advertising department, that the Lasky trademark means a good picture. Some are better than others, but our recent experience is that the poorest Lasky pictures are still good pictures. From this the reader is at liberty to infer anything he pleases.

Sessue Hayakawa, the Japanese actor, who has appeared before in Lasky offerings, shows himself not only an acceptable actor, but a strong and pleasing figure on the screen—something unusual in people of his race. He seizes and holds the sympathy with ease, and his methods are finished. Tsuru Aoki makes an excellent opposite, but her type of mongolian beauty contrasts with the Caucasian style with which she is surrounded, greatly to the benefit of the latter. We are more than ever in favor of the American girl.

Hector Turnbull's story gives ample opportunity for the efforts of the cast. It is the simple tale of two Japanese in this country, one, Sakata, a wealthy importer, having been made guardian of a Japanese girl, in her youth. He loves her, and educates her, never once allowing her to know that she is not wealthy, and that it is his money she is spending.

The girl, Yuri Chan, becomes infatuated with a worthless young American, who deserts the woman from whom he has been getting money for years, to marry the Japanese because of her fortune. He gets a marriage license, and on the strength of it, entices the little Japanese to his rooms, aiming at a mock marriage. But her guardian, knowing his character follows, and unable to cure the girl of her infatuation, tells her that she has no money. Her American lover immediately changes front, and returns to the woman who has been providing so generously for him in the past.

Yuri Chan locks herself in a room, and attempts to shoot herself, but the hammer of the pistol catches in a coat hanging on the wall, and the cartridge does not explode.

She faints, but is revived, and later is reunited to the sweetheart of her own race.

Earle Foxe, Grace Benham, J. Parks Jones, Violet Malone and Dorothy Abril, all contribute excellent and sympathetic characterizations.

"HALF A ROGUE"

(Red Feather-Universal—Five Reels)

REVIEWED BY PETER MILNE

"HALF a Rogue" is taken from the novel by Harold McGrath, and in picture form it introduces King Baggot as a Red Feather star. Henry Otto made the adaptation and also directed. Many of the exteriors were made in the South in the State of Georgia, and these scenes abound in natural beauty.

Considering the box office value of the picture, we should say that if King Baggot is favorite enough to draw the patronage in, "Half a Rogue" will send them away mildly satisfied. The plot presents nothing very extraordinary in the way of situations, and it is somewhat slow moving, coming to a climax of fair strength.

Richard Warrington is a dramatist. It is he who is responsible for the stardom on the stage of Katherine Challoner. At the close of the season she comes to his apartments to thank him for all he has done for her. Later John Bennington, boyhood friend of Warrington's, calls on him. Katherine hides, feeling that it will appear peculiar if she is discovered in Warrington's house at such a late hour.

Bennington announces that he is to be married to Katherine. After asking Warrington to be his best man he departs. Katherine, having heard Bennington's voice, is overcome and faints and is obliged to accept Warrington's hospitality until the next morning.

THE BEGINNING OF A ROMANCE

The scene then shifts to Herculaneum, a fair-sized town, where the Benningtons live. Warrington arrives for his vacation and enters upon a romantic friendship with Patty Bennington, sister of John.

Time goes on and Warrington runs for Mayor of Herculaneum. The opposition seeks for a blotch on his past and from the janitor in New York learns of Katherine's presence in the house on the night before mentioned. They print this startling piece of intelligence, but Bennington refuses to believe it. Warrington, who has been defeated in his campaign, goes to the office of the opposition and beats up the boss. Patty gives her consent to marriage with the ex-dramatist.

Mr. Baggot is a fitting hero, while others who appear are Clara Beyers, Edna Hunter, Joseph Castellanos, Howard Crampton, Mathilde Bundage, Lettie Ford and Henry Otto.

"HER FATHER'S GOLD"

(Thanhouser-Mutual Masterpicture—Five Reels)

REVIEWED BY HARVEY F. THEW

A STOLEN and hidden treasure, a daring reporter, four desperate crooks and a beautiful young girl who has been despoiled of a fortune—these are the melodramatic elements which have been combined to make a conventional but interesting story. The picture has been well produced, and a number of striking scenes have been called in to aid the general ensemble.

The fortune, in gold bullion, is stolen by the crooks from the mine owned by the girl's father and taken to Florida. Later the crooks fall out, one of them gets the treasure, buries it on a small island, and draws a plan of the spot on heavy paper, painting a water-color picture over it. The other crooks besiege him in his home, and he is mortally wounded. Before he dies he tells his wife of the picture, but she is unable to solve its mystery. The sole surviving crook, and his wife, get the picture, but neither can read it.

Then the reporter, who has been sent down to Florida to investigate the reports of a "water devil," comes on the scene. The girl, whose father owned the mine, is his sweetheart, and he recovers part of the mysterious picture, which he photographs. To his dismay, the photograph shows nothing, but the film, stolen by the crook's wife, is found to contain faint lines, which under the microscope prove to be a map of the island.

The girl and the reporter recover the film, and then the defeated crook offers to escort them to the island. There the gold is located and uncovered, but the desperate bandit declares the treasure is his, and that all three are to die there, and leave their bodies with the gold.

He rises in his boat and aims his rifle at the reporter and his sweetheart, but before he can fire there is a commotion in the water, and the "water devil," a nondescript sea monster, appears. The boat is overturned and the thief perishes.

Barbara Gilroy, Harris Gordon, William Burt and Louise Emerald Bates head the cast.

"THE OATH OF HATE"

(Knickerbocker Star Feature-General—Three Reels)

REVIEWED BY OSCAR COOPER

RAPID action and a fair amount of interest characterize this Knickerbocker Star Feature. There is nothing novel about the plot—in fact, it relies upon the ancient device of restoration of the hero's normal mind and eyesight by a shock—but at that it will please the average audience.

Henry King has the leading role, and offers a convincing portrayal of Capt. Mark Stone, who swears vengeance against the girl when she decides to marry another. This he does by marrying a slavey, in the hope that a son, who will carry out the oath of hate, will be born to them. He is disappointed, however, as the child is a girl. Then Stone goes to sea, and gets back his normal senses and eyesight when he is tossed overboard by two

HIS MIND AND SIGHT RESTORED

of his enemies. He goes back home to his wife and child, while his first sweetheart becomes an outcast as the result of a loveless marriage.

Marguerite Nichols, Ethel Fleming and Lewis J. Cody are the other principals. Settings and locations are quite pleasing. Lighting and photography are acceptable. The production is from the Horkheimer studios.

"THE END OF THE WORLD"

(Great Northern—Six Reels)

REVIEWED BY HARVEY F. THEW

"SPECTACULAR stuff" of exceptional interest and exceptionally well produced. The end of the world is to be accomplished by collision with a comet, a perfectly logical premise, for every generation has had its "comet scare" and scientists agree that a collision between the earth and a comet is by no means an impossibility.

SAVED FROM THE TIDAL WAVE

Such a catastrophe would be spectacular to the *nth* power. In this film the possibilities for unusual photographs have been seized upon and well utilized. The producers appear to have spared no time, expense or labor in creating vastness of atmosphere and view, and not only do they show us the comet in the sky, growing brighter, larger and closer with each day, but on the night of the catastrophe we see a rain of fiery fragments, meteors, aerolites, and what not, with lightning, a great tidal wave and a storm at sea, wherein full-sized freighters wallow helplessly in their yeasty beds.

The story of the piece is of secondary importance; it is the dressing which makes the film important. An astronomer who has predicted that the comet will strike the earth, is used by his cousin, a financier, to precipitate a crash in the stock market, in which the financier profits handsomely.

This same financier, Harper, while visiting his mines, meets a village girl, who deserts her fiance and elopes with him. The miners are inflamed against the millionaire by the deserted sweetheart, and plan his death.

The girl's sister, Edith, is loved by a sailor, who is obliged to leave on a voyage just as the comet is approaching the earth. On the night of the catastrophe Harper gives a great banquet, during which the miners attack and force their way into his home. With the girl he makes his way into a mine tunnel, where he is followed by the former sweetheart, bent on revenge, but poisonous gases kill the three.

Edith is rescued from the tidal wave which follows the contact of the comet, and is reunited to her sweetheart, who is likewise miraculously saved from the fury of the ocean.

The cast has been well selected and the entire atmosphere of the picture is of the convincing sort.

"THE QUALITY OF FAITH"

(Gaumont-Mutual Masterpicture—Five Reels)

REVIEWED BY HARVEY F. THEW

THIS is an unusual story, well handled so as to bring out its strong features in the best light, and give it an interest which grips all the way through.

While the atmosphere and surroundings are those which have been used in many a picture, they aid in this case in building up a story of wide appeal. The impulses of the leading characters are human, and will be readily understood by any audience. From a box-office standpoint the offering is well worthy the consideration of any exhibitor.

Richards, a young minister, is in love with Louise Alvord, daughter of a wealthy mill owner. She breaks the engagement when she finds that her attachment to the minister is only a passing fancy, and turns toward Carlton, a society leader.

Trouble develops between Alvord and his employees. Through a girl whom he assists in her distress, the young minister learns of the deplorable conditions in the factory. He goes to Alvord and protests, but is rudely treated. Then the story breaks, and Richards is found aligned with the oppressed employees. On this account he loses his pastorate, and then he casts his lot with the workers.

He meets Marna, a woman of ill-repute, once a factory worker, who was driven from her position by ill-health. He assists her to better things, and her confidence and faith in him help him through a period of depression during which he almost touches the gutter.

Finally his literary work wins recognition. Better days dawn, and Richards is again on his feet. Then Louise, who has married Carlton, tires of her insipid husband, and again sets a net for Richards. But the faith and affection of Marna have worked wonders in the strengthening of his character; he casts Louise aside and marries Marna.

There are many striking scenes about the factory; riots, the attempted murder of Alvord, which is only frustrated when the millionaire succumbs to heart disease, and scenes illustrating the conditions which impelled the workers to revolt, all are dramatic, and in many cases thrilling.

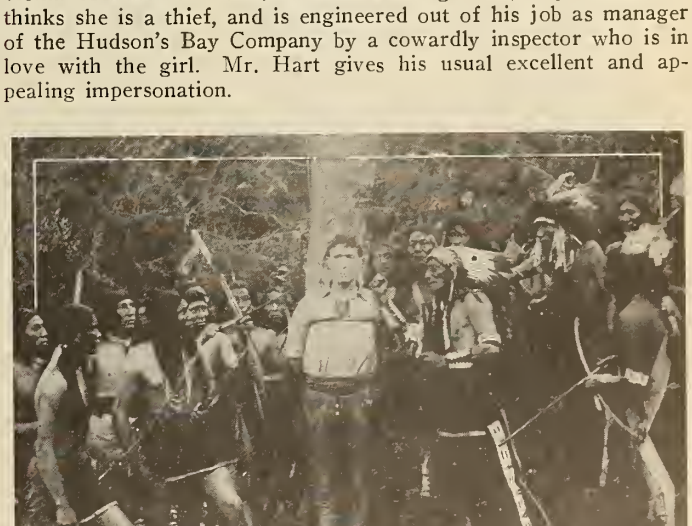
Alexander Gaden is convincing and pleasing as the young minister, and Gertrude Robinson does some finished work in the part of Marna. Others in the cast are Henry W. Pemberton, Lucille Taft, Charles W. Travis, John Reinhard, Alan Robinson and John Mackin.

"THE PRIMAL LURE"

(Kay Bee-Triangle—Five Reels)

REVIEWED BY OSCAR COOPER

LAID in the Canadian Northwest, with its background of the wild, this gives William S. Hart another opportunity to play one of his "strong men" parts. As usual Mr. Hart is made the victim of Fate—this time he arrests the girl unjustly because he thinks she is a thief, and is engineered out of his job as manager of the Hudson's Bay Company by a cowardly inspector who is in love with the girl. Mr. Hart gives his usual excellent and appealing impersonation.



READY FOR THE SACRIFICE

The story was picturized by J. G. Hawks from the tale by Vingie E. Roe, and while it has by no means so dramatic a theme as recent Hart pictures have had, it is a serviceable vehicle. The exhibitor will find the picture, as a whole, entirely salable.

Those who are fond of seeing Mr. Hart take command of a desperate situation, involving the lives of a number of people, will not be disappointed in "The Primal Lure." After he has

been removed from his position as manager, he returns to the trading post, just in time to organize a defense against an attack by Indians. The latter are about to take the post, when Hart offers himself as a sacrifice. He is bound to a tree and a fire built at his feet. A priest happens along, and persuades the Indians that a storm, which comes up, is a sign that the Great Spirit is frowning upon the sacrifice by extinguishing the flames. Hart is released, and finally wins the girl, who forgives him after showing him that she was not a thief.

The battle and sacrifice scenes are realistically done, and gain in effect by their employment of genuine redskins. The set representing the trading post is extensive, and gives correct atmosphere.

Margery Wilson, scen as the girl, renders her part in a pleasing manner, while Robert McKim makes a good villain. Jerome Storm is another of the principals.

"HER MATERNAL RIGHT"

(Paragon-World—Five Reels)

REVIEWED BY PETER MILNE

THIS picture, described as the "third Brady-made feature," brings Kitty Gordon back again, garbed in the very latest creations of the all powerful modiste. We tremble at the thought of a picture in which Miss Gordon would be obliged to wear rags. Her statuesque figure and aristocratic mien were never made for anything but the best in clothes. Incidentally it is the gowns which will cause comment on "Her Maternal Right." The story will get little attention.

The scenario was done by Willard Mack, who adds to his revenue gained from acting, by writing a photoplay now and then. Mr. Mack's story runs somewhat sluggishly until it reaches its climax and at that point the impossible takes a turn. In this final situation three characters partake. Nina Seabury, a mercenary musical comedy actress; Emory Townsend, a bank cashier, Nina's old lover, but now married; and Mary, his wife. After Emory's entreaties have fallen on unlistening ears, Mary forces Nina at the point of a gun to repay her husband the twelve thousand which

MARY DEMANDS REPARATION

he embezzled from his bank in order to meet the comedienne's demands. And Nina, who wants to go on living, makes out the check.

Now the check is drawn from Emory's bank but one is left to surmise that the cashier replaces the money and so evades a term in jail. In all probability Emory would be called up before the president and asked to explain the presence of the check. And then, Nina, as she didn't love Emory at all might have called up the bank the next morning and told the entire story. Briefly the climax does not ring true.

Aside from the story, "Her Maternal Right" can be commended and indeed the presence of the radiantly gowned star will be apt to put some of the shortcomings of the story to rout in the minds of the major portion of a picture audience—which, of course is the feminine portion. Miss Gordon greatly favors the latest style of dresses. She displays the recurrent hoop effect with great eclat. Her back also comes in for exposition.

Robert Thornby, who directed, has achieved some excellent light effects and his settings are very good as far as they go. He has, however, "shot" from the same angle in all scenes and it is obviously a bit mechanical when Mr. Thornby brings his characters to the foreground.

George Ralph as Emory plays consistently well in a difficult part. Zena Keefe makes a sympathetic Mary and Frank Evans plays Nina's husband well enough.

"SOUL MATES"

(American-Mutual Masterpicture De Luxe—Five Reels)

REVIEWED BY WILLIAM C. ESTY, 2nd

THE distinguishing feature of this photoplay is its humanness. While the characters belong to the wealthy society class so often utilized (and misrepresented) by scenario writers, they do not affect the absurd pomp and hauteur that screen actors seem to think the invariable traits of those born to high estate. The director emphasizes this human quality by devoting a good deal of footage to the friendship between a millionaire and a little boy. This relationship is treated so that it becomes what is inelegantly but expressively termed "sure-fire hokum."

The plot is simple and compact, so much so that considerable reiteration was required to total the allotted five reels. While the story is a well-known version of the eternal triangle, it is the kind of play that theatregoers never seem to tire of.

William Russell's acting is restrained and thoroughly pleasing. Even if his support were wholly unworthy, he would be able to capture the interest single-handed. Leona Hutton is a good type for the vain, mental lightweight. Although better suited physically for the role of a heavy, Robert Klein acquits himself well in a heroic part. Harry Keenan plays the heavy well. The remainder of the cast is adequate.

Every foot of film was photographed with crystal clearness. Alice, the frivolous wife of Lowell Sherman, a successful young capitalist, is carrying on a secret love affair with Carr, a friend of her husband. Sherman is very fond of Tommy, Carr's son. Sherman's private secretary knows Alice's disreputable past, but does not tell his employer of it until he finds Carr in her room. When Sherman is assured of Alice's infidelity, he ruins Carr financially and divorces his wife. When Carr commits suicide, Tommy brings his mother and Sherman together, and they are later married.

"BUCKING SOCIETY"

(Keystone-Triangle—Two Reels)

REVIEWED BY OSCAR COOPER

CHESTER CONKLIN, ably assisted by "Shorty" Hamilton, Louella Maxim, and other Keystoners, burlesque the old school Western melodrama, and incidentally stage a few wild stunts. The chief of these finds Conklin hurled out of a freight car only to be impaled on a mail crane, whence he is gathered in by the next train. This trick is worked in such fashion that it looks absolutely genuine, demonstrating, among other things, that the Keystone supply of tricks is by no means exhausted.

Conklin finally reaches Denver, whither he is bound as an invited guest at "Shorty's" wedding. There is no wedding, partly because Conklin shoots up the house, and partly because it is discovered that "Shorty" is about to be married out of his money by a designing young woman, aided by a confederate.

This is a typical Keystone, with the percentage of thrilling stunts ranking quite high. It was directed by William Campbell.

"MUTT AND JEFF IN THE AEROPLANE"

(Mutt and Jeff Film Co.—One Reel)

REVIEWED BY OSCAR COOPER

BUD FISHER continues to demonstrate in this release that his two eccentric characters are even more amusing on the screen than they are on the newspaper page, which is saying a good deal.

The scene of their antics is a battle field in France. Jeff gets Mutt an assignment as an aviator, expecting that he will be killed. Mutt takes a supply of bombs, and hearing Jeff tell the Captain that he (Mutt) could not hit the earth with a handful of shot, proceeds to drop a bomb on Jeff's head. Then he descends to receive the congratulations of his superior officer, while Jeff is reduced to a human scrap heap.

MACK SENNETT

Vice President of the Keystone Film Company, and Managing Director of the newly completed producing plant at Los Angeles, California.

The size and equipment of the group of reconstructed studio buildings render this the most complete and efficient motion picture studio in the world.

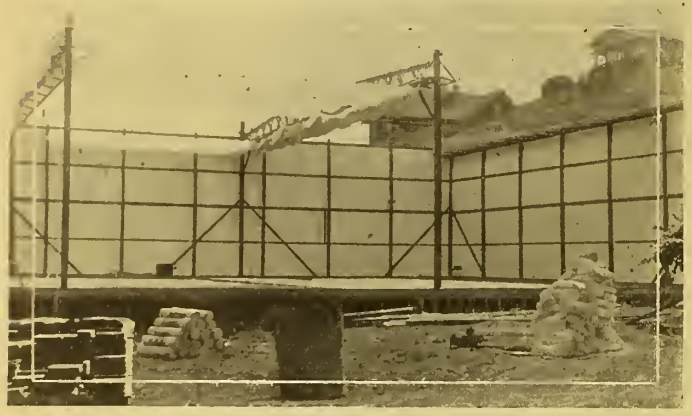
Keystone's Arch Humor Laughing Itself to Success

Mack Sennett's (Fun)ambulists, Who "Fussed" Funeral Faces Without Fumbling on the Furtherumost Furcatiou of Fun for the Fussiest of "Fans," Find the Future Has Not Failed to Fructify for Friends Fresh For a Fruitful Frolie

OCCUPYING less than a city block a year ago the Keystone Film Company has grown in the past twelve months until at the present time the various buildings cover more than five city blocks, with the construction work still enlarging the largest comedy producing plant in the world.

While the buildings have increased in size and number, the many companies of actors have more than kept pace with them. Last year at this time seven companies were making the famous Keystone comedies under the direction of Mack Sennett, and today fifteen are producing the two reelers which are being released upon the Triangle program.

As the construction work of the studio and its many buildings is progressing, so are the companies of actors being enlarged, Mr.



NEW KEYSTONE STUDIO NEARING COMPLETION

Sennett predicting that before the summer rolls around that at least twenty and possibly more companies will be working for as many directors.

At the present time the Keystone studio ranks as one of the largest in the world, and without doubt is the most complete and efficient. Because of the demands of the exhibitor the open air stages and the electric studio were completed first. These were followed by many score of model dressing rooms, the offices and

THE NEW EXTERIOR STAGE AT THE KEYSTONE STUDIOS

administration building being left to the last. Like the other improvements the executive buildings will be the finest money can produce and will add to the beautiful lines of the entire plant when they are completed by early fall.

Staff Able to Carry Out His Ideas

Although Mr. Sennett is a man who is constantly in touch with the smallest details of the business he founded less than four years ago, he has surrounded himself with a staff of executives who can carry out his ideas. The past year has proven the wisdom of the director's thoughts for while men like George W. Stout, the business manager, have looked after the details, Mr. Sennett has been able to devote a large part of his time to the production of comedies.

After the plans for the enlarging of the Keystone plant were approved by Mr. Sennett, the details of carrying out the improvements which have cost in the past year over $500,000 were left entirely to the business manager.

The first great improvement in the past year was the electric studio. This is of concrete and has a capacity of twenty of the largest sets at one time. This building is located a few hundred feet towards the foothills which suround the plant proper and was really built into the side of one of the hills.

When Mr. Sennett decides to do anything he usually does it,

NEW ARTIFICIAL LIGHT STUDIO AT THE KEYSTONE PLANT

and this was the case when he selected the location for the electric studio. A half dozen of the largest steam shovels soon made the hill an ideal building site and the rest was easy.

The electric studio is equipped with every possible device for the filming of pictures. There is not a new invention which it does not include, while the property room beneath it houses every possible prop any scenario can call for.

Much of the credit for this building should be divided between Mr. Stout and Hampton Del Ruth, managing editor and assistant manager of production.

Electric Studio Cost $50,000

The electric studio was constructed second. This is today the largest single piece stage in the world. It measures a few feet over 400 in length and is six feet less than 300 wide. It cost over $50,000 and already has had forty-two fairly large sets placed on it at one time.

Although the growth of the company has been astonishing in the past year, few realize how rapid the comedy plan has been enlarged. Part of the plans called for many large dressing rooms. The building which was to be devoted to this purpose was only about half completed when Mr. Sennett received so many requests for more Keystones from the exhibitors that new plans were made and the building housing the dressing rooms enlarged before it was completed.

A cafe has been added the past year. It is as complete as any eating place in any city with 500,000 inhabitants. A garage with accommodations for eighty cars is taxed daily with the machines of the players. Shower baths are a part of the equipment and

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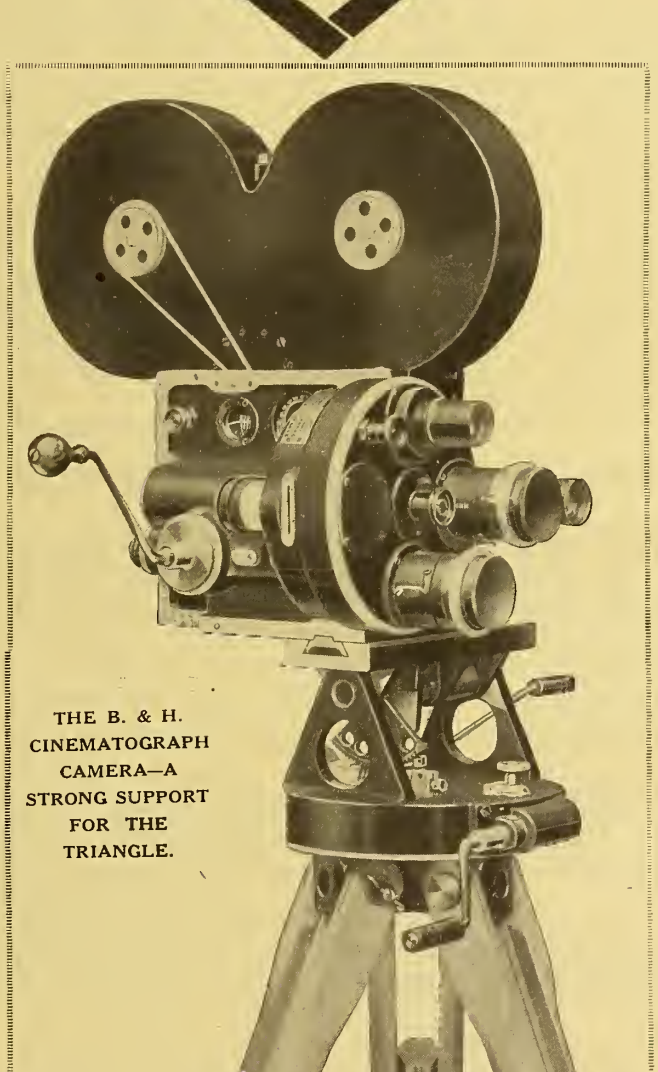

THE B. & H. CINEMATOGRAPH CAMERA—A STRONG SUPPORT FOR THE TRIANGLE.

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each star has been cared for with every possible thing one could want.

While the new buildings have been going up at the plant proper, other additions have been made on the hills which surround the studio. Two entire villages have been built; the exterior of an eight story apartment house is another set, while the street sets, beautiful exteriors of homes, make the hilltops look like villages in themselves.

Across the street, for Mr. Sennett owns the property on each side of Allesandro avenue, another stage has been constructed with accommodations for thirty sets, while at the present time the sound of hammers can be heard on all sides of the great fun making plant.

Hampton Del Ruth has moved his scenario staff to a bungalow while the executive building is being built. Here he guides the policy of the writers he has gathered around him, while at the same time he keeps a weather eye on the production end. He has a score of men to assist him among whom perhaps the best known is Dell Henderson, who was Mr. Sennett's assistant years ago at the Biograph.

"Home-Made" Iron for Keystone Studios

In the construction of these studios, Mr. Sennett secured necessary structural steel from the Llewellyn Iron Works of Los Angeles. Every piece was especially made and serves as the frame work for the artificially lighted studio, technical shops, and cafe building. The spans across the open air stage measure almost three hundred feet in length, and serve to keep the diffusing system in perfect condition at all times. The Llewellyn Company has added to its staff, engineers specially trained to have charge of the preparation of all plans for studio work.

Of the thousands of dollars spent for building material for the new Sennett studio, the greater portion of this went to the Hammond Lumber Company, who supplied all kinds. Sales Manager Edwards has spent much time in learning the needs of the motion picture studios, and the fact that the company carries just what the motion picture industry needs, takes them a great volume of business.

Numerous experiments by the technical men has caused the investment in a number of Bell and Howell cameras. The equipment by this firm is also used in the laboratories and factory.

Credit for the excellent titles used in Sennett Keystone comedies must be given to the Motion Picture Title Company. This establishment has a special process of printing white on black which gives excellent results.

In securing costumes the wardrobe department has found the great collection of the Western Costume Company of Los Angeles, a satisfaction giving firm. They have every style of costumes needed, and of the best quality. In a like manner it has been found the storage rooms of Lee L. Powers have a collection of antique furniture that give tone and atmosphere to the finest setting.

Of particular significance is the protection provided at the studio against fire. Every building contains chemical fire extinguishers, there is a fire station with hose and trucks and every automobile of the company is equipped with similar devices. This equipment was furnished by the Gorham Fire Apparatus Company of Los Angeles who handle the Pyrene line.

The gymnasiums are thoroughly equipped with all kinds of devices, so that the players may keep in excellent physical condition. Besides the gymnasium for the players, Mr. Sennett has a private one where he spends considerable time each day. The equipment for these was largely furnished by Tufts-Lyon Arms Company, agents for the Pathe camera in southern California.

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References

Keystone Film Company
Universal Film Manufacturing Company
Bosworth, Inc.
Bostock Jungle & Film Company
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National Drama Corporation
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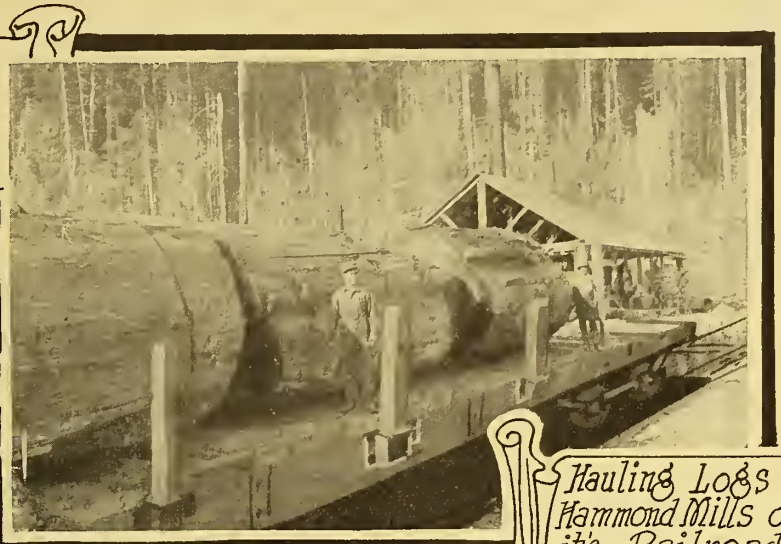
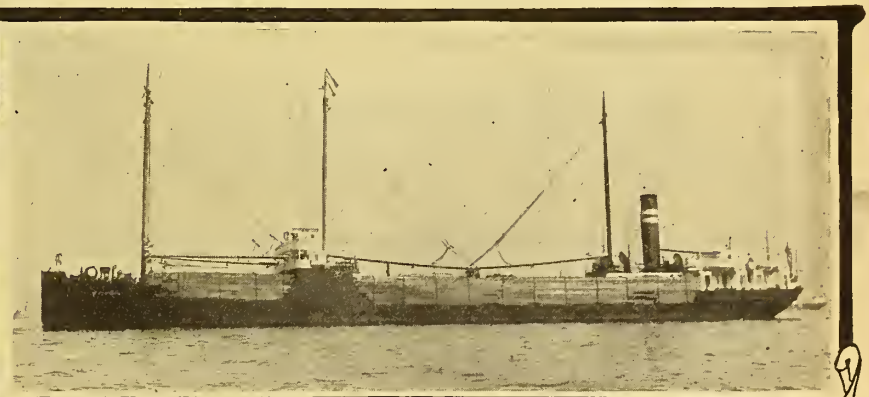


Hauling Logs to Hammond Mills over it's Railroad.

Hammond Mill Scene



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"LOVE'S TOLL"

(Lubin-V-L-S-E—Five Reels)

REVIEWED BY OSCAR COOPER

HERE is a heart interest offering made of the familiar theme of the country girl who goes to New York to study, meets a conscienceless young millionaire, becomes the father of his child out of wedlock, is deserted by him, and then, concealing her sin, marries the friend of the man who ruined her.

Eventually her conscience forces her to tell her husband the truth. The two men engage in a fight, and the villain is killed. The police are persuaded that he shot himself, and husband and wife are left to each other.

"I WILL GIVE A TOAST"

Director Jack Pratt produced the picture in excellent style, so far as sets, lighting and other externals are concerned. Relief of a necessary sort is provided by the introduction of a number of theatre scenes, in one of which a spectacular Salome dance is rendered by Garda Polotskova, who interprets the role of an actress in the story. Miss Polotskova screens well, and is a striking figure. Some spectacular trick skating by performers on the Biltmore roof is also introduced.

The cast does its work in good style, steering carefully away from melodramatic exaggeration. Rosetta Brice is seen as the unfortunate girl, Crauford Kent as the villain, and Richard Buhler as the hero. William Turner and Mrs. Carr have character parts. Inez Buck is also in the cast.

While this picture will hardly take its place with the strong dramatic offerings recently given us by Lubin, it will go very well with audiences which are fond of straight heart interest subjects.

Some of the action drags, but this is offset nearly always by variety of scene. The climax is quite good. Daniel Carson Goodman is the author of the story.

"THE GREAT SMASH"

(L-Ko-Universal—Three Reels)

REVIEWED BY PETER MILNE

SPONTANEITY as applied to comedy, of whatever species, is almost a guarantee in itself of that comedy's success. The various tricks, business and thrills, if there are any, must be voluntary in order to put to rout the thought that they are acted. Such is the excellent accomplishment of those who produced and appeared in "The Great Smash." Without stretching the point this three-reeler is candidly the best L-KO we have seen, and we have seen them all. And that statement is made considering and in the face of the wonderful improvement visible in the recent output of this company.

Its most startling point is its chase. Chases have become things to shy at owing to the maner in which they have been overworked, but this one is unusual. A steam engine, an automobile, and the land and harbor police partake therein, and every scene of it offers a laugh and a thrill. Houses are knocked over or torn open, an entire village is put to confusion, vehicles and pedestrians are menaced by the chasers, until at last the engine runs upon the draw of a bridge and there blows itself to atoms. This last is done in miniature, but it is so cleverly welded in with the real scenes that the thrill is carried out to the very end. The mechanical side of this miniature is practically perfect.

Ray Griffith, Alice Howell and Dick Smith are the principals. Griffith, with only a moustache as makeup, creates a laugh with every move. He is a real comedian, finished and with a keen sense for that which is humorous. Miss Howell plays another of her eccentric parts, Romantic Rosie, the light house keeper's daughter, while Dick Smith is the villain.

The first part of the picture transpires in a train yard, where Ray has been sent by his irate parent to learn the business from the bottom up. His meeting with Rosie, who is loved ardently by the villain, results in the chase.

The business in the train yard is done chiefly through the medium of mallets, but, strangely enough, the fun is fast and furious even with such conventional means of producing it.

The photography of the picture is as good as that seen in the best photographed dramatic subjects.

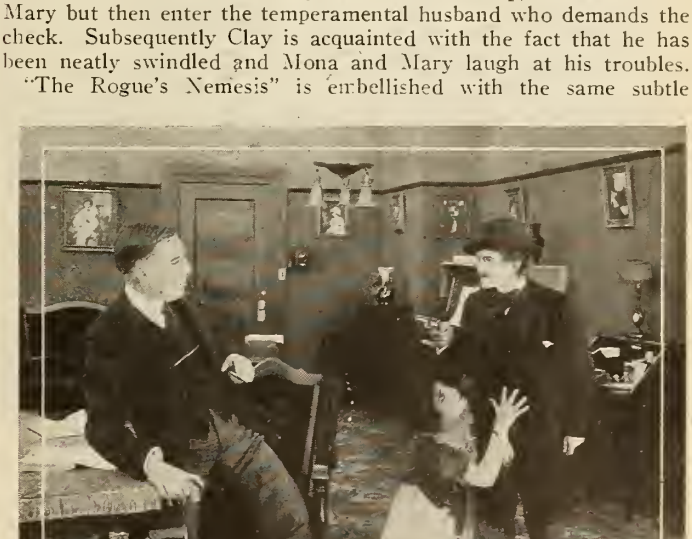
"THE ROGUE'S NEMESIS"

(Kalem—Two Reels)

REVIEWED BY PETER MILNE

THESE two reels comprise the seventh episode of "The Social Pirates" series. In them Mona and Mary, summoning into their employ an old holdup game that has been more or less successful since Broadway was a trail, proceed to extract a substantial check from one Clay, a rounder who has divorced his wife on false evidence. Mona masks as a man and Mary takes upon herself the aspect of a bored wife. Clay falls into the trap, starts to court Mary but then enter the temperamental husband who demands the check. Subsequently Clay is acquainted with the fact that he has been neatly swindled and Mona and Mary laugh at his troubles.

"The Rogue's Nemesis" is embellished with the same subtle



CLAY IS VICTIMIZED BY THE RUSE

humor and the same highly interesting action that the former numbers have carried. There is not a moment that is dull throughout the two reels although their conclusion is easily obvious. For that matter none of the instalments of this series have held anything back from the spectator but the original character of the action more than counterbalances this fact, which may or may not be termed a fault under the circumstances.

Marin Sais as Mona does different work in this chapter. As the husband she disguises herself admirably well—and appears to much better advantage than most actresses who attempt to deceive their beholders into believing they are men. Ollie Kirkby as Mary and Thomas Lingham as Clay have the other principal parts.

The settings and photography are good while the direction of James W. Horne leaves little to be desired.

"ELUSIVE ISABEL"

(Bluebird—Six Reels)

REVIEWED BY PETER MILNE

FLORENCE LAWRENCE'S return to the ranks of motion picture stars is through the medium of a dramatic offering and not through light comedy, which it will be remembered was her forte back in the days of the earlier Victor subjects. Miss Lawrence does well in a part that gives her only slight and few opportunities to assume the center of the screen and she will doubtless make new friends as well as please old ones by her reappearance.

"Elusive Isabel" is a detective story written by the late Jacques Futrelle. Contrary to many of this author's writings it is poorly suited for photoplay adaptation. The plot, as presented by the producers, unwinds slowly and requires a generous selection of unnecessary scenes to complete its six reels. The work of Hamilton Grimm, supposedly star man of the Secret Service, is not convincing. Mr. Grimm's methods of solving international problems of great import seem amateurish. Mr. Grimm also enters upon a love affair with Elusive Isabel, his chief opponent in the specific case presented, and the love affair is entered upon out of a clear sky with no preamble to convince the spectator of its sincerity. Whether these faults should be laid to the unsuitability of the work for pictorial use, or the scenario prepared by Raymond L. Schrock is a question we are not able to decide as it has not been our privilege to read the original novel.

The direction was attended to by Stuart Paton and like all this man's work it is very good. The settings are excellent and the photography as good as might be expected.

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Isabel Thorne is in the employ of the Latin nations who desire to bring about a compact whereby all the countries involved will secure complete control of the world. Hamilton Grimm is set to work to prevent the signing of the contract on American soil and suffice it to say that after six reels he accomplishes his purpose with the assistance of Isabel, who for love of the detective, turns against her cause.

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(Essanay—Three Reels)

REVIEWED BY WILLIAM C. ESTY, 2nd

THERE is something about a pretty girl detective and her sleuthing exploits that seems to hit the public squarely between the eyes. Judging from the past success of similar material, this release ought to get over handily. As in most tales of crime ferreting, luck and coincidence contribute largely to the triumph of the detective.

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(Keystone-Triangle—Two Reels)

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THE first reel of this is just about average Keystone comedy, but the second offers an unusual line of action, serving to make the whole quite distinctive. We have a thousand feet of Ford Sterling, Marie Manley, Fritz Schade, and Alice Davenport in the familiar flirt-wife-husband-landlady situation, Sterling being the flirt, Miss Manley the wife, Schade the husband, and Miss Davenport the landlady. This is amusing, but not startlingly funny.

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A. E. Gillstrom directed. James Donnelly is also in the cast.

"PEG O' THE RING"

(Universal Special Serial—Second Episode)

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THE second episode of "Peg o' the Ring" again features Grace Cunard and Francis Ford, as originally planned. Lest there be any confusion resulting from the various announcements that Ruth Stonehouse was to appear in the leading part, after a certain number of installments had been completed, it may be said here that the stars are to be the same throughout the serial.

"A Strange Inheritance," as this episode is separately entitled, follows Peg back to the circus from the entertainment given by Dr. Lund, owner of the show. Lund, Jr. (Francis Ford), follows

THE ACCUSATION

and manages to get on the same train, but he is thrown off by the crew. At the circus Peg is kidnapped by a hindu in the employ of Mrs. Lund and whisked away to a gangsters' den. Here Lund follows her and is finally successful in rescuing her from the gang after a terrific fight.

As in the first number, there are given at intervals snatches of circus life both within and without the sawdust ring. Such scenes are an exceedingly entertaining relief from the developments of the main story.

The production, in charge of Mr. Ford, maintains the realistic pace set in the first number, while the support continues to do the same sincere work.

"AMERICAN GAME TRAILS"

(Educational Films Corp.—Three Reels)

REVIEWED BY WILLIAM RESSMAN ANDREWS

THIS picture is one of the best of its kind to appear on the market. "American Game Trails" shows what a hunter's paradise is the wilderness of New Brunswick, Canada. It is a revelation to those who imagined that all the game in the eastern part of the continent had been killed off.

The makers of the picture have realized the necessity of picking out picturesque features of the woods to maintain the interest of the spectator. Among the incidents appealing to city-bred persons unaccustomed to the primitive ways of those who live in the woods is the building of a pretentious cabin.

Riding a moose across a wide stream is an exciting episode. The chief of the expedition, deftly drops over the side of a canoe, gets on the back of a four-year-old moose and clings to the frightened animal while the beast tries to escape to the nearest shore.

An incident fraught with as much comedy as if the animals had been trained for the stunt, shows two black cubs, as playful as kittens. They were discovered at the top of a tree, and the hunters were obliged to chop it down before being able to dislodge the bears. A close up shows each fuzzy youngster squirming in the hands of two men and pawing and cuffing away in their best bear style.

For outdoor scenes taken under more or less difficulty, the picture is wonderfully clear. The film created considerable enthusiasm at the Strand, the audience applauding vigorously on several occasions.

"American Game Trails" should make a hit wherever put on, and possesses the pleasing qualities which will probably mean rebooking in many instances.

"LIFE OF WILLIAM SHAKESPEARE"

(Educational Films Corporation—Four Reels)

REVIEWED BY OSCAR COOPER

A SINCERE effort has been made in this picture to present what few facts are known about Shakespeare's life through the medium of an interesting and dramatic story, and in general the effort has been fairly successful. The scenes at Stratford-on-Avon, where about 2,500 feet of the action occurs, appear to be authentic; the costuming is correct; and what looks like an exact replica of the old Globe theatre in London was built for use in the later scenes.

The subject was made in England, and the roles are carried throughout by English actors. Albert Ward, who essays the almost impossible task of impersonating the Bard, depicts quite well an adventurous and romantic Shakespeare, keeping his characterization free from any suggestion of intellectual greatness. The other players, who are assigned to such characters as Anne Hathaway, Sir Thomas Lucy, Queen Elizabeth, Sir Walter Raleigh, Edmund Spencer, and other notables of the period, are fair types, and give pleasing renditions.

The subtitles are cleverly wrought of quotations from the poet's works. The interest created by the picture as a whole would have been greater if the photography and lighting had been more carefully attended to. As it stands, however, it is educational, in a sense, without being a screen essay. The action moves rapidly in most of the scenes.

"MUTT AND JEFF IN THE HOSPITAL"

(Mutt and Jeff Film Co.—One Reel)

REVIEWED BY OSCAR COOPER

IN this Bud Fisher cartoon the two eccentrics continue their exploits somewhere in the war zone. Jeff leads Mutt to believe that the wounded invariably receive caresses from nurses in the war hospitals, so Mutt persuades Jeff to shoot him in the foot. He dashes away to the hospital, and is promptly put to bed. A few minutes later he is amazed to find that the only nurse in the hospital is a large negro. Enraged, he chases Jeff over the surrounding country at the point of the bayonet.

It is in Fisher's best style, and is a sure laugh maker.

OVERTON OF VITAGRAPH PRAISES JACKSONVILLE AS A PICTURE-MAKING CENTER

WHEN Evart Overton of the Vitagraph Players returned from Jacksonville, Florida, where many of the scenes of "The Ordeal of Elizabeth," in which he supported Lillian Walker, were filmed, he was full of praise for the beautiful Southern city as a motion picture centre.

In speaking of the matter, Mr. Overton remarked: "It is a wonder to me that more of the film producers have not realized the advantages of this wonderful city for picture purposes."

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REVIEWED BY PETER MILNE

THE second episode of "Peg o' the Ring" again features Grace Cunard and Francis Ford, as originally planned. Lest there be any confusion resulting from the various announcements that Ruth Stonehouse was to appear in the leading part, after a certain number of installments had been completed, it may be said here that the stars are to be the same throughout the serial.

"A Strange Inheritance," as this episode is separately entitled, follows Peg back to the circus from the entertainment given by Dr. Lund, owner of the show. Lund, Jr. (Francis Ford), follows

THE ACCUSATION

and manages to get on the same train, but he is thrown off by the crew. At the circus Peg is kidnapped by a hindu in the employ of Mrs. Lund and whisked away to a gangsters' den. Here Lund follows her and is finally successful in rescuing her from the gang after a terrific fight.

As in the first number, there are given at intervals snatches of circus life both within and without the sawdust ring. Such scenes are an exceedingly entertaining relief from the developments of the main story.

The production, in charge of Mr. Ford, maintains the realistic pace set in the first number, while the support continues to do the same sincere work.

"AMERICAN GAME TRAILS"

(Educational Films Corp.—Three Reels)

REVIEWED BY WILLIAM RESSMAN ANDREWS

THIS picture is one of the best of its kind to appear on the market. "American Game Trails" shows what a hunter's paradise is the wilderness of New Brunswick, Canada. It is a revelation to those who imagined that all the game in the eastern part of the continent had been killed off.

The makers of the picture have realized the necessity of picking out picturesque features of the woods to maintain the interest of the spectator. Among the incidents appealing to city-bred persons unaccustomed to the primitive ways of those who live in the woods is the building of a pretentious cabin.

Riding a moose across a wide stream is an exciting episode. The chief of the expedition, deftly drops over the side of a canoe, gets on the back of a four-year-old moose and clings to the frightened animal while the beast tries to escape to the nearest shore.

An incident fraught with as much comedy as if the animals had been trained for the stunt, shows two black cubs, as playful as kittens. They were discovered at the top of a tree, and the hunters were obliged to chop it down before being able to dislodge the bears. A close up shows each fuzzy youngster squirming in the hands of two men and pawing and cuffing away in their best bear style.

For outdoor scenes taken under more or less difficulty, the picture is wonderfully clear. The film created considerable enthusiasm at the Strand, the audience applauding vigorously on several occasions.

"American Game Trails" should make a hit wherever put on, and possesses the pleasing qualities which will probably mean rebooking in many instances.

"LIFE OF WILLIAM SHAKESPEARE"

(Educational Films Corporation—Four Reels)

REVIEWED BY OSCAR COOPER

A SINCERE effort has been made in this picture to present what few facts are known about Shakespeare's life through the medium of an interesting and dramatic story, and in general the effort has been fairly successful. The scenes at Stratford-on-Avon, where about 2,500 feet of the action occurs, appear to be authentic; the costuming is correct; and what looks like an exact replica of the old Globe theatre in London was built for use in the later scenes.

The subject was made in England, and the roles are carried throughout by English actors. Albert Ward, who essays the almost impossible task of impersonating the Bard, depicts quite well an adventurous and romantic Shakespeare, keeping his characterization free from any suggestion of intellectual greatness. The other players, who are assigned to such characters as Anne Hathaway, Sir Thomas Lucy, Queen Elizabeth, Sir Walter Raleigh, Edmund Spencer, and other notables of the period, are fair types, and give pleasing renditions.

The subtitles are cleverly wrought of quotations from the poet's works. The interest created by the picture as a whole would have been greater if the photography and lighting had been more carefully attended to. As it stands, however, it is educational, in a sense, without being a screen essay. The action moves rapidly in most of the scenes.

"MUTT AND JEFF IN THE HOSPITAL"

(Mutt and Jeff Film Co.—One Reel)

REVIEWED BY OSCAR COOPER

IN this Bud Fisher cartoon the two eccentrics continue their exploits somewhere in the war zone. Jeff leads Mutt to believe that the wounded invariably receive caresses from nurses in the war hospitals, so Mutt persuades Jeff to shoot him in the foot. He dashes away to the hospital, and is promptly put to bed. A few minutes later he is amazed to find that the only nurse in the hospital is a large negro. Enraged, he chases Jeff over the surrounding country at the point of the bayonet.

It is in Fisher's best style, and is a sure laugh maker.

OVERTON OF VITAGRAPH PRAISES JACKSONVILLE AS A PICTURE-MAKING CENTER

WHEN Evart Overton of the Vitagraph Players returned from Jacksonville, Florida, where many of the scenes of "The Ordeal of Elizabeth," in which he supported Lillian Walker, were filmed, he was full of praise for the beautiful Southern city as a motion picture centre.

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"American Game Trails"

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This picture ran at the "Strand," B'way, N. Y., from May 1st to May 7th,

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"A SON OF THE IMMORTALS"

(Bluebird—Five Reels)

REVIEWED BY PETER MILNE

ONCE more we are introduced to a romantic mythical kingdom. This time it's Kosnovia; cousin to the legion of other imaginary European empires, concluding in "ia." A picture laid in such a locale is always a stable standby. The romance and the intrigue that authors have chosen to introduce in such tales remain as fascinating today, despite Europe's eruption, as they did when Harold McGraw's first book was scenarioized.

"A Son of the Immortals" was written by Louis Tracy and put into working shape by Bertram Grassby. Its central character is Prince Alexis, ruler of Kosnovia, because of his father's voluntary abdication. The prince is in love with an American artist. Kosnovia was previously lorded over by the army, but Alexis institutes a new, a gentler regime. At the height of his success his father, Michael, seeing all his troubles are over, comes to claim the throne. But it develops after all, that Alexis is the son of an American and not a Kosnovian, so he marries the artist and leaves Michael to undo all the good that he has done.

J. Warren Kerrigan, it need hardly be said, is an excellent choice for Alexis. Mr. Kerrigan makes the most of his benevolent part and appears in the garments of royalty to good advantage. Lois Wilson as the artist is an attractive opposite. Bertram Grassby as the self-centered king, contributes a comical craracter study to the picture, as does George Hernandez as the Prime Minister. Others are Laura Oakley, Mrs. Bertram Grassby, Harry Carter, Jane Bernoudy and Maude George.

The production of the picture is exceedingly good. It was Otis Turner who directed. Included in his all-around efficient work are some huge mob scenes that are handled realistically. The settings, in particular those showing entire streets are excellent. The photography warrants no adverse criticism.

"A Son of the Immortals" is conclusively a picture for all classes and those of all ages. Its plot has a wide appeal and there is no scene in it which is at all likely to offend one's finer sensibilities.

"THE COME BACK"

(Quality-Metro—Five Reels)

REVIEWED BY OSCAR COOPER

FOR the initial appearance of Harold Lockwood and May Allison on the Metro program, a pleasing vehicle has been selected, one which fits their respective personalities well. The story cannot be called new, but it has been handled in good style by Director Fred J. Balshofer, and the result is a picture which the exhibitor can safely book as interesting, though it is by no means unusual.

Lockwood has the role of a worthless young man, whose sole occupation is "busting bubles" in Broadway cafes. His father, of course, eventually tells him he is no good, and the son starts out to prove he is. He proves it by going to a lumber camp in the North woods, and regaining his moral and physical manhood by becoming one with the rough life of the camp. Incidentally, he wins the girl, and also unearths the origin of some crooked work in the management of the camp, reporting his discovery to his father—the owner.

Much of the action is slow. It is a close-up picture, and in this case close-ups are quite the thing, for they enable the spectator to view at close range some pretty love-making between Lockwood and Miss Allison, which is done so well that it virtually puts the whole subject over by itself.

The scenes in the snow-buried woods are excellent examples of wisdom in the selections of locations, and add a great deal to the value of the picture. There are also two or three well staged fights, with Lockwood as the chief adversary, and these enliven the action just when it is in danger of dragging.

Lester Cuneo, as the heavy, does his usual good work. Others in the cast are George Henry, Howard Truesdell, Burt Starkey, Michell Lewis and Clarissa Selwynne.

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"GABY'S GASOLINE GLIDE"
(L-Ko-Universal—Two Reels)
REVIEWED BY PETER MILNE

MAGICAL camera manipulation, a wet street and a Ford car are the main implements of comedy in this startling feature. The L-Ko company have equaled the mark set for themselves in their prize three-reeler, "The Great Smash." The formulae for such comedies ought to be easy to follow. Leave out coarseness and the suggestive, speed up the action until it puts a quick moving drama in the snail class, inject just an inkling of a plot and then employ a bunch of players who have no loved ones at home to mourn them. If that general line of action could be followed frequently, we would have more pictures like "Gaby's Gasoline Glide," and we need more of them.

The wet street is not altogether an unusual medium of rough and tumble comedy. But it is employed here to its fullest advantage. Skidding cars that come within an ace of upsetting at every turn and which travel with alarming speed, furnish a deal of laughter. On the other hand, there are bits of original business that are uproarious, such as the dropping of a coin in the water cooler of an automobile and the quick response of said automobile to this impetus.

The picture opens with rabid rivalry. One suitor has a motorcycle and the other a cycle car. A chase follows soon. In its course a hospital is set in confusion. Then the owner of the motorcycle proceeds to get a Ford and the rivalry still continues, romantically enhanced by violent skidding.

Billy Armstrong, Gertrude Selby and Phil Dunham are the principals. To Armstrong falls the bulk of the work, and his performance safely establishes him as an excellent comedian. Pretty girls are essential to comedies and Miss Selby fulfills this requirement with much to spare. Dunham as the other rival receives every chance offered with fine appreciation.

"HIS BREAD AND BUTTER"
(Keystone-Triangle—Two Reels)
REVIEWED BY OSCAR COOPER

THE laughs in this are numerous, and they are produced by a clever combination of spectacular slapstick with an amusing comedy situation. The fun originates in a cafe, where Hank Mann, a waiter, brings his wife, Peggy Pierce, incognito, to act as cashier. The proprietor, "Slim" Summerville, and his head waiter, Bobbie Dunn, immediately pay her an unusual amount of attention, to the confusion of Mr. Mann.

Eventually the usual Keystone chase starts. This time it comprises some thrilling manipulation of two automobiles, involving several hair-raising stunts.

GREGORY MAEHLER FILM COMPANY, ORGANIZED IN MILWAUKEE, WILL PRODUCE JUVENILES, CLIFTON DIRECTING

Special to MOTION PICTURE NEWS.

Milwaukee, May 5.

RAY D. CLIFTON, for the last year director of the Shubert theater stock players in this city, will become general director of the new Gregory Maehler Film Company, organized in this city recently with a capital of $25,000 to make juvenile plays and do commercial work. Under Mr. Clifton's direction a completely equipped studio building, three stories high, 50 x 150, has been erected. The studio is one of the best and most completely equipped buildings of its kind in the middle west.

Mr. Clifton was formerly with H. C. Mathews on the coast, Kriterion at Santa Barbara, Universal at Santa Barbara, Mutual at Hollywood, and with the Crystal in New York as director.

The officers of the Gregory-Mahler Film Company are E. F. Gregory, president; A. M. Coon, vice-president; E. H. Mahler, secretary and treasurer. The company expects to start active work within the next few weeks.

STARK JOINS METRO AS ASSISTANT TO HOYT

L. R. STARK, who has had four years experience in various lines of the motion picture industry, has accepted a position with the Rolfe Photoplays Inc., as assistant to Harry O. Hoyt, head of the scenario staff in the Rolfe studio. Mr. Stark will devote his time to reading scenarios submitted through Arthur James, Metro's scenario editor, and also reading books that give promise of being suitable for picturization.

Mr. Stark began his career playing comedy parts with the Kalem company and afterward with the Vitagraph.

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TABLOID REVIEWS FOR THE BUSY EXHIBITOR

PRODUCTIONS FROM ALL PROGRAMS

GENERAL FILM PROGRAM

"A Return to Youth—and Trouble." (Essanay. Two reels. Tues., May 9.)—Not shown for review; the story follows. Inoffensive Mr. Myron in all his eleven years of married existence has never had a fling. On his forty-fifth birthday he decides to paint the town red. He absorbs a few cocktails, flirts with a lively matron, and winds up by being arrested in a disreputable resort. When he confesses his escapade to his wife the next morning, she knows all about it, having followed him the night before, but having decided to let him have his fling. In the cast are Harry Dunkinson, Lillian Drew, Edward Arnold, and Frances Raymond.

"The Fable of the Good Fairy with the Lorgnette." (Essanay. Wed., May 10.)—This George Ade fable not shown for review; the story follows. Once Upon a Time there was a Broad Girl—235 pounds of Sunshine—who had the Red Corpuscles scared out of her Midget hubby, and therefore Figured that she could Bulldoze culture and refinement into the Slums. She Lamped the Unwashed through her Lorgnette and advised them to buy Sanitary Underwear at ten Seeds a Spill for their Brats. One day the ungrateful Proletariat mobbed her with Irish Confetti; she Pulled a Sob to hubby that the Liquor interests were trying to Croak her for reforming so many Drunks. Moral: To Uplift, begin Underneath.

"The Jester." (Essanay. Three reels. Sat., May 13.)—Not shown for review; the story follows. Bob Blair is the ne'er-do-well son of John Blair, a steel magnate. The Steel Trust is trying to acquire the elder Blair's plant, and the newspapers controlled by the trust attack his son mercilessly. Jane Whitman, star "sob sister" of a metropolitan daily, writes a series of stinging satires at his expense, calling him a worthless jester at sacred things. These articles sting Bob into a realization of his uselessness, and he starts to learn his father's business. Jane is assigned to get an interview with Bob to make further fun of him, but she is so impressed with his new earnestness that she writes a glowing tribute to him. She is fired from the newspaper for this, but Bob hires her as his secretary. Together they foil many of the Trust's plots, and when the elder Blair is successful in his fight with the monopoly, Bob marries her. The principals are John Junior, Gertrude Glover, and William Burke.

"The Double Cross." (Essanay. Three reels. Tues., May 16.)—Reviewed at length elsewhere in this issue.

"Vernon Howe Bailey's Sketch Book of San Francisco." (Essanay. Split reel. Wed., May 17.)—Half of this reel is devoted to sketches of interesting places around the Golden Gate, the remainder being a Western scenic.

"A Rose of Italy." (Essanay. Three reels. Sat., May 20.)—Not shown for review; the story follows. Lucia, an Italian immigrant girl, is immediately sought after by artists, after arriving in America, because she is such a good type. She is called to the attention of Bolano, an Italian theatrical manager, and she makes a hit as a dancer in one of his musical comedies. Intoxicated by success, she refuses to marry her former sweetheart, Luigi. One night she goes to Bolano's apartments, and he tries to violate her. She makes her escape, and a moment later Bolano is killed by a Black Hand time-bomb. Lucia runs to her fiance and begs his forgiveness.

The cast is composed of Ann Kirk, Edmund Cobb, Patrick Calhoun, Richardson Cotton, and Hugh Thompson.

"Broken Fetters." (Knickerbocker Star Feature. Three reels. Fri., May 12.)—This is an averagely interesting melodrama, wherein the villain tells the girl that his rival is already married, thus winning her for himself. When the trick is discovered, husband and wife quarrel, and the husband is stabbed. His mistress, arriving soon after, finishes the job. She then flees, and stumbling, fatally wounds herself with the same dagger. The girl is then free to marry the hero. Margaret Landis, Madeline Pardee, Richard Johnson, Charles Dudley and Mollie McConnell give fair renditions of the principal parts. The continuity is not what it might be, but in general the main points of the story are clearly told.

"Ham and the Masked Marvel." (Kalem. Tues., May 2.)—Ham's flirting leads to the staging of a burlesque boxing bout where he encounters the husband of the lady of his heart. The bout is fraught with good comedy and the picture as a whole ranks with the best of the series. Harry Edwards directed the usual cast.

"The Rogue's Nemesis." (Kalem. Two reels. Mon., May 8.)—Reviewed at length elsewhere in this issue.

"Not What the Doctor Ordered." (Kalem. Wed., May 10.)—An excellent comedy that relies on its story for the laughs. It merely may be said that the story bears its burden very well indeed. Ethel Teare, Victor Rottman, Jack MacDermott and Gus Leonard are the principals.

"A Lunch Room Legacy." (Kalem. Fri., May 12.)—A Sis Hopkins subject that is hardly worthy the expended efforts of the comedienne and her company. Even in a comedy, one wants a slight glimmering of plausibility and there is none in this—the subtitles contradict the action without cause. There are some bright spots in it however. Henry Murdock, Frank Mizney and the usual supporting cast appears.

"Skirts and Cinders." (Lubin. Mon., May 8.)—Davy Don dresses up in feminine attire, thus gaining entrance to a young ladies' seminary. He is unmasked, when the mother of the girl he is impersonating arrives. Then he escapes, meets his pursuers in a hotel, breaks into a room occupied by a bride and groom, and makes himself a general nuisance until the police arrive. Some of the comedy is rather suggestive, and all of it is only moderately funny. The cast includes Florence Williams, Patsy De Forest, Francis Joyner and George Egan.

"Father's Night Off." (Lubin. Sat., May 6.)—This is an amusing comedy, centering about an escapade of a gay husband. He indulges in a fight with his own butler at the Bellhops' Ball, and is forced to buy the silence of the butler and maid. June Daye, James Cassady, Francis Joyner, Eleanor Blanchard, Hollins Antrim and Kempton Greene were directed by Clay M. Greene.

"The Wheat and the Chaff." (Lubin. Three reels. Thurs., May 11.)—The story is unconvincing in spots, but a good deal of human interest is drawn from it, nevertheless. This centers about the affection of a half-witted youth for his half-brother. The latter agrees to marry the daughter of a political boss for the governorship, though he really loves a cabaret dancer. The dancer, grief-stricken, accidentally kills herself, and the stupid youth is charged with her murder. He keeps secret the fact that he saw his half-brother running away from the house just after the shooting. Eventually, the older man dies of heart failure in a fit of remorse, and the youth is acquitted. Cecil Van Auker, Allan Forrest, Adelaide Bronti, Ruth Saville, George Routh, Evelyn Page and Walter Spencer give good renditions of their parts. Melvin Mayo directed.

"Jenkins' Jinx." (Lubin. Sat., May 13.)—Francis Joyner gives a fairly funny impersonation pursued by a jinx, the same being peacock feathers. The fun is helped along by June Daye, Margaret Moore, John Shermer, Adelaide Hayes and Kempton Greene. It will entertain the average audience.

"The Man Within." (Selig. Three reels. Mon., May 1.)—Reviewed at length in last week's issue.

"A Stranger in New York." (Selig. Three reels. Mon., May 8.)—Stripped of its humorous lines, Charles Hoyt's comedy when transferred to the screen loses some, but not all, of its mirth. Three reels are more than enough to contain the material utilized in this release. The majority of those in the cast aim at a slapstick interpretation of their parts when a more subdued portrayal would have been infinitely more effective. This is not true of Otis Harlan, the featured principal, who gives a finished performance throughout. Grace Darmond makes a sprightly ingenue.

An impecunious book-agent persuades a millionaire to lend him his name and clothes for one week, and promises to make a million dollars in a week. The agent goes to New York and buys a controlling interest in the Prune Juice Trust at one cent a share. By an ingenious series of publicity stunts the imposter makes Prune Juice drinking a popular fad, and sells his holdings in the company for a million and a half dollars. He then is the petted darling of society, until the real millionaire appears on the scene and shows him up.

"The Sheriff's Duty." (Selig. Sat., May 13.)—A conventional Western, conventionally acted and conventionally directed, is here given some interest by a good revolver fight. The horsemanship of the players is very good. The cast includes Joe Ryan, Pat Chrisman, Betty Keller, and Sid Jordan.

When Jones discovers that the sheriff has won Betty Nelson's daughter, he steals Nelson's bag of gold and rides away. The sheriff and a posse chase him and recover the gold. Nelson puts Betty's hand in that of the sheriff.

"The Hard Way." (Selig. Three reels. Mon., May 15.)—There is a good moral embodied in this picture, and it makes fairly lively entertainment as well. A few thrills and an unexpected happy ending give zest to the familiar story. Jack Pickford is good as a profligate son, and the supporting cast, consisting of Harry Lonsdale, Lillian Hayward, Vivian Reed, Sidney Smith, and James Bradbury, is entirely adequate.

Jack Ransom, a high school boy, is the despair of his parents because he associates with vicious friends. One night Jack visits his father's cellarette and, half intoxicated, falls asleep. He is awakened by one of his dissolute companions who urges him to accompany two girls to a disreputable road-house. The automobile they are in turns turtle, and the girls are killed. Jack steals his mother's jewels and pawns them to get money to escape. He is finally arrested for homicide and theft. He wakes up to find that this is all a dream. He resolves to give up his dissolute life.

"A Boarding House Ham." (Selig. Sat., May 20.)—This is an unusually good comedy, not because of the excellence of the human actors, who are of average ability, but because of the sense of humor possessed by a troup of leopards. These jungle beasts wander through the scenes, doing exactly what the director wants them to do, and causing unlimited laughs as well as real thrills. The animals are not named on the screen; the balance of the cast includes Sidney Smith, Olga Celeste, Charles Le Moyne, Miss McKeen, and Mrs. Prusche.

Maggie and her daughter Maybelle run a theatrical boarding house. Maybelle is in love with a property man, but her mother wants her to marry a former medicine vendor. Celeste, a lady leopard tamer, decides to help Maybelle. She releases her leopards, and the animals wander through the house, causing tremendous excitement among the inhabitants. The medicine vendor cravenly flees, but the property man bravely protects Maggie.

MUTUAL PROGRAM

"Avenged by Lions." (Centaur. Two reels. Sat., May 6.)—This is a stirring melodrama, in which the Bostock animals are used effectively. Richard, a young engineer, goes into the Boer jungle to survey the route for the new railroad. The Boer farmers oppose him, particularly Jan Kruger, one of the leaders, with whose daughter Hilda, Richard has fallen in love. Hilda is threatened by a half-breed negro, who covets her and takes advantage of her father's absence to organize a crowd of blacks and carry her away. Richard, who is on the way to the nearby settlement, is compelled to turn back by meeting lions. He happens by the Kruger house in time to rescue Hilda, and puts the blacks to flight. Their leader, fleeing into the jungle, is attacked and devoured by the lions. Margaret Gibson, Francis McDonald, Harry C. DeMore and David Allen head the cast.

"The Touch on the Key." (American. Two reels. Mon., May 8.)—This is a good film of newspaper life, with some of the faults always found in this kind of story, yet convincing to the average fan. A few novel touches in the scenario freshen up the familiar story, and the acting is very good. The cast consists of Vivian Rich, Alfred Vosburgh, George Periolat, King Clark, and Joseph Beaudry.

SCENES FROM TWO KALEMS: (LEFT AND RIGHT) "HAM AND THE SHERIFF'S DAUGHTER." (CENTER) "THE LAST CHANCE" (HAZARDS OF HELEN)

Jane Randall, a newspaper reporter, learns telegraphy from Jimmy Larmon, her fiance. She is assigned to get the story of a big financial coup that is being engineered by a group of capitalists. Jane and a rival reporter both get the story at the country residence of one of the financiers, and both hurry to the telegraph office. It is closed, but Jane's rival breaks in and telegraphs his paper that he has been unable to get the story. He then wires his brokers an order based on his advance knowledge of the ring's intentions. Jane then starts to send in her story, but the other gags her, and telegraphs that she has failed to get any news. Jane's fiance recognizes from the touch on the key that she is not sending the message, so he persuades the editor to hold up the final edition. Jane later releases herself, and by sending in the story, scoops all the other papers.

"Germatic Love." (Vogue. Tues., May 9.)—The plot of this slapstick has been used any number of times, and since its manner of treatment is substantially the same as in previous versions, it cannot get laughs on its mere originality. The cast display tremendous energy in enacting it, however, and the gymnastic excesses are sometimes amusing. Prominent in the comedy are Arthur Tavares, Henry Kernan, Madge Kirby, and Alice Neice.

Two scientists invent a pill that causes its swallower to be loved by any members of the frail sex who chance to see him. They feed these pills to two tramps, and a ladies' seminary is disrupted as a result.

"Skelly's Skeleton." (Beauty. Wed., May 10.)—The redoubtable trio of farceurs, John Sheehan, Carol Halloway, and John Steppling, here do their best with another specimen of the romantic light comedy usually assigned them. This sort of comedy is popular in many houses, and this is fully up to standard.

Skelly is in love with Betty, the daughter of a millionaire, but her father does not approve. One night at a ghost party Skelly gets one of his friends to impersonate a terrifying skeleton, and when all the guests flee, Skelly bravely rescues Betty's father, winning his admiration and his daughter.

"The Profligate." (American. Three reels. Thurs., May 11.)—Although there is too much circumlocution in working up to it, the climax of this picture has a good deal of strength. Parts of the story are fairly unhackneyed, and the acting is conventional but good. The principal parts are taken by Edward Coxen, Winnifred Greenwood, George Field, and Charles Newton.

Richard Potter, a brilliant lawyer, is engaged to Irene Roberts, but Mrs. Roberts forces her daughter to break the engagement to be affianced to Winters, a worthless, though eligible, young profligate. Winters is found guilty of murder, and although Potter believes him to be innocent, he cannot reprieve the sentenced man. Half an hour before the time set for electrocution another man confesses to the murder, but Potter cannot get in touch with the governor to get the execution stayed. Potter rushes to the power-house and switches off the current, and before it is turned on again, Winters has been pardoned. Mrs. Roberts revises her opinion of Potter, and allows him to marry Irene.

"The Gulf Between." (Mustang. Two reels. Fri., May 12.)—This is a most improbable yet exciting story staged in locations of remarkable beauty. The intricate complications of plot are hard to follow at times, but usually are quite intelligible. The players are well cast.

An old trapper is seated in his cabin when a woman comes rushing toward him. She tells him her story. She was the daughter of a counterfeiter, and was loved by her father's accomplice. A secret service man came to capture the counterfeiter, and she fell in love with him. He married her and took her to the city. Her mountain lover followed her, and contrived to make her husband think her unfaithful. Her lover took her back to her home, but she escaped him. As she finishes this story, her pursuer arrives on the scene, but before the trapper can interpose, a stranger appears and shoots the assailant. The woman sees that it is her husband, and happiness reigns.

"Jerry's Perfect Day." (Cub, Fri., May 12.)—Another comedy full of policemen and tramps. Jerry, beset by minions of the law, takes refuge in a shanty, in which explosives are stored. Later he walks away with the building, and is struck by a truck, taking a load of cops and their families on a picnic. Following the explosion, Jerry is captured, chained to the truck and taken along to the picnic. While the cops are in swimming, one of the women releases Jerry, who meets four wayfaring friends. They take the policemen's uniforms, board the truck and drive off. The cops, emerging from the water, put on the tramps' clothes and give chase, only to be arrested, Jerry and his friends posing as policemen to aid the sheriff. Jerry and his party then drive on into the woods and open the well-filled lunch baskets. George Ovey, George George, Joseph von Meter, Claire Alexander, Rosebud Hill, Janet Sully, Louise Horner and Jefferson Osborne compose the cast.

"No Title." (Beauty. Sun., May 14.)—Not shown for review.

"A Mix-Up at Rudolph's." (Vogue. Sun., May 14.)—Not shown for review.

"The Pretender." (American. Two reels. Mon., May 15.)—This is an improbable but interesting tale of Wall Street intrigue, capably acted by Robert Klein, Lizette Thorne, Edward Coxen, and George Field. The suspense element is well developed, and while some of the situations strain the credulity, the quick succession of tense episodes diverts the attention.

Robert Arnold, a successful speculator, is entirely governed in his operations by the advice of his daughter Phyllis. Lane, an unscrupulous adventurer, plans to ruin Arnold by influencing Phyllis' judgment. He hires a bogus yogi, and Phyllis is astonished at the mystic's knowledge of her past. The girl's fiancee, Kendall, realizes that something is wrong, and shadows Phyllis to the medium's office. One day the medium advises Phyllis to persuade her father to put all his money in a scheme that Lane is promoting. She telephones her father to do this, but Kendall tells her of the plot, and together they reach Arnold before he puts his money in the venture. Kendall and Phyllis then look for a minister.

"The Man with the Hod." (Vogue. Tues., May 16.)—Not shown for review.

"Billy Van Deusen's Fiancee." (Beauty. Wed., May 17.)—Not shown for review.

"Four Months." (American. Three reels. Thurs., May 18.)—Here is a pleasant little romance, very improbable, but well acted and fairly fresh in theme. The trio of leads, Alfred Vosburgh, Vivian Rich, and George Periolat, are particularly good, and the support is fair.

Billy Carrington, a young millionaire, is told by his physician that he has only four months to live. He decides to give his fortune to the most worthy person he can find. He goes to a cheap boarding house and obtains a position in the Woman's Redemption Society. This society, he discovers, is nothing but a white slaving scheme. Bess, a girl in his boarding house, is chosen as a victim, but Carrington rescues her and has the ringleaders arrested. Carrington decides to give his money to Bess, but wishing to try her, tells her that he was formerly Carrington's valet, and that he knows the combination of the Carrington safe. Later he goes to his house and finds the safe opened. It turns out, however, that Bess did not rob it. Meantime Carrington's doctor has been telling all his patients that they have only four months to live, and he is adjudged insane. Carrington is thus enabled to Marry Bess.

"The Blindness." (Mustang. Two reels. Fri., May 19.)—Several new plot developments make this a good, though not remarkable, Western. The cast is strong, being made up of such capable players as William Stowell, Dodo Newton, Roy Stewart, Rhea Mitchell, and Warren Ellsworth.

Joe and Jim are partners in a mining claim and rivals for the hand of the new school teacher. Joe is accepted, but one day goes blind in the desert. Jim realizes that his partner cannot find his way back to camp alone, and so leaves him to die. Jim goes to the school house and threatens to shoot the teacher unless she elopes with him. She consents, but writing a call for help on a little girl's apron, sends her to a nearby farm house. Joe is found by some Mexicans, and since his loss of sight is only due to sand blindness, his eyes are soon fixed up. He goes to the school, and seeing Jim embracing the teacher, fights with him. He overpowers his false friend, but believes that his fiancee has been untrue. The message on the little girl's apron convinces him that he is wrong.

"Twenty Minutes in Magic." (Beauty. Sun., May 21.)—By means of trick photography feats of

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magic are produced in this comedy that would make a prestidigitateur mad with jealousy. These extraordinary stunts, plus the clever story that introduces them, make this an unusually bookable comedy. Orral Humphrey, John Gough, Rea Berger, and Lucille Ward appear in the cast.

Presto, a bartender, gets a job as an assistant to an East Indian mystic. He discovers that the yogi's wonderful powers are given him by swallowing a magic pill every twenty minutes. Presto swallows one of the pills and finds that he can also perform weird feats. He has a delightful time for twenty minutes until the effect of the pill wears off and he is once more a humble bartender.

"Chinatown Villains." (Vogue. Sun., May 21.)—Not shown for review.

PATHE EXCHANGE INC.

"The Iron Claw," No. 10. (Pathé. Two reels.)—The story takes an unexpected turn in this episode, which is entitled "The Living Dead." Manley, who has been wounded by the supposedly poisoned arrows fired by one of Legar's lieutenants, pretends to have died, and is taken to the big Golden mausoleum. There Legar follows the body, to investigate the mystery, and Manley and the police trap him. He escapes by blowing up the mausoleum, seriously injuring both Manley and himself. Both get away, however, and later Legar comes upon Margery in her stalled auto. She is rescued by the mysterious Laughing Mask, who in turn is pursued by Legar to the top of a steel structure. They grapple, and the Laughing Mask falls. Creighton Hale, Pearl White and Sheldon Lewis are featured in the cast.

"Dross and Diamonds." (Pathé. Two reels.)—This two-reeler is a strong story of modern life, minus the conventional ending. John, the son of a narrow-minded police captain, is infatuated with Mazie, companion to a wealthy woman. The girl, whose head has been turned by her mistress' jewels, demands that he give her a ring. It so happens that he receives a check for $100 for a story he has written, and on the same day is sent to collect $100 due his father. He buys the ring with his hundred, then finds that his pocket has been picked of the other money. His father refuses to listen to explanations, brands him as a thief, and sets him adrift. In his efforts to regain his former standing he only sinks lower, and finally kills a man. The feature of the picture is the excellent work of the two leads, Emmy Wehlen and Howard Estabrook, appearing by special arrangement with the Rolfe Photoplays Co.

UNIVERSAL PROGRAM

"Claudia." (Imp. Sun., May 2.)—This was produced by Robert Hill and concerns a jealous young lady in love with an artist. The plot is not clear and the most illuminating character is that one played by Edith Roberts who, however, is not the lead. Paul Kelley takes the juvenile lead and as a reporter he looks more like a high school boy. Others are Stanley Walpole and Sydell Dowling.

"The Bankruptcy of Boggs and Schultz." (L-Ko. Wed., May 3.)—This concerns the squabble of jealous partners over the contents of the safe and the favor of the stenographer. It is fairly humorous, Ray Griffith creating most of the laughs. Dick Smith and Alice Howell are others.

"The Marriage of Arthur." (Laemmle. Two reels. Sun., May 7.)—Contrary to most of Rupert Julian's pictures this one is poor save for his highly colored character portrayal of a fop. The action is by all odds too slow and some of the close-ups can bear extensive trimming. Julian and Elsie Jane Wilson are the leads.

"A Youth of Fortune." (Red Feather. Five reels. Mon., May 15.)—Reviewed at length in the issue of May 13.

"He's a Devil." (Nestor. Mon., May 15.)—Tom Gibson, writer of this comedy, hit upon an extraordinarily clever idea and as picturized by Al Christie it makes a very fine comedy offering. There is no eccentric character business, but straight performances from all the leading players. Eddie Lyons, Lee Moran, Ethel Lynn, Betty Compson and Ed Burns are the principals.

"Darcy of the North West Mounted." (Gold Seal. Three reels. Tues., May 16.)—A story in which Darcy proves a very good detective and manages to capture a pair of murderers and robbers, after he has first blundered and arrested his sweetheart's father for the crime. It is a well evolved story with plenty of pretty and appropriate scenes and photography of a high order. A cast of favorites appear, including Herbert Rawlinson, Agnes Vernon, Barney Furey and O. H. Burbridge. William Worthington directed from a scenario by Walter Woods.

"When Slim Picked a Peach." (Imp. Tues., May 16.)—Not yet shown for review.

"Gaby's Gasoline Glide." (L-Ko. Two reels. Wed., May 17.)—Reviewed at length elsewhere in this issue.

"The Three Wishes." (Victor. Wed., May 17.)—This picture is weak all through. There are gaps in its development which strain credulity and the final stages in which a mother, who has lost her first baby, swears not to kiss her second for a year, is foolish. Mary Fuller and Augustus Phillips have been compelled to waste good acting material on an entirely negligible picture. Samuel Greiner wrote the scenario and Lucius Henderson produced it.

"A Wife at Bay." (Rex. Two reels. Thurs., May 18.)—The story of the extravagant wife and the hard-working husband; how the former plunged herself into all sorts of difficulties to be pulled out of them by the latter is the basis of this society drama. The situations at the end when the husband rounds up the villains are the most powerful, although J. Gruhb Alexander has managed to make the entire picture unusually strong for one of its age. Ben Wilson and Dorothy Phillips are the leads.

"Grouches and Smiles." (Laemmle. Thurs., May 18.)—The touch of a little child cures an old grouch and incidentally makes a number of other people happy by working this transformation. This is one of Lynn Reynolds' productions and seldom do we have the opportunity to see such a wholesome and pleasing one-reeler. It is worked out excellently from every standpoint. Myrtle Gonzalez, Val Paul and Alfred Allen are the leads.

"Nome Alaska." (Powers. Split reel. Thurs., May 18.)—This makes an excellent scenic with numerous expansive views of ice fields caught by the camera. The photography is good and there are many touches of interesting local color furnished by the presence of the natives. On the same reel with "A Toyland Robbery."

"Heart Aches." (Gold Seal. Two reels. Fri., May 19.)—Don't let just "nothing" interfere with love is what this picture aims to prove. But conclusively it is a tiresome release. There is little that is dramatic about it, and little that is humorous, while it is generously padded. The scenes and photography, which are unusually good, are the best things about the picture. Alfred Allen, Dorothy Davenport and Emory Johnson are the principals.

"Nadine of Nowhere." (Big U. Fri., May 19.)—A wild-animal subject written by William Farmer and produced by Paul Bourgeois. The story is a good one and the wild animals are introduced at a time when their presence creates good excitement. Trockwood Crittendon is hardly fitted, either physically or histrionically, for the hero's role. Rosita Marstini, Clara Horton and Edith Hoskins are others.

"The Wooing of Aunt Jemima." (Nestor. Fri., May 19.)—Neal Burns as the anxious lover impersonates his aunt, and in this disguise promises to marry the uncle of his sweetheart. He then abuses his aunt's other rival so the real aunt is snubbed by him and is obliged to accept the uncle. This comedy by Clifford Howard depends wholly on its clever situations for humor, and the humor is abundant. Al Christie wrote the scenario and Horace Davey produced it with a cast including besides Burns, Betty Compson, Harry Rattenherry, Ed Burns and Stella Adams.

"Hulda, the Silent." (Bison. Two reels. Sat., May 20.)—The story of a conniving Swedish girl and how she ruined the happy romance of two from the old country. Slightly depressive, but excellently done. The light effects and settings specially are far out of the ordinary in their excellence and appropriateness. The acting of Harry Carter, Maude George, Lois Wilson and Bertram Grassby is efficient, Miss George in particular having a part which she plays perfectly. The story traveled from Otis Turner to F. McGrew Willis and back to Turner again before completion.

"Their Social Smash." (Powers, Sat., May 20.)—A very good comedy produced by Harry Wulze with Marcia Moore, Bob Vernon and Lou Dunbar in the important parts. Father doesn't like daughter's choice, but he speedily consents when he sees a picture of himself accompanied by a young and pretty girl taken on the beach. Some of the situations are most amusing, besides being of original flavor.

"A Raffle for a Husband." (Joker. Sat., May 20.)—Allen Curtis' Joker company here appear in a scenario by Gale Henry. The plot is exceedingly humorous and there is a little laughable business done within the confines of a boarding house which is the locale of the picture. Milburn Moranti, Charles Conklin, William Franey, Gale Henry and Lillian Peacock do their accustomed effective work.

"The Love Triumphant." (Rex. Two reels. Sun., May 21.)—Not yet shown for review.

WEEKLIES

Hearst-Vitagraph, No. 35.—Frontier Day at Guthrie, Okla.; U. S. military authorities on Mexican border take precautions against spread of disease; giant aeroplane tested at Sunnyvale, Cal.; Harvard student regiment drills; army experts instruct El Paso residents in use of modern rifles; letter carriers march in preparedness parade at Oakland, Cal.; Harvard football team gets spring work-out; home of Villa at Chihuahua, Mex., wrecked and looted by mob; other views.

Mutual Weekly, No. 71.—U. S. field artillery leaves Galveston for Panama; Federal "Safety First" train to tour country; society folk at opening of racing season on Long Island; largest American aeroplane tested at Sunnyvale, Cal.; Gen. Pershing and staff in Mexico; New York National Guard opens campaign for 3,000 recruits; Stanford crew defeats University of California; women "rookies" study war game at Chevy Chase, Md.; Harvard preparedness squad in first drill; racing season opens at Lexington, Ky.; Gens. Scott and Funston confer at Fort Sam Houston, Texas; annual Battle of Roses at San Antonio; other views.

Pathé News, No. 36. (Pathé.)—Assistant Secretary of the Navy Roosevelt inspects volunteer submarine chasers at Boston; inter-collegiate athletic carnival at Philadelphia; General Scott confers on the American expedition at San Antonio; whalebacк steamers plowing through ice fields at Whitefish Bay, Ontario; work of tearing down buildings of Panama-Pacific exposition begins at San Francisco; scenes of the fighting about Verdun, France.

Selig-Tribune, No. 35. (Mon., May 1.)—British soldiers, blinded from the wars entertained by King and Queen at Buckingham Palace, London; citizens of Lynn, Mass., build power boats for preparedness; City of Portland launched at St. Helens, Ore.; scouting duty in Mexico; results of $350,000 fire in Iowa City, Iowa; devastation caused by cyclone doing $750,000 worth of damage, Stover, Mo.; Hon. Marion Letcher, American consul of Chihuahua, Mexico and General Gutierrez, military governor; Ruth Law takes night aeroplane flight, Chicago, Ill.; Lord Wimborne, Lord-Lieutenant of Ireland.

INCORPORATIONS

The Corporation Trust Company, 37 Wall street, New York, reports the following new corporations:

In Delaware:

UNITED MUTUAL EXHIBITORS FILM CORPORATION; to manufacture motion picture films, slides; capitalized at $150,000 in Dover, Del.; incorporators are: John W. Frazier, John W. Frazier, Jr., Bertram G. Frazier, Samuel G. Simpson and Spenser S. Houston, all of Philadelphia.

ENTERPRISE AMUSEMENT COMPANY; conducting places of amusement; capitalized at $5,000 in Wilmington, Del.; incorporators are: Herbert E. Latter, Wilmington, Del.; Norman P. Coffin, Wilmington, Del.; and Clement M. Egner, Elkton, Md.

GENERAL AMUSEMENTS OPERATING COMPANY; conducting amusement devices of every nature; capitalized at $10,000 in Wilmington, Del.; incorporators are: Henry T. Graham, Courtland C. Montgomery and Eugene E. Berl, all of Wilmington, Del.

HIP AMUSEMENT COMPANY; conducting places of amusement; capitalized at $2,000 in Wilmington, Del.; incorporators are: F. R. Hansell, Philadelphia, Pa.; Geo. H. B. Martin, Camden, N. J.; and S. C. Seymour, Camden, N. J.

In Illinois:

COLUMBUS THEATRE COMPANY; to operate theatres and film productions; capitalized at $25,000 in Chicago; incorporators are, Nathan Ascher, Mac Ascher and Lewis F. Jacohson.

In Indiana:

COURT THEATRE COMPANY; theatres; capitalized at $10,000 in Auburn; directors are: W. H. Willennar, W. H. Schaab and William A. Thomas.

SCENIC THEATRE COMPANY; motion pictures; capitalized at $2,200 in Scottsburg; directors are: Henry N. Marshall, Samuel B. Wells and William M. Wells.

STANDARD AMUSEMENT COMPANY; opera houses; capitalized at $5,000 in Evansville; directors are: August Mulhauser, James E. Cox and C. H. Hendricks.

In Kentucky:

THE RUBY AMUSEMENT COMPANY; to operate a motion picture theatre; capitalized at $1,800 in Louisville; incorporators are: Floyd Whitehead, Henry T. Kraft and F. L. Wilhoyte.

In New Jersey:

PUTNAM-JACOBS THEATRES COMPANY; to operate theatres; capitalized at $100,000 in Newark, N. J.; incorporators are: William B. Putnam, 63 Girard place, Newark, N. J.; George W. Jacobs, 929 Broad street, Newark, N. J.; and Charles Rosenthal, 810 Broad street, Newark, N. J.

Calendar of Current and Coming Releases

GENERAL FILM PROGRAM

RELEASES OF CURRENT WEEK

KALEM—Source of the Gander (Eighth of the Social Pirates), D., 2000.....Special

Monday, May 15, 1916.

BIOGRAPH—The Perfidy of Mary, D., 1000 (Re-issue) 20536
LUBIN—Otto the Artist, C., 1000..... 20537
SELIG—Selig-Tribune, No. 39, Topical, 1000..... 20535
SELIG—The Hard Way, D., 3000..... 20531
VITAGRAPH—The Lucky Tumble, C., and Scenes in Iceland, Sc., Split reel..... 20534

Tuesday, May 16, 1916.

EDISON—The Littlest Magdalene, D., 3000..... 20543
ESSANAY—The Double Cross, D., 2000..... 20538
KALEM—The Irish Rebel, D., 1000 (Re-issue)..... 20540
LUBIN—The Beggar King, D., 2000..... 20541

Wednesday, May 17, 1916.

BIOGRAPH—Beverly of Graustark, D., 3000..... 20548
EDISON—Robbing the Fishes, C., 1000..... 20551
ESSANAY—Vernon Howe Bailey's Sketch Book of San Francisco, Cart., and 500 ft. Sc., Split reel..... 20547
KALEM—The Artful Dodger (Ethel Teare Comedy), 1000 20546
KNICKERBOCKER STAR FEATURE—Spellbound, D., 5000 20572

Thursday, May 18, 1916.

LUBIN—Jackstraws, D., 3000..... 20552
SELIG—Selig-Tribune, No. 40, Topical, 1000..... 20555
VIM—Thirty Days, C., 1000..... 20556

Friday, May 19, 1916.

KALEM—An Innocent Vampire (Sis Hopkins), C., 1000 20560
KNICKERBOCKER STAR FEATURE—A Child of Fortune, D., 3000..... 20557
VIM—A Fair Exchange, C., 1000..... 20562
VITAGRAPH—More Money Than Manners, C., 1000.. 20561

Saturday, May 20, 1916.

ESSANAY—A Rose of Italy, D., 3000..... 20563
KALEM—One Chance in a Hundred (H. of H. Series), D., 1000 20570
LUBIN—The Winning Number, C., 1000..... 20566
SELIG—A Boarding House Ham, C., 1000..... 20571
VITAGRAPH—Miss Adventure, Com.-D., 3000..... 20569

RELEASES OF COMING WEEK

KALEM—The Missing Millionaire (Ninth of the Social Pirates), D., 2000.....Special

Monday, May 22, 1916.

BIOGRAPH—The Mistake, D., 1000 (Re-issue).....
SELIG—The Test of Chivalry, D., 3000.....
SELIG—Selig-Tribune, No. 41, Topical, 1000.....
LUBIN—Otto the Hero, C., 1000.....
VITAGRAPH—The Cost of High Living, C., 1000....

Tuesday, May 23, 1916.

BIOGRAPH—Who's Looney Now?, C., 2000.....
EDISON—The Duel, D., 3000.....
ESSANAY—The Condemnation, D., 2000.....
KALEM—Ham's Busy Day, C., 1000.....

Wednesday, May 24, 1916.

EDISON—The Duel, D., 3000.....
ESSANAY—Canimated Nooz Pictorial, No. 10, Cart., and 500 ft. Sc., Split reel.....
KALEM—Ethel Teare Comedy (Title Not Decided), 1000 .....

Thursday, May 25, 1916.

LUBIN—Prisoners of Conscience, D., 3000.....
SELIG—Selig-Tribune, No. 42, Topical, 1000.....
VIM—Baby Doll, C., 1000.....

Friday, May 26, 1916.

KALEM—The Baby Grand (Sis Hopkins), C., 1000....
KNICKERBOCKER STAR FEATURE (Title Not Decided), D., 3000.....
VIM—Villains and Violins, C., 1000.....
VITAGRAPH—The Battler, C., 1000.....

Saturday, May 27, 1916.

ESSANAY—The Schemers, D., 3000.....
KALEM—Title Not Decided (H. of H. Series), D., 1000
LUBIN—Oh! You Uncle, C., 1000.....
SELIG—A Five Thousand Dollar Elopement, C., 1000..
VITAGRAPH—The Wheat and the Chaff, D., 3000.....

MUTUAL FILM

Monday, May 15, 1916.

AMERICAN—The Pretender, D., 2000..... 04729
FALSTAFF—Deteckters, C., 1000..... 04731

Tuesday, May 16, 1916.

THANHOUSER—The Answer, D., 2000..... 04732
VOGUE—The Man with the Hod, C., 1000..... 04734

Wednesday, May 17, 1916.

MUTUAL—Mutual Weekly, No. 72, Topical, 1000..... 04735
BEAUTY—Billy VanDeusen's Fiance, C., 1000..... 04736
GAUMONT—See America First (Yosemite National Park), and Kartoon Komics, Split reel..... 04737

Thursday, May 18, 1916.

AMERICAN—Four Months, D., 3000..... 04738

Friday, May 19, 1916.

MUSTANG—The Blindness, D., 2000..... 04741
CUB—Harmony and Discord, C., 1000..... 04743

Saturday, May 20, 1916.

CENTAUR—High Lights and Shadows, D., 2000..... 04744
FALSTAFF—Steven's Sweet Sisters, C., 1000..... 04746

Sunday, May 21, 1916.

BEAUTY—Twenty Minutes in Magic, C., 1000..... 04747
VOGUE—The Chinatown Villains, C., 1000..... 04748
GAUMONT—"Reel Life" Magazine..... 04749

Monday, May 22, 1916.

AMERICAN—Repaid, D., 2000..... 04750
FALSTAFF—Politickers, C., 1000..... 04752

Tuesday, May 23, 1916.

THANHOUSER—For Uncle Sam's Navy, D., 2000... 04753
VOGUE—Rival Rogues, C., 1000..... 04754

Wednesday, May 24, 1916.

MUTUAL—Mutual Weekly, No. 73, Topical..... 04756
BEAUTY—Adjusting His Claim, C., 1000..... 04757
GAUMONT—See America First (Savannah, Ga.) and Kartoon Komics, Split reel..... 04758

Thursday, May 25, 1916.

GAUMONT—Armadale, D., 3000..... 04759

Friday, May 26, 1916.

MUSTANG—Jack, D., 2000..... 04762
CUB—Preparedness, C., 1000..... 04764

Saturday, May 27, 1916.

CENTAUR—The Kaffir's Gratitude, D., 2000..... 04765
FALSTAFF—Sammy's Semi-Suicide, C., 1000..... 04767

Sunday, May 28, 1916.

BEAUTY—The Pork Platters, C., 1000..... 04768
VOGUE—National Nuts, C., 1000..... 04769
GAUMONT—"Reel Life" (Magazine)..... 04770

Calendar of Current and Coming Releases

UNIVERSAL PROGRAM

RELEASES OF CURRENT WEEK

UNIVERSAL SPECIAL FEATURE—Peg o' the Ring (Episode No. 3), D., 2000 01449

Monday, May 15, 1916.

RED FEATHER—A Youth of Fortune, D., 5000 01431
NESTOR—He's a Devil, C., 1000 01432

Tuesday, May 16, 1916.

GOLD SEAL—Darcy of the Northwest Mounted, D., 3000 01433
IMP—When Slim Picked a Peach, C., 1000 01434

Wednesday, May 17, 1916.

VICTOR—The Three Wishes, D., 1000 01435
L-KO—Gaby's Gasoline Glide, C., 1000 01436
UNIVERSAL ANIMATED WEEKLY—Weekly, No. 20 01437

Thursday, May 18, 1916.

LAEMMLE—Grouches and Smiles, C., 1000 01438
REX—A Wife at Bay, D., 2000 01439
POWERS—A Toyland Robbery, and Ed., Split reel ... 01440

Friday, May 19, 1916.

LAEMMLE—Heartaches, D., 2000 01441
BIG U—Nadine of Nowhere, D., 1000 01442
NESTOR—The Wooing of Aunt Jemina, C., 1000 01443

Saturday, May 20, 1916.

BISON—Hulda the Silent, D., 2000 01444
POWERS—Their Social Smash, C., 1000 01445
JOKER—A Raffle for a Husband, C., 1000 01446

Sunday, May 21, 1916.

IMP—Claudia, C., 1000 01447
REX—Love Triumphant, D., 2000 01448

RELEASES OF COMING WEEK

UNIVERSAL SPECIAL FEATURE—Peg o' the Ring (Episode No. 4), D., 2000 01468

Monday, May 22, 1916.

RED FEATHER—Half a Rogue, D., 5000 01450
NESTOR—Her Celluloid Hero, C., 1000 01451

Tuesday, May 23, 1916.

GOLD SEAL—The Woman Who Followed Me 01452
REX—"Virginia," D., 1000 01453
IMP—The Health Road, D., 1000 01454

Wednesday, May 24, 1916.

VICTOR—The Limousine Mystery, D., 2000 01455
L-KO—A Busted Honeymoon, C., 1000 01456
UNIVERSAL ANIMATED WEEKLY—No. 21 01457

Thursday, May 25, 1916.

BIG U—Corporal Billy's Comeback, D., 2000 01458
POWERS—Mr. Fuller Pep-He Dabbles in the Pond, Cart., and Classic Dances, Vaud., Split reel 01459

Friday, May 26, 1916.

IMP—The Unconventional Girl, D., 2000 01460
REX—Harmony in a Flat, C., 1000 01461
NESTOR—Love and Brass Buttons, C., 1000 01462

Saturday, May 27, 1916.

BISON—The Wedding Guest, D., 2000 01463
POWERS—Storming the Trenches, C., 1000 01464
JOKER—A Stage Villain, C., 1000 01465

Sunday, May 28, 1916.

REX—A Gentle Volunteer, D., 3000 01466
L-KO—Gamboling on the Green, C., 1000 01467

UNICORN PROGRAM

Monday, May 15, 1916.

SUPREME—The Undelivered Message, D., 2000 550
GAYETY—The Hoodoo Guest, and A Bomb Scare, C., Split reel 551

Tuesday, May 16, 1916.

HIAWATHA—The Substitute, D., 2000 552
JUDY—Disappearing Dough, and Our Darling's Portrait, C., Split reel 553

Wednesday, May 17, 1916.

BUFFALO—She Never Knew, D., 1000 554
HIPPO—Strictly Prohibition, C., 1000 555
PURITAN—Strong Men of the North, D., 1000 556

Thursday, May 18, 1916.

LILY—The Sacred Rock, D., 2000 557
JOCKY—Our Darling Loves the Witching Waves, and The Diplomatic Lawyer, C., Split reel 558

Friday, May 19, 1916.

RANCHO—The School Teachers' Reward, D., 1000 559
GAYETY—Boarders and Ghosts, C., 1000 560
SUPREME—The Lucky Horseshoe, D., 1000 561

Saturday, May 20, 1916.

SUNSET—The Son's Sacrifice, D., 2000 562
HIPPO—Osculation, and Getting Even, C., Split reel .. 563

Sunday, May 21, 1916.

UTAH—A Woman Scorned, D., 1000 564
JOCKEY—Robbers, Romance and Reggie, C., 1000 ... 565
PURITAN—The Stolen Opal, D., 1000 566

Monday, May 22, 1916.

SUPREME—The Call of the Heart, D., 2000 575
GAYETY—The Teacher and the Bully, C., 1000 576

Tuesday, May 23, 1916.

HIAWATHA—The Eagle Feather, D., 1000 577
HIAWATHA—The Rose of Love, D., 1000 578
JUDY—A Musical Deception, C., and The Black Mark, C., Split reel 579

Wednesday, May 24, 1916.

BUFFALO—Divided Love, D., 1000 580
HIPPO—Father's Flirtation, C., 1000 581
PURITAN—The Tell-Tale Stain, D., 1000 582

Thursday, May 25, 1916.

LILY—The Disappearance of John Brady, D., 2000 583
JOCKEY—Auntie's Romance, C., and The Nation's Capitol, Ed., Split reel 584

Friday, May 26, 1916.

RANCHO—Their Indian Friend, D., 1000 585
GAYETY—Wholesale Proposals, C., 1000 586
SUPREME—The Birthday Gift, D., 1000 587

Saturday, May 27, 1916.

SUNSET—The Mexican Insurrection, D., 2000 588
HIPPO—All on Account of an Olive, C., and Mary Makes Believe, C., Split reel 589

Sunday, May 28, 1916.

UTAH—The Wrong Room, D., 1000 590
JOCKEY—A Midnight Escapade, C., 1000 591
PURITAN—The Fisherman's Choice, D., 1000 592

RELEASE DATES FOR READY REFERENCE

GENERAL FILM PROGRAM

BIOGRAPH

4—10. The Tender-Hearted Boy, D. (Re-Issue).1000
4—11. The Man Who Called After Dark D..2000
4—12. The Stampede, D.....3000
4—17. A Cry for Help, D. (Re-Issue).....1000
4—19. The Larrimore Case, D.....3000
4—24. The Blind Princess and the Poet, D., (Re-Issue) 1000
4—25. Celeste, D.....2000
4—26. A Spring Chicken, C.....3000
5— 1. Swords and Hearts, D. (Re-issue).....1000
5— 3. Fit for Burning, D.....3000
5— 8. During the Round-Up, D. (Re-Issue)..1000
5— 9. Merry Mary, D.....2000
5—15. The Perfidy of Mary, D. (Re-issue)..1000
5—17. Beverly of Graustark, D.....3000

EDISON

5— 9. Celeste of the Ambulance Corps, D....3000
5—10. A Mix-up in Black, C.....1000
5—16. The Littlest Magdalene, D.....3000
5—17. Robbing the Fishes, C.....1000

ESSANAY

4—15. The Last Adventure, D.....3000
4—18. The Elder Brother, D.....2000
4—19. Canimated Nooz Pictorial, No. 8, Cart. and 500 ft. Sc.....Split reel
4—22. Her Naked Soul, D.....3000
4—25. The Little Samaritan, D.....2000
4—26. Vernon Howe Bailey's Sketch Book of Boston and 500 ft. Scenic.....Split reel
4—29. The Danger Line, D.....3000
5— 2. In the Moon's Ray, D.....2000
5— 3. The Fable of "The Preacher Who Flew His Kite," C.....1000
5— 6. Once a Thief — —? D.....3000
5— 9. A Return to Youth and Trouble, C.-D.2000
5—10. The Fable of the Good Fairy, etc., C..1000
5—13. The Jester, D.....3000
5—16. The Double Cross, D.....2000
5—17. Vernon Howe Bailey's Sketch Book of San Francisco, Cart., and 500 ft. Sc. Split reel
5—20. A Rose of Italy, D.....3000

KALEM

4— 7. The Fickle Fiddler's Finish, C.....1000
4— 8. The Record Run (H. of H. Series),D..1000
4—11. Millionaires by Mistake, C.....1000
4—12. Fashion and Fury, C.....1000
4—14. Romance and Riot, C.....1000
4—15. The Race for a Siding (H. of H. Series), D. 1000
4—18. Ham and Preparedness, C.....1000
4—19. Their Taking Ways, C.....1000
4—21. A Double-Barreled Courtship, C.....1000
4—22. The Governor's Special (H. of H. Series), D. 1000
4—25. Ham's Waterloo, C.....1000
4—26. Counting Out the Count, C.....1000
4—28. A Lucky Mistake, C..... 1000
4—29. The Trail of Danger (H. of H. Series), D. 1000
5— 3. Romeo of the Coal Wagon, C.....1000
5— 5. The Dumb Heiress, C.....1000
5— 6. The Human Telegram, D. (H. of H. Series) 1000
5—10. Not What the Doctor Ordered, C....1000
5—12. A Lunch Room Legacy, C.....1000
5—13. H. of H. Series.....
5—16. The Irish Rebel, D.....1000
5—17. The Artful Dodger, C.....1000
5—19. An Innocent Vampire, C.....1000
5—20. One Chance in a Hundred (H. of H. Series), D. 1000

KNICKERBOCKER STAR FEATURES

4— 7. The Millionaire's Son, D.....3000
4—14. Haunted and Hounded, D.....3000
4—21. When Might Is Right, D.....3000
4—28. The Broken Promise, D.....3000
5— 5. The Oath of Hate, D.....3000
5—12. Broken Fetters, D.....3000
5—17. Spellbound, D. 5000
5—19. A Child of Fortune, D.....3000

LUBIN

4— 8. A Wise Waiter, C.....1000
4—19. Otto the Bell Boy, C.....1000
4—13. The Greatcr Wrong, D.....3000
4—15. Mr. Housekeeper, C.....1000
4—17. Frocks and Frills, C.....1000
4—18. One of the Pack, C.....2000
4—20. The Heart's Tribute, D.....3000
4—22. Millionaire Billy, C.....1000
4—24. Germs and Microbes, C.....1000
4—27. Playthings of the Gods, D.....3000
4—29. Love and Bullets, C.....1000
5— 1. The Buckshot Feud, D.....1000
5— 2. The Candle, D..... 2000
5— 4. None So Blind, D.....3000
5— 6. Father's Night Off, C.....1000
5— 8. Skirts and Cinders, C.....1000
5—11. The Wheat and the Chaff, D.....3000
5—13. Jenkin's Jinx, C.....1000
5—15. Otto the Artist, C.....1000
5—16. The Beggar King, D.....2000
5—18. Jackstraws, D. 3000
5—20. The Winning Number, C.....1000

SELIG-TRIBUNE NEWS PICTORIAL

Issued every Monday and Thursday.

SELIG

4— 8. Along the Border, D.....1000
4—10. Wives of the Rich, D.....3000
4—15. The Beauty Hunters, C.....1000
4—17. Three Wise Men, D.....3000
4—22. Too Many Chefs, C.....1000
4—24. The Woman Who Did Not Care, C...3000
4—29. Badgered, C. 1000
5— 1. The Man Within, D.....3000
5— 6. An Elephant's Gratitude, D.....1000
5— 8. A Stranger in New York, C.....3000
5—11. Selig-Tribune, No. 38, Topical.....1000
5—13. The Sheriff's Duty, D.....1000
5—16. The Hardy Way, D.....3000
5—18. Selig-Tribune, No. 40, Topical.....1000
5—20. A Boarding House Ham, C.....1000

RELEASE DAYS

GENERAL FILM

Monday—Biograph, Selig, Selig-Tribune, Vitagraph, Vitagraph-Unit.
Tuesday—Biograph, Essanay, Kalem, Selig.
Wednesday—Biograph, Essanay, Kalem, Lubin-Unit.
Thursday—Essanay, Lubin, Selig-Tribune, Vim.
Friday—Knickerbocker Star Feature, Essanay, Kalem, Vim, Vitagraph.
Saturday—Essanay, Kalem, Lubin, Selig, Vitagraph.

MUTUAL FILM

Monday—American, Falstaff, Novelty.
Tuesday—Thanhouser, Gaumont (Cart. and Sc.), Beauty.
Wednesday—Reliance, Rialto, or Centaur, and Novelty.
Thursday—Centaur, Falstaff, Mutual Weekly.
Friday—Mustang, American, Cub.
Saturday—Clipper (Am.), Thanoplay, or Mustang, and Beauty.
Sunday—Reliance, Casino, Thanhouser.

UNIVERSAL FILM

Monday—Broadway Universal Feature, Nestor.
Tuesday—Gold Seal, Rex, Imp.
Wednesday—Victor, L-Ko, Animated Weekly.
Thursday—Laemmle, Big U, Powers.
Friday—Imp, Victor, Nestor.
Saturday—Bison, Powers, Joker.
Sunday—Rex, Laemmle, L-Ko.

VIM

3—24. Behind the Footlights, C.....1000
3—30. Their Vacation, C.....1000
3—31. Anvils and Actors, C.....1000
4— 6. Mamma's Boys, C.....1000
4— 7. In the Ring, C.....1000
4—13. The Battle Royal, C.....1000
4—14. The Sleuths, C.....1000
4—21. Hired and Fired, C.....1000
4—27. What's Sauce for the Goose, C.....1000
4—28. The Rivals, C.....1000
5— 4. The Brave Ones, C.....1000
5— 5. Home-Made Pies, C.....1000
5—11. The Water Cure, C.....1000
5—12. The Pretenders, C.....1000
5—18. Thirty Days, C.....1000
5—19. A Fair Exchange, C.....1000

VITAGRAPH

4— 8. The Other Way, D.....3000
4— 8. Myrtle, the Manicurist.....1000
4—10. The Hoyden, D.....1000
4—14. Susie the Sleuth, C.....3000
4—15. The Other Way, D.....3000
4—17. Life and Training in the U. S. Navy, Ed. 1000
4—21. His Lucky Day, C.....1000
4—22. A Caliph of the New Bagdad, C-D....3000
4—24. The Rookie, D.....1000
4—28. Terry's Tea Party, C.....1000
4—29. The Man Hunt, D.....3000
5— 1. Jane's Husband, C.....1000
5— 5. Some Chicken, C.....1000
5— 6. The Ressurection of Hollis, D.....3000
5— 8. The Double-Double Cross, C.....1000
5—12. Out Ag'in, In Ag'in, C.....1000
5—13. The Accusing Voice, D.....3000
5—15. The Lucky Tumble, C., and Scenes in Iceland. Sc. .....Split reel
5—19. More Money Than Manners, C.....1000
5—20. Miss Adventure, Com.-D.....3000

MUTUAL FILM RELEASES

AMERICAN

4— 3. Ways of the World, D.....2000
4— 6. Bonds of Deception, D.....3000
4—10. The Pendulum of Chance, D..... ...3000
4—15. The Wayfarers, D.....3000
4—17. His Masterpiece, D.....2000
4—22. Realization, D. 3000
4—25. The Counterfeit Earl, D.....2000
4—27. A Broken Genius, D.....3000
5— 1. Pierre Brissac the Brazen, D.....2000
5— 8. The Touch on the Key, D.....2000
5—11. The Profligate, D.....3000
5—15. The Pretender, D.....2000
5—18. Four Months, D.....3000

BEAUTY

4— 9. Art and Arthur, C.....1000
4—12. Peanuts and Powder, C.....1000
4—16. The Improbable Yarn of McQuirk, C..1000
4—19. Number, Please? C.....1000
4—23. The Bookworm's Blessed Blunders, C.1000
4—26. Bugs and Bugles, C.....1000
4—30. Two Beds and No Sleep, C.....1000
5— 3. Billie Van Deusen's Ancenstrie, C....1000
5— 6. All for Nuttin', C.....1000
5—10. Skelly's Skeleton, C.....1000
5—15. "No Title," C.....1000
5—17. Billy Van Deusen's Fiance, C.....1000
5—21. Twenty Minutes in Magic, C.....1000

CENTAUR

5—13. The Jungle Outcasts, D.....2000
5—20. High Lights and Shadows, D.....2000

CUB

4—14. Almost Right, C.....1000
4—21. The Conquering Hero, C.....1000
4—28. The Traitor, C.....1000
5— 5. M. T. Dome's Awful Night, C.....1000
5—12. Jerry's Perfect Day, C.....1000
5—19. Harmony and Discord.....1000

FALSTAFF

4—10. Sapville's Stalwart Son, C.....1000
4—15. The Overworked Oversea Overseer, D.1000
4—17. The Sailor's Smiling Spirit, C.....1000
4—22. Simple Simon's Schooling, C.....1000
4—24. Dad's Darling Daughters, C.....1000
4—29. Willing Wendy to Willie, C.....1000
5— 1. The Dashing Druggist's Dilemma, C...1000
5— 5. The Sleigher's Strategy, C.....1000
5— 8. The Kiddie's Kaptain Kidd, C.....1000
5—13. Freddie's Frigid Finish, C.....1000
5—15. Deteckters, C. 1000
5—20. Steven's Sweet Sisters, C.....1000

GAUMONT

4—12. See America First, No. 31, Sc., and Keeping up with the Joneses, Cart.. Split reel
4—19. See America First, No. 32, Sc., and Kartoon Komics .....Split reel
4—26. See America First, No. 33 (Charleston, S. C.), and Kartoon Komics...Split reel
5— 3. See America First, No. 34, and Kartoon Komics .....Split reel
5— 6. "Reel Life" Belgian Cavalry, Topical..1000
5—10. See America First (Atlanta, Ga.) and Kartoon Komics .....Split reel
5—14. "Reel Life." Topical, Ed.....1000
5—17. See America First (Yosemite National Park), and Kartoon Komics....Split reel
5—21. Reel Life .....

MUSTANG

4— 7. Two Bits, D.....3000
4— 8. Under Azure Skies, D.....3000
4—13. Silent Selby, D.....3000
4—14. The Awakening, D.....2000
4—21. The Return, Com.-D.....2000
4—28. Unlucky Luke, Com.-D.....2000
5— 5. With a Life at Stake, D.....2000
5—12. The Gulf Between, D.....2000
5—19. The Blindness, D.....2000

RELEASE DATES FOR READY REFERENCE

MUTUAL WEEKLY

Issued every Thursday.

THANHOUSER

4— 4. Oh! Oh! Oh!—Henry, C.....2000
4—11. The Romance of the Hollow Tree,D..2000
4—18. The Girl from Chicago, D.....2000
4—20. A Man's Sins, D.....3000
4—25. A Man of Honor, D.....2000
4—29. The Carriage of Death, D.....3000
5— 2. The Weakling, D.....2000
5— 4. The Spirit of '61, D.....3000
5— 9. When She Played Broadway, D.....2000
5—16. The Answer, D.....2000

VOGUE

4— 4. Bungling Bill Detective, C.....1000
4— 9. Knocking Out Knockout Kelly, C....1000
4—10. Rube's Hotel Tangle, C.....1000
4—16. A Mixup in Photos, C.....1000
4—23. Slipping It Over on Father, C.....1000
4—25. The Island That Never Was, C.....1000
4—30. Bungling Bill, Doctor, C.....1000
5— 2. Out for the Count, C.....1000
5— 6. Bundling Bill's Dream, C.....1000
5— 9. Germatic Love, C.....1000
5—14. A Mix-Up at Rudolph's, C.....1000
5—16. The Man with the Hod, C.....1000
5—21. The Chinatown Villains, C.....1000

PATHE EXCHANGE, INC.

The Pathé News—Issued Twice Every Week.

Week of May 1, 1916.

The Iron Claw, No. 10, "The Living Dead," D.....2000
Trouble Enough, C.....1000
Siberia the Vast Unknown, No. 6, and How Small Sea Creatures Breed, Ed.....Split reel

Week of May 8, 1916.

The Iron Claw, No. 11, D.....2000
Who's Guilty? No. 1, "Puppets of Fate," D...2000
Luke and the Bomb Throwers, C.....1000
Beautiful Lake Chuzenji (Pict. Japan), and The Ascent to Mt. Ranier, Sc.....Split reel
Boob Weekly, Cartoon.....1000

Week of May 15, 1916.

The Iron Claw, No. 12, D.....2000
Who's Guilty? No. 2, "The Tight Rein," D...2000
The Girl with the Green Eyes, D.....5000
Reckless Wrestlers, C.....1000
Siberia the Vast Unknown, No. 7, and On the Island of Luzon (P. I.), Sc.....Split reel

Week of May 22, 1916.

The Iron Claw, No. 13, D.....2000
Who's Guilty? No. 3, "Tangled Web," D.....2000
Luke's Late Lunches, C.....1000
Saving the Shad Supply, and Yunnan-Fou (S. W. China), Sc. .....Split reel
Leap Year, Cart., and How to Bring Up a Child (Colored) .....Split reel

UNICORN FILM PROGRAM

SUPREME

5— 1. The Option, D.....2000
5— 5. The Sacrifice, D.....1000
5— 8. Tess of the Hills, D.....2000
5—12. The Gangster's Decoy, D.....1000
5—15. The Undelivered Message, D.....2000
5—19. The Lucky Horseshoe, D.....1000

GAYETY

5— 1. Percy's Transformation, C., and with Bulgaria's Fighting Forces....Split reel
5— 5 Pete's Peculiar Pal, C.....1000
5— 8. Our Darling Needs Nourishment, C., and The Syncopated Melody....Split reel
5—12. Pretzel and Flanigan, C.....1000
5—15. The Hoodoo Guest, and A Bomb Scare, C. .....Split reel
5—19. Boarders and Ghosts, C.....1000

HIAWATHA

5— 2 The Chief's Ward, West. D.....2000

JUDY

5— 2 Neighborly Neighbors, C. and A Valet Romance .....Split reel
5— 8. Deceiving Dad, C., and U. S. Cavalary at Fort Meyer.....Split reel
5—17. Disappearing Dough, and Our Darling's Portrait, C. .....Split reel

BUFFALO

5— 3. The Viper, D.....1000
5—10. Hold-up at Devil's Pass, West.-D.....1000
5—17. She Never Knew, D.....1000

HIPPO

5— 3. Chaps and Chaperons, C.....1000
5— 6. A Dog Gone Romance, C., and A Bare Escape .....Split reel
5—10. Tango and Poker, C.....1000
5—13. Our Darling's Image, D., and Wanted, a Husband .....Split reel
5—17. Strictly Prohibition, C.....1000
5—20. Osculation, and Getting Even, C..Split reel

FURITAN

5— 3. In the Fangs of Jealousy, D.....1000
5— 7. Gold and Dross, D.....1000
5—10. For His Brother's Sake, D.....1000
5—14. The Little Black Shoe, D.....1000
5—17. Strong Men of the North, D.....1000
5—21. The Stolen Opal, D.....1000

LILY

5— 4. The Spirit of Revenge, D..... ...2000
5—11. The Bachelor's Romance, D.....2000
5—18. The Sacred Rock, D.....2000

JOCKEY

5— 4. Reel Redskins, C., and Boy Scouts.Split reel
5— 7. Count Meout, C.....1000
5—11. A Good Skate, C., and Tots of Mystery .....Split reel
5—14. Real Love and Counterfeit Money, C..1000
5—18. Our Darling Loves the Witching Waves, and The Diplomatic Lawyer, C. .....Split reel
5—21. Robbers, Romance and Reggie, C.....1000

RANCHO

5— 5. The Smiling Bandit, D.....1000
5—12. The Sure Shot, West.-D.....1000
5—19. The School Teacher's Reward, D.....1000

SUNSET

5— 6. Our Boys in Pursuit of Mexican Bandits, D 2000
5—13. The Demon's Victim, West.-D.....2000
5—20. The Son's Sacrifice, D.....2000

UTAH

5— 7. The Rivals, D.....1000
5—14. Bandits of Lone Pine, D.....1000
5—21. A Woman Scorned, D.....1000

UNIVERSAL PROGRAM

ANIMATED WEEKLY

Issued every Wednesday.

BIG U

3— 2. Shackles, D.....1000
3—16. The Fatal Introduction, D.....3000
3—23. On Dangerous Ground.....1000
4— 6. Hungry Happy's Dream, C.....1000
4—20. Oh! What a Whopper! C.....2000
4—26. Lonesome House, D.....1000
5—4. The Beloved Liar, D.....3000
5—19. Nadine of Nowhere, D.....1000

BISON

4— 1. The Night Riders, D.....2000
4— 8. Behind the Mask, D.....2000
4—15. The Rival Pilots, D.....2000
4—22. The Passing of Hell's Crown, D.....1000
4—29. The Torrent of Vengeance, D.....2000
5— 6. The Leap, D.....2000
5—13. A Fight for Love, D.....2000
5—20. Hulda the Silent, D.....2000

GOLD SEAL

3—21. The Madcap Queen, C.-D.....2000
3—28. Lady Raffles Returns, D.....2000
4— 4. The League of the Future (Adventure No. 5, of Lord John's Journal), D...3000
4—11. The Voice of the Tempter, D.....3000
4—18. The Best Man's Bride, D.....2000
4—25. The Other Half, D.....2000
5— 2. The Purple Maze, D.....2000
5— 9. The Mark of a Gentleman, D.....2000
5—16. Darcy of the Northwest Mounted, D...3000

IMP

4— 7. The Poet's Progress, C.D.....2000
4— 9. Mignonette, D.....2000
4—11. Held for Damages, D.....1000
4—14. The Doctor of the Afternoon Arm, D.2000
4—18. Love Laughs at Dyspepsia, C.....1000
4—21. The Haunted Bell, D.....2000
4—25. Billie's War Brides, C.....1000
4—28. Why Mrs. Wentworth Lied, D.....3000
4—30. Through Flames to Love, D.....2000
5— 2. When Slim Was Home Cured, C.....1000
5— 4. Won with a Makeup, C.....1000
5— 5. Just Kitty, D.....1000
5— 9. When a Wife Worries, C.....1000
5—10. The Go-Between, D.....1000
5—12. The Capital Prize, D.....2000
5—16. When Slim Picked a Peach, C.....1000
5—21. Claudia, C. 1000

JOKER

4— 1. A Tale of a Telegram, C.....1000
4— 8. His Highness the Janitor, C.....1000
4—15. Hubby Puts One Over, C.....1000
4—22. Just Yet, But Not Quite, C.....1000
4—29. The Jitney Driver's Romance, C.....1000
5— 6. A Perfect Match, C.....1000
5—13. A Wife for a Ransom, C.....1000
5—20. A Raffle for a Husband, C.....1000

LAEMMLE

4— 6. The Eyes of Fear, D.....2000
4— 9. Bill's Wife, C.....1000
4—12. The Brink, D.....1000
4—20. The Gambler, D.....1000
4—27. Miss Blossom, D.....2000
5— 5. The Thief of the Desert, D.....1000
5— 7. The Marriage of Arthur, C.....2000
5—11. Her Husband's Faith, D.....2000
5—14. Her Great Part, Com.-D.....1000
5—18. Grouches and Smiles, C.....1000
5—19. Heartaches, D. 2000

L-KO

4— 2. Caught on a Skyscraper, C.....2000
4— 4. For the Love of Mike and Rosie, C..3000
4—16. The Doubles' Troubles, C.....2000
4—19. A Meeting for a Cheating, C.....1000
4—23. Little Billy's School Days, C.....1000
4—26. Bill's Narrow Escape, C.....2000
5— 3. The Bankruptcy of Boogs & Schultz, C.1000
5— 7. Mr. Buddy Briggs, Burglar, C.....1000
5—10. The Great Smash, C.....3000
5—17. Gaby's Gasoline Glide, C.....1000

NESTOR

4— 3. How Times Do Change, C.....1000
4— 7. A Leap Year Tangle, C.....1000
4—10. Putting Her Foot In It, C.....1000
4—14. Some Honeymoon, C.....1000
4—17. His Neighbor's Wife, C.....1000
4—21. Eddie's Night Out, C.....1000
4—24. His Wooden Leg, C.....1000
4—28. The Newlyweds Mixup, C.....1000
5— 1. Her Hero Maid, C.....1000
5— 5. Lem's College Career, C.....2000
5— 8. Potts Bingles Again, C.....1000
5—12. Never Lie to Your Wife, C.....1000
5—15. He's a Devil, C.....3000
5—19. The Wooing of Aunt Jemina, C.....1000

POWERS

4— 1. A Serpent in the House, C.....1000
4— 6. The Dance of Love and the Brush Industry, Ed. .....Split reel
4—13. Some Fish, C.....1000
4—15. The Stolen Melody, D.....1000
4—20. The Royland Villain, and Ed,....Split reel
4—27. Such Is Life in China, C.....1000
4—29. A Family Affair, C.....1000
5—11. Mr. Fuller Pepp—He Tries Mesmerism, C. Cart., and Some Monkey Stars, Ed.....Split reel
5—18. A Toyland Robbery, and Ed.....Split reel
5—20. Their Social Smash, C.....1000

REX

4— 2. Her Sister's Sin, D.....1000
4— 7. The Still Voice, D.....1000
4—14. The Toll of the Angelus, D (Re-issue).1000
4—16. The Sham Reality, D., and Zoo Arrivals from South America, Ed..Split reel
4—23. His World of Darkness, D.....3000
4—25. The Unexpected, C., D.....
4—27. Chicken Hearted Jim, C.....1000
4—30. Their Anniversary, C.....1000
5— 2. Eleanor's Catch, D.....1000
5— 7. Scaling the Jungfrau, Ed., Sc.....1000
5— 9. Virginia, D.....1000
5—14. A Soul for Sale, D.....3000
5—18. A Wife at Bay, D.....2000
5—21. Love Triumphant, D.....2000

VICTOR

4— 5. The Little Fraud, D.....1000
4—12. The Lathered Truth, C.....2000
4—19. Royal Love, D.....3000
4—21. A Strange Confession, D.....1000
5— 3. The Girl Who Feared Daylight, D.....2000
5—12. A Strange Confession, D.....1000
5—17. The Three Wishes, D.....1000

FEATURE RELEASES—CURRENT AND COMING

BLUEBIRD PHOTOPLAYS

4—24. The Gay Lord Waring (J. Warren Kerrigan) .....5 parts
5— 1. The Crippled Hand (Ella Hall).....5 parts
5— 8. The Gilded Spider (Louise Lovely).5 parts
5—15. Elusive Isabel (Florence Lawrence).6 parts
5—22. A Son of the Immortals (J. Warren Kerrigan) .....5 parts
5—29. Naked Hearts (Francellia Billington) .....5 parts
6— 5. The Eye of God (Tyrone Power)...5 parts
5—29. Naked Hearts (Rupert Julian).....5 parts
6— 5. The Eye of God (Tyrone Power and Lois Weber) .....5 parts

FOX FILM CORPORATION

3—20. The Bondman .....5 reels
3—27. A Wife's Sacrifice.....5 reels
4— 3. Blue Blood and Red.....5 reels
4—10. Slander .....5 reels
4—17. A Modern Thelma.....5 reels
4—24. A Man of Sorrow.....5 reels
5— 1. Blazing Love .....5 reels
5— 8. The Eternal Sapho.....5 reels
5—15. Sins of Men.....5 reels
5—22. Battle of Hearts.....5 reels

IVAN FEATURE PRODUCTIONS

—Forbidden Fruit (Everett Butterfield and Paula Shay).....5 reels
—A Fool's Paradise (Chrystine Mayo, Paula Shay, and Joseph Burke).....6 reels
—The Immortal Flame (Maude Fealy)..5 reels
—The City of Illusion (Paula Shay and Mignon Anderson).....6 reels

KLEINE-EDISON FEATURE SERVICE

EDISON

1—12. The Catspaw .....5 reels
1—26. The Innocence of Ruth.....5 reels
2— 9. The Martyrdom of Philip Strong...5 reels
2—23. At the Rainbow's End.....5 reels

GEO. KLEINE

1—19. Wild Oats .....5 reels
2— 2. The Final Curtain.....5 reels
2— 9. When Love is King.....5 reels
2—16. The Scarlet Road.....5 reels
3— 1. The Mishaps of Musty Suffer.....10 reels

METRO PICTURES CORPORATION

F. A. BALSHOFER

4—24. The Come-Back (Harold Lockwood and May Allison).....5 reels
6—12. The Masked Rider (Harold Lockwood and May Allison).....5 reels

COLUMBIA PICTURES CORPORATION

3—13. Lovely Mary (Mary Miles Minter)..5 reels
4— 3. The Kiss of Hate (Ethel Barrymore).5 reels
4—10. The Half Million Bribe (Hamilton Revelle and Marguerite Snow)...5 reels
5—22. Notorious Gallagher (William Nigh and Marguerite Snow).....5 reels

POPULAR PLAYS AND PLAYERS

4—17. Playing with Fire (Mme. Petrova)..5 reels
5—29. The Scarlet Woman (Mme. Petrova).5 reels
5—15. The Spell of the Yukon (Edmund Breese) .....5 reels

B. A. ROLFE PHOTOPLAYS, INC.

3—20. Her Great Price (Mabel Taliaferro).5 reels
5— 1. The Snow Bird (Mabel Taliaferro)..5 reels
6— 5. Dorian's Divorce (Lionel Barrymore and Grace Valentine).....5 reels
6—19. The Flower of No-Man's-Land (Viola Dana) .....5 reels

QUALITY PICTURES

3—27. The Wall Between (Francis X. Bushman and Beverly Bayne).....5 reels
5— 8. A Million a Minute (Francis X. Bushman and Beverly Bayne).....5 reels

MUTUAL MASTERPICTURES

DE LUXE EDITION

Week of May 8, 1916.

No. 99. The Overcoat (Rhea Mitchell and Wm. Stowell), American.....5 reels
No. 100. Her Father's Gold (Gordon—Barbara Gilroy and Louise E. Bates), Thanhouser .....5 reels

Week of May 15, 1916.

No. 101. The Isle of Love (Gertrude McCoy), Gaumont 5 reels
No. 102. The Courtesan (Eugene Forde and Al. Fordyce), American.....5 reels

Week of May 22, 1916.

No. 103. Nancy's Birthright (Edyth Sterling and Norbert Myles), Signal...5 reels
No. 104. Reclamation (Winifred Greenwood and Franklin Ritchie), American..5 reels

PARAMOUNT PICTURES

FAMOUS PLAYERS

3—27. Audrey (Pauline Frederick), Com.-D..5 reels
4—10. Molly Make Believe (Marguerite Clark) .....5 reels
4—17. The Eternal Grind (Mary Pickford).5 reels
4—20. The Innocent Lie (Valentine Grant).5 reels
4—27. The Moment Before (Pauline Frederick) .....5 reels
5— 4. The Red Widow (John Barrymore).5 reels
5—15. The Trust (Hazel Dawn).....5 reels
5—25. Saints and Sinners (Peggy Hyland).5 reels
5—29. (Title Not Decided) (Marguerite Clark) .....5 reels

JESSE LASKY COMPANY

4— 6. The Race (Victor Moore and Anita King) .....5 reels
4—13. The Love Mask (Wallace Reid and Cleo Ridgley) .....5 reels
4—24. The Heart of Nora Flynn (Marie Doro) .....5 reels
5— 8. Maria Rosa (Geraldine Farrar)....5 reels
5—11. Alien Souls (Sessue Hayakawa)....5 reels
5—22. The Frameup (Blanche Sweet)....5 reels

MOROSCO PHOTOPLAY COMPANY

3—16. Code of Marcia Gray (Constance Collier) D.....5 reels
5—18. Pasquale (George Beban).....5 reels

PALLAS

3— 9. Ben Blair (Dustin Farnum), D.....5 reels
4— 3. Heart of Paula (Leonore Ulrich)...5 reels
5— 1. David Garrick (Dustin Farnum)...5 reels

TRIANGLE FILM CORPORATION

KAY-BEE-INCE PRODUCTIONS

4—16. The Stepping Stone (Frank Keenan and Mary Boland).....5 reels
4—23. Civilization's Child (Wm. H. Thompson) .....5 reels
4—30. The Beggar of Cawnpore (H. B. Warner) .....6 reels
5— 7. The No-Good Guy (William Collier).5 reels
5—14. Not My Sister (Bessie Barriscale)..5 reels

FINE ARTS-GRIFFITH PRODUCTIONS

4—16. Sold for Marriage (Lillian Gish)....5 reels
4—23. Sunshine Dad (De Wolf Hopper)...5 reels
4—30. The Children in the House (Norma Talmage) .....5 reels
5— 7. The Good Bad-Man (Douglas Fairbanks) .....5 reels
5—14. Susan Rocks the Boat (Dorothy Gish) .....5 reels

KEYSTONE-SENNETT PRODUCTIONS

4—16. The Other Man (Roscoe Arbuckle)..2 reels
4—16. Bucking Society (Chester Conklin)..2 reels
4—23. The Snow Cure (Ford Sterling)...2 reels
4—23. A Rough Knight (Shorty Hamilton).2 reels
4—30. The Lion and the Girl (Joe Jackson).2 reels
4—30. His Bitter Pill (Mack Swain).....2 reels

RED FEATHER PRODUCTIONS

4—10. Brigadier Gerard (Lewis Waller)....5 reels
4—17. Her Bitter Cup (Cleo Madison)....5 reels
4—24. Thrown to the Lions (Mary Fuller).5 reels
5— 1. Dr. Neighbor (Hobart Bosworth)..5 reels
5— 8. A Huntress of Men (Mary Fuller).5 reels
5—15. A Youth of Fortune (Carter and Flora Parker De Haven).....5 reels
5—22. Half a Rogue (King Baggot).....5 reels
5—29. What Love Can Do (Adele Farrington) .....5 reels
6— 5. The Iron Hand (Hobart Bosworth and Jane Novak) .....5 reels

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4—24. God's Country and the Woman (Nell Shipman, Geo. Holt and Wm. Duncan) .....8 reels
5— 1. The Law Decides (Dorothy Kelly, Bobby Connelly, Harry Morey and Louise Beaudet) .....7 reels
5— 8. Britton of the Seventh (Charles Kent, Bobby Connelly and Eulalie Jensen) .....5 reels
5—15. The Ordeal of Elizabeth (Lillian Walker, Donald Hall and Evart Overton) .....6 reels
5—22. The Redemption of Dave Darcey (James Morrison, Belle Bruce and Billy Billings).....5 reels
5—29. The Suspect (Anita Stewart and S. Rankin Drew).....5 reels

LUBIN

3—20. Dollars and the Woman (Ethel Clayton and Tom Moore).....6 reels
4—10. The Flames Johannis (Nance O'Neill) .....5 reels
5— 8. Love's Toll (Rosetta Brice and Richard Buhler) .....5 reels

SELIG

3— 6. Unto Those Who Sin (Fritzi Brunnette) .....5 reels
3—20. The Ne'er-Do-Well (Kathlyn Williams and Wheeler Oakman)....10 reels
4— 3. The Cycle of Fate (Bessie Eyton, Wheeler Oakman and Edith Johnson) .....5 reels
5— 1. At Piney Ridge (Fritzi Brunnette)..5 reels
5—29. Into the Primitive (Kathlyn Williams, Guy Oliver and Harry Lonsdale) .....5 reels

ESSANAY

3—20. The Havoc (Gladys Hanson, Chas. Dalton and Bryant Washburn).....5 reels
4—10. Burlesque on Carmen (Charlie Chaplin) .....4 reels
4—24. The Little Shepherd of Bargain Row Sallie Fisher, John Junior and Richard C. Travers).....5 reels
5—15. Sherlock Holmes (William Gillette).7 reels

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EQUITABLE

5— 1. The Twin Triangles (Jackie Saunders) .....5 parts

WORLD

4—24. The Closed Road (House Peters and Barbara Tennant) .....5 parts
5—1. The Feast of Life (Clara Kimball Young) .....5 parts
5— 8. Her Maternal Right (Kitty Gordon).5 parts
5—15. Sudden Riches (Robert Warwick)..5 parts
5—22. Tangled Fates (Alice Brady).....5 parts
5—29. The Other Sister (Gail Kane).....5 parts
6— 5. The Woman of It (Carlyle Blackwell and Ethel Clayton).....5 parts
6—12. The Crucial Test (Kitty Gordon)...5 parts
6—19. The Way of the World (Holbrook Blinn) .....5 parts
6—26. La Boheme (Alice Brady).....5 parts
7— 3 Friday the 13th (Robert Warwick)..5 parts

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4—17. Love's Sacrifice .....6 parts
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A Woman's Honor (Elsie Frolich)...4 reels
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4—24. The Lowlands of Luzon.
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4—27. Col. Heeza Liar Wins the Pennant.
5— 3. Al Falfa's Scientific Diary.
5—10. A Toyland Paper Chase.
5—17. Bobby Bumps and His Goatmobile.
5—24. Kid Casey the Champion.

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5— 8. Mr. Jack, His Dukeship (End of the Jack Series).
5—15. Kernel Nutt Wins a Wife.
5—22. Kernel Nutt the Janitor.
5—29. Kernel Nutt the Footman.

SERIALS

The Girl and the Game.....Signal Film
The Secret of the Submarine.....Signal
Peg o' the Ring.....Universal
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The Social Pirates .....Kalem
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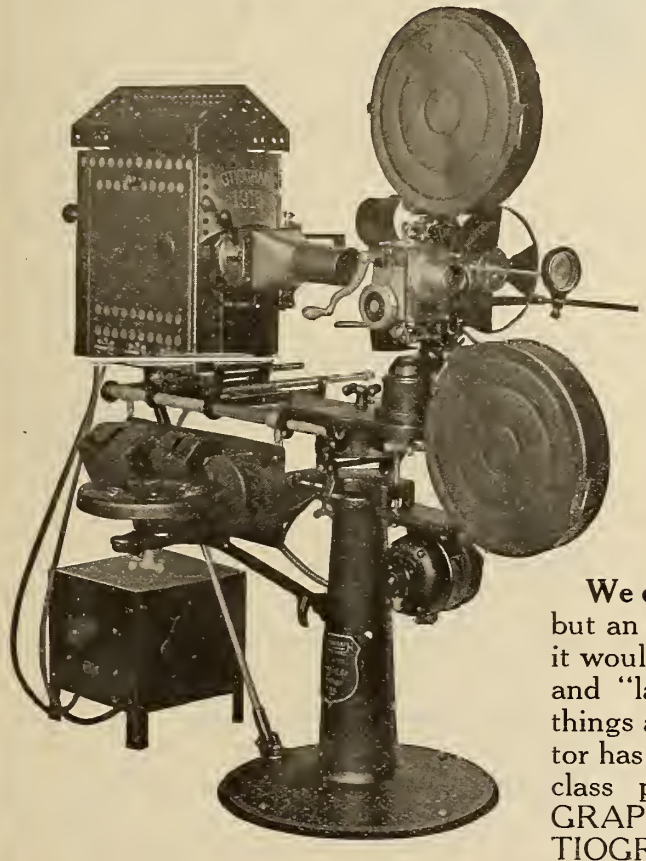

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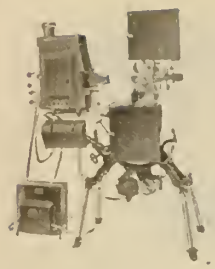

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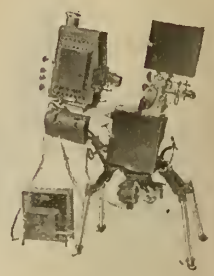

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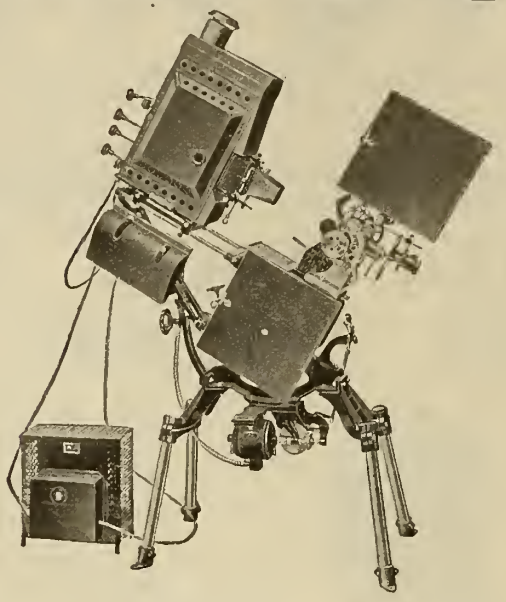

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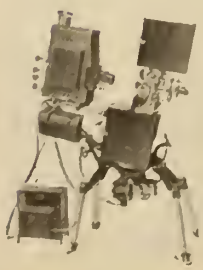

Write for the Name of Your Local Dealer

NICHOLAS POWER COMPANY

NINETY GOLD STREET NEW YORK

Construction, Equipment and Operation

Accessory News

Section of Motion Picture News

Everything for Theatre, Exchange and Studio

Motion Picture Projection Simplified

By J. H. Hallberg

92—How may the current flow at the arc be regulated when using a choke-coil as illustrated in Fig. 45, without moving the solenoid or magnetizing coil as referred to in question 91?

Ans.—It is possible to design a "U" core and magnetizing coil by making the distance between the legs of the "U" core greater so as to increase the air-gap to so that when the magnetizing coil B is all the way down on the coil as illustrated in Fig. 45, the choke-coil will then produce the correct effect on the circuit to maintain the arc at the highest desired amperage.

On the other hand, if the core is already at hand and the air-gap at the top of the "U" is such that with a given number of turns on the magnetizing coil B the choking effect is so great that the desired number of amperes will not flow over the arc, you may unwind some of the turns on the coil B until the desired ampere flow at the arc is obtained, keeping in mind that as you unwind turns and remove them from the coil, the choking effect of the device decreases and the amperes will increase at the arc.

While the foregoing suggestion to unwind turns of a choke-coil in order to increase the amperes, effects the desired result, you must not forget that as the ampere flow in the wire increases, it will heat to a greater extent and you must not remove so many turns of the wire that the ampere flow will be greater than the capacity of the wire. You realize that if you should remove too many turns the increased current flow might burn out the coil.

In reconsidering the above from another point of view, you will readily see that if you have a given choke-coil of the design as illustrated in Fig. 45 and you have unwound a sufficient number of turns to get the correct ampere flow and you should experience overheating of the coil, you may then remove the coil altogether and substitute one made up with the correct number of turns and of the correct size wire to carry the increased current flow.

It is usually, however, very easy to regulate the position of the coil relative to the core as illustrated and described in answer to question 91.

However, where it should not be practical to move the coil, then you may reduce the number of turns in the coil, as originally suggested in the beginning of the answer to this question and apply to the "U" core, a *magnetic circuit closer* illustrated by G in Fig. 46, shown herewith, which is made up of laminated iron sheets, properly riveted or screwed together.

93—In what way does the magnetic circuit closer when used with a "U" core, increase the reactance or choking effect of a choke-coil?

Ans.—It has been explained that with a given number of turns and a given ampere flow and a given air-gap, the magnetizing coil will produce a certain quantity of magnetic lines of force in the iron circuit which fixes the current flow.

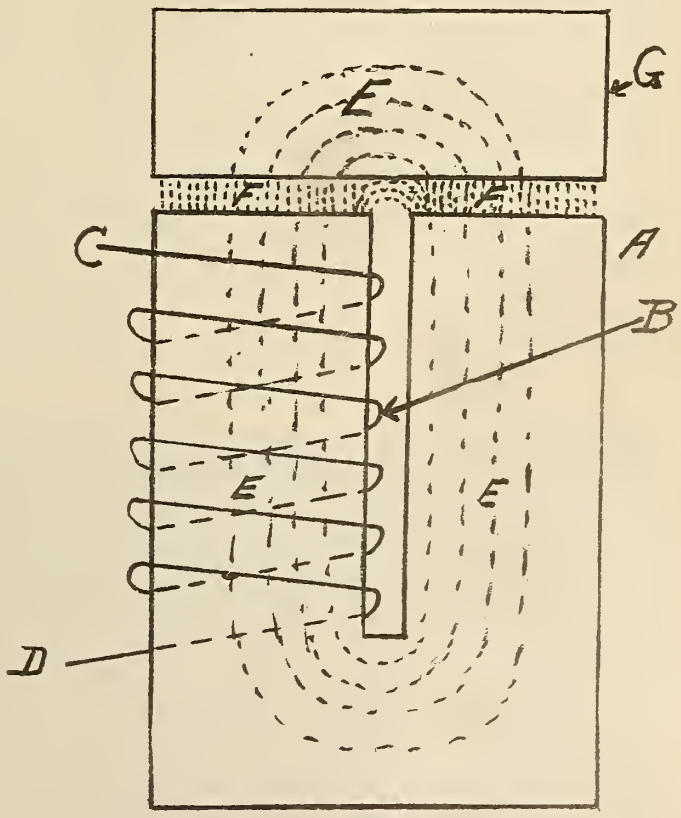

FIG. 46

Now, it is evident that if we shorten the magnetic circuit and decrease its resistance to the flow of magnetic lines, by introducing the magnetic circuit closer G, in close proximity to the ends of the "U" core, as illustrated in Fig. 46, then the original air-gap, as illus-

Copyright, 1916, by J. H. Hallberg.

trated in Fig. 45, by F, wil be considerably reduced, as represented in Fig. 46, by two much shorter air-gaps FF.

The effect of the introduction of the magnetic circuit closer G, upon the circuit in series with which the choke-coil may be connected is to increase the reactive effect of the coil and in consequence thereof, to lower the ampere flow at the arc.

With the foregoing description and explanation, you are now in a position to understand that by employing suitable clamping devices for holding the "U" core and the *magnetic circuit closer* G, in fixed position relative to each other, the air-gaps FF, may be decreased by moving G, towards the "U" core, which will decrease the current flow and on the other hand when G is moved away from the "U" core the air-gaps FF will be increased in consequence of which the ampere flow through the arc will be increased, forming a most convenient regulator *where a permanent setting or adjustment is acceptable.*

It is not practical to make the magnetic circuit closer G, movable by means of a lever unless clamping means are introduced to lock the core in a fixed position after the adjustment has been obtained, due to the tremendous vibration which exists between the "U" core and the magnetic circuit closer "G" when the device is in operation and which is especially noticeable when the air-gap is very short and with frequencies below 60 cycles.

Due to error in reproducing my sketch for Fig. 45, the arrow running from B to the magnetizing coil was omitted. Therefore, please understand that the letter B should have been connected in some way so as to indicate the magnetizing coil in Fig. 45, as is shown herewith in Fig. 46.

THANHOUSER, WORLD, METRO AND PARAMOUNT STARS EXPECTED AT FIRST BALL IN BUFFALO, N. Y.

PLANS for the first annual ball of the Buffalo, N. Y., Screen Club, recently organized, are nearing completion. To date, Florence La Badie and Frederick Warde will represent the Thanhouser company, while William A. Brady has promised to send Gail Kane, Ethel Clayton, Alice Brady and Mollie King as guests of the club at the ball. Jessie Bonstelle and her entire stock company now playing at the Star theatre will attend, as will Mayor Louis P. Fuhrmann and Commissioners Hill, Kreinheder, Malone, and Heald.

The ball, which will be held at Elmwood Music hall on Monday evening, May 15, will be one of the most novel ever held in Buffalo, and a gigantic crowd is expected. The press is giving much space to the event, which is greatly appreciated by the club. President Daniel J. Savage is in New York, and word is expected momentarily from him as to whether the Paramount company will send any of its stars to the ball. Negotiations have been opened with Francis X. Bushman, who it is hoped will lead the grand march. Fifteen per cent. of the receipts will go to the Actors' Fund of America. The 74th Infantry band of 50 pieces, under the direction of John W. Bolton, and an orchestra with the same number of men in its personnel under the direction of Herman E. Schultz, will furnish the music.

AT THE ATLANTA CONVENTION: (Left to right) A. D. BARTHOLS (Simplex); F. W. SWETT (Powers); NAT. I. BROWN; (Minusa); P. A. BLAKELEY (Motiograph); L. F. ECKER ("Motion Picture News")

The hall will be turned into a veritable fairy garden with the club colors, blue and gold, predominating. In the afternoon an automobile parade will be held with the visiting stars participating. An elaborate program, street car advertising billboards and electric signs, are now telling Buffalo about the great event. The club had its formal opening last week, when the clubrooms in Court street was the scene of much jollity, with music, dancing and a banquet.

Among the new members recently added to the Buffalo Screen Club are: Michael Shea, I. M. Mosher, J. A. Schuchert, G. A. Rudolph, I. Moses, John F. Miller, John Pferd, J. S. Savage, C. R. Higgins, C. N. Johnson, G. C. Hall, George Hanny, Jr., M. Whitman, G. A. Keating. William Leyser, Edward Hyman and E. S. Davis. W. R. Wood, of Rochester, has been elected to non-resident membership. The club is being "swamped" with applications, and a large number of new members are expected to be taken into the fold at the next meeting on May 1.

IS THE STUDIO DIRECTORY WORTH AS MUCH TO YOU?

THE Directory Number of MOTION PICTURE NEWS is being used principally in the organization of a new department being created at the Jesse L. Lasky Feature Play studio, Hollywood, Cal., under the direction of General Manager Milton E. Hoffman, and Captain R. Ford, of the employment department. The data regarding motion picture players, directors, and technical men printed in MOTION PICTURE NEWS Directory Number is being filed on cards in connection with photographs which have not been retouched.

This, when completed, will contain biographical records of all leading players of the West Coast producing colony, and will enable the employment department, at a minute's notice, to be able to locate the right party to play any part. As soon as all leading players who are at liberty are listed in this manner, the department will take up the listing of all extra people who have had motion picture experience. This will be a great task, but in the end will greatly facilitate the production, and be a most valuable asset to the studio.

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Put your Water Service on the Profit Side of the Ledger by using penny-in-the-slot Paper Cup Machines.

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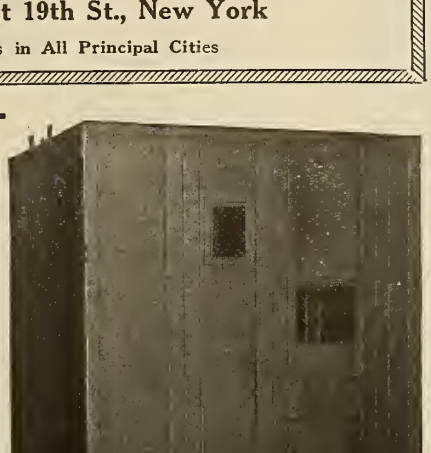
Motion Picture Dept.

INDIVIDUAL DRINKING CUP COMPANY

220 West 19th St., New York

Offices in All Principal Cities

The Perfect Portable Booth



For you who use —who buy— who sell

For You Who Use

To you who operate a projector in a portable booth. Your idea of a perfect booth is one in which you can have satisfaction of absolute safety. It is a booth that can be assembled in twenty minutes and taken down in five. It is a booth without screws, bolts, nuts or loose parts. If you do not find these qualities you have not found a Grinden Booth.

For You Who Buy

To give a perfect booth to your employees and patrons, one which guarantees absolute safety with greatest possible economy and efficiency, is our aim, it is your aim. Consider this and you'll order a

GRINDEN BOOTH

For You Who Sell

You as a dealer desire to sell a booth well known, whose qualities the Buyer or User sanctions—to sell a booth which gives a permanent asset—satisfied customers—consider all these qualifications and you will not be led astray by the cheaper and inferior booth, but will recommend to your customers the patented, lock method—GRINDEN BOOTH.

Send for booklet

GRINDEN ART METAL COMPANY

417 Marcy Avenue **Brooklyn, N. Y.**

New Money For Every Theatre

Even in the smallest towns, scores of motion picture theatres are making $600 yearly **and over** from this self-running BUTTER-KIST Pop Corn machine that **stands anywhere** and draws folks from all directions. Big houses making up to $3000 NET profits per year **and more.** We'll send you plenty of **signed sales records** from men on your own side of the wicket to prove it beyond a doubt.

Pay From Your Profits

One hour after this machine arrives you can start it coining money. Delivered on part payment. Balance soon paid out from Butter-Kist earnings.

Capacity 70c. to $4.00 per hour. You make 3½c. NET profit from every bag.

On the sale of only 80 bags a day you make $1000 NET per year.

Theatre in Coffeyville, Kan., writes: "Average $3 NET per day."

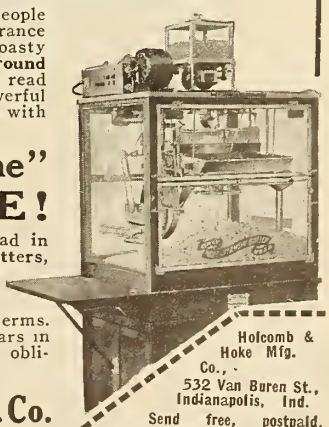
BUTTER-KIST Pop Corn Machine

now a regular feature of theatres, stores, etc., all over America. Pops, removes the unpopped kernels, and butters **evenly**—with pure creamery butter. Then **super-heats** each fluffy white morsel to **an appetizing crisp!**

This process gives crackling Butter-Kist its tempting **toasty flavor.** Folks tell it blindfolded from all other pop corn made.

Increases Attendance

Motion of machine makes people **stop and look**—coaxing fragrance makes them **buy**—exclusive toasty flavor **brings them from blocks around for more!** Attracts scores who read Butter-Kist advertising in powerful magazines. Ties up your theatre with a well-known national success.



"Little Gold Mine" Book FREE!

Send the coupon today and read in this famous book the actual letters, and **proof of profits** from theatre men **in towns the size of yours.**

See photos and full details of machine, low price and easy terms. Remember you're losing real dollars in profits **every day you delay.** No obligation—SEND NOW!

Holcomb & Hoke Mfg. Co.

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Indianapolis, Ind.

Largest Manufacturers of Pop Corn Machines in the World.

Holcomb & Hoke Mfg. Co., 532 Van Buren St., Indianapolis, Ind.

Send free, postpaid, your photo-book, "The Little Gold Mine" that tells all about the Butter-Kist Pop Corn Machine, gives actual records of sales and profits.

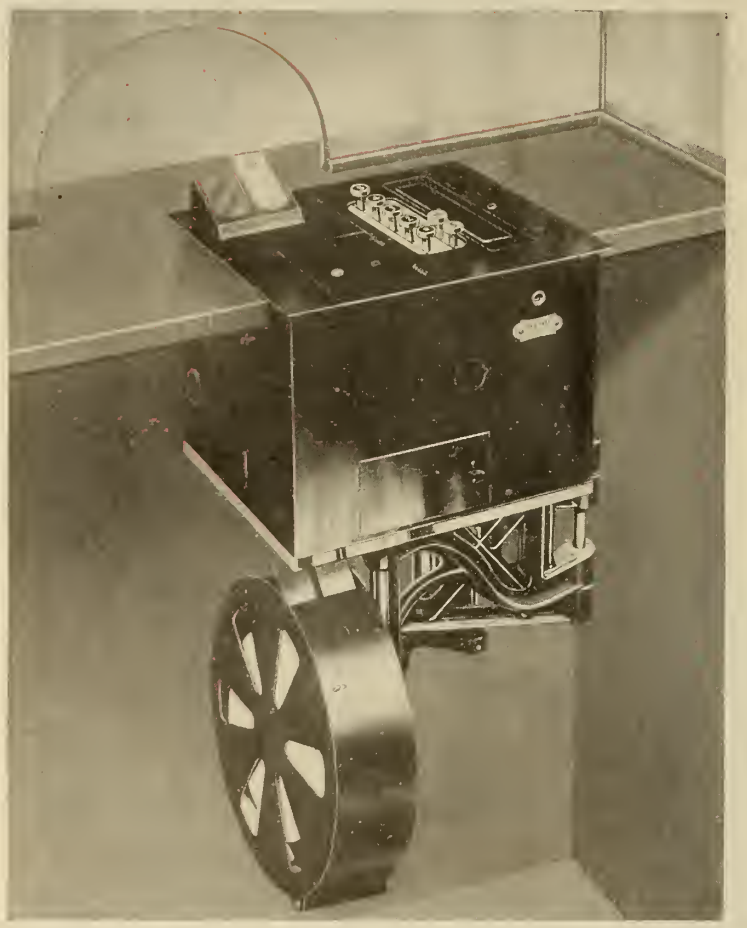
Name .....

Business .....

Address .....

The Two-Color Ticket-Print

The new system for Moti registers the money, sav



Shows register completely installed.

Advantages of Register:

Prints tickets of two prices, each price ticket of a different color.

Prints from one to five tickets of either price at one time.

Keeps a record of the total number of tickets sold.

Some registers also add the total amount of money taken in.

It is not necessary for ticket-taker to handle tickets to distinguish prices.

The price of admission is printed in large type. This prevents overcharge and further distinguishes the tickets.

It is impossible for others to learn the number of tickets sold, as the tickets are not numbered.

It is quicker—serves more people, prevents crowding at ticket window, and pleases the patrons.

It is cheaper than buying printed tickets.

Tickets have no value until they are printed and issued by the register.

It is safer—the machine issues the tickets direct to the patrons. Ticket-seller does not handle tickets.

It gives more exact information—business is balanced when last ticket is sold. You know at any time how many tickets have been sold and how much cash there should be in the drawer.

The National Cash
Dayton,

ing National Cash Register

on-Picture Theaters that es time and prevents loss

Description of Register:

This new 1916 Model register has two rolls of ticket paper. Each roll is different in color from the other.

By this method the price of the ticket can be recognized from the color, without close examination of the amount.

Either roll of paper may be changed without interfering with the other roll.

The register has four number keys, one release key, and two amount price keys.

It is built so that as many as fourteen different price tickets can be issued. Any two of these fourteen prices may be used at one time.

The register counts the number of tickets issued of each admission price. These adding counters are reset whenever the prices of admission are changed.

The standard register has a 5c. and a 10c. key. However, any two amounts desired can be substituted for the 5c. and 10c. keys.

Registers of this type may be had to print either a single or stub ticket.

They are usually operated by electricity. They may be operated by hand if desired.

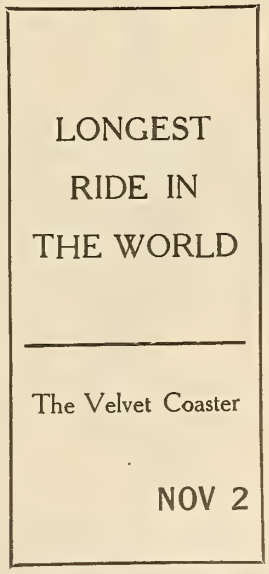
Either the Single Ticket

Front of Ticket.
(Actual Size.)

Back of Ticket.
(Actual Size.)

Or the Stub Ticket

Front of Ticket.
(Actual Size.)



Back of Ticket.
(Actual Size.)

The register prints, records and issues tickets like the above.

Register Company
Ohio

Projection

Operating Electricity — Questions Answered — Repairing Equipment

Edited by J. H. Hallberg

Who Will Answer All Questions You Send in, No Matter How Simple or How Difficult

POSSIBLE TO RAISE VOLTAGE OF ANY ARC BY SEPARATING CARBONS FURTHER

H. M. J., Athens, Ga.—*We, Local* 548, *are trying to get the city council to pass an ordinance requiring the M. P. M. O. to issue licenses to operate moving picture machines as our greatest trouble here is with the managers who employ boys to work for a very small salary and cut out good men. I want to ask if you are in favor of city licenses. Do you think it a good thing? The M. P. M. O. boys of Local* 548 *have never had a chance to try for licenses, so therefore, we have no idea what we would have to stand; what I mean, is on the electrical line. I realize that different cities ask different questions. Could you give us an idea of the questions?*

We get all the information we can out of your book, "Motion Picture Electricity" and Motion Picture News; *also the I. A. official trade journal and other papers, but still if you could give us some idea of what we would be questioned on in the electrical end of the examination, it would be of great help to us.*

Enclosed I am sending sketch. You will understand just what I mean—how one of the boys here burns his arc on D. C.; with this setting you are able to get a good steady arc, easy to handle, but wouldn't there be a good deal of lost light? The foregone is speaking of sketch No. 1. *My lamp is set as sketch No.* 2, *but I find that my arc is much harder to handle.*

Fig 1.

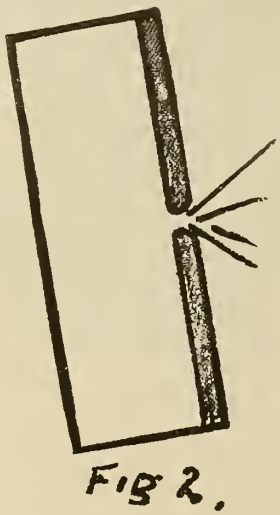


Fig 2.

I notice in April 15 *issue that you speak of raising and lowering arc voltage, but isn't the Generator built to deliver so many volts under certain conditions? How can you lower and raise your voltage if you should want to?*

Ans.—Concerning the examination of operators who desire to secure a license in the various cities and towns of the U. S., I beg to advise you that there is no fixed set of questions, used by any inspection department. Every inspector asks different questions, but if you can master the profession as set forth in the book and papers you mention, then you need have no fear trying for a license anywhere.

It is true, that in some of the larger cities, the tests of the operators are severe, but if they fail once they have to study more and then try again. The most intricate questions concern the electric part of your equipment and especially the balancing and unbalancing of three wire systems, and what happens if you get a ground on a three wire system.

The sketches which you sent are interesting. Sketch No. 1 is certainly not correct. I admit the arc may be steadier than with sketch No. 2 as you illustrate it, but your friend must lose almost 25 per cent to 50 per cent of the useful illumination with the setting in Fig. 1. Your setting No. 2 is not exactly correct for D. C., which I understand you are using, and you should not tilt your lamp back as far as illustrated and I believe you would secure much steadier light by moving the upper carbon forward slightly.

Another point which I may mention is that if you are now using a solid carbon in the lower holder for negative, if you will use a corded carbon in its place you will secure much better and steadier light. Don't tilt your lamp as much as in Fig. 2 as it will have a tendency to allow the arc to creep out of the position crater.

It is possible to raise the voltage of any arc by merely separating the carbons further. With 30 to 40 amperes D. C. flowing, a carbon separation of about ¼ inch with good carbons will give you approximately a drop of 50 volts. If you separate the carbons another 1/16 inch, your arc voltage may climb to 55 or 60 and so on. The difference is made up for by the rheostat which passes slightly less amperes when you lengthen your arc, but you may secure better results, one way or another and that is up to you to determine with your particular installation.

In closing this answer I want to suggest that the members of your local insist upon examination by the local authorities in order to protect yourselves against cheap and inferior labor, such as given by boys and others not skilled in the art of operating. I do not believe you need to fear and if there is any question which, as you might say "sticks you," write to Motion Picture News and I will be pleased to answer it for you to the best of my ability.

TROUBLE WITH THE PICTURE WHEN USING THE SAME MACHINE IN DIFFERENT PLACES

G. & K., Coudersport, Pa.—*We have been moving our machine to the opera house for a two-night show, using a white Alabastine curtain, getting a most satisfactory picture at a throw of* 63½ *feet with a lens which we use at our regular place with a throw of* 83½ *feet; only a little smaller picture, but when we tried this same curtain, machine and all in our regular place we could not get but a very dark, bad picture on either* 63½ *or* 83½*-foot throw. We have been using for two years a Gold Bronze curtain made by our painter (imported German gold bronze), but we had always more or less flicker. Now as we had such a smooth, flickerless picture in the opera house we would like to get the curtain working in our regular place.*

Our place is 15 *by* 90 *feet, raised at the entrance. The ceilings* 9 *feet from the floor and inclines down* 54 *feet, where the ceiling is* 12 *feet high to the curtain. The opera house is* 50 *by* 60 *feet to the stage,* 20 *feet high, throw* 63½ *feet. We have A. C. and the volt meter showed* 110 *volts,* 60 *cycles. We have no chance just now to test the current at the opera house for two weeks when we move again for three days. We have a transformer of* 10 *K. W. and the opera house one of* 9 *K. W. Should that cause the trouble? Our electrician says not. Our place is painted a dark green while the opera house has lighter colors.*

If You Want to Have a Bit of Fun

and at the same time learn a lot to your advantage, Mr. Operator and Exhibitor, we shall be pleased to receive you in the exhibit of our New York Distributor, Space No. 7, on the main floor at the First National Motion Picture Exposition in Madison Square Garden, May 6th to 14th, where Mr. J. H. Hallberg will demonstrate to you the superior quality of SPEER Projector Carbons.

Note: A limited number of tickets can be had upon request to Mr. Hallberg at 36 East 23rd Street, New York City.

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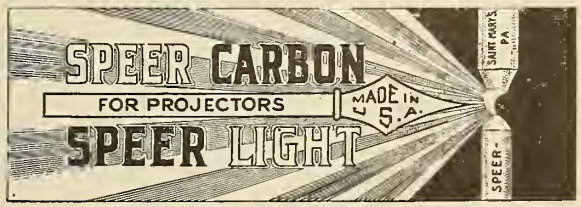
½x12, cored, pointed both ends, $37.50 per M. (1,000 in a case)
9/16x12, cored, pointed both ends, $40.00 per M. (1,000 in a case)
⅝x12, cored, pointed both ends, $50.00 per M. (1,000 in a case)
¾x12, cored, pointed both ends, $70.00 per M. (1,000 in a case)
⅞x12, cored, pointed one end, $115.00 per M. (500 in a case)
1x12, cored, pointed one end, $150.00 per M. (500 in a case)

Sample Orders for 100 Carbons Filled at 10% Advance on Above Case Lot Prices



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E. E. Fulton Co., 154 W. Lake St., Chicago, Ill.
Kleine Optical Co., 166 N. State St., Chicago, Ill.

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N 61

MOTION PICTURE DIRECTORY CO.

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WRITE FOR CATALOGUE

THEATRE ACCESSORIES
LUCAS THEATRE SUPPLY COMPANY

ATLANTA GEORGIA

ANS.—Please pardon the delay in answering your question, but I have been very busy. Your case is a sticker and from outside appearances there should be no particular reason why you should not get absolutely as good a picture in your theatre as you do in the opera house, especially when you move the screen so the distance is the same in both cases. You say that the voltage in your theatre is 110 volts, but you are not sure what the voltage is at the opera house and that maybe the difference.

If I were you, I would secure or borrow a volt meter and use it not only for one reading but for an afternoon and evening and read the voltage in the booth right at the switch where the wires come in at the wall. Take a reading when there is no load on the line and then switch on your arc and take another reading to see when the voltage drops when you switch on the arc or with the arc burning in your theatre.

If the voltage drops more than one or two volts at the most, then there is something wrong between the transformer in the street and the switch in your booth. There maybe a loose connection. The meter may be too small, or the wire may be smaller than it ought to be.

Repeat the above readings about once every half hour during the evening and the afternoon, both with the arc burning and when the arc is not burning and tabulate the readings on a piece of paper opposite the time the readings are taken. Do exactly the same thing in the opera house next time you get an opportunity and use the same volt meter, the same rheostat or transformer or whatever other device you have for regulating the arc, and also make sure that you are using the same kind and quality carbons.

As the machine is the same and you have tried the same screen at the same distance, you should get identical results, if you are using the same current controller or rheostat and carbons and if the voltage is the same.

I suspect, however, that your voltage is lower in your theatre than it is at the opera house and this is for you to determine.

You should also state what make rheostat—its size and about how many amperes you are using. If you have and if you use a current saver such as a transformer or economizer, you should state the make and the size of it and on which notch you are operating. We shall be glad to hear from you again on this subject, as your case is very interesting.

EQUIPMENT FOR FURNISHING POWER FROM A MOTORBOAT TO TEMPORARY SHOW ON AN ISLAND

A. M., Friday Harbor, Wash.—*In the first place I had better tell you where this place is located and then the conditions.*

Friday Harbor is in San Juan County and the latter consists of a number of small islands, so you will readily see that any travel between these will have to be done with boat. There are several towns throughout these islands of which Friday Harbor is the largest, with 500 people. My wife and I run the picture show here four nights a week and the idea struck me that if we could show the other three nights in three of the other towns we could do pretty well. To reach these places we need a small launch and as the halls where we would be showing are not such a great way from the water I thought I would run wires down to the launch where I would generate the current with the boat's engine. I would of course, need a small generator.

Would I want a 60 or a 110 volt machine? How far can you run current with 60 volts? The next question that I would like to ask is, what kind of a projection machine would I want for such work? I see advertised in the "NEWS" the Portoscope and also the Atlas, both portable machines. Would this style of projector do for what I want? Will they project just as good a picture and of the same size as any of the standard machines? If they do, it seems to me that one of these would be just the thing. How does the 1,000 C. P. Incandescent Lamp work for the source of light? I would like you to tell me about the gas or calcium light, how it works and the cost of the outfit and also the cost of operation. Perhaps this would be the cheaper way to get my light rather than with the engine and generator. What kind of outfits do traveling shows usually use? I would be pleased to hear from you concerning the above.

I break a lot of slides while showing them. I do not use over 30 amperes at the arc. I got information on how to prevent this—cutting in more resistance when I show slides but this would not be very handy as I show slides between each reel. Could you tell me of any other way? I use a 30-ampere mercury arc rectifier.

Axs.—Your letter describes a most unusual situation and I take it that you are quite an enterprising chap. The problem you have before you is not so difficult to overcome and personally I would prefer to generate the power with a small dynamo connected to your boat engine by means of a belt on the fly wheel.

A generator to produce 30 amperes to the moving picture arc weighs about 250 lbs. and must be operated at a speed of about 2,000 R. P. M. and is usually equipped with a 4-inch diameter pulley.

If you know the diameter of your engine pulley and the normal speed at which you desire to operate the engine, then you may multiply the speed of the engine by the diameter of the engine pulley and divide this amount with four, the diameter of the generator pulley, and you will then find at what speed your generator pulley with run. To do this backwards, you know the generator has to operate at 2,000 R. P. M. You know that the generator pulley is 4 inches in diameter, which gives you a product of 8,000. Divide this amount with the diameter of your engine fly wheel or pulley; then you will get the speed at which you should run your engine. With the generator in mind it does not make much difference if you speed it up 200 or 300 revolutions more.

You can transmit 60 volts just as far as 110 or any other voltage but comparing it with 110 voltage your wires have to be double the size for the 60-volt current, providing the distance is the same in both cases.

With a No. 6 cable you could transmit 30 amperes 1,000 feet at a reasonable loss considering the small cost of generating the power with your boat engine. For a distance of 500 feet you could use a smaller wire but No. 6 is about as small as you ought to use anyway for moving picture work.

I believe the 60-volt outfit would really give you the best satisfaction, although the generator I have in mind would be one for slightly higher voltage. It would range around 75 volts without the arc burning and around 50 volts when the arc is burning and a first-class generator of that type will cost you about $120 with the regulator and such a generator would be adjustable in case of an emergency up to 35 or 40 amperes as a maximum.

It does not come within the province of this department to recommend any particular make of moving picture machine. It is for you to determine which machine will suit your purposes, but we should imagine that you would require a professional machine such as Power's No. 5 or an Edison Exhibition machine or a Motiograph No. 2, all of which are light projectors for traveling purposes.

Calcium gas outfit costs about $35 for the machine to make the gas, and from five dollars to ten dollars for the burner and it costs between one dollar and $1.25 per hour to cover the charges for the chemicals and we do not recommend this form of lighting for your purpose unless absolutely necessary.

The later type incandescent lamps made by the General Electric and Westinghouse companies for projection are very efficient and I should believe quite satisfactory for your purpose, but these lamps are extremely delicate to voltage fluctuations and I would under no consideration recommend their use with a gasoline engine driven outfit, as you could provide in connection with your boat engine. The cost of the lamp is about five dollars and it lasts 500 hours under normal operating conditions. If the voltage goes up even a small amount, maybe 5 per cent the life of the lamp will be shortened considerably. Taking your proposition as a whole, I recommend the regular carbon arc for your purpose as it is more flexible and stands more abuse such as a road equipment of your kind is subjected to.

There is absolutely no reason why you should not provide yourself with a small rheostat or resistance coil, made up from about two of the regular 10-inch long spiral coils as used for instance in an old Power's rheostat, connecting the two coils in series with your Mercury Arc Rectifier, and then put a switch across the coils so that when you close the switch, the current goes from the rectifier to the arc as it now does; but when you open the switch, which can be of the single pole type, the current will go through the resistance coil. This arrangement can be put into operation instantly and can be cut out instantly, giving you perfect control. If you want further reduction, add another coil in series. The coils which I refer to are the ones used in the old style Power's No. 5 rheostat.

The new motion picture theatre at the corner of Ninth and A streets, Chattanooga, is fast nearing completion. It is hoped to have the theatre completed in a short time.

Mr. Exhibitor:

If you are the leading exhibitor in your town and interested in maintaining your lead, learn about the new and effective Marlux Lens.

Marlux

Write *today* the

CROWN OPTICAL COMPANY
ROCHESTER, NEW YORK, U. S. A.

YOUR AIRDOME

Should Be Equipped with a

Radium Gold Fibre Screen

It requires less electrical current than any other screen made and gives superior definition. This means that you can

OPEN ONE HOUR EARLIER

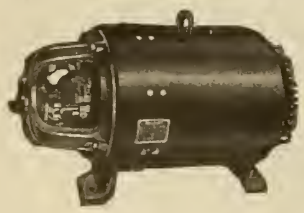
The use of a RADIUM GOLD FIBRE SCREEN will also prove a big advertisement—for picture patrons know that the "RADIUM GOLD FIBRE SCREEN is the world's best projection surface."

Write today for price and detailed information.

Radium Gold Fibre Screen, Inc.
220 West 42d Street New York City

HALLBERG
20th CENTURY MOTOR-GENERATOR

Demonstrated May 6-14th at the First National Motion Picture Exposition, Ground Floor, Space 7, Madison Square Garden, with the Satin Gold Fibre Screen.

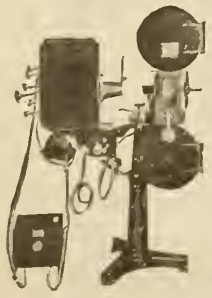


$286 For 30 to 70 Amp. D. C. Capacity

For 110 or 220 volt, 60 cycle, 2 or 3 phase A. C. Line. For single phase, $46 extra. Weight, 450 lbs. Height 15", Width 15", Length 28".

$57.50 extra for control for (2) 30-40 amp. arc's on fine switchboard with volt and amp. meters and special field rheostat — No live part on front of board.

OTHER SIZES AND STYLES OF ALL KINDS — QUOTED UPON REQUEST



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Send for Free Circulars and Catalogues, but for Hallberg's Big 100-page Catalogue, send 25 cents.

I EQUIP THEATRES COMPLETE AND CARRY "SPEER" AND OTHER MAKE CARBONS, ALSO SUPPLIES.

Send $2.50 for latest Operator's Book, "MOTION PICTURE ELECTRITY."

J. H. HALLBERG Swedish Electrical Engineer
34 East 23d St. The House of Quality New York

STERN INCORPORATES UNDER LAWS OF PENNSYLVANIA—WILL BRING OUT NEW PROJECTION MACHINE

THE Stern Manufacturing Company has just been incorporated under the laws of Pennsylvania, becoming the Stern Mfg. Co., Inc. The company, of which Samuel Stern is president, has recently moved from 109 North Tenth street, Philadelphia, to much larger quarters at 1038 Race street, on the edge of Film Row. The company is capitalized at $50,000, the incorporators being Samuel Stern, Bertha Stern and Martha L. Fredericks, all of Philadelphia. The new building has four times the floor space of the old, occupying two stories, with a floor space of 18,000 feet.

Mr. Stern has put in new machinery, which will be used principally in the manufacture of a new projection machine, the Stern projector, which will be shortly placed on the market. The salient points in this projector have been worked out by Samuel Stern himself, who has had the projector patented. May 15 will see the machine ready. Already there have been inquiries from the International Film Traders of London, England, desiring the British agency for the projector. A New Zealand representative has also been considering the machine.

The advantage of the Stern projector over those already on the market is said to be its extreme simplicity. It is a covered machine, all gears being encased. All shafts run on ball bearings. The parts have been diminished to simplify repairs. The projector will cost in the neighborhood of $200, and there will be an unrestricted sale to all dealers. There will be a demonstration of the new Stern projector to the trade in New York in about a week, due notice being given of time and place. Besides the manufacturing end, the company handles a general line of supplies and makes a specialty of repairing all kinds of projectors, additional facilities having just been put in for this very purpose.

OPERATORS IN SYMPATHY WITH MEN WOUNDED AT THE FRONT, CONSIDER THEIR USE AS STRIKE-BREAKERS UNFAIR

THE installation of returned soldiers as operators of motion picture machines, to replace the striking operators in Calgary theatres, is causing considerable agitation in union circles throughout western Canada, and ways and means are being devised to guard against a general tendency to instruct the veterans in vocational pursuits which will interfere with the unionized trades.

At a recent meeting of the Edmonton Trades and Labor Council, following the receipt of a report on the matter from the union organization in Calgary, the situation was discussed at some length, and it was finally decided that the matter should be brought to the attention of the executive of the Dominion Labor Congress, with the request that they "at once take up with the Dominion Hospital Commission the necessity of providing against the use of returned soldiers by unscrupulous employers, as strike-breakers."

In Winnipeg, H. Hayes, representing the White Rats Actors' Union, appeared before the city council and stated that subscriptions had been taken up in that city for the purpose of teaching returned soldiers to operate projection machines, and said that these men, when they become competent in this work, will be a menace to organized labor.

It is stated that returned soldiers at the Ogden Convalescent Home in Calgary, conducted by a provincial committee in conjunction with the Military Hospitals Commission, are being taught operating.

VERY FEW FIRES IN MICHIGAN MOTION PICTURE THEATRES, IS REPORT OF FIRE MARSHAL'S OFFICE.

FROM the annual report of John T. Winship, state fire marshal of Michigan, the following excerpt bears on the motion picture business in that state:

"At the present time there are six hundred theatres, opera houses, churches, schools and auditoriums showing motion pictures in this state. These places are all inspected and licensed by this Bureau, being inspected twice yearly and paying a ten dollar inspection fee for each inspection. During the year 1,334 inspections were made by our inspectors. Ninety-eight theatres

BETTER SATISFACTION

This notice is addressed to the minority of our subscribers who do not regularly answer advertisements.

The service described is, however, open and free to all who wish our help.

We do not wish to discourage you from writing direct to our advertisers; in fact, you do not do enough of it for your own good, but we do want you to get the proper goods to fit your needs.

There are many, perhaps you, who are too busy to write each company separately; therefore we are offering our co-operation, which means that you will receive full information on any subject which you may designate by merely filling out the coupon, designating by numbers the goods in which you are interested.

Your inquiries thus received will be forwarded to reputable manufacturers, even though the goods on which you wish information are not advertised in the "News."

1. Architectural Suggestions
2. Arc Controllers
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4. Building Materials
5. Cameras
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14. Electric Signs
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17. Film Carriers
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19. Film Cleaners
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22. Floral Decorations
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30. Lobby Display
31. Lobby Novelties
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34. Mural Paintings
35. Musical Instruments
36. Paints
37. Perforating Machines
38. Printing Machines
39. Projection Machines
40. Projection Machines (Home)
41. Projection Booths
42. Rectifiers
43. Reels
44. Rewinders
45. Screens
46. Slides
47. Slide Ink
48. Studio Lights
49. Tickets
50. Ticket Selling Machines
51. Ticket Taking Machines
52. Uniforms
53. Ventilating and Fans
54. Vacuum Cleaners

Gentlemen: Please send me descriptive matter on the subjects marked in the above lists.

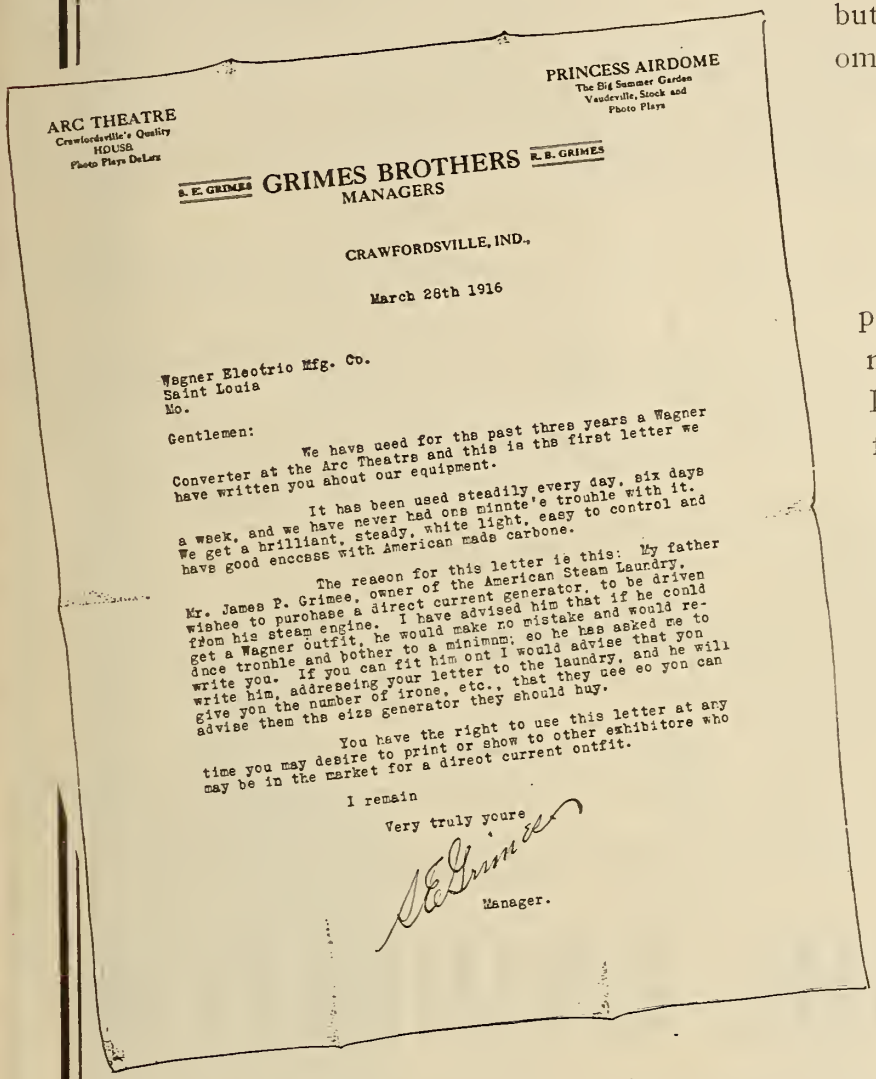
Name .....

Theatre .....

City .....

State .....

NOT ONLY SATISFIED



ARC THEATRE
Crawfordsville's Quality HOUSE
Photo Plays De Luxe

PRINCESS AIRDOME
The Big Summer Garden
Vaudeville, Stock and Photo Plays

S. E. GRIMES GRIMES BROTHERS R. B. GRIMES
MANAGERS

CRAWFORDSVILLE, IND.,

March 28th 1916

Wagner Electric Mfg. Co.
Saint Louis
Mo.

Gentlemen:

We have used for the past three years a Wagner Converter at the Arc Theatre and this is the first letter we have written you about our equipment.

It has been used steadily every day, six days a week, and we have never had one minute's trouble with it. We get a brilliant, steady, white light, easy to control and have good success with American mads carbone.

The reason for this letter is this: My father Mr. James P. Grimes, owner of the American Steam Laundry, wishes to purchase a direct current generator, to be driven from his steam engine. I have advised him that if he could get a Wagner outfit, he would make no mistake and would reduce trouble and bother to a minimum; so he has asked me to write you. If you can fit him out I would advise that you write him, addressing your letter to the laundry, and he will give you the number of irons, etc., that they use so you can advise them the size generator they should buy.

You have the right to use this letter at any time you may desire to print or show to other exhibitors who may be in the market for a direct current outfit.

I remain

Very truly yours

S. E. Grimes

Manager.

but pleased to the extent of recommending the purchase of other

Wagner Quality

products to his friends. Please note this is not simply the OPINION of this customer, it is **fact** founded on the great teacher EXPERIENCE. Reliability, continuity of service, dependability, freedom from trouble or repairs—call it what you will, it is the most important factor TO YOU in the purchase of projecting apparatus.

To neglect to investigate the

Wagner WHITE LIGHT Converters

is an injustice to yourself and your patrons.

Let us send Bulletin 10922 and a booklet "Standing Room Only"—a collection of letters from more than satisfied customers. You may know some of them. Write today.

Wagner Electric

Manufacturing Company, St. Louis, Mo.

268

have been closed or discontinued since January 1, 1915, being unable to comply with the provisions of the law, and many new theatres have been opened in Michigan. We find that the theatre owners are anxious and willing to co-operate with the Bureau in the enforcement of the provisions of the law in most instances.

"They, themselves, realize that a fire or panic in the theatre occurring when all the requirements of the law have not been observed would mean great loss of business and undoubtedly expensive damage suits in the courts. Our records show that but few fires have occurred in the moving picture theatres in the past year. Some of these have caused considerable damage to property but in only one instance has a fire caused loss of life. This was at Hancock, Michigan, where Bernard Ohman, a seventeen-year-old boy, operating the picture machine in violation of the law, was burned to death when the film caught fire. This case was carefully investigated by the Bureau and the owner of the theatre arrested, convicted and fined for employing an operator under eighteen years of age.

"We understand that the mother of young Ohman also obtained a settlement of $1,000 for her boy's death. In nearly every instance where a fire has occured in a theatre its origin can be traced directly to carelessness of the operator, and in most cases such fires have originated in the booths. Too much cannot be said in favor of the enforcement of the Michigan Moving Picture law. It was enacted by the Legislature as a safety measure and time and again have fires in the fire-proof booths demonstrated that the law is just what the Legislature intended it should be, a law for the protection and safety of the public."

MILWAUKEE IS CONFRONTED WITH LAW RESTRICTING THEATRE BUILDING; PROBABLY WILL BE DECLARED UNCONSTITUTIONAL

Special to Motion Picture News.

Milwaukee, May 5.

AN ordinance which is meeting considerable opposition from certain of the progressive members of the Milwaukee Motion Picture Association and one which they claim will in the long run prove a decided hindrance to the business and put the theater owners, especially those downtown, totally at the mercy of their landlords, has been introduced in the common council. This ordinance, which was said to have been introduced at the request of Charles Phillipps of the local association, restricts the number of the theaters in Milwaukee to seventy-five and prohibits the erection of any more in the downtown district or any place else in the city with the exception of certain very undesirable spots.

This ordinance, however, allows a person now owning a theater to construct one at any time within two hundred feet of his present building, provided he relinquishes his present place of business.

Though it is said that the city attorney's office will hold the ordinance unconstitutional as it now stands, it is expected that a hard fight will be made against any ordinance to restrict theatre building. All of the downtown theatres are leased from the big realty owners in this city and quite a number of leases will have to be renewed within the next few years.

CORCORAN REPORTS LARGE ORDERS FROM MANY FILM PRODUCERS

A. J. CORCORAN, INC., 9½ John street, New York City, manufacturers of developing tanks, reports that business is exceptionally good, and that they have just received large repeat orders from the Universal Film Company, Solax Company, Universal Camera Company, also from many other manufacturers.

The Corcoran tank has a patented joint, which prevents leakage of the solutions used in developing. Their factory is located in Jersey City, and is prepared to deliver goods on short notice.

ARE YOU "LOOKING IN ON US" THIS WEEK?

THE *Simplex* PROJECTOR IS MANUFACTURED

FOR MR. EXHIBITOR

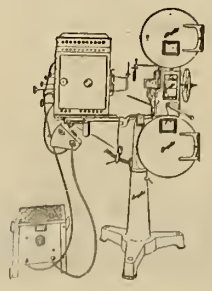
YOU

That is the Reason why its HIGH STANDARD is MAINTAINED

STEADY, CLEAR PROJECTION.

UNINTERRUPTED PERFORMANCES.

MINIMUM COST of UPKEEP.



LONG DEPENDABLE SERVICE.

PLEASED PATRONS.

FULL HOUSES.

The ONLY PROJECTOR that received the HIGHEST AWARD AT TWO EXPOSITIONS, 1915.

GRAND PRIZE
Panama-Pacific International Exposition

GOLD MEDAL
Panama-California Exposition

Send for Catalogue "N"

THE PRECISION MACHINE CO. INC.
317 East 34th St. New York

"A Satisfied Patron is Your Best Advertisement"

To bring them back again to your theatre, you must give a good show.

Pictures projected clearly, brightly and without flicker are always good pictures and it is only with direct current that such pictures are possible.

The G-E Mercury Arc Rectifier

is the simplest, most dependable and most efficient device for transforming alternating current into direct current. The G-E Rectifier also shows a big saving in your current bill.

And did you ever think of the advertising value of a G-E Mercury Arc Rectifier in operation outside your theatre?

Write us for further particulars and ask for booklet B-3274

General Electric Company

General Office: Schenectady, N. Y.

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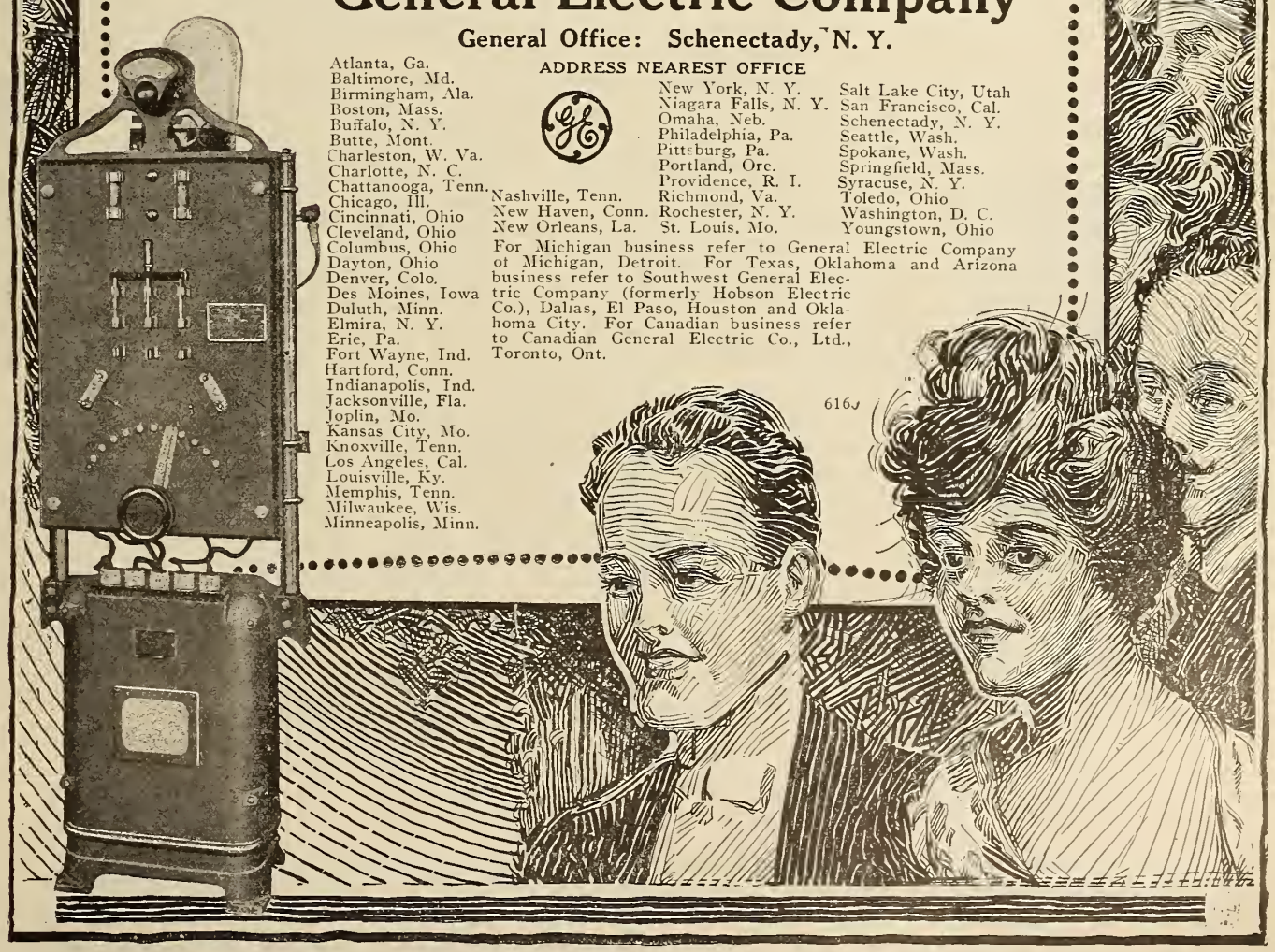
Seattle, Wash.
Spokane, Wash.
Springfield, Mass.
Syracuse, N. Y.
Toledo, Ohio
Washington, D. C.
Youngstown, Ohio

For Michigan business refer to General Electric Company of Michigan, Detroit. For Texas, Oklahoma and Arizona business refer to Southwest General Electric Company (formerly Hobson Electric Co.), Dallas, El Paso, Houston and Oklahoma City. For Canadian business refer to Canadian General Electric Co., Ltd., Toronto, Ont.



616J

The Camera

A Department Devoted to Motion Picture Photography in All Its Phases, Studio and Laboratory Work

Chemicals Used in Developing Plates and Films

Question Has Become an Absorbing One in the Last Two Years—Constituency of the Better Known Reagents Used in Developing Will Be Explained in These Columns, Together with the Prominent Characteristics of Those Better Known in the Motion Picture Industry

THE question of photographic developing agents has become such an absorbing one, during the past two years, that some information on the subject may not be amiss in this article, which will of necessity be continued in our next issue. The chemical constituency of the better known reagents used in developing plates and films will be given, together with the prominent characteristics of those better known in the motion picture industry.

This material is essentially technical in nature and we believe could be the means of inducing experiments to be made (by those with experience in organic chemistry) tending towards the duplication in this country of some of the compounds described. Up to the present very few substitutes for the now scarce imported developers have been offered which have any marked degree of efficiency or chemical stability as compared with the imported photographic chemicals formerly universally used.

It is a certainty that the colleges of the United States are yearly turning out many graduates well versed in organic chemistry. Many of these will find their way into the dye or aniline works and there lies the great chance for research and experimentation in producing compounds similar in nature to those of which this article will be descriptive.

The writer, not being an organic chemist, cannot claim to be the originator of much which is herein revealed, but in addition to much actual work in photographic developing which has tended toward verification of the characteristics of the developers described, he gives credit for the working out of the chemical formulæ involved to Dr. M. Andresen of the "Agfa" Co. of Berlin, whose book "The Latent Image" and whose treatise on "Photographic Developers" are documents of absorbing interest, and also to another celebrated German photographic worker, Eder. A study of "Eder's Yearbook," covering many issues, has also yielded much valuable information on the subject in hand. We can commend the above mentioned books to all serious workers in the field of motion photography, and to our friends the amateurs in cinematographic work, we would say that we consider that the open publication of these formulæ gives them equal chance with professionals to embrace the details of a timely and important subject.

Photographic Reagents Are Organic Compounds

As all photographic developing reagents in present day use are substantially organic compounds, our first steps will be to determine the constituents which impart the development property to these compounds. These may be roughly divided into two groups —the Amido (NH_2) and the Hydroxyl (OH) groups. It should be here noted that not all of the organic compounds containing these groups are possessed of developing power. As an example we will state that Aniline, the chemical constituency of which is $C_6H_5NH_2$ is not possessed of developing power, nor is the well-known compound Carbolic Acid, which may be expressed by the symbol C_6H_5OH. To be possessed of developing properties our compound must contain two of the NH_2 or OH groups. As an instance, we will take the developer Hydrokinone, familiar to all, of which the chemical composition is expressed by:

$$C_6H_4 \begin{matrix} OH \\ OH \end{matrix}$$

It has been definitely ascertained that the combination of the NH_2 and OH groups are productive of compounds exhibiting developing power and it will no doubt be a matter of surprise to many laboratory chemists to learn that, by reason of this fact, Hydrogen Peroxide expressed by the formula

$$\begin{matrix} O & H \\ O & H \end{matrix}$$

or as more familiarly known H_2O_2 has been shown to act as a developer and likewise the compounds expressed by

$$\begin{matrix} O & H \end{matrix} \qquad \begin{matrix} N & H_2 \end{matrix}$$

and

$$\begin{matrix} N & H_2 \end{matrix} \qquad \begin{matrix} N & H_2 \end{matrix}$$

are also possessed of the ability to develop. These compounds although representing the active principle of alkaline developers in a free state have no significance in the work of practical development. In order that workable developers of useful and practical nature may be procured it is necessary to supply in addition to what we will call the "active pairs of groups" which are expressed by:

$$\begin{matrix} O & H \\ O & H \end{matrix} \qquad \begin{matrix} N & H_2 \\ N & H_2 \end{matrix} \qquad \begin{matrix} N & H_2 \\ O & H \end{matrix}$$

a base, which will consist of a hydrocarbon of the aromatic series. As instances of aromatic hydrocarbons we will cite two, Napthalene, expressed by the symbol $C_{10}H_8$, and Benzole, the formula of which is C_6H_6.

Having replaced at least two atoms of Hydrogen in these hydrocarbons with two active groups such as O H or $N H_2$, we will have secured developing compounds such as are known in present day photographic practice. The fundamentals of the chemical construction of developing reagents having now been set forth, we will pass to the individual consideration of the chemical composition and individual characteristics of the best known developers, taking them up in the order in which they were introduced into photographic practice.

Developing Compounds Put Up to Keep

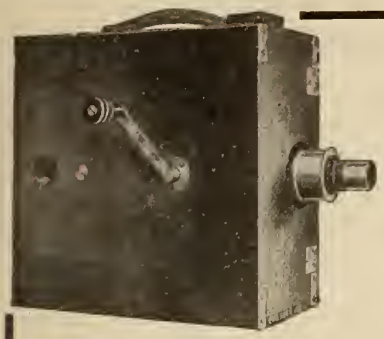
Developing compounds are put out by the various chemical concerns manufacturing the same in such form that they will keep without alteration or deterioration for as great a length of time as possible. Such of these developers as contain one or more of the NH_2 groups are sold in the form of salts which are formed by the combination of the organic bases with inorganic acids, the acids in most instances being either hydrochloric acid HCL or sulphuric acid H_2SO_4. It will be well to state here that a plain solution of an organic developer in water is not productive of developing powers, but the addition of sodium sulphite brings out the developing property to some extent. For most developers, however, sodium or potassium carbonate or a caustic alkali must also be added to secure rapidity of action or, in other words, the utmost power of the developer.

With all of the foregoing well in mind we will pass to the consideration of the specific developers.

$$\text{No. 1 Pyrogallic Acid } C_6H_3 \begin{matrix} OH \\ OH \\ OH \end{matrix}$$

Chemical name—Trioxybenzole.

Pyrogallic Acid, commonly known as Pyro, is an alkaline developer and the first of the organic developing reagents to see extensive photographic use. The use of Pyro was inaugurated in 1862 by Major Russell. Upon the introduction of gelatino bromide plates in the eighties Pyro soon supplanted the Ferrous Oxalate



$55.00

for a Model 3 Photo Cines Camera, fitted with P. C. F. 2.9 lens.

Marvel Tripod $35.00

Complete M.P. Outfits

for professional and semi-professional use.

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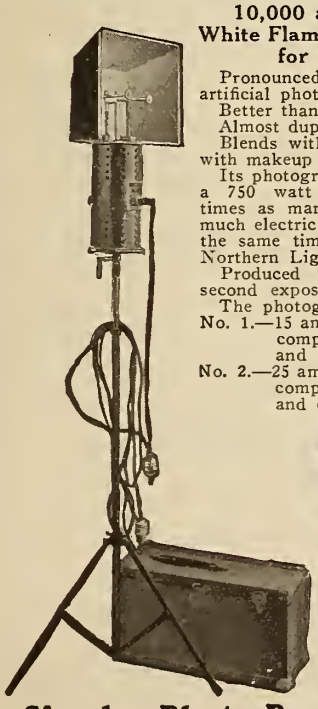

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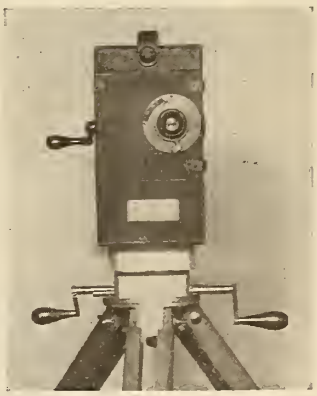

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LEST YOU FORGET!

September 9 is the date—Second Studio Directory Number Motion Picture News.

developer and did much to make permanent the popularity of the dry-plate. In the best of modern practice Pyro is generally used in connection with an alkaline carbonate either of sodium or potassium.

Relative to the characteristics of Pyro it is a clean working developer, producing no chemical fog and it yields very satisfactory gradations. For the high class rendering of shadow detail, however, Pyro will be found inferior to reagents containing the NH_2 group, such as Metol, Amidol, or Rodinol.

Bromide of Potassium has a ready and energetic effect in controlling or restraining the action of a Pyro developing solution and a 10 per cent solution of Bromide is about the correct strength to use.

While Pyro is very soluble in water, making it easy to prepare normal solutions or strong stock solutions, its keeping properties when mixed are very poor, the sodium quickly oxidizing when exposed to the air and changing to a deep brown in color. This discoloration of Pyro solutions results in a yellowish color being imparted to the gelatine of films and plates developed in same, and this disadvantage, combined with its rapid deterioration, are the principle causes of Pyro being abandoned for some of the more modern organic compounds shortly to be described.

For underexposed negatives Pyro mixed with Sodium Sulphite, and Alkaline carbonate and diluted with water will be found most effective, while for overexposes adequate results are had by the addition of Bromide and reduction of the amount of alkali.

A very popular developer, even at the present day, with many discriminating photographers is a Pyro Metol developer. This is generally prepared with the addition to the two mentioned reagents of Potassium Metabisulphite, Bromide, and Sodium Carbonate and greatly excels a straight Pyro developer for softness of the images and good rendition of shadow detail.

(To be continued in the next issue.)

EASTMAN ISSUES BOOK ON TINTING, TONING AND COMBINED TONING AND TINTING OF MOTION PICTURES

THE Eastman Kodak Company of Rochester, N. Y., has issued a book embracing the subject of tinting, toning and the combined toning and tinting of motion picture positive film, which should be a valuable acquisition to all laboratory superintendents and those who have to deal with the coloring and treatment of positives after development.

This book has been prepared by the Eastman Research Laboratory in conjunction with the Cine Film Division of the Kodak company and is an exhaustive treatise on the toning, tinting and duo-coloring of cinematographic positives. The first part of the book gives formulae for the preparation, use and re-enforcement of the various solutions used in this kind of work.

The second part of the book, which is a feature of tremendous importance, consists of blank pages with rectangular holes cut through the leaves. In these open spaces are inserted specimens of positive film tinted and toned to every hue and color for which a demand may arise from picture producers. The particular value of these pages of film specimens is in the fact that next to each colored section of film displayed is a piece of the same positive in black and white, showing the correct density to which the film should be printed or developed for treatment with the various individual toning or tinting baths.

These black and white film specimens showing correct density are of distinct value to the laboratory or color man as it is well known that some of the toning baths also intensify the print to some extent by their action, and in tinting film, positives of varying density are also required, due to the fact that some tinting dyes are of greater saturation than others.

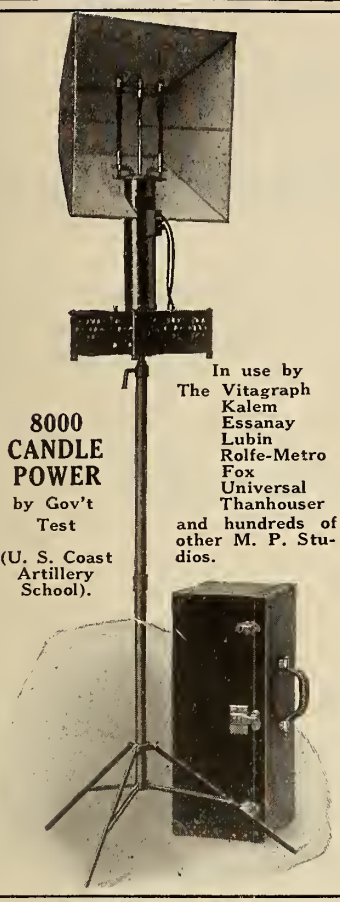
This new book, which is handsomely bound in cloth with gilt lettering can be obtained from the Eastman company for $2.50, which, considering the authenticity of the formulae it contains and the care required in preparing the film specimens included, seems to be a very moderate price and the book should find its way into all laboratories in a short time.

CHATTANOOGA THEATRE IS REMODELED.

THE Crescent theatre at Chattanooga has had its name changed to the Imperial, and remodeled with three hundred additional seating capacity.

Read's theatre at Morristown, which recently burned, is to be rebuilt soon.

A&H.



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Total weight of each unit less than twenty pounds, exclusive of stand.

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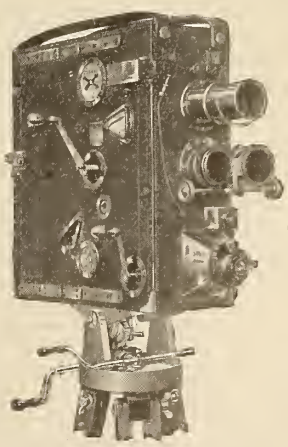

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Music and the Picture

Edited by Ernst Luz

This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays. MOTION PICTURE NEWS will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and the Picture Department.

Southern Musical Director Makes Plea for Orchestra

His Experience Shows the Possibility of Synchronizing Picture and the Music Without a Conductor—No Trouble in Making Changes—Many Times He Used Eight or Sixteen Bars of a Number, and Probably That an Allegro, with the Changes Coming Very Fast

THE following letter has been received from Bert Hollowell, musical director of the Southern Amusement Company, Greensboro, N. C.:

"I read with much interest the article in the NEWS of May 6, and am taking the liberty of giving my views on the argument Miss Gegitz puts forward. First, allow me to say that I have been in the picture business for the past five years in the capacity of musical director for various companies, and I have my first one-man orchestra to hear that even resembled music. I may be prejudiced against the one-man orchestra, but if I am I want to assure you I have good cause.

"The statement that it was not possible to play a picture with an orchestra unless there was a conductor, I think is saying a great deal. I have made the synchronizing of picture and music a study ever since I have been in this branch of the business, and I think I can say, without it sounding boastful, that I have been very successful; and allow me to say that I see that every situation is taken care of, and that the atmosphere of the picture is upheld throughout.

"I have experienced no trouble in making changes, and a great many times I use only eight or sixteen bars of a number, and probably that an allegro, and the changes come very fast.

"I use a flash system—a system by which I put out the orchestra lights for a second, first flash as a warning that a change is close, and second flash, segue. I might add here that I have seven men in the orchestra of this house, and five in the rest of the houses.

"A leader who is forced to play and direct must be familiar with the picture, look at it before he attempts to play it, then lay out a program to fit the notes he has made. He must have a very large library of music, and know the style and tempo of every number. Of course this will not come in a day, but with a little indulgence and a great deal of thought it will in time come as a matter of course.

"When a number is in the program that does not fit, it will jar terribly, and after a little, these things will be seen, even while one is putting out a program.

"I want to add that I read, with much pleasure, the articles you write—let the good work continue.

"Very truly yours,

"BERT HOLLOWELL."

The above letter should be of great interest to our readers as it comes from an orchestra leader who has "delivered the goods" in picture playing. Mr. Hollowell is general musical director of the Southern Amusement Company, which controls a chain of picture theatres in the South. Had I not incidentally heard of Mr. Hollowell and his work before, the tone of his letter would convince me that he has made a thorough study of picture playing with a view of getting personal results rather than to accumulate knowledge wherewith to criticise others.

Mr. Hollowell speaks the truth when he says it is no difficult matter to play pictures properly with an orchestra when some prior preparation has been made for doing this. My personal experiences have taught me that in ninety per cent. of all instances where orchestral music has proven a dismal failure in picture playing, the difficulty was the lack of interest in the work shown by the leader or conductor and not the lack of musical knowledge or the synchronizing of music to pictures.

I want to call my readers' special attention to what Mr. Hollowell says regarding a library of music for the proper playing of pictures. There are two things which are very important in picture playing. The first: That one be endowed with a good bit of "stick-a-tiveness" which, together with some little indulgence, will give birth to a picture intelligence which is very necessary before one can successfully set up a musical program so that it can be played with proper synchronization to picture screen action.

To accomplish this you must not only be familiar with musical theory, such as harmony and counterpoint, but you must be familiar with a very extensive repertoire of music. When you are looking at the picture there must immediately flash on your mind some musical composition with which you are thoroughly familiar as appropriate to playing at such a certain point. These different numbers become a basis from which you should accumulate a large library of music, classing many numbers under the same heading, always using that number with which you are most familiar as a basis and using other similar numbers for creating musical variety.

In all instances the competent and successful orchestral picture theatre leader is one who has a very large and extensive library of music. Therefore, when a musician enters the field of picture music he should know beforehand that unless he is willing to accumulate a library of music and make a thorough study of temperamental music and a never-ceasing musical research he cannot hope to ever be successful. This is proven by the fact that many exhibitors throughout the country make it a habit to spend a certain amount weekly for music. I have consequently often wondered why certain musical publishers should let their musical publications be "hodge-podged" together by a lithographical process which has been far from profitable to them, has cheapened their publications, which tends to rob the composers of royalties, blasphemes the musician who tries to play them, and makes nervous wrecks of the audiences who have to listen to them, when in reality they should have opened a campaign to see that each and every one of their appropriate musical publications for picture playing should have been sold at one hundred cents on the dollar to every picture theatre, which makes music a feature, sending with each number some explanation as to the number's picture value.

There is one truth in music and the picture that the producer, musician and exhibitor should never forget, namely, that the patrons of motion picture theatres demand that they be entertained, not musically mystified, and that the future success of the motion picture theatre depends entirely upon the relaxing qualities of its entertainment. This does not mean that we cannot look forward to great musical results in picture theatres, but we can only hope that such attainments be financially successful when they amuse and entertain.

CINEMA CONCERTS, COMBINATION OF MUSIC AND PICTURES, ARE THE ATTRACTIONS AT ORCHESTRA HALL, CHICAGO

ORCHESTRA HALL, Chicago, opened on Saturday, May 6. Cinema Concerts is the title of the entertainments to be given, which will be a combination of pictures and music. The feature picture selected for the opening week is the Vitagraph drama "The Law Decides." Jenny Dufau of the Chicago Grand Opera Company will be the first week's soloist. Photo-plays, comedy and novelty pictures will form the cinema part of the performance and a full orchestra of Chicago Symphony players under the direction of Arthur Dunham will supply the music.

Soloists of prominence in the musical world are to be heard during the season. The open booking plan will be maintained, as will also a weekly change of program. The admission will be twenty-five cents, fifty cents and seventy-five cents. H. W. Hill is managing directors of the performances, which are given under the general management of Wessels and Voegeli.

MOELLER ORGAN IN LOEW'S COLUMBIA, WASHINGTON, D. C., PLEASED PATRONS

LOEW'S Columbia theatre, Washington, D. C., has installed an organ which has found immediate favor with its patrons. It is a Moeller and Company instrument, of Hagerstown, Md., with two manuals of the duplex system. It is controlled by electric power with the console extended into the orchestra, the pipes being neatly hidden behind the screen. The organ possesses many attachments for making beautiful individual and combined effects, such as the chimes, harp and vox humanus. The strings and reeds are especially artistic in their sub and super effects. The great variety of combinations possible on this instrument makes it especially well adapted to the accompanying of the pictures.

Lawrence Beatus, manager of Loew's Columbia, is to be congratulated on being able to secure the services of Arthur Mayo as organist, for Mr. Mayo is an artist on this instrument and is known from coast to coast as a musician of the highest standard. He is accompanist for the Rubinstein Club of Washington, D. C., the largest women's choral organization south of Philadelphia, and he is associated with other musical societies as well as having a good class of piano and organ pupils.

VIOLIN TRIO CONTEST SCHEDULED FOR RIALTO TO DETERMINE ABILITY OF ORCHESTRA PERSONNEL

THE big symphony orchestra at the Rialto theatre, New York City, has brought about so much discussion along the "Great White Way" that in order to settle a bet as to the ability of the personnel as soloists Managing Director S. L. Rothapfel has arranged to present a novelty in his program by way of a demonstration. It consists of a trio for the violin composed by A. Bachman, a violist of the organization. It will be played by the latter, S. Fiddelman, first concert master, and H. Leavy, second concert master.

Another novelty promised for the near future is a musical description of the European conflict in the form of an international pot pouri arranged by Mr. Rothapfel and Hugo Riesenfeld, director of the Rialto orchestra.

CARR AND SCHAD ADD PALACE, READING, PA., TO THEIR THEATRE CHAIN

CARR AND SCHAD, INC., have purchased the Palace theatre, Reading, Pa., and have added it to their chain of picture houses, which includes the Princess, the Empire, the Victor and a new house now under construction.

The Palace will be thoroughly remodeled, redecorated and enlarged to 1,200 capacity. The theatre has an ideal location, in the heart of the Reading business district, and will be one of the most beautiful in Pennsylvania, it is announced, when the alterations are completed.

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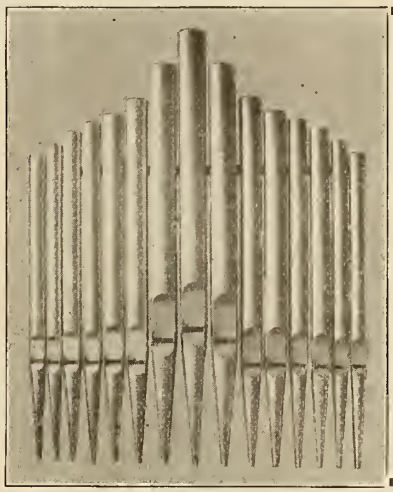

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Don't be without the New Modern Music for Picture Playing. 12 Sets now ready.

Set 1 consists of a heavy misterioso. Agitato and Plaintive, for scenes of incendiarism or premeditated murder.

Set 2 consists of a long Heavy Dramatic Descriptive and Hurry. Good for scenes of heavy plotting or mysterious action leading to fights or tumult.

Set 3 consists of an Agitato-Hurry and Lamentation. Good for fights, riots, etc., ending in despair or death.

Set 4 consists of a Light Agitato and Andante movement. Good for quarrels or agitation in society dramas.

Set 5 is a Burglar scene opening with the sneaky music, then agitato, hurry and Plaintive. Contains four different numbers.

Set 6 consists of a misterioso and Allegro Hurry. Used for plotting ending in great confusion or fights.

Set 7 is an Indian scene of three numbers. An Indian mystical opening a fight or battle hurry, closing with an Indian plaintive.

Set 8 is a fight and chase scene. Opens with a Hurry, going directly into a concert gallop for the chase.

Set 9 is a three numbered Storm scene. A. 1 is a Storm Hurry. B. 2 is an Allegro Agitato. C. 3 a Plaintive Andante as an Aftermath

Set 10 A Diabolical Scene of 3 numbers. A. 1 is a new Misterioso. B. 2 an Agitato-Misterioso. C. 3 an Andante in minor key.

Set 11 A Western Scene. 3 numbers. Illustrates the western characteristic, the barroom fight and the chase.

Set 12 A Fire Scene of 4 numbers. A. 1 the plotting. B. 2 the agitation or alarm. C. 3 the coming of the fire department. D. 4 a Waltz Lento movement after action quiet.

No picture player can afford to be without these numbers. All numbers arranged for Piano, Organ, One Man Orchestra Player or Orchestral combinations from 2 to 35 pieces.

Prices:—Small Orch. including Organ and Cello .....25 cents each Set
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Extra Parts ..... 5 cents each part

PHOTO PLAY MUSIC CO., Publishers, New York Theatre, 1530 Broadway, New York City

Kimballs in Baltimore

Co-incident with the publication of this advertisement, the Kimball Orchestral Organ, with Echo, will have been opened in the MT. ROYAL THEATRE, West North Avenue, Baltimore.

A second Kimball Orchestral Organ, with Echo, will be opened one week later in the new LINDEN THEATRE, also in West North Avenue, and under the same management as the successful Mt. Royal. These theatres are owned by the Fox Brothers, of whom Mr. Myer Fox is the active spirit in their theatre enterprises.

W. W. KIMBALL CO. CHICAGO
Established 1857
Eastern Office, 507 Fifth Avenue, New York

MUSIC PLOT FOR
"THE GIRL WITH THE GREEN EYES"

Pathe Gold Rooster **By ERNST LUZ** **Projection Time, 68 Minutes.**

PART 1

Description of Music.	*Number Suggested.*	*Cue to Stop Number.*
1. Short Andte. Intro. & Waltz XX	"Athene" (Shapiro-Bernstein)	"Many are the wrecks of human souls," etc.
2. Desc. (Path.) XX	"L'Erniete" (W. Jacobs)	"At the Club." (Quick.)
3. Inter. (Light Desc.) X	"Annette" (J. Church & Co.)	After telephoning scenes.
4. Desc. Hy-Path.) XX	"Spring Dreams" (Leo Feist)	
5. Desc. (Path.) X	"Dawn of Love" (C. Fischer)	Connects 1 and 2.

PART 2

		Elsie kneels at bed of child.
6. Waltz (Leg.) XX	"Phyllis" (Jos. W. Stern & Co.)	"I don't know much about them," etc.
7. Desc. (Hy.-Rom.) XX	"Twilight" (Chappell & Co.)	"Green eyes," etc.
8. Short Hy-Mysterioso X	"A. B. C. Dramatic Set No. 15"—C3 (Jos. W. Stern & Co.)	"A loving cup," etc.
9. Path. Intro. & Waltz XX	"Witches Whirl" (E. T. Paull)	Connects 2 and 3.

PART 3

		"Suspicions will not be lulled."
10. Inter. (Light Desc.) X	"Starlight" (Chappell & Co.)	Mrs. Travers gets out of Automobile.
11. Desc. (Path.) XXX	"Lilacs" (Leo Feist)	Dining room scene.
12. Russian 2/4 Dance X	(E. Ascher)	Russian dancers run off screen, third scene.
13. Inter.-Trot XX	"A. B. C. Dramatic Set No. 15"—A1 (Jos. W. Stern & Co.)	Dancing couples return to table.
14. Desc. (Path.) X	"Evensong" (Chappell & Co.)	"Travers plays Othello." (Quick.)
15. Hy.-Dr.-Desc. X	"A. B. C. Dramatic Set No. 15"—C3 (Jos. W. Stern & Co.)	Theatre curtain down.
16. Inter.-Trot X (Open P. until restaurant)	"A. B. C. Dramatic Set No. 15"—A1	Connects 3 and 4.

PART 4

		"Oh, Yes," etc.
17. Light Ballet Waltz X	"Copelia" (C. Fischer)	"The following day."
18. Hy.-Dr. Andte. X	"A. B. C. Dramatic Set No. 15"—E5 (Jos. W. Stern & Co.)	"So you were trying to fool me."
19. Hurry-Agitato X	"A. B. C. Dramatic Set No. 15"—D4	After servants enter room where struggle.
20. Dr. Path. X	"Wings of Love" (M. Witmark)	"The next day at the club," etc.
21. Inter. (Light Desc.) XX	"Rendez Vous" (T. B. Harms)	Telephoning scenes.
22. Desc. (Hy.-Path.) XX	"Tale of Two Hearts" (M. Witmark)	Connects 4 and 5.

PART 5

		"What do you mean by," etc.
23. Agitato (Open P.) XX	"A. B. C. Dramatic Set No. 6"—B2 (Jos. W. Stern & Co.)	"Don't shoot Edward," etc.
24. Desc. (Hy.-Path.) XXX	"Romance of a Rose" (W. Jacobs)	
25. Desc. (Plaintive) XXX	"Longing" (M. Witmark)	"There is no danger," etc.
26. Waltz Lento (Leg.) X	"Druid's Prayer" (Jos. W. Stern & Co.)	To end.

Note:—In music plots each reel of film is divided into 10 units of time, each unit denoted by one X representing about 1½ minutes. Consequently when a number is designated by XX it plays about 3 minutes, XXXX about 6 minutes, etc. When no X appears after musical description it means that the number is very short and does not play a minute or more. When cues to stop numbers are in quotation "———" it means that the Cue is reading matter or sub-title. All other cues are action on screen. All segues should be made quietly and clean. When quick segues or abrupt stops are necessary it will be mentioned in Cues or Notes. When the time of each 1,000-foot of film is less than 15 minutes there will appear less than 10 X's in each reel. To get the correct time of projection for each reel, multiply the number of X's appearing in each reel by 1½.

Effect Notes:—During Nos. 3 and 21 telephone bell imitations can be appropriately used. All other effects are superfluous and cannot assist the picture.

Music Notes:—This picture affords excellent opportunities for a program of musical contrast, which makes possible the better musical illustration of pathos. No. 1 should be a concert waltz with a short andante introduction. Nos. 2, 4, 5, 7, 11, 14, 22 and 24 are all slow numbers and indicate the points where pathetic appeals should be obtained. Nos. 3, 10 and 21 are all light 4/4 movements, commonly known as intermezzos. No. 6 must be a waltz played legato. No. 9 must be a concert waltz with a slow introduction having a pathetic appeal. No. 12 must be a very lively 2/4 Russian dance. Many of these are published by E. Ascher, 1155 Broadway, New York City. Nos. 13 and 16 are 2/4 Trots as are used for dancing. Do not use popular song numbers. No. 17 should be a very light waltz, commonly used for ballet dancing. No. 25 should be a very slow number in minor key, having a positive plaintive appeal. No. 26 a slow waltz lento movement, played legato and in major key.

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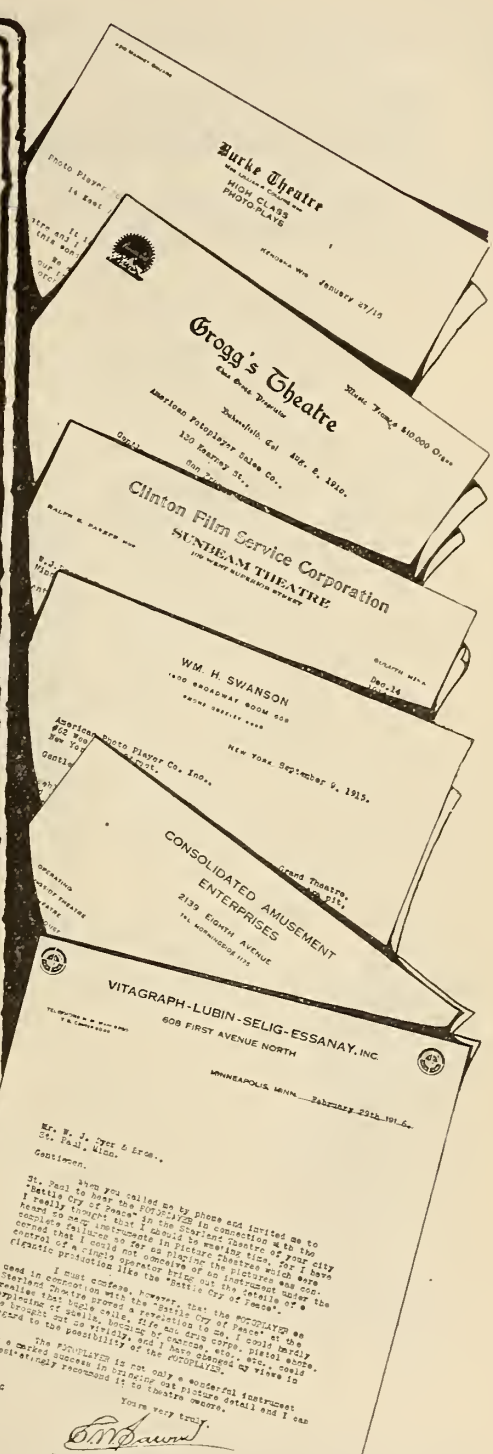

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Building and Furnishings

SYMBOLIC GRECIAN FIGURES REPRESENTING MUSIC AND DRAMA EXTERIOR DECORATIVE FEATURES OF CIRCLE THEATRE, INDIANAPOLIS

THE construction work on the Circle theatre, in Monument place, Indianapolis, which is being built at a cost of more than $200,000, and will have a seating capacity of more than 3,000 persons, has advanced to the point where the magnitude of this photoplay house can be seen, and it will soon develop to the point where an idea of its rich decorative effects will be revealed.

Very rapid work has been made in the erection of this building, in which a million bricks have been placed and more than 600,000 pounds of structural steel have been set up.

The front of the building is approaching completion, the white glazed tile now being set, and in a few days the front will be ready for one of the most artistic decorative effects to be seen on a building in Indianapolis. It will be made up of a pediment and two friezes of symbolic Grecian figures, representing music, the drama and festivity. The pediment, which will span the space above the entrance to the theatre, contains fourteen figures of Grecian musicians and dancing girls, and there are eighteen similar figures in the frieze. These figures are in glazed terra cotta. The decorative effect was designed by Rubush and Hunter, architects, who planned the theatre.

A feature of the construction work is a steel girder that is said to be the largest of its kind in an Indianapolis building. It weighs 40,000 pounds, is twelve feet high and ninety-five feet long, and it, as was all the steel work, was made in Indianapolis. The big girder carries the entire front of the balcony and so supports the structure that there will be no pillars on the first floor to obstruct the view from any seat.

DOMINION THEATRE COMPANY, OPERATING HOUSES IN VANCOUVER, VICTORIA, AND NANAIMO, B. C., GETS CONTROL OF VICTORIA

J. R. MUIR, general manager of the Dominion Theatre Company, controlling the Dominion theatres in Vancouver, Victoria and Nanaimo, B. C., has just completed arrangements with the Victoria Opera House Company, by which the former company assumes control of the Royal Victoria theatre in Victoria, the largest house in the city, having a seating capacity of about 1,600. This theatre is one of the finest in western Canada presenting motion picture programs, having been completed only two years ago, and represents an investment of about $450,000.

The Dominion Company, as lessee, takes charge of the house on May 1, and although up to the present time no arrangements have been made for the programs to be shown, Paramount subjects will probably be used from time to time, as the company controls the Paramount first run rights in the three cities in which they operate, and whenever one of the present houses uses a picture for an entire week, as sometimes happens, a Paramount would be available for the Royal Victoria. Clifford Denham will continue as manager.

W. P. Nichols, managing director of the National Amusement Company, will transfer the Triangle program to the Columbia theatre when his company's lease on the Royal Victoria expires.

COLONIAL, SARANAC LAKE, N. Y., IS SMALL THEATRE WITH LARGE PATRONAGE

AMONG the small but successful houses showing pictures in the upper part of New York State is the Colonial in Saranac Lake. J. H. Farrington, owner and manager, has succeeded in making it an attractive theatre, known in that section for its select patronage.

INTERIOR OF THE COLONIAL, SARANAC LAKE, N. Y.

The Colonial seats five hundred; 350 chairs are in the orchestra. The music is furnished by a four-piece orchestra—piano, violin, cello and drum.

DETAIL OF THE FRIEZE ON THE CIRCLE THEATRE, INDIANAPOLIS

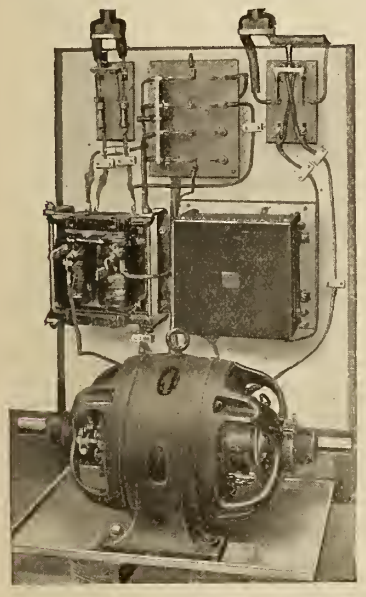
A Power's 6-A machine and a Ft. Wayne generator are part of the operating equipment. The prices for the matinees are five and ten cents. At the evening performances Mr. Farrington charges ten and fifteen cents and manages to pack his house regardless of the weather.

Semi-direct lighting has been installed. The chairs are "roomy" and comfortable, with sufficient space between them to prevent crowding of the patrons. Adequate heating arrangements make the Colonial a cosy place in the severe winter weather prevalent in that part of the country.

THE WAGNER SINGLE-PHASE CONVERTER IS ECONOMICAL AND EFFICIENT

THE use of direct current in connection with moving picture projection, and its advantages over alternating current, are too well known to require discussion here. Some time ago, the Wagner Electric Manufacturing Company of St. Louis set about designing an equipment that would be not only economical, efficient and, like all other Wagner apparatus, of the highest quality, but likewise compact, simple and easy to manipulate.

As a result of their experience and study, coupled with months of experimenting, they placed on the market, the Wagner Single-Phase Converter.



The Wagner Converter, on account of the quality and pure color of the light that can be obtained from this current source, has been popularly named "The White Light Converter." It includes: first, the converter itself; second, a transformer for changing the current from the line voltage to the proper voltage for the converter; third, a double throw starting switch; fourth, a ballast resistance introduced between the converter and the arc. The White Light Converter is now made for polyphase as well as single-phase circuits.

In order to get the proper conception of the White Light Converter, one can imagine a motor-generator set, so simplified that it is reduced to one machine having only one armature, one set of windings, fields, one shaft and only two bearings. The efficiency of an ordinary motor-generator set is equal to the product of the efficiency of the motor times the efficiency of the generator, while a converter with only one set of losses is in itself much more efficient.

The use of a transformer with converter equipment has a number of advantages, among them being that should the line supply of voltage be changed, or should the equipment be moved into a district where the voltage is different, it would not be required to change the entire equipment. It would only be necessary to secure a transformer for the required voltage. Again, regardless of how high or seemingly dangerous the line voltage might be, when it enters the theatre this transformer reduces it to a current of approximately fifty volts before it enters the converter, and it is therefore perfectly safe to clean, oil or work around the converter even when it is in operation.

The Wagner Company is one of the largest electrical manufacturing companies in the United States. It is so well known that it is hardly necessary here to introduce the company or its products.

DIRECTORY OF NEW THEATRES

ALABAMA

H. B. Cagle, manager of Masonic and Star theatres, has taken over the Delite theatre, Decatur, and will manage all three houses, without any change of policy.

The Strand is the name of a new theatre opened at Anniston.

CALIFORNIA

The huge theatre building in course of erection at Ellis and Mason streets, San Francisco, by the Ellis Street Investment Company, has been leased for a long term of years to Charles H. Brown, well known in Pacific Coast theatrical circles. It is planned to put on vaudeville and moving picture

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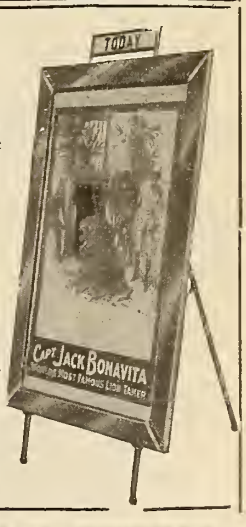

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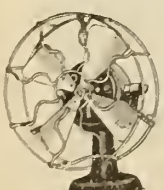

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attractions. The theatre, which is to have a seating capacity of about 3,000, is to be ready for occupancy by the end of the present year.

CANADA

Reg Chalick, for some time the manager of the Empire theatre, Cochrane, Ont., has resigned to go with the Canadian Overseas forces. Mr. Chalick is a well-known theatre man, and extremely popular.

McGregor, Man., has been the centre of very serious floods during the last few weeks. This condition has greatly upset business and resulted in some very serious losses in both property and material. The Allies theatre, of the town, has been almost cut off from communication.

A new theatre has been opened in Lanark, Ont., by the Ball brothers, two well-known young men, who have been for some time conducting the Royal theatre, in Perth, Ont. The new house is called the Lanark Royal, and if Messrs. Ball repeat their performance in Perth, the venture will undoubtedly be a splendid success.

It is rumored that there will be a moving picture circuit formed to include the towns of Valleyfield, Ormstown and Saint Martin, which allow the playing of the pictures about two nights in each place. At present there are no amusement facilities in any of these towns, and such an arrangement would be a great improvement. Martineau Brothers, of Valleyfield, may possibly interest themselves in the project.

It is learned on good authority that the Dufferin theatre, in Orangeville, Ont., operated by Mr. Tyrell, will be closed during the summer months.

GEORGIA

The Grand theatre, Atlanta, until recently owned by the Jake Wells Company, is now being operated under the management of O. P. Hall, formerly connected with William Fox's Atlanta exchange. The Grand is a beautiful theatre, well equipped and well-located, but has been a steady loser during the last few months. Mr. Hall announces that he will change the policy of the theatre completely and that only film productions of the highest order will be presented.

The Piedmont theatre, Atlanta's newest, largest and most elaborate house, is doing splendid business under the management of Ralph de Bruler. The V-L-S-E features are being well received.

Atlanta film folk regret that Alpha Fowler, head of the Fowler Amusement Company, has given up the management of the Alpha theatre, a motion picture theatre of much magnetism. Mr. Fowler sold his house outright to Sig Samuels, well known in Southern theatrical circles. It is rumored that the retiring manager will become connected with another Atlanta film house in the near future.

A fireproof theatre is under construction at Douglas, to be opened in the near future. John J. Moyland is building a picture house to be known as the New Strand, at Savannah. The house will have a five hundred seating capacity. Manager Murray of the Alamo No. 2, at Atlanta, will soon open the new 1,000 seat Criterion theatre at Atlanta. The Strand will soon be opened by J. H. Askew at Savannah.

O. C. Lamb has taken over the management of the Amuzu and Bonita theatres at Rome. Edgar Baxter, of Orangeburg, manager of the Dreamland, has bought out the opposition and taken charge. Harry Goldberg, who has been in charge of the World Film Corporation exchange at Atlanta, has resigned to accept a prominent position with the new Criterion theatre, now being constructed on Peachtree street in that city.

ILLINOIS

D. M. Primm and B. E. Doak have just purchased the Grand motion picture theatre at Springfield, from Kunz Brothers. Primm is also owner of the Bon Film Company, and he proposes to show a weekly news picture of local events with the General Film releases.

Business men of Medora have started showing free motion pictures on Saturday nights. They plan to keep up this attraction during the coming summer months. Work of improving the Grand motion picture theatre at Sterling has commenced. The improvements include the addition of a second floor.

The Grand theatre at Rock Falls was recently damaged by fire. The blaze was discovered at night after the show closed but was quickly extinguished. Manager Marooney had workmen on the job early next morning and was ready for business at the usual hour.

INDIANA

Edward G. Sourbier, Indianapolis, treasurer of Marion county, and owner of a chain of motion picture houses in Indianapolis, has bought the Bijou theatre, 130 East Washington street, one of the oldest picture houses in Indianapolis. Mr. Sourbier took over the theatre on May 1. It is to be improved and considerable new equipment will be installed. The place was bought from Charles Cook and Walter G. Bowlby, who have operated it under a partnership arrangement for several years. The theatre was opened eleven years ago when nickelodeons first attracted public attention.

The management of the Alhambra theatre, Shelbyville, has made a change in the house decorations of the theatre, which adds greatly to its beauty. The entire lighting system has been altered and soft silk shades installed.

KANSAS

The New Gem theatre, Topeka, just completed and equipped with all the latest conveniences, has opened, under the proprietorship and management of C. A. McGuigan. The Strand theatre, built for Herbert Thatcher, in Salina, opened the week of May 8. Frank Garrety, proprietor of the Novelty theatre, Winfield, has changed his house policy, and instead of program is now running features.

LOUISIANA

B. L. Overston, who is operating picture shows at Lenzburg, Crichton and Couchatta, has also taken over the Grand theatre at Minden. Z. T. Studstilli, manager of the Pickford theatre at Andalusia, has taken over the management of the Palace theatre, at Opp. The Elton is the name of a new moving picture theatre at Talladega. T. E. Ware is the new manager.

MASSACHUSETTS

The Princess theatre at Marlboro, Henry Burke, manager, has been opened after being dark two weeks for repairs. Azro Mason, of the Grand theatre, Chicopee Falls, has plans for his new theatre.

MICHIGAN

The Vaudette theatre, Three Rivers, owned by Starr Wilson, of Constantine, and formerly of Three Rivers, has been bought by George Pierce, of Grand Rapids. Mr. Pierce has been in moving picture business for ten years and now operates theatres in Grand Rapids and Flint. Mr. Pierce will manage the theatre himself and expects to make some much needed improvements within a short time.

The contract for the fireproof block to be erected for John L. A. Galster, on Howard Street, Petosky, has been awarded to Feather and Wingate, the contract price being $21,648. The new block will be fifty feet wide, one hundred feet long and two full stories high. The north half will be a motion picture theatre and the south half a store.

The Centerville Theatre Company, of Centerville, has been capitalized for $5,000, and will erect a motion picture theatre there.

Earl Hennessy is now assistant manager of the Majestic theatre, Detroit. He was formerly manager of the Duplex theatre, and succeeds R. Von der Goltz.

Joe Wood has taken the management of the Garden theatre, Detroit. He was formerly manager of the Empress, one of the first moving picture theatres in the city. L. H. Gardner succeeds him as manager at the Empress.

C. W. Deibel leased the Avenue theatre, Detroit, for eight days, starting April 30, and showed Charlie Chaplin in a burlesque on "Carmen." Prices were twenty-five cents and business was tremendous.

Architect Christian W. Brand is preparing plans for a theatre seating 1,000 to be erected on the corner of Mack and Holcomb avenue, Detroit, for the Delta Amusement Company.

MISSOURI

The Princess theatre, Ninth and Prospect streets, Kansas City, has been sold by Leo Spaulding to J. R. Dennison, who took over the management on May 3.

Changes in the interior of the Blake theatre, Webb City, have been commenced by Manager Irving L. Davis, at the direction of the owner, E. S. Brigham, of Kansas City, which will increase the seating capacity to 1,500 and make it possible to give only picture and vaudeville shows. The stage will be cut away so as to make room for additional boxes, while more seats will be installed in the gallery.

Forrest Kerrens, who sold his theatre at Butler last fall, has bought from C. A. Rohrer the Orpheum in Marshall. Mr. Kerrens is a successful exhibitor, and has fine prospects at Marshall.

A theatre is being erected at 214 North Broadway, St. Louis, by George Angelich, owner of the Rainbow, farther south on Broadway. The new house is on a site formerly occupied by a men's furnishing house, and is in a splendid location for business. The theatre will open about June 1 and will have a seating capacity of nine hundred.

The Woodland airdome, at Morganford road and Gravois avenue, St. Louis, opened for the hot weather season on May 4, with an all picture program.

OKLAHOMA

A $40,000 opera house is to be built at Okmulgee in the near future, if present plans are realized.

OHIO

A permit has been issued to the Liberty Theatre Company for the construction of fireproof brick and concrete moving picture theatre at 832-34 Liberty street, Cincinnati. The cost of the theatre will be approximately $20,000.

PENNSYLVANIA

George M. Krupa, proprietor of the Hippodrome theatre, of Lancaster, is building another theatre in that place. Ground for the new structure, to be known as the Hamilton, has just been broken. The house will be finished by autumn. It will occupy space of 134 by 65 feet, and will seat 1,200. An expensive organ will be one of the attractions.

T. Mazer has just been appointed manager of the Walton theatre. The house, accommodating five hundred, is owned by the Walton Amusement Company and is situated at 733 East Chelten avenue, Germantown.

TENNESSEE

J. M. Colvin and Walter Howard, of Rockwood, have leased the Cash Bazaar Building at that place for the purpose of operating therein a modern motion picture theatre. Extensive improvements will be made on the building at a cost of several thousand dollars. A large stage will be erected and a seating capacity of five hundred will be arranged for. The Lyric at Rockwood will be discontinued, and all the property of that theatre transferred to the new film house.

TEXAS

James A. Holton, manager of the Port Arthur Amusement company, operating the Pearce and Peoples theatres at Port Arthur, is now sole owner of the two picture houses, having recently acquired the forty per cent. of stock held by Dan A. Williams, former treasurer of the company. Mr. Holton is figuring on some extensive improvements within the next year. The consideration of the deal was not made public.

P. C. Crown, of Houston, has taken over the Queen theatre at Brownsville and the Opera House at Childress. Mayor G. C. Northcutt has secured the Star theatre at Mineola. M. C. Rouse is building a picture theatre at Spur. Gwynn and Byar are building a theatre at Terrell. G. N. Mattison is completing a picture house at Pittsburg, for negroes exclusively. E. G. Welch has purchased the Star theatre at Winnsboro from J. E. Patrick.

James A. Athas has sold his "Candy Jim's" theatre at Taylor and purchased the Crazy theatre at Mineral Wells. J. C. Stevens has purchased the Lyric theatre at Austin from Costley and Smith. Mr. Stevens will run an all feature program exclusively. J. Musselman, John Shively and Manager McKee are opening new picture houses at Paris, to replace the theatres burned in the recent big fire at that place. William Wilder and Joseph Hulshizer have purchased the Newport theatre at Dallas.

Dorbandt brothers are remodeling their Dixie theatre at Athens, adding another story and balcony. Charley St. Clair will open his airdome at Corsicana soon, and will show pictures in connection with road troupes. The Jefferson theatre at Celeste has been renamed the Lawrence. F. A. McConicho has purchased the Elk theatre at Marshall from the Powell Moore Amusement Company.

H. C. Kyle has leased the Queen theatre at Dallas from William Batsell. J. C. Chatmas has purchased the Orpheum theatre at Marlin from C. P. Lewis. G. K. Jorgenson is building a theatre at Galveston, to be known as the New Crystal Palace. It will cost about $6,000.

WISCONSIN

Construction on the Palace theatre building, Antigo, has commenced. This will contain stores besides the motion picture theatre.

C. L. Lesser has completed plans and is taking bids for a motion picture theatre to be erected on Greenfield avenue, above Fifty-fourth street, Milwaukee. The theatre will cost approximately $8,000.

Friedman's Palace theatre, Monument Square, Racine, has been opened. Among the equipment is a Hope-Jones Unit orchestra and a Minusa screen. Features are the piece de resistance of the program.

Architect John Menge will take figures soon for the erection of a moving picture theatre on Thirty-eighth and Vliet streets, Milwaukee. The theatre is to be of brick construction, with wooden trusses, one story and part basement, 43 by 120 feet, concrete foundation, having a seating capacity of 750, steam heating, tile and terrazzo flooring, composition tar and gravel roofing, art glass, ornamental stucco, five ventilators, one electric fan, windows. The theatre when completed will have cost about $15,000.

At Edgerton a theatre and lodge hall will be erected for H. E. Peters. F. H. Kemp, of Beloit, is the architect, and is taking figures. The building will be brick on hollow tile, two stories and basement, 44 by 110 feet, stone trimming, tile flooring, plumbing, steam heating, fan ventilating, composition roofing, metal ceiling, asbestos curtain. The theatre when finished will seat five hundred. The second floor will be leased by the Knights of Pythias.

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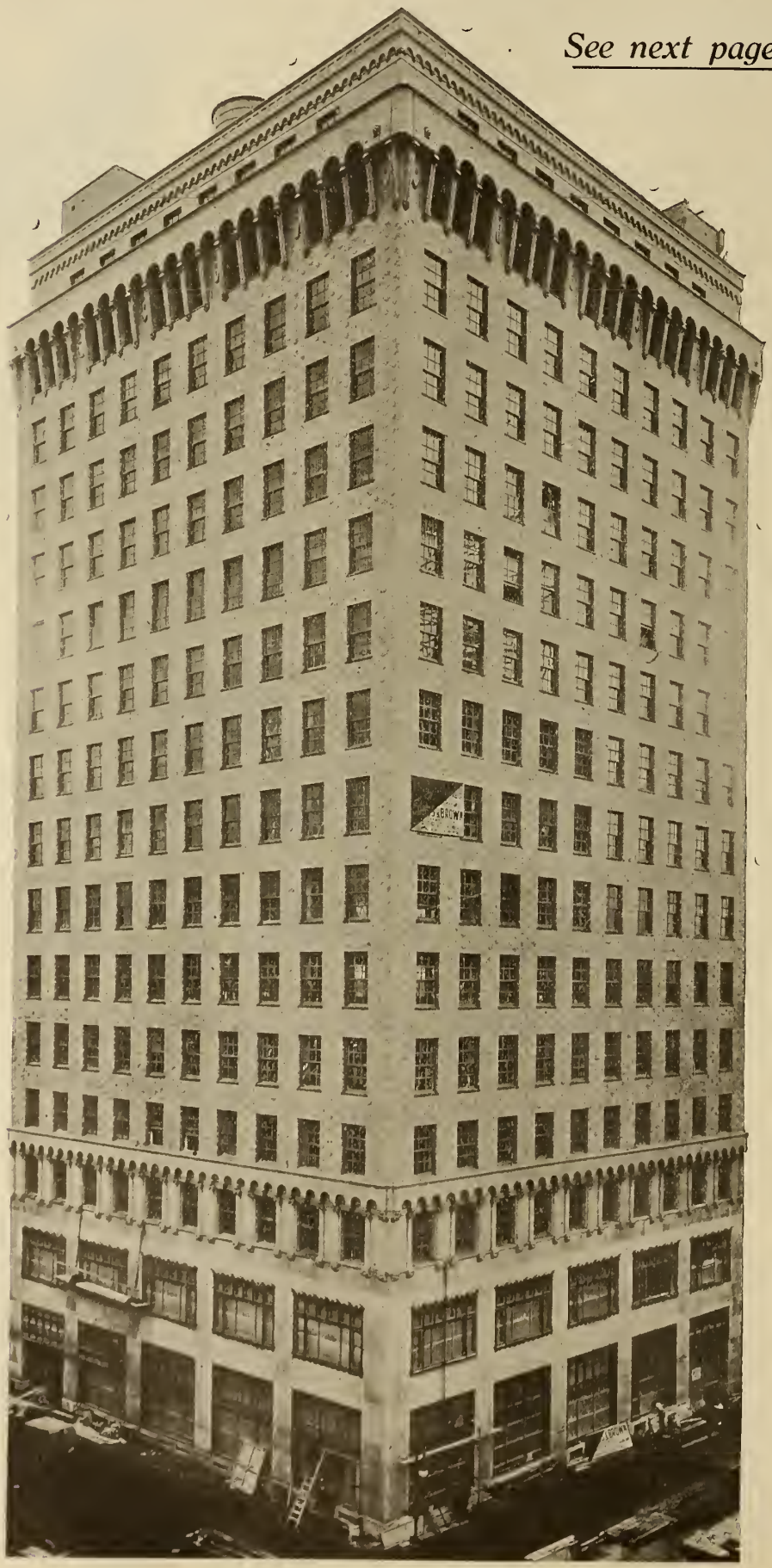

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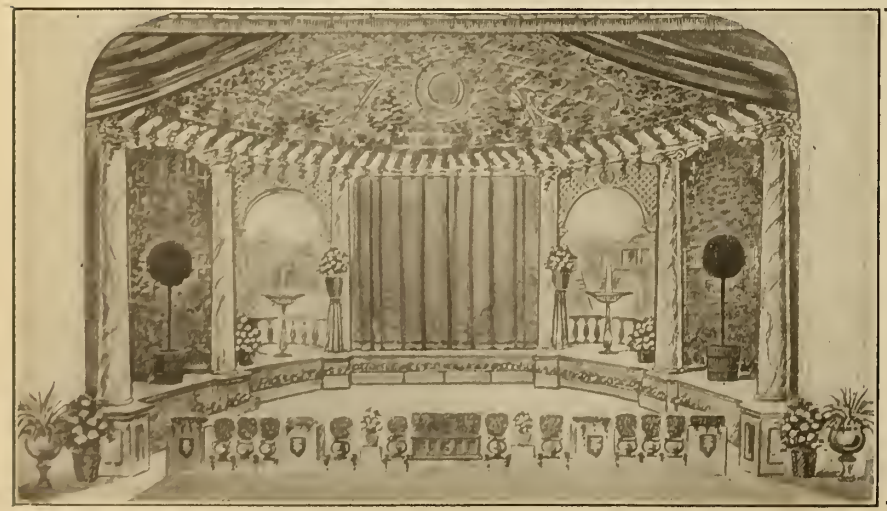

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Install our line of Artificial FLOWERS, TREES, VINES, LEAVES, GARLANDS, WREATHS AND PALMS.

Estimates made and theatres decorated under contract by our expert.

Our 32-page catalogue No. 3, illustrating in colors the latest artificial flowers for Theatre decoration, FREE.

FRANK NETSCHERT COMPANY, INC.
61 Barclay Street New York City

EXHIBITORS!!!

National Motion Picture Tribute Day is

MAY 15TH

Only a Few Days Left

Exhibitors:—ALL Exhibitors in the United States! The American public is aroused to help endow the Actors' Fund of America on this great day. Your theatre will be packed! Your receipts increased!!

The public expects you to contribute 10% of your gross on Tribute Day.

Every Exhibitor in America is requested to help.

The Exposition for the Motion Picture Exhibitors League at Grand Central Palace will contribute 25% May 6th.

The Motion Picture Board of Trade Exposition at Madison Square Garden will contribute 25% May 7th.

Screen Clubs all over America are helping.

Now—If every Exhibitor will give 10% of his receipts May 15th, the $500,000 endowment is secured.

SAMUEL GOLDFISH, Chairman
EXECUTIVE COMMITTEE
30 East 42nd Street, New York

Send Checks to J. Stuart Blackton, Treasurer, Locust Ave., Brooklyn, New York

MOTION PICTURE CAMPAIGN FOR THE ACTORS FUND

PALLAS PICTURES

PRESENTS

DUSTIN FARNUM

IN

"DAVID GARRICK"

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

RELEASED MAY 1
ON THE

PARAMOUNT PROGRAM

MAY 27, 1916

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

VOL. XIII. No. 21

PRICE 10 CTS.

RED FEATHER PHOTOPLAYS

RED FEATHER PHOTOPLAYS

RED FEATHER PHOTOPLAYS
PRESENT

HOBART BOSWORTH

SUPPORTED BY JANE NOVAK
MAUDE GEORGE & A BRILLIANT CAST

IN "THE IRON HAND"

A POWERFUL HUMAN INTEREST
DRAMA DEPICTING THE RISE &
FALL OF A GRASPING POLITICIAN

STORY BY GEO. E. HALL

BOOK THROUGH ANY UNIVERSAL EXCHANGE

FAMOUS PLAYERS
48 SUPREME PHOTOPLAYS A YEAR

DANIEL FROHMAN
INTRODUCES
THE NOTED ENGLISH STAGE FAVORITE

PEGGY HYLAND

IN
A PICTURIZATION OF
HENRY ARTHUR JONES'
CELEBRATED DRAMA

"SAINTS AND SINNERS"

IN FIVE PARTS
RELEASED MAY 25TH ON THE

Paramount Program

FAMOUS PLAYERS FILM Co

ADOLPH ZUKOR, PRESIDENT
DANIEL FROHMAN, MANAGING DIRECTOR
124-130 WEST 56TH STREET, NEW YORK
CANADIAN DISTRIBUTORS—FAMOUS PLAYERS FILM SERVICE LTD.

Paramount Pictures

are the productions of

Famous Players Film Co., Jesse L. Lasky Feature Play Co., The Oliver Morosco Photoplay Co., Pallas Pictures

Permanent success is achieved by the motion picture theatre that gets a reputation for consistent quality of attractions. The public knows the Paramount Trademark guarantees consistent quality.

Are you satisfied?

Write Our Exchange Today

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Paramount Pictures

Are You Satisfied ?

Week's Releases

Daniel Frohman presents
HAZEL DAWN in THE FEUD GIRL
produced by
Famous Players Film Co.

Oliver Morosco presents
GEORGE BEBAN in PASQUALE
produced by
The Oliver Morosco Photoplay Co.

PARAMOUNT-BURTON HOLMES TRAVEL PICTURES NO. 15
"Among the Head Hunters"

PARAMOUNT PICTOGRAPHS NO. 15
Preparedness.
Better Babies.
Chicken Farming.
Hazards of Happifat.
Political Cartoon—by J. R. Bray.

PARAMOUNT-BRAY ANIMATED CARTOON NO. 19
"Miss Nanny Goat on the Rampage"

Write Our Exchange Today

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Paramount Pictures

541A

How can an advertiser continue advertising? By giving YOU value.

Paramount Pictures

Short Subjects

To entertain all your patrons, to increase the number of your patrons, and to widen the circle from which these patrons are drawn:

Paramount Pictographs

Paramount-Burton Holmes Travel Pictures

Paramount-Bray Animated Cartoons and Bray-Gilbert Silhouettes

The exhibitor who is definitely "Building Up" will find these short subjects a very efficient aid.

Are you satisfied?

Write Our Exchange Today

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

The Five Reel Feature *in the* General Service

Knickerbocker Star Features

offer the biggest proposition for the exhibitor in the General Film Service — a five reel feature with a popular star of the first magnitude

EVERY 4 WEEKS ON SUNDAY

The productions comprise big stories written by the foremost scenario writers of the country, superbly staged under skillful direction, with casts of able players, and magnificently photographed.

The Publicity

A big variety of one, three and six sheet posters by our own artists.

Lobby displays in stands 6 by 2½ feet.

Two-color press sheets with ready-made newspaper stories and advertisements.

Special publicity direct from this office to leading newspapers.

Heralds, slides, streamers, cuts, mats, etc.

Large colored photographs and 8 by 10 black and white prints.

First Release

LOIS MEREDITH

— in —

Spellbound

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

Coming

HENRY KING

— in —

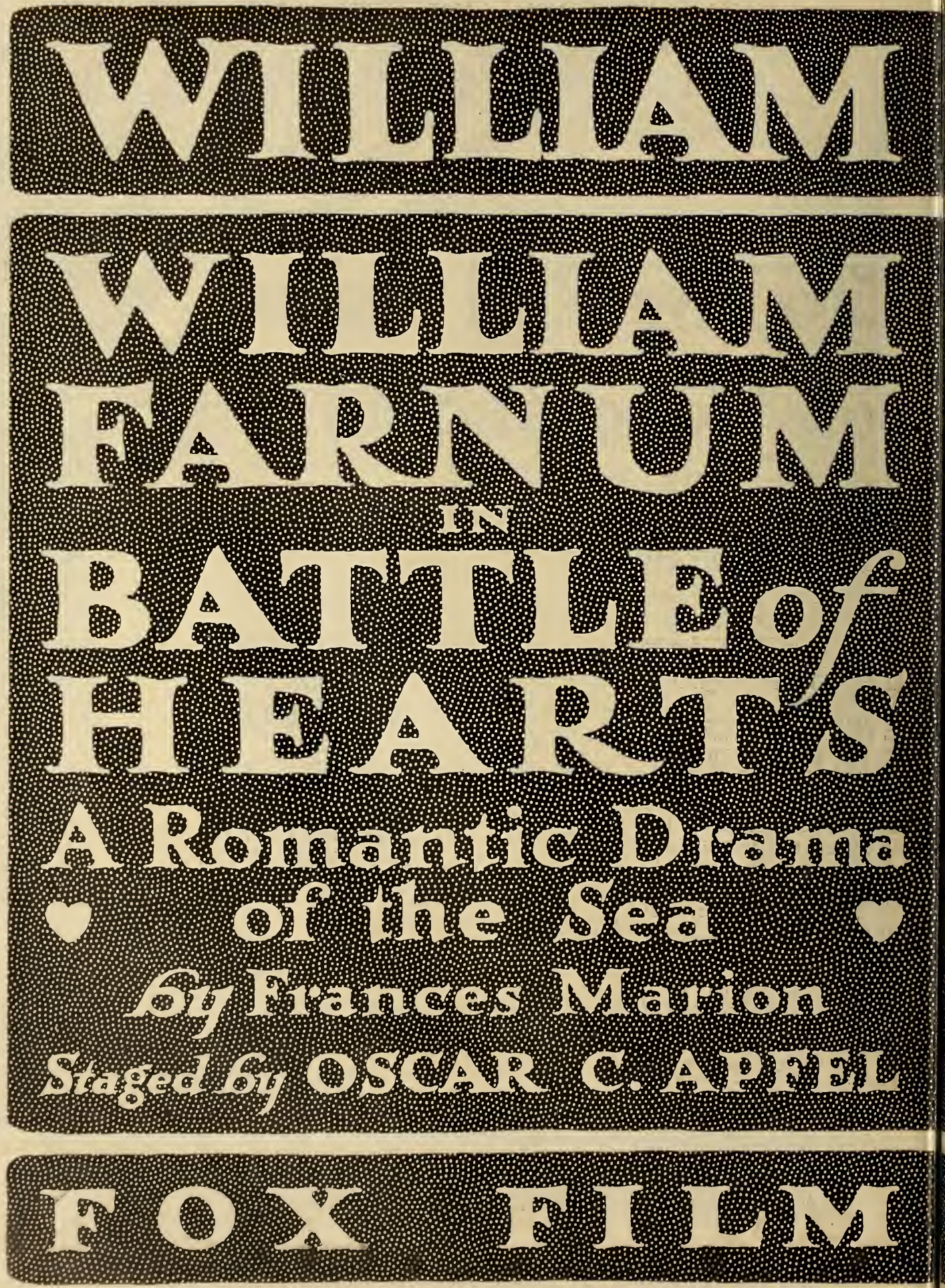
Pay Dirt

A gripping story of the West, by

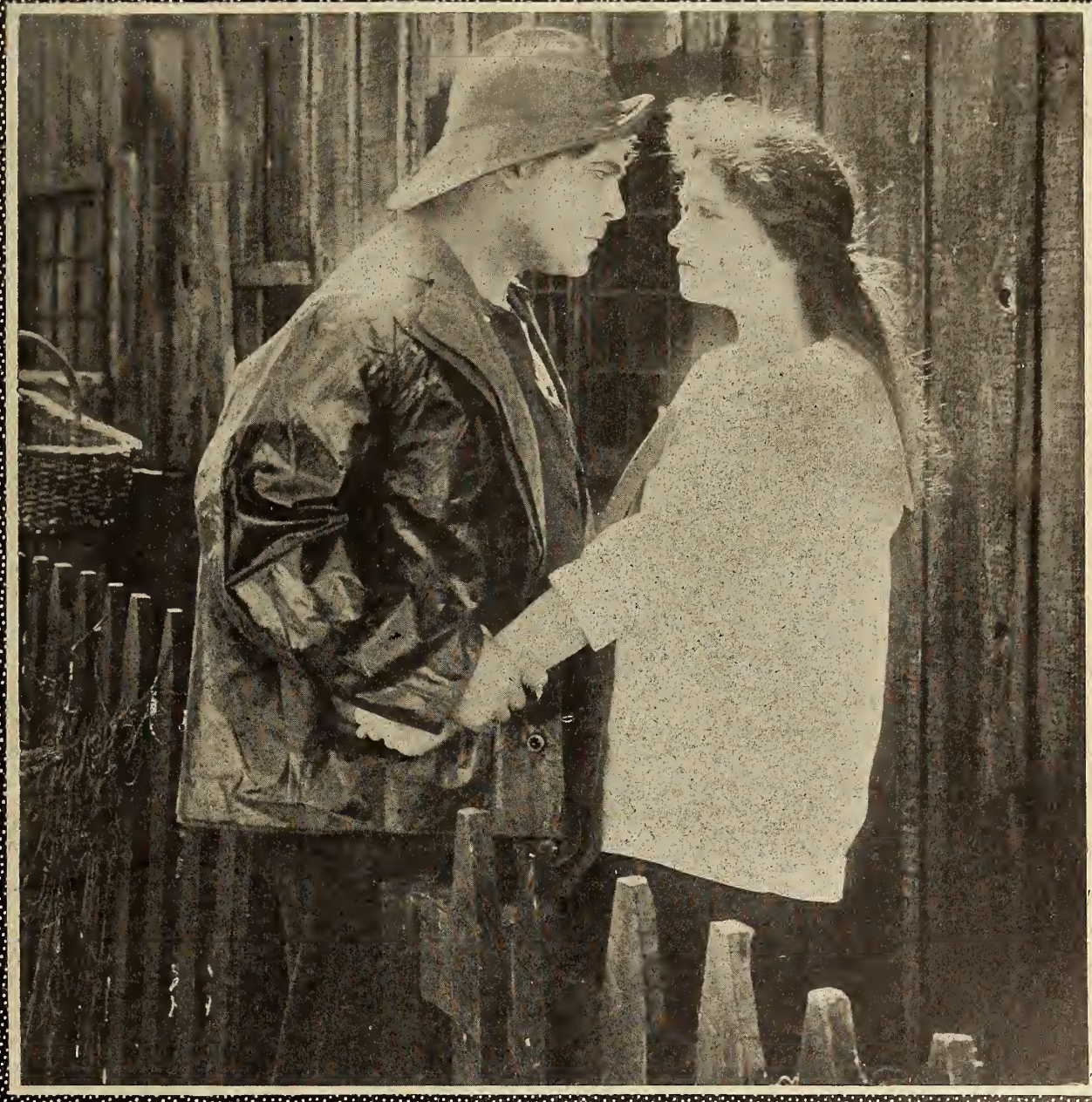
H. M. HORKHEIMER

Released June 17

326 Lexington Avenue
NEW YORK CITY


WILLIAM
WILLIAM FARNUM
IN
BATTLE of HEARTS
A Romantic Drama of the Sea
by Frances Marion
Staged by OSCAR C. APFEL
FOX FILM

FOX Presents



CORPORATION

How can an advertiser continue advertising? By giving YOU value.

Better as a means of building up a patronage than all the advertising an exhibitor may do is one genuinely big picture like
BEATRIZ MICHELENA
CELEBRATED PRIMA DONNA
IN
"THE WOMAN WHO DARED"
A gripping story of European intrique by
C.N. & A.M. WILLIAMSON
ARRANGEMENT WITH ALICE KAUSER

¶ "THE WOMAN WHO DARED" is a story of a beautiful woman's Soul, torn between Love of Country, a Defense of Her Honor and the Love of a Man, and showing how fearless a woman can be when a big issue is at stake, and demonstrating fully that a pretty woman is perfectly capable of Changing Her Mind. ¶ No story thus far adapted for the screen is as full of Heart-Interest Thrilling Adventure and spine-curdling Fights, with a tremendous Element of Suspense throughout, as is "*The Woman Who Dared*"; and the story in every way bears out its thrilling title. ¶ It will appeal to, and hold spell-bound alike, men, women and the younger members of the family. It is a clean and uplifting story, and the stirring action is depicted in rich and beautiful settings; with marvelous costuming and lighting effects.

All Star Cast Including
ANDREW ROBSON and WILLIAM PIKE
Scenario by CAPTAIN LESLIE PEACOCKE

Trade Showing in New York will be announced in next week's issue.

California Motion Picture Corporation
Alexander Beyfuss, General Manager
San Rafael, California

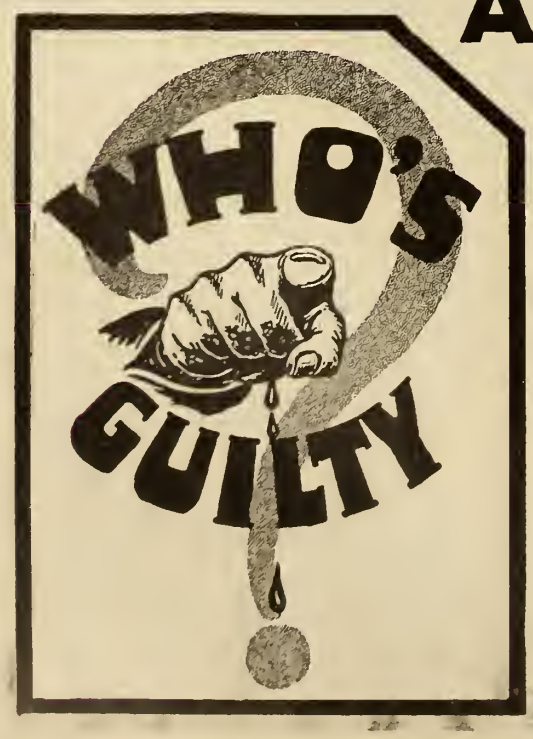
BETTER THAN PROGRAM PICTURES

Over $14,000 worth PATHÉ'S

WHO'S

Was booked at the GRAND day of the WHEREVER EXHIBITORS SEE IT THE

ANNA NILSSON and co-starred in this production of 14 two each complete



Produced by ARROW

The PATHÉ EXCHANGE inc.

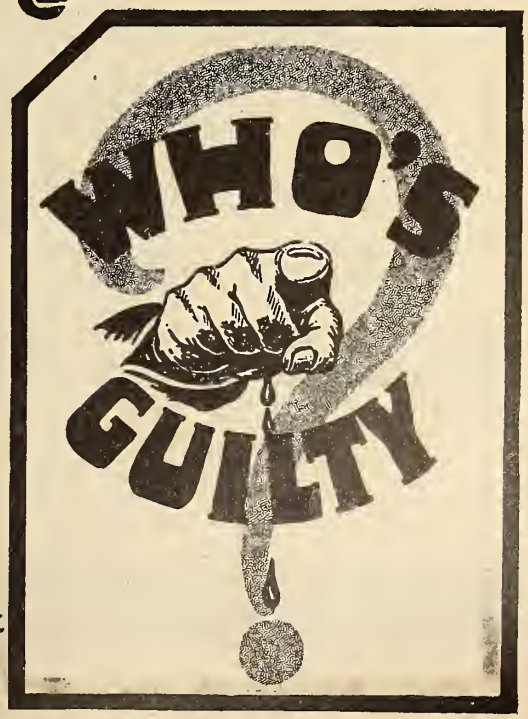
# of business on new series

GUILTY?

CENTRAL PALACE in one exposition.

THIS SERIES THEY PROCLAIM BEST EVER

TOM MOORE are ultra-dramatic -part photo novels in itself.



FILM CORPORATION

EXECUTIVE OFFICES 25 WEST 45th ST. NEW YORK

How can an advertiser continue advertising? By giving YOU value.

PATHÉ presents the play adapted from CLYDE

The GIRL WITH

Featuring KATHARINE L'ESTRANGE

Written in Mr. Fitch's best manner, this play enjoyed wonderful success upon the stage.

As a photo-play it has been splendidly produced by POPULAR PLAYS and PLAYERS and is forceful, convincing, and dramatic from start to finish.

RELEASED THE WEEK OF MAY 15th

The PATHÉ EXCHANGE inc.

EXECUTIVE OFFICES

25 WEST 45th ST. NEW YORK

five-part Gold Rooster
FITCH'S great play
THE GREEN EYES
KAELRED and JULIAN

KATHARINE KAELRED

PATHÉ'S

The IRON

The biggest business ever

A strong statement truly but the serial itself is its own best proof!

Was there ever a better cast than **PEARL WHITE, PATHE'S** peerless fearless girl, Creighton Hale and Sheldon Lewis?

The IRON CLAW'S BEST BOOST WHO SHOW IT!

The PATHÉ EXCHANGE inc

CLAW

puller of any serial
screened!

Was there ever a better story more full of "pep and action" than this by Arthur Stringer with scenarios by Geo. B. Seitz?

Is there any better director than EDWARD JOSÉ, producer of a long and successful line of Gold Rooster Plays?

ERS ARE THE EXHIBITORS

EXECUTIVE OFFICES 25 WEST 45th ST. NEW YORK

WE HAVE JUST LEASED THE ENTIRE
FOURTEENTH FLOOR OF THE NEW
FORTY-NINTH STREET FILM BUILDING

ARCHITECTS ARE NOW TRANSFORMING 10,000 SQUARE FEET OF
FLOOR SPACE INTO OFFICES WHOSE RICH ELEGANCE
WILL BE ON A PAR WITH OUR PRODUCT.

CLARA KIMBALL YOUNG
FILM CORPORATION

FIRST RELEASE
"The Common Law" By Robert W. Chambers

SOLE DISTRIBUTOR: LEWIS J. SELZNICK PRODUCTIONS, INC.

NEW YORK EXCHANGE IN CHARGE OF
SOL. J. BERMAN

Address All Communications

FILM BUILDING
Forty-Ninth Street at Seventh Ave., New York City

C.K.Y.

THE POWER OF THE PRESS

IN practically every large centre, V. L. S. E. pictures are reviewed by the newspapers in the same manner that legitimate stage productions are treated.

The following excerpt from the "Cleveland Plain Dealer" will illustrate the tremendous publicity which editors are putting behind these pictures *of their own initiative and solely on the merits of the productions.*

From the Cleveland Plain Dealer
By E. Arthur Roberts

V. L. S. E. Producing Companies are hitting the high spots. Charlie Chaplin's "Carmen" and "The Ne'er Do Well" are two of the big certain money makers of the year, while exhibitors regard "Dollars and the Woman" as the best five-reel feature seen in many months.

Now Vitagraph rings the bell again with "God's Country and the Woman". This is an eight-reel feature of which we shall have more to say later. The reader can look out for this picture. It is one of the big things of the season. Some of the New York critics hail it as the greatest production of the year. We have seen it and hasten to assure the fans that it is something to look forward to.

If you seek those productions which are accompanied by the power and the prestige of the press, you would do well to book V. L. S. E. offerings regularly.

V. L. S. E. Inc.

"THE REDEMPTION OF DAVE DARCEY"

Featuring

James Morrison
Belle Bruce
Billy Billings

A desperate fight for his better self leads a man to strange places. He is aided in his fight by the wife of his employer. The man succeeds in repaying the woman by saving her husband from a disastrous affection for another woman.

IN FIVE PARTS

THE VITAGRAPH COMPANY OF AMERICA

Released through V. L. S. E. *Inc.*

LUBIN

"LOVE'S TOLL"

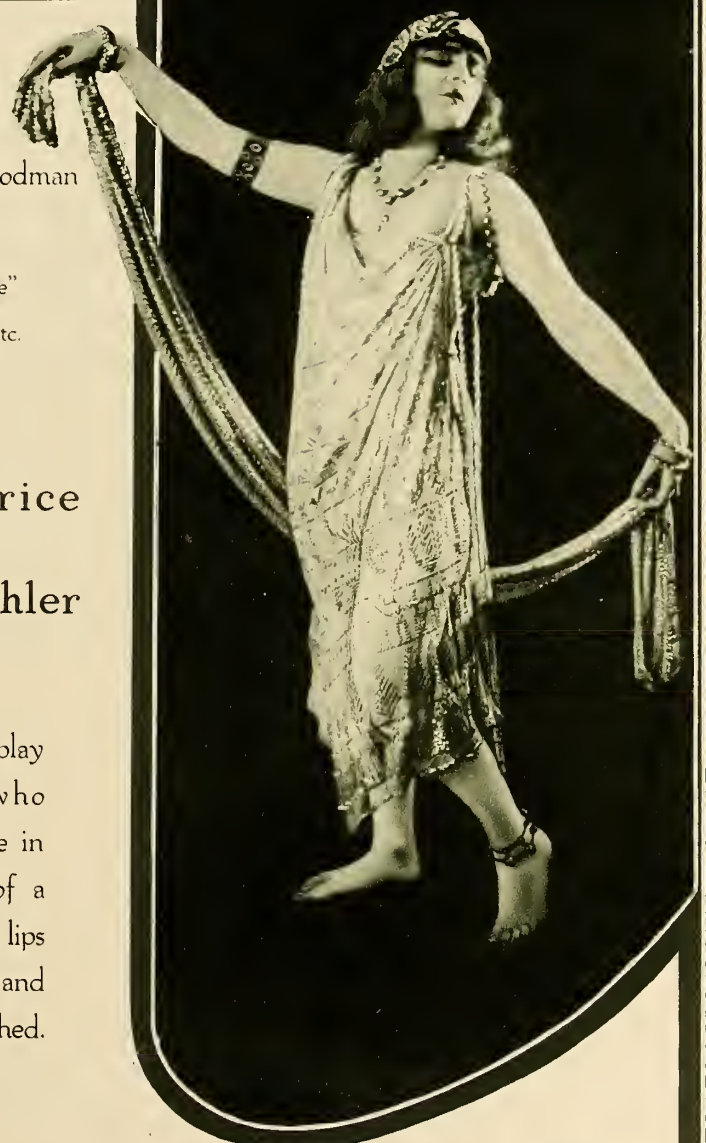
By

Daniel Carson Goodman

Author of

"Souls in Bondage"

"Gods of Fate", etc.



Featuring

Rosetta Brice

and

Richard Buhler

A heart-beating play of a woman who marries with a lie in her heart, and of a man from whose lips the cup of trust and happiness is dashed.

LUBIN FEATURE

Released through **V.L.S.E.** *Inc.*

SELIG
Offers

"INTO THE PRIMITIVE"

Written by Robert Ames Bennet

Charming **Kathlyn Williams.** Supported by Guy Oliver and Harry Lonsdale in a Sensational Five Act Drama of Jungle Life.

Into the Primitive Into the Jungle Into the Wilderness Unarmed and Afraid
Two Men and a Woman!

SELIG
Released through V.L.S.E. *Inc.*

William Gillette

is presented in

"SHERLOCK HOLMES"

in seven acts

Arthur Berthelet
Director

Essanay Features

"The Little Shepherd of Bargain Row"
Charlie Chaplin's Burlesque on "Carmen"
"The Havoc"
"The Discard"
"Vultures of Society"
"The Misleading Lady"
"Captain Jinks of the Horse Marines"
"A Daughter of the City"
"The Alster Case"
"The Raven"
"The Crimson Wing"
"The Man Trail"
"A Bunch of Keys"
"The Blindness of Virtue"
"In the Palace of the King"
"The White Sister"
"The Slim Princess"
"Graustark"

ESSANAY
"FIRST TO STANDARDIZE PHOTOPLAYS"

Released through V. L. S. E. Inc.

LUBIN

BIG FOUR FEATURE PLAY V L S E

SUCCESS

SIGN POST NO 17

"THE ONLY WAY TO DO BUSINESS"

Contractor and Builder

LUDWIG GEILING
—OWNER OF THE—
Majestic Theatre

Selected Motion Pictures

Baldwin, La., April 1st 1916.

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

Gentlemen:

Your open market policy of selling pictures is the only way to do business.

I never sign any contract with anyone for moving pictures. We use one a week making our selections from such that we know to be good features.

Yours very truly,

Ludwig Geiling

"I know not how to govern our own course save by the proven experience of others."

BRANCH OFFICES

ATLANTA
75 Walton St.

BOSTON
67 Church St.

CHICAGO
Adams St. and Wabash Ave.

CINCINNATI
129 West 7th St.

CLEVELAND
2077 E. 4th St.

DALLAS
1900 Commerce St.

DENVER
1433 Champa St.

DETROIT
502 Peter Smith Bldg.

KANSAS CITY, MO.
12th & Walnut St.

LOS ANGELES
643 So. Olive St.

MINNEAPOLIS
608 N. First Ave.

NEW YORK CITY
1600 Broadway

PHILADELPHIA
229 N. 12th St.

PITTSBURG
117 Fourth Ave.

SAN FRANCISCO
986 Market St.

SALT LAKE CITY
129 E. Second South St.

ST. LOUIS
3630 Olive St.

SEATTLE
415 Olive St.

WASHINGTON, D. C.
811 E Street, N.W.

NEW ORLEANS
342 Baronne St.

SYRACUSE
117 Walton St.

TORONTO
15 Wilton Ave.

MONTREAL
204 St. Catherine St.

REDSKIN SERIES PLANS

V. L. S. E. Inc.

VITAGRAPH

Blue Ribbon Features

They have shown the way in Filmdom

The Juggernaut	Thou Art The Man
The Island of Regeneration	Green Stockings
Hearts and the Highway	My Lady's Slipper
The Sins of the Mothers	The Island of Surprise
Crooky	A Night Out
The Badge of Courage	The Crown Prince's Double
The Wheels of Justice	The Writing on the Wall
Mortmain	Kennedy Square
Playing Dead	For A Woman's Fair Name
The Dust of Egypt	The Hunted Woman
The Man Who Couldn't Beat Conscience	The Hero of Submarine D-2
The Turn of the Road	The Supreme Temptation
Heights of Hazard	The Two-Edged Sword
The Cave Man	The Vital Question
A Price For Folly	Artie, The Millionaire Kid
What Happened to Father	Britton of the Seventh

"THE BATTLE CRY OF PEACE"

"A CALL TO ARMS AGAINST WAR"

By J. Stuart Blackton. From Hudson Maxim's Book, "DEFENSELESS AMERICA"
A Proven Record Breaker

SPECIAL BLUE RIBBON FEATURES

EDNA MAY
in "Salvation Joan"
Seven-Part Drama
By Marguerite Bertsch

"God's Country and the Woman"
Eight-Part Drama
From the Book by James Oliver Curwood

"The Law Decides"
Seven-Part Drama
By Marguerite Bertsch

Coming May 22nd

ANITA STEWART IN "THE SUSPECT"

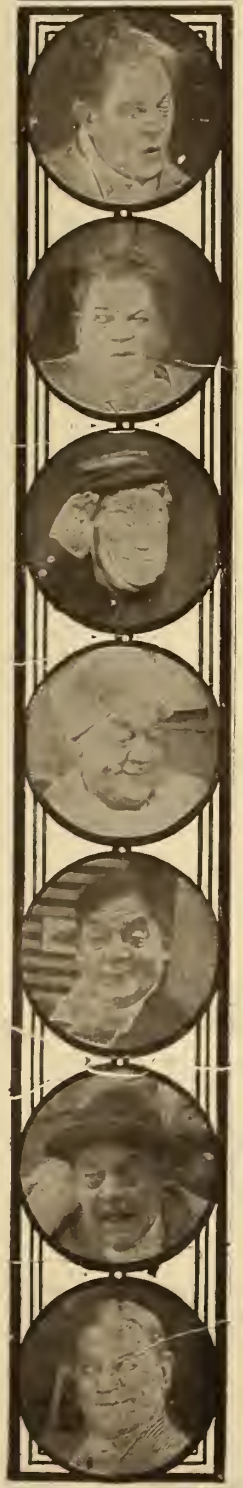
Six-Part Drama Written by H. J. W. Dam from His Play "The Silver Shell"
Picturized and Produced by S. Rankin Drew

BOOK AT ALL

V-L-S-E BRANCHES

How can an advertiser continue advertising? By giving YOU value.

VITAGRAPH



THE FUNNIEST SERIES

with the

FUNNIEST MAN ON THE SCREEN

has just been completed

The series consists of twelve "Escapades of Mr. Jack" which include:

MR. JACK

A Hall Room Hero
Wins a Double Cross
Ducks the Alimony
The Hash Magnate
Trifles
Inspects Paris
A Doctor by Proxy
Mr. Jack's Hat and the Cat
Mr. Jack's Artistic Sense
Goes Into Business
Hires a Stenographer
His Dukeship, Mr. Jack

enacted by the renowned comedy king—FRANK DANIELS

EXCELLENCE CREATES DEMAND

The Vitagraph Company, meeting the demands of the exhibitor announces:

FRANK DANIELS

in new comedies entitled

"THE KERNEL NUTT SERIES"

the first of which will be

"KERNEL NUTT, THE JANITOR."

BIG FOUR FEATURE PLAY V L S E

These superlative single-reelers

Released through the V. L. S. E.

The VITAGRAPH COMPANY of AMERICA

EXECUTIVE OFFICES

EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.

NEW YORK · CHICAGO · LONDON · PARIS

VITAGRAPH

REGULAR VITAGRAPH RELEASES

"THE COST OF HIGH LIVING"

One-part Comedy, Monday, May 22nd
Presenting:
WILLIAM DUNCAN—
Corinne Griffith—Carmen Phillips—
Edgar Keller—Anne Schaefer

"THE BATTLER"

One-Part Comedy, Friday, May 26th
Presenting:
HUGHEY MACK
A Comedy of Heavyweights and Thrills

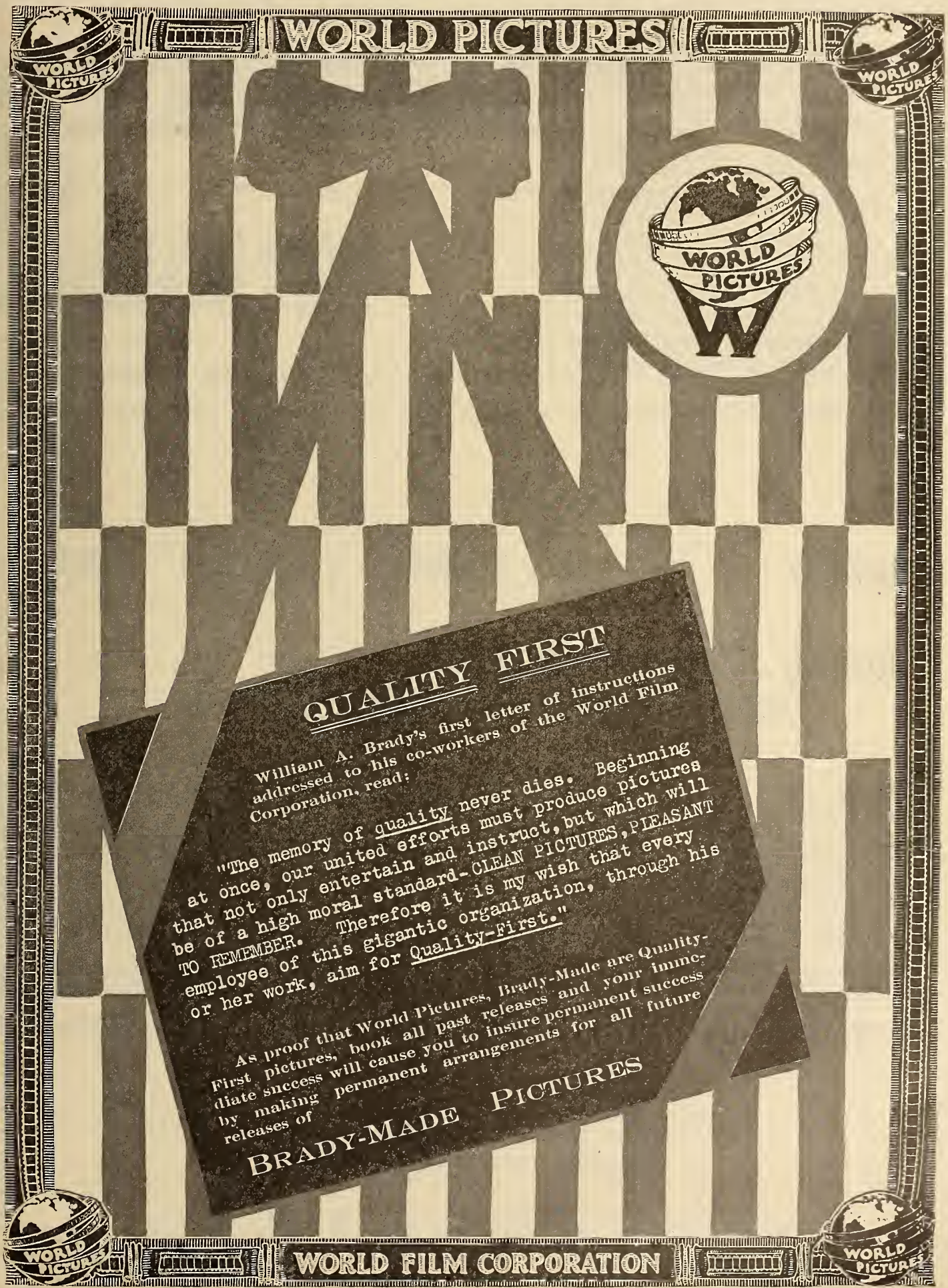
"THE PRIMAL INSTINCT"

Three-Part Drama, Saturday, May 27th
BROADWAY STAR FEATURE
Presenting:
LEAH BAIRD—Don Cameron—
Van Dyke Brooks—Jack Ellis and Leila Blow

Released Through The General Film Company

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE. BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

WORLD PICTURES
WILLIAM A. BRADY
IN ASSOCIATION WITH
WORLD FILM CORPORATION
presents
ALICE BRADY
ROBERT WARWICK
GAIL KANE
CARLYLE BLACKWELL
MURIEL OSTRICHE
EDWIN AUGUST
CLARA WHIPPLE
ALEC FRANCIS
FRANCES NELSON
CLARA KIMBALL YOUNG
HOLBROOK BLINN
KITTY GORDON
HOUSE PETERS
MOLLIE KING
JOHN HINES
DORIS KENYON
ARTHUR ASHLEY
ETHEL CLAYTON
ALICE BRADY
The unrivaled star of the screen
IN
"TANGLED FATES"
A NOVEL PLAY, FULL OF THE CHARM OF THE FAR NORTH AND THE THRILL OF THE BIG CITIES. A TALE OF EXCITING.... ROMANCE WITH A BEAUTIFUL AND HAPPY ENDING..... ...
DIRECTED BY TRAVERS VALE.
ANOTHER QUALITY PICTURE—BRADY MADE
WORLD FILM CORPORATION



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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.

WESTE

TELE

NEWCOMB CA

GEORGE W. E. ATKINS, VICE-PRESIDENT

B33NY 51 BLUE RG CHGO

GEORGE KLEINE PERSONAL
805 E 175TH ST NEW YORK N Y

BILLIE BURKE IN GLORIAS ROMANCE OPENE
STUDEBAKER THEATRE YESTERDAY HELD THEI
PRODUCTION BIGGEST BOX OFFICE PROPOSI
WITH BILLIE BURKE IN GLORIAS ROMANCE
WEEKS IN HISTORY OF THEATRE. WHEN WE
WONDERFUL BUSINESS RESULTS YESTERDAY

N UNION

GRAM

TON, PRESIDENT
BELVIDERE BROOKS, VICE-PRESIDENT

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.

LS MAY 9 946A

TO CAPACITY BUSINESS AT OUR
OUT AFTERNOON AND EVENING. STAR CAST
ON HAVE EVER PLAYED. PREDICT STUDEBAKER
WILL ENJOY MOST PROFITABLE TWENTY
CONTRACTED FOR FILM ANTICIPATED
CEEDED OUR EXPECTATIONS BY FAR

JONES LINICK & SCHAEFER
BY AARON JONES

Oliver

PRES

GEORGE "PASQ

IN

SHOWING WONDERFUL SNAPSHOT OF AUTOMOBILE ACCIDENT, WHICH ILLUSTRATES THE DANGERS TO WHICH **MYRTLE STEDMAN** AND **PAGE PETERS** EXPOSED THEMSELVES WHILE WORKING IN **GEORGE BEBAN'S** FAMOUS PICTURE **"PASQUALE"**

RELEASED

PRODU

PUBLICITY OFFICE
220 WEST 42 ND STREET
NEW YORK, N.Y.

The Oliver Morosco

Canadian Distributors------FAMOUS PLAYERS FILM

PARAMOUNT

Morosco

ENTS

BEBAN UALE"

PASQUALE ASKS COLOMBO FOR HIS OPINION OF THE APPLE WHICH AN IRATE CUSTOMER HAS JUST RETURNED.

MAY 18 TH

CED BY

Photoplay Co.

STUDIOS
211 NORTH OCCIDENTAL B'V'D.
LOS ANGELES, CALIF.

SERVICE, LTD.---------Montreal Toronto Calgary

PICTURES

Terriss Film Corporation

PRESENTS

The Eminent Artist

TOM TERRISS

IN

My Country First

All Star Supporting Cast. A Big Advertisement for Every House That Shows It. A Six Reel Feature of Throbbing Interest.

Deals With the Burning, Vital Questions of the Day, Patriotism! Preparedness!

Directed by TOM TERRISS

UNITY

The NEW Name that Means a NEW Era, for Manufacturer and Exhibitor Alike

EXCLUSIVE DISTRIBUTORS

UNITY SALES CORPORATION.
729-7th AVE. NEW YORK

UNITY SALES CORPORATION

GREAT NORTHERN FILM COMPANY

PRESENTS

EMMA THOMSEN

THE CHARMING SCREEN FAVORITE

Supported by an All-Star Cast

IN

"THE END OF THE WORLD"

A Six Part Motion Picture Triumph Combining Every Element of a Genuine Feature:

Artistry, Action Interest and Punch.

Full Line of Attractive Advertising Matter

Protected by Copyright

A Startling and Fanciful Conception of the Probable Havoc Resulting From the Presence of a Fiery Comet Within the Atmosphere of the Earth.

Reproduction of 6-sheet lithograph

STATE RIGHT BUYERS AND EXCHANGEMEN

This is one of the most remarkable and awe inspiring productions ever produced, and offers exceptional money making opportunities.

IT IS A REAL BOX OFFICE ATTRACTION

For Territory Communicate At Once With

GREAT NORTHERN FILM CO.

110 WEST 40th STREET NEW YORK, N. Y.

New York State Rights Controlled by PIONEER FEATURE FILM CORP.
126 West 46th St., N. Y. C.

How can an advertiser continue advertising? By giving YOU value.

If You Are a Live Exhibitor Read This

YOU want the best one and two reel subjects on the market, don't you? Particularly if you can secure them at the right prices.

Then remember this.

UNICORN FILM SERVICE offers the very best one and two reel subjects—with casts composed of the most popular actors and actresses in the country, many of them being stars of the first magnitude—at prices for service which are much lower than you are now paying.

We release regularly 21 reels every week—Comedy, Drama and Western. Comedies that are really humorous—Dramas with the big punch—Westerns full of real thrills.

Our film is printed in the most completely equipped laboratory in the world, insuring clear and clean prints that will please your audiences.

Posters accompanying each subject are of the strong compelling character—the kind that you have been looking for.

Use Unicorn Service and Make Money

EXCHANGES:

New York City	130 West 46th St.	W. L. Merrill
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Bangor	Eastern Trust Bldg.	W. J. Brennan
Buffalo	23 W. Swan St.	H. E. Hughes
Syracuse	565 S. Salina St.	Geo. A. Hickey
Albany	680 Broadway	William Lawrence
Philadelphia	1309 Vine St.	A. G. Steen
St. Louis	3628 Olive St.	Sam Werner
Kansas City	Gloyd Bldg.	J. W. Morgan
Minneapolis	Produce Exchange	J. C. Woolf
Indianapolis	129W. Washington St.	L. J. Meyberg
Chicago	Mallers Bldg.	L. J. Schlaifer
Cleveland	750 Prospect Ave.	L. C. Gross
Pittsburg	125 Fourth Ave.	Jack Kraemer
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Denver	1436 Welton St.	L. Goldstein
Western Division Manager		J. A. Eslow
Eastern Division Manager		Fred B. Murphy

To be Opened

Atlanta San Francisco Dallas Washington
Salt Lake City Seattle Portland
New Orleans Los Angeles

The men in charge are experienced film men who will co-operate with you in every way. Write the exchange in your territory or direct to the New York home office.

UNICORN FILM SERVICE CORPORATION

IKE SCHLANK, General Manager

126-130 West 46th St. New York City

(Names and dates of our releases can be found in "schedule of current and coming releases" on back pages of this publication)

The Mysteries of Myra
is an established success.

Every episode has more intensive situations than the last.

We advise exhibitors to see *all* episodes of The Mysteries of Myra.

MYSTERIES OF MYRA

¶ Speaking of records, without boasting we would say that The Mysteries of Myra has established a precedent that others will strive hard to equal. The actual bookings on this *feature series*

MUTUAL PICTURES

REPAID

A gripping two-part "Flying A" drama with Edward Coxen, Lizette Thorne and George Field—the story of a young man's sacrifice to save his father's business and his mother's happiness.

Directed by Thomas Ricketts. Released May 22nd.

The Reclamation

This is a virile story of a terrific fight for water rights in western desert lands—a five-part Masterpicture featuring Franklyn Ritchie and Winnifred Greenwood.

Directed by Edward Sloman. Released May 25th.

Adjusting His Claim

John Steppling tries a fake street car injury which is exposed by John Sheehan, who marries the girl, Carol Halloway—in this "Beauty" comedy.

Directed by Archer McMackin. Released May 24th.

Jack

This is a pretty love story of the western plains ably enacted by Anna Little, Frank Borzage and Jack Richardson—a two-reel "Mustang" subject.

Directed by Frank Borzage. Released May 26th.

The Pork Plotters

Getting fun out of speculation in pork. Orral Humphrey and Lucille Ward put over a new angle in this "Beauty" comedy.

Directed by Orral Humphrey. Released May 28th.

These are all strong subjects, featuring widely popular stars.

BOOK THEM TODAY!!

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

AMERICAN FILM COMPANY, Inc. SAMUEL S. HUTCHINSON, Pres. Chicago, Illinois

MUTUAL CHAPLIN

A HIT!!

THE FIRST CHAPLIN COMEDY

PRODUCED UNDER THE MUTUAL'S $670,000.00 CONTRACT

RELEASED THE

MUTUAL CHAPLIN SPECIALS

CHARLIE CHAPLIN

IN

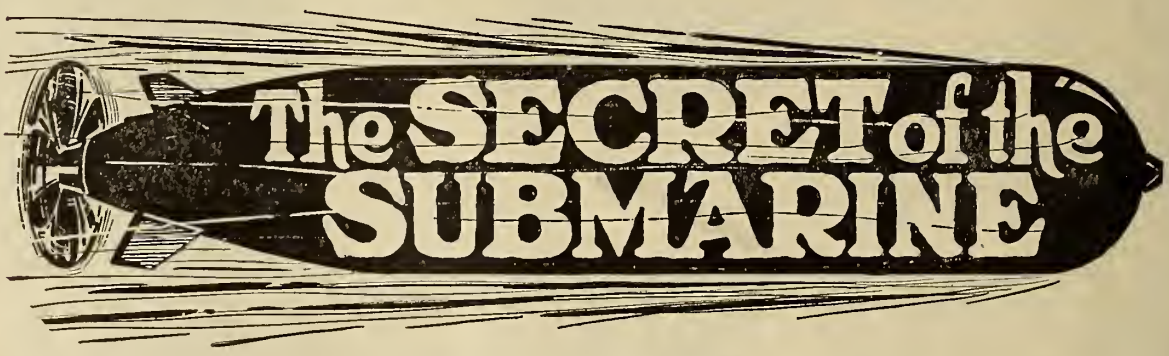
THE FLOOR WALKER

EVEN THE FAMOUS CRITIC, HARVEY F. THEW ADMITS "2 LAUGHS TO THE FOOT—4000 LAUGHS IN ALL"

WEEK OF MAY 15

EXHIBITORS SPECIAL NOTICE!

Intense Public Interest Awaits First Showing Of



The present amazing widespread ***eagerness*** of the public to see "The Secret of the Submarine" is far greater—far more remarkable than ever before awaited the first presentation of a motion picture production!

The absolute ***timeliness*** of "The Secret of the Submarine" gives it an overwhelming right-on-the-minute appeal which never before has been equaled by any chaptered pictureplay!!

"The Secret of the Submarine" offers a big ANSWER to the great vital national problem of the hour!

Cash in on it! This is the greatest money-making opportunity ever within the grasp of the exhibitor!

BOOK "THE SECRET OF THE SUBMARINE" TODAY!

EXHIBITORS SPECIAL NOTICE!

This "Preparedness" Serial Will Draw Monster Crowds!

Coming with the advent of the national political party conventions—with the presidential nominations near—with orators and newspapers fanning the flame of popular interest in ***preparedness*** to fever heat—"The Secret of the Submarine" will break all your attendance records!!

This patriotic film novel—presenting in great under-sea scenes the submarine invention-idea that may yet revolutionize naval warfare—having a powerful bearing on the presidential campaigns—means fifteen weeks of big profits for your theatre!

The recent change in the release date has only served to multiply popular interest! The public is ***determined*** to see "The Secret of the Submarine." Now ***you*** profit from it!

Thousands of exhibitors who have booked "The Secret of the Submarine" should have their dates rescheduled at their respective Mutual Exchanges.

Samuel S. Hutchinson, President
American Film Company, Inc.
Chicago, Illinois

Exhibitors: **For bookings or information apply to "The Secret of the Submarine" Department of any Mutual Exchange or at Mutual Film Corporation, 71 W. 23d Street, New York City.**

MUTUAL PICTURES

Gaumont

Gaumont

Gaumont

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GAUMONT
ANNOUNCES
NEW THREE-REEL RELEASES
of
FIVE-REEL EXCELLENCE
SAME GAUMONT PLAYERS AS SEEN
IN LONGER FEATURES

FIRST RELEASE-MAY 25

"ARMADALE"

THE GREATEST NOVEL OF ITS DAY
by WILKIE COLLINS
IN 3 REELS
Stars
IVA SHEPARD
ALEXANDER GADEN

Gaumont

Gaumont

Gaumont

Gaumont

Gaumont

3
GREAT
GAUMONT
SINGLE REELS—
MUTUAL WEEKLY
SEE AMERICA FIRST
KARTOON KOMICS
"REEL LIFE"
THE MUTUAL
FILM MAGAZINE

Gaumont Co.

FLUSHING, N.Y. JACKSONVILLE, FLA.

MUTUAL PICTURES

EDWIN THANHOUSER PRESENTS

★ A THANHOUSER DRAMA ★

FOR UNCLE SAM'S NAVY

WITH KATHRYN ADAMS & EDWIN STANLEY

★★★★★

TWO REELS - MAY 23rd.

EDWIN THANHOUSER PRESENTS

OSCAR & CONRAD IN "POLITICKERS"

▪ HERE'S No. 2 OF THIS COMEDY EDITION ▪
THIS TIME OSCAR AND CONRAD ENTER POLITICS. THEIR ENTRANCE IS SLOW, BUT THEIR EXIT IS SWIFT.
DONT LET OSCAR & CONRAD OVERLOOK YOUR THEATRE. YOUR AUDIENCE WILL BE QUICK TO CATCH ON TO THIS RAPID-FIRE COMEDY EDITION.

ONE REEL ▪ MAY 22ND.

FALSTAFF COMEDY

SAMMY'S SEMI-SUICIDE

WALTER HIERS IN ALL HIS ROYAL FATNESS AND FRANCES KEYES, REVERSE

ONE REEL MAY 27TH.

THANHOUSER FILM CORP. NEW ROCHELLE, N.Y.

MUTUAL PROGRAM

DAVID HORSLEY PRODUCTIONS

CRANE WILBUR

GEORGE OVEY

MARGARET GIBSON

WILLIAM CLIFFORD

THE BOSTOCK ANIMALS

These animals will be at Luna Park, Coney Island, for the summer of 1916 (opening May 27th). Animal pictures will be produced there which the public (your customers) will be permitted to witness, thereby increasing their interest in my productions. Book them.

Studios: Los Angeles, California
Laboratories: Bayonne, New Jersey
London Office: 93 Wardour St., London, England

DAVID HORSLEY PRODUCTIONS

LOS ANGELES

STILL LEADING!

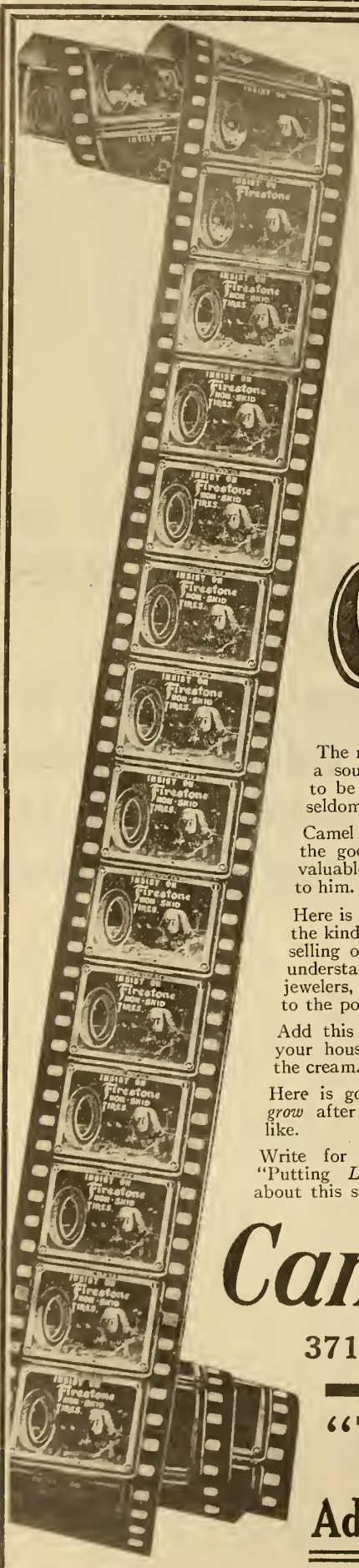
For the Sixth Consecutive Week

22⅝ pages more advertising were carried in Motion Picture News last week than in the trade paper carrying the second largest amount.

This is the sixth consecutive week that Motion Picture News has been carrying more paid advertising than any other picture trade paper published. Last week the News contained the following advertising EXCLUSIVELY.

General Film Company	3 pages	Lee L. Powers	¼ page
Cross & Brown Company	2 pages	Western Costume Co	¼ page
Essanay Film Manufacturing Co	1 page	Moving Picture Publicity Co	¼ page
Vitagraph Company of America	1 page	Individual Drinking Cup Co	¼ page
Signal Film Corporation	1 page	Crown Optical Company	¼ page
Lubin Manufacturing Company	1 page	G. Gennert	¼ page
Selig Polyscope Company	1 page	Vista Cinematograph Co., Inc	¼ page
Edison, Thos. A., Inc	1 page	United States Cinematograph Co	¼ page
Vim Comedies	1 page	Dick Brady Poster Rental Co	¼ page
Knickerbocker Star Features	1 page	Educational Film Corp	⅛ page
Sun Photoplays Co., Inc	1 page	Signal Film Laboratories	⅛ page
Unity Sales Corp	1 page	Standard News Film	⅛ page
Howard Estabrook	1 page	Frohman Amusement Co	⅛ page
Bell & Howell Company	1 page	Technical Film Mfg. Co	⅛ page
Llewellyn Iron Works	1 page	Symphony Player Co	⅛ page
Hammond Lumber Company	1 page	Jerome B. Meyers	⅛ page
E. & R. Jungle Film Co	1 page	Photo Play Music Co	⅛ page
Enterprise Optical Co	1 page	W. W. Kimball Piano Co	⅛ page
National Cash Register Co	1 page	Bartola Orchestra	⅛ page
Pallas Pictures	1 page	Sosman & Landis Company	⅛ page
American Writing Machine Co	½ page	Jones & Cammack	2½ inch
Holcomb & Hoke Manufacturing Co	½ page	R. K. Stanbury	2 inch
Allison & Hadaway Corp	½ page	Speed Controller Co	2 inch
Broadway Department Store	¼ page	Fidelity Electric Co	2 inch
Motion Picture Title Co	¼ page	Crown Motion Picture Supplies	2 inch
Tufts-Lyon Arms Co	¼ page	Peabody School Furniture Co	2 inch
Gorham Fire Apparatus Co	¼ page	Federal Sign System	1 inch
Wagner-Woodruff Co	¼ page		

The more YOU read these advertisements the more useful to YOU we can make the "NEWS."



A $100.00 PICK-UP EVERY MONTH

If you are exhibiting to an average of a thousand people a day, you can add $100 a month to your income—and do it *easily*.

Here is a money-maker that is as good—thousands of theatre patrons the country over think—as a "feature." It *is* a feature—with brisk, interesting action, live subjects, laughable cartoon effects, and a lot of entertaining tricks to please the crowd, tied to the most modern motion-picture advertising ideas to please your local business men.

You don't have to be an advertising solicitor to sell this service. *It sells itself.* Just show a scenario to one of your business friends—show him what the feature is like—have him try it one month—and you've made a friend and customer.

ANIMATED Camel Films ADVERTISING

The most important thing about these films is that the public *likes* them. They give you a source of increased revenue without drawing the criticism of the crowd. They are not to be classed with slides, because they are a part of the entertainment itself, and spectators seldom walk out when they are being shown.

Camel Films have revolutionized motion picture advertising. They are prepared with the good will of the public in mind—and they represent a kind of advertising that is so valuable that any live business man is a favorable prospect when you present the proposition to him.

Here is the Animated Advertising the people like—the kind that advertisers appreciate. We make the selling of this service easy. We send you complete, understandable scenarios for banks, drug stores, jewelers, etc., and you can soon interest one or more to the point of giving the service a trial.

Add this attraction to your program *now*: get it for your house before some other exhibitor has skimmed the cream.

Here is good money—easy to get; a service that will *grow* after you have shown your patrons what it is like.

Write for complete particulars—also ask for booklet "Putting *Life* In Your Advertising," which tells all about this service.

Camel Film Co.

3715 GRAND AVE., Chicago

"The Kind of Motion Picture Theatre Advertising that's as Good as a Feature Film"

JUVENILE FILM CORPORATION

Children's Pictures—By Children—For Children

Announces

The Early Release

OF

"Chip's Carmen"

(TWO ACTS)

A Juvenile Burlesque on

Charlie Chaplin's Burlesque of Carmen

The Greatest Two-Act Comedy Ever Produced By Children

Every Exhibitor Must Have It

State Right Buyers

The Following Territory Still Open

ON

The World War in Kidland	**(1 Reel)**
A Chip Off the Old Block	**(1 Reel)**
Chip's Elopement	**(1 Reel)**
Chip's Backyard Barn Stormers	**(2 Reels)**
For Sale A Daddy	**(1 Reel)**

Washington, Oregon and Idaho
Southern States
Western Pennsylvania
Ohio
Utah, Colorado, New Mexico

WIRE OR WRITE

WORLD'S TOWER BLDG. Cosmofotofilm Co **110 W. 40th ST. N. Y. CITY**

Wednesday, June Twenty First

The Rays Reach The Land of Filmdom

JOHNNY and EMMA RAY

The Shining Lights of Laughter

WILL APPEAR IN THE FIRST EPISODE OF

Their Famous CASEY COMEDY SERIAL

CASEY'S DREAM

in 1000 Single Reel Episodes

CASEY'S WEDDING DAY, JUNE 28th
CASEY'S KIDS, JULY 5th
CASEY'S THE WHITE WING, JULY 12th
CASEY'S SERVANTS, JULY 19th
ETC.

Emma Ray

Johnny Ray

A Casey Comedy EVERY WEDNESDAY

JOHNNY **RAY** EMMA
COMEDIES

Mr. Exchangeman—
THESE ARE THE VERY BEST LAUGHABLE
COMEDIES
ON THE MARKET TODAY

BAR NONE

YOUR ORDER MUST REACH US TODAY
DON'T WAIT UNTIL TOMORROW

RAY COMEDIES
are presented by
THE RESERVE PHOTO-PLAYS CO.
Columbia Theatre Building New York, N. Y
RELEASED THROUGH C. LANG COBB JR.

Motion Picture Campaign

for the

Actors' Fund of America

Exhibitors!

Many Exhibitors throughout America are contributing 10% of the gross receipts of their theatres on dates extending to June Fifteenth. Local conditions in many instances made this necessary.

Exhibitors!

If you have not donated 10% as yet please do so now or before June 15th.

The American public appreciate the worthiness of the Motion Picture Campaign for the Actors' Fund of America and will help by packing your theatres and increasing your receipts on ***your*** day.

The Motion Picture Campaign for the Actors' Fund Extends to June 15th

The wide range of this campaign and the support given it by the American public is largely due to the enthusiastic co-operation and assistance of Exhibitors in the United States of America. The Executive Committee extends them a hearty vote of thanks and grateful appreciation for their disinterested kindness.

SAMUEL GOLDFISH, Chairman
EXECUTIVE COMMITTEE
30 East 42nd Street, New York

Checks payable to MOTION PICTURE CAMPAIGN FOR THE ACTORS' FUND
J. Stuart Blackton, Treasurer, Locust Avenue, Brooklyn, New York

Manufacturers, Exhibitors and the Trades

SAY

"I WILL"

AND

MEAN IT

THAT YOU WILL HELP TO MAKE THE

- Sixth National -

Exposition and Convention

A

HOWLING SUCCESS

Coliseum, Chicago, Ill., July 10th to 18th Inclusive

31,000 Square Feet on the Ground Floor
15,000 " " in " Balcony

MAKE SPACE RESERVATIONS NOW

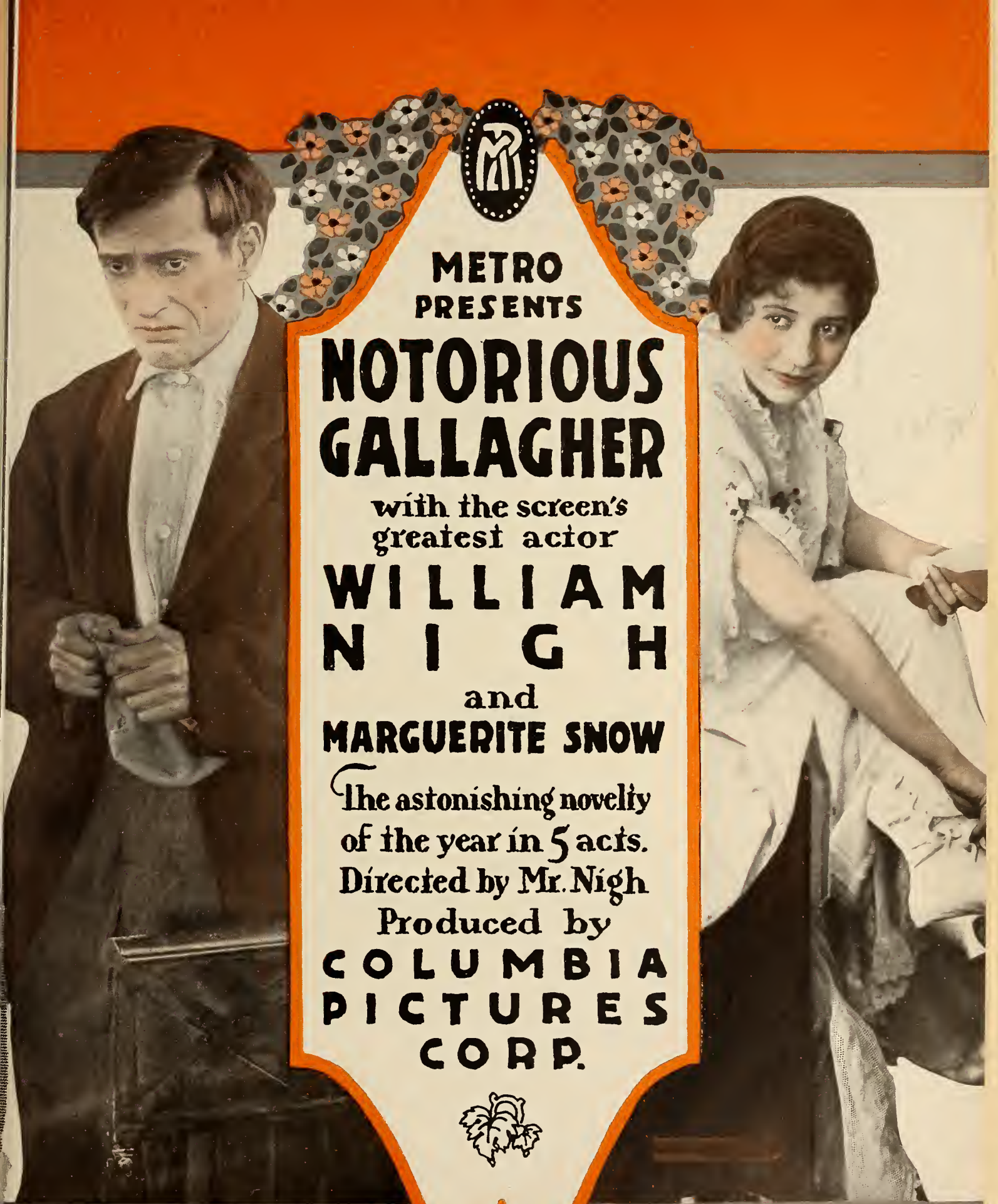
Application for Space Apply to

WM. J. SWEENEY, Chairman
Convention Committee

LOUIS H. FRANK
Manager of Exposition

1413 Masonic Temple Bldg., CHICAGO, ILL.

The more YOU read these advertisements the more useful to YOU we can make the "NEWS."



METRO
PRESENTS

NOTORIOUS GALLAGHER

with the screen's
greatest actor

WILLIAM N I G H

and

MARGUERITE SNOW

The astonishing novelty
of the year in 5 acts.
Directed by Mr. Nigh
Produced by

COLUMBIA PICTURES CORP.

Released on the Metro Program May 22nd

METRO PICTURES
VIOLA DANA
The youngest real screen star in the world will shortly make her METRO debut in a new wonderplay
Miss Dana appears only in
METRO PICTURES

Essanay Offers You A Varied Program

If you were serving a banquet you would not offer your guests just one huge dish.

No matter how good, nor how much, your banquet would not be a success.

The appetite is surfeited with too much of one thing.

So is the mind surfeited, unless you have a varied program.

Book a high class short comedy and drama. It gives variety and relieves the tension.

You need spices and condiments on a program as well as at a banquet.

Essanay is making a specialty of serving you with short, classy subjects, with its stars in the lead. Look over these releases.

"THE CONDEMNATION"

presenting

Darwin Karr and Nell Craig

A woman is indiscreet. The husband, insane with jealousy, is on the verge of committing a crime that would have wrecked four lives. He discovers his mistake in time and both husband and wife learn their lesson.

2 act drama.....May 23

"CANIMATED NOOZ PICTORIAL No. 10"

By Wallace A. Carlson

Side-splitting caricatures on people and events.

Cartoon and scenic.....May 24

"THE SCHEMERS"

presenting

Elizabeth Burbridge and John Junior

Filled with subtle and delicate humor and a vein of whole-hearted, wholesome fun that gives genuine pleasure to all.

3 act comedy drama..... May 27

Book through the General Film Company

Trademark Reg. U. S. Pat. 1907.

ESSANAY

GEORGE K. SPOOR, PRESIDENT

1333 Argyle St., Chicago

Trademark Reg. U. S. Pat. 1907.

The more YOU read these advertisements the more useful to YOU we can make the "NEWS."

The Woman Paid!

The Hebraic commandment was plain. It was not based on sentiment, but on the immutable law that the wages of sin is death.

The woman was beautiful; she had wealth; the world was at her feet. But she forgot the ancient law; she sinned.

The woman paid; she paid in days of burning agony, in nights of feverish torture. Through suffering she atoned, but the scarlet scar remained to sear her soul as no branding iron ever burned.

Sprang into her life mother-love for a daughter forgotten, a girl pure and undefiled. In the blackness of the night she cried aloud for her own flesh. But there was no answering call, no soft cheek to nestle against her breast. The brand of shame had come between.

Mother-love had made the supreme sacrifice to save her loved one from her own shame. The woman paid; she paid in an agony of blood and tears, with a suffering it is given no man to know.

This is the terrible lesson in "That Sort," Essanay's five-act feature photoplay taken from the drama of Basil McDonald Hastings. It is a picture that will stir every woman to the depths of the heart; that will make men weep.

It features Essanay's great emotional actress, Warda Howard, supported by Duncan McRae, Ernest Maupain and John Lorenz. Directed by Charles J. Brabin and released through the V. L. S. E.

Trademark Reg.
U. S. Pat. 1907.

ESSANAY
GEORGE K. SPOOR, PRESIDENT
1333 Argyle St., Chicago

BIG FOUR FEATURE PLAY V L S E

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.

MAY 17 1916 ✓

©CLB360606

"When You See it in 'The News' It's News"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

LOS ANGELES, CALIFORNIA
427 SO. FIGUEROA STREET

NEW YORK CITY
SEVEN HUNDRED AND TWENTY-NINE SEVENTH AVENUE

CHICAGO, ILLINOIS
110 SO. DEARBORN STREET

Volume XIII | MAY 27, 1916 | No. 21

Next Year's Trade Exposition

IT is not too early to speak of next year's show.

In fact, if we are to hold a trade exposition next year—if we are *ever* to hold a trade exposition in the true sense of the term—it is time to begin right now.

Otherwise, we will have to wait at least another year for the fifth industry to give an exposition of itself.

THE two shows just held have not been successes—as shows; and we interpret the word in its simple sense—of showing something.

They may have been financially successful (even if they had made ten times as much profit, the point remains the same). The booths may have been most artistic. The public may have jammed the aisles.

AND, let me add, no criticism whatever is intended here for those who labored so hard and thanklessly in the management of both affairs.

But the point is that neither was a trade exposition, nor have we as yet had an exposition of this trade.

And if we are wrong, fundamentally wrong in this whole matter, certainly it is about time to right ourselves.

The two shows just held have been bazaars, or fairs, or—call them what you will. They are not trade expositions.

IT is, of course, feasible and proper to hold bazaars and fairs, and balls and Mardi Gras celebrations, the more so if they have the worthy object of raising money for trade organizations. Though, there is this to be said: it would probably be cheaper for those who now take space and more money would be turned over to the Exhibitor and Board of Trade organizations if, instead, a per capita or some other tax were levied outright.

But, at any rate, if we are to hold bazaars and balls, let's call them by these names and stop submitting them to the trade as trade expositions.

And if we are to hold a trade exposition, let's get together and hold one.

THERE have been two previous so-called expositions held in New York. Each had the added advantage, in attracting here the very important exhibiting branch, of having national exhibitor conventions held simultaneously. Yet each attracted fewer exhibitors than are present at many state or sectional conventions and the shows were positively not successful as trade expositions.

Yet this year, at our New York shows, we didn't even have the name or fact of having also exhibitor conventions.

IT certainly is unfair—it is ridiculous—to ask an accessory manufacturer or dealer to take expensive space in order to exhibit and demonstrate his product to an utterly uninterested public.

And it certainly cannot begin to relieve his expense if only a bare two or three per cent of the exhibitors of the country are present.

It is exceedingly doubtful if the picture producer, who does not have an interest in the public, finds it economical in view of the exhibiting expense to appeal to less than one hundred thousand of the New York public.

THE situation is well exemplified in the experience of an exhibitor who came all the way from British Columbia to learn about pictures and the picture theatre.

Asked about his opinion of the exposition, he shook his head, and said: "It has not exposed anything as yet."

This man is building a big, new theatre with a brand new projection idea. It is a fact that in his blue prints he has an idea, more practical, more valuable and newer than all the ideas together advanced at the exposition.

IT is possible to hold a trade exposition. It is possible to fill up a vast hall with novel and valuable ideas in theatre-building, furnishing, lighting, music, projection, film cleaning and handling, color processes, developing and printing, picture making, studio systems, office appliances, theatre advertising, business-getting schemes—the list would fill this page.

A trade exposition should "expose" every new advance, great and small, made by the industry within the current year. Exhibits should be made of everything—everything anyone wants to know about—from a thumb tack or a vial of film cement up to a complete model theatre.

COUPLED with this complete and detailed display, there should be each day a continuous business Chautauqua, outlining through men who know every branch and phase of the business of picture making and exhibiting.

All to the end that the combined exposition by word and in fact of this industry in all its phases would be so up to the minute, so comprehensive, so valuable, that not a man, be he theatre owner or employee, exchangeman or traveling salesman, producer, director, or studio employee, could afford to remain away.

THIS would be a trade exposition and convention. Perhaps its greatest advantage has been as yet unnamed.

(*Continued on page* 3216.)

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Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

MOTION PICTURE NEWS EXHIBITORS' TIMES

Published on Tuesday Every Week by

Motion Picture News, Inc.

729 SEVENTH AVENUE, COR. 49TH STREET, NEW YORK.

WILLIAM A. JOHNSTON.....*President and Editor*
HENRY F. SEWALL.....*Vice-President*
E. KENDALL GILLETT.....*Secretary*
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LESLEY MASON.....*Managing Editor*
WILLIAM RESSMAN ANDREWS.....*News Editor*

The office of the company is the address of the officers.

Entered as Second-Class matter at the New York Post-Office.

Subscription, $2 per year, postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada, $3; Foreign, $4 per year. N. B.—No agent is authorized to take subscriptions for MOTION PICTURE NEWS at less than these rates. Have the agent taking your subscription show his credentials and coupon book.

VOL. XIII May 27, 1916 No. 21

Next Year's Trade Exposition

(*Continued from page* 3215)

It would bring together once and for the first time all the elements and worth-while individuals in this wonderfully unorganized industry. We would at least be able to say to each other and effectively, the things we are now shouting into thin air. We would be able to *prevent,* instead of hurriedly seeking to remedy, dangers of the eleventh hour. But to do it—to accomplish our first trade exposition—we must *get together,* and start *now.* WM. A. JOHNSTON.

If Not Censorship, What?

A DESPERATE eleventh-hour fight took place at Albany, N. Y., last week against one of the worst state censorship bills ever conceived by professional law-makers. If Governor Whitman vetoes the bill, it will be the narrowest escape the motion picture business has yet had.

Federal censorship, scotched but not killed by the film men's opposition last January, threatens to break out of the Congressional committee room at Washington in a more malignant form than ever.

* * *

ON the horizon looms the disquieting prospect of upwards of thirty legislatures in session next Winter—and in these days, thirty legislatures in session means at least twenty-five separate and distinct censorship bills.

We have fought bravely. We have won more than one fight. Up to the present moment, we have succeeded in confining censorship to four states, when it might now be flourishing in twenty.

But with none of our victories have we gained one degree of security. Not one of the triumphs the film men have won has carried with it any guarantee of future immunity against the old danger.

WE may outgeneral the censor advocates. We may—and have—put them to confusion. We have frustrated campaign after campaign that they have launched. But the check we have administered to them has been, at best, only temporary. Nowhere have we crushed them. We have won our victory and retired—and the next day, or the next week, the armies of censorship are back again in full force working with undiminished strength, with unabated confidence to re-establish themselves

What are we going to do about it?

* * *

THE essential weakness of the motion picture's position may be illustrated in a very brief, but vivid way.

At every state or national legislative hearing on censorship measures, some member of the committees in charge has invariably asked this question:

"Gentlemen, you do not want censorship. What DO you want?"

And, unfortunately, the motion picture interests have never made a satisfactory reply to that question.

* * *

IN other words, our fight has been a negative one, and the negative is the defensive. In politics as in war, the affirmative has all the advantage of the attacking party; the negative all the disadvantages of the defenders. Both sides have obvious redeeming and compensating features.

But it is a fundamental rule of parliamentary tactics and of law as well, that, when you are opposing a measure recommended by an adversary, the surest way to beat him is to be ready with a substitute of equal or superior merit.

Just there the motion picture men have made their greatest mistake. They have been quite clear and definite as to what they do NOT want, but they have been utterly unable to say what they do want.

* * *

THEY have omitted to learn one lesson from the present war in Europe—that the most effective way of breaking up an attack is to launch a counter-attack. In this instance, a substitute course of action, designed to attain the same ends as censorship without using its utterly unpardonable means, is the counter-attack.

It was in the knowledge of this that MOTION PICTURE NEWS in January, prior to the hearings at Washington, advocated and had introduced into the House of Representatives a substitute measure in the form of an amendment to Section 245 of the Federal Penal Code.

That measure may never be passed. But the policy under which such a step was taken has been vindicated and will prove to be the only one offering any real relief to and solution of the situation as it now confronts us.

In the issue of January 15 we published these words, in a special editorial devoted to the censorship question:

* * *

"MOTION PICTURE NEWS does not believe that Congress is primarily, or secondarily, convinced that censorship and nothing else will meet the picture problem. But it does believe that some kind of regulation will be demanded and put through.

"And to select and demand the justest and least burdensome form of regulation is not only the privilege of the motion picture men but their duty.

"In other words, Congress will consider a substitute for censorship, but it will not altogether abandon the idea that the motion picture should and must submit to Federal regulation, as the other great businesses of the country have submitted."

There remains now the task of discovering the substitute. We hope to have the pleasure of announcing its discovery at an early date.

Censorship Bill in New York Will Probably Be Vetoed

Representatives of the Industry, in Conjunction with Prominent Members of Civic and Labor Organizations, Make a Formidable Attack on the Measure at the Hearing Before Governor Whitman in Albany, May 11— Six-Coach Train Takes Delegates Up State

A FORMIDABLE attack on the Christman-Wheeler Censorship Bill recently passed by the New York State Legislature, was made by representatives of the motion picture industry, in conjunction with prominent members of civic and labor organizations, at a hearing before Governor Whitman at Albany, Thursday, May 11. There is every indication that the Governor, after hearing the arguments of the industry, will veto the bill.

The film representatives had fortified themselves with an opinion from ex-Chief Judge Cullen, of the Court of Appeals, holding that the bill was plainly unconstitutional. This opinion was presented to the Governor.

A special train of six coaches, bearing the delegation which went up from New York to attend the hearing, left the Grand Central Terminal at 8:45 o'clock Thursday morning. One hundred and sixteen were in the party, which was thoroughly representative of the industry.

The hearing began at 2:30 o'clock in the presence of a crowd which jammed the executive chamber to the doors. Besides the Governor, and several proponents of censorship, Harold J. Hinman, the Republican floor leader, was present.

J. Robert Rubin opened the opposition to the bill, and introduced the various speakers on behalf of the industry. These were: Bainbridge Colby, a distinguished attorney; Walter W. Irwin of the V-L-S-E; Dr. Cranston Brenton, of the National Board of Review; Dr. Charles H. Parkhurst; Lester F. Scott, of the People's Institute; Ex-Mayor James G. Cutler, of Rochester; Mary E. Peck, representing the New York State Federation of Women's Clubs; James P. Holland, representing Samuel Gompers and the New York State Federation of Labor; Abraham C. Myers, representing District Attorney Swann, of New York; William M. Seabury, general counsel of the Motion Picture Board of Trade; Maurice Simmons, of the Society for the Protection of Immigrants; and Martin Littleton.

Rubin in Clash with Senator

Mr. Rubin, in closing the argument, had a sharp clash with Senator Christman, father of the bill, in which the Senator became considerably rattled, and made a very weak showing. Mr. Rubin then presented the important Cullen memorandum to the Governor, adding thereto a petition to which were signed 170,000 names against state censorship of motion pictures. These signatures were collected in the towns between New York and Albany by an automobile sent out from the Grand Central Palace Exposition under the auspices of the International Film Service.

Those who appeared in favor of censorship presented the same one sided arguments offered at hearings in Washington and elsewhere. They disclosed the same lack of knowledge of the practical requirements of the business, and made loose exaggerations of the preponderance of unfit pictures.

Canon Chase, of Brooklyn, opened the case for the proponents of censorship, and Senator Christman closed it. Other speakers were Mrs. Ella Boole, of the W. C. T. U.; Henry N. Niles, of the Central Presbyterian Church, of Brooklyn; Frank L. Brown, of the World's Sunday School Association; Rabbi Maurice H. Harris; W. J. Southerton, president of the Sunday School Union, of Brooklyn; Francis J. Sullivan, of the American Federation of Catholic Societies; and H. C. Barber, of the Society for the Prevention of Vice.

The first speaker introduced by Mr. Rubin was Walter W. Irwin, who made a scathing indictment of the principle of censorship, citing specific cases of its unjust workings in Pennsylvania, Ohio, and other states.

"In Ohio and Pennsylvania, where censorship is imposed upon the people, the conduct of the censors conclusively demonstrates that censorship consists of intolerance born of ignorance, prejudice, malice, spite and jealousy. For instance, in Ohio, the picture of 'The Life of Christ'—a picture which has been extensively exhibited in every Christian country—was utterly destroyed of its religious value by the elimination of the Crucifixion. One censor viewed the picture and directed this elimination, a woman. Her only reason for so doing was that it was too horrible. Thus the lesson of the man who died that he might save others was denied the people of Ohio."

Mr. Irwin also pointed out the financial loss which the picture producers would suffer if the bill became law. He said that it would result in a loss of $1,183,000, of which about $830,000 would be in film prints to be filed with the Regents in accordance with the law.

Bainbridge Colby declared that the bill "gives tremendous and arbitrary power to three little Dogberry moralists, who might strut about the State to say what is proper and what is not proper for the people to see."

Workings of Review Board Explained

The working of the National Board of Review were explained in detail by Dr. Brenton, its Chairman. He particularly emphasized the fact that the two hundred and fifty reviewers of the Board work without any compensation whatever, devoting their time and thought to the examination of films.

Attacking pre-publicity censorship as intolerable, Dr. Parkhurst said that it would constitute "an indictment on the business." He announced his faith in the value of motion pictures, in developing thought and furthering education. "This law would put a black cap on every producer," said he. "I wouldn't write a sermon, if I had to submit it to my congregation first."

Lester F. Scott, speaking for the laboring classes, said the motion picture was their chief entertainment, and he was opposed to censorship because it would seriously injure, if not destroy, that entertainment. He filed with the Governor, in opposition to the bill, fifty telegrams from the Y. M. C. A. and civic societies.

Ex-Mayor Cutler took the ground that the law would interfere with the police powers of the cities and home rule.

An excellent argument was made by Mary E. Peck, who appeared on behalf of the Federation of Women's Clubs. "We are opposed to censorship in any form," she said. "We uphold the work of the National Board of Review. Furthermore, censorship is not a solution of the child problem. The solution is to be found in the work of the Federation which strives to provide suitable entertainment for children, but not to censor pictures down to the level of the child's mind, as this bill would do." She also pointed out the impracticability of having forty-eight censoring bodies at work on films, as would happen if all the States should impose censorship.

James P. Holland read a letter from Samuel Gompers, head of the American Federation of Labor, characterizing the bill as a serious invasion of free institutions.

Abraham C. Myers, representing District Attorney Swann, argued that the criminal laws are ample to protect the community. He dealt the proponents of censorship a body blow by saying that the District Attorney's office in New York City had not received a complaint against a motion picture theatre for eighteen months.

After Maurice Simmons had spoken briefly on behalf of the Society for the Protection of Immigrants, William M. Seabury filed the brief which he presented at Washington on behalf of the Motion Picture Board of Trade in opposition to the Hughes Bill for Federal Censorship.

Littleton Speaks with Telling Effect

Then Martin Littleton took the floor, and delivered a brilliant speech of seven minutes in which he attacked the bill because of the arbitrary powers it conferred.

"The Regents, under the terms of this bill, may at any time revoke the censors' approval of a firm, but nobody is given the right to revoke the censors' disapproval. The Regents may recall any approval of a film on any or no grounds. They have unlimited powers of complete revocation. A film costing $100,000 may be approved by the censors, copies printed for distribution, the expense of distribution entered into, and the picture advertised by the theaters of the State. This decision may then be revoked, on none of the original grounds of approval or disapproval, bnt neither the Regents nor the producers nor anyone else can recall the disapproval of a picture," he said.

Mr. Littleton then cited the decision of Judge Cullen in the Saratoga Gas Case. The Public Service Commission had fixed the rate at which gas was to be sold for a period of three years, and under the law, the rate could not be repealed by any appeal from the gas companies, but only through the petition of at least one hundred citizens. Judge Cullen ruled that the law was unconstitutional because it gave no opportunity to the corporations to readjust the rate.

Pointing out that the Christman-Wheeler bill furnished a parallel case, Mr. Littleton declared that a statute to be valid must confer equal rights. "This bill is illiterate,

miserably constructed and hopelessly unjust to the motion picture industry," he declared.

The memorandum written by Judge Cullen, referred to above, holds that the censorship bill is void for many reasons.

"It is plainly the intention of the statute to submit the right of exhibit to the uncontrolled will of the Board of Regents; uncontrolled either by a review in the courts or by any principle by which the power is to be exercised," Judge Cullen writes. "For this reason the statute is void.

"It is to be noted also, in the case that I have cited (the Ohio case), that the Supreme Court of the United States closes its opinion saying: 'In conclusion we may observe that the Ohio statute gives a review by the courts of the State of the decision of the board of censors.' No such review is granted in the proposed statute under examination.

"There is another ground on which, in my opinion, the unconstitutionality of the statute is fairly beyond dispute; that is, the arbitrary power vested in the Board of Regents to any time revoke the license given by it or by its subordinate, the Board of Censors.

"Until recently, it was the great boast of our people in every part of the country, that ours was a 'government of laws, not of men.' I fear there has been, of late, a remarkable abandonment of that principle. It seems to me shocking that any legitimate business should be subject to the whim of public officers, however high in character or pure in motive. The sums invested in moving picture exhibitions are very large. Granting that these exhibitions, if not supervised, may be of a character injurious to public morals and therefore properly subject to examination by a licensing board, the examination once made and the exhibition approved, the right of the citizen to exhibit them should be fixed and certain, and not subject to revocation because the judgment of a new board of regents may be different from that of their predecessors, or the members of the board may change their views. Yet, this is plainly what the statute authorizes: 'The Regents may, in their discretion,' revoke the approval of the picture 'at any time.' Though the exhibition has been once approved, the citizens' whole investment in an exhibition may be lost by a change of view of the Board of Regents, indeed, by the change of view of one member for, by that change, he may convert a minority of the Board into a majority. Surely this should not be the law in a civilized country. Even a liquor license cannot be revoked, save for cause, and then only by the courts, after a trial. . . . This censorship statute is plainly unconstitutional, for no man can be deprived of his property, without a hearing."

New York Delegation

The members of the New York delegation which went to Albany were:

COMMITTEE OF ORGANIZED OPPOSITION

J. Robert Rubin, Chairman; Wm. A. Brady, Wm. M. Seabury, Edwin Thanhouser, Walter N. Seligsberg, Lee A. Ochs, Arthur S. Friend.

COMMITTEE OF ARRANGEMENTS

John Flinn, Chairman; Albert S. LeVino, Secretary.

PRESS COMMITTEE

Arthur James, Chairman; P. A. Parsons, Secretary; Ben. Schulberg, John W. Grey, E. L. Masters.

DELEGATIONS

Authors' League, Mrs. Wilson Woodrow.

Actors' Societies and Actors' Fund, Daniel Frohman.

Society for the Protection of Immigrants, Maurice Simmons.

Federated Union of Musicians, Eugene Johnson.

Metro Pictures Corporation, Richard A. Rowland, President; Joseph W. Engel, Treasurer; Arthur James.

Quality Pictures Corporation, Harry Cohn.

Popular Plays and Players' Corporation, J. Lawrence Weber, President.

Columbia Pictures Corporation, Charles Maddock.

Rolfe Photoplays, Inc., Charles Maddock.

Pathe Exchange, J. A. Berst, Vice-President and General Manager; P. A. Parsons, A. W. Smith, Irving Weil, A. S. Abeles, A. Franconi, T. Winchester, E. G. Griggs, Alfred Epstein.

Arrow Film Corporation, W. E. Shallenberger, President.

Astra Film Corporation, Geo. B. Seitz, Secretary.

Federal Feature Films Corporation, Albert S. LeVino, Secretary.

Famous Players Film Co., Adolph Zukor, President; Daniel Frohman, Managing Director; Ben. Schulberg, and Ralph A. Cohn, General Counsel.

New York American, L. J. O'Reilly, Dr. P. B. Riordan, J. W. Lindsay, and Michael J. McCarty.

International Film Service, E. A. MacManus, General Manager; J. W. Burger, T. E. McEntegart, Earle Gulick, and John W. Grey.

Jesse Lasky Feature Play Co., Jesse L. Lasky, President; John C. Flinn.

Triangle Film Corporation, Harry E. Aitken, President; Albert H. T. Banzhoff, Representing D. W. Griffith, J. Fred. Reeve.

Thanhouser Film Corporation, Edwin Thanhouser, President; Addison E. Jones, Secretary; and Lloyd Lonergan.

Novelty Slide Co., T. G. Wiley, President.

Paramount Pictures Corporation, Gordon Meyer, General Counsel.

Dramatic Mirror, Willard Holcomb.

Motion Picture Exhibitors' League of America, Fred J. Herrington, President; Samuel Trigger, Vice-President.

New York State League of Exhibitors, Lee A. Ochs, President.

Motion Picture News, W. A. Johnston.

Essanay Film Corporation, B. H. Stearn.

New York Press, J. L. King.

Citizens' Committee of New York, David Greenblatt.

Epoch Producing Co., J. J. McCarthy.

Eastman Kodak Co., J. E. Brulatour.

Universal Film Co., P. A. Powers, Vice-President; Joe Brandt, Paul Gulick, M. H. Hoffman, Robert H. Cochrane, Treasurer, and E. W. Kramer.

Playwrights, R. Lawrence Giffen.

A SCENE FROM CHAPTER FIVE OF "THE SECRET OF THE SUBMARINE," THE NEW AMERICAN-MUTUAL SERIAL

Solax Film Co., Joseph Shear.

H. M. Blache Films Co., Herbert Blache, President.

Peerless Film Co., A. Aaronson.

Exhibitors at Large, W. C. Beatty, Pittsburgh.

New York Motion Picture Co. and subsidiary Companies, Adam Kessel, President; John McKeon, representing Thomas H. Ince and Mack Sennett.

World Film Corporation, Britton N. Busch, Treasurer; Harry L. Reichenbach, E. J. Rosenthal, Thomas W. Broadhurst.

Chicago Tribune, Walter Blaiser.

V-L-S-E., W. W. Irwin, General Manager; E. L. Masters, F. F. Hartich.

Lubin Films, R. W. McFarland.

Cosmofotofilms, Paul Cromelin.

The Morning Telegraph, John H. Raftery.

Mutual, Signal, Vogue, Gaumont, and Lone Star, John R. Freuler, President, and S. M. Field, General Counsel.

Moving Picture World, W. Stephen Bush.

Frohman Amusement Corporation, William L. Sherrill, President, and George Irving.

C. H. Tilson of Sharlow Brothers Company.

EXHIBITORS

Messrs. Gustave Koenigswald, Louis Blumenthal, Geo. C. Smith, Hy Haring, S. Rhonheimer, Stockhammer, Titel, Levine, Mannheimer, Sanders, Bade, Aaron Hyman, Chas. L. Long, Dennis McEwan, N. P. Sinnott, C. Blankenthal, Cornell.

An elaborate luncheon was served to members of the motion picture trade press, as an advance gathering prior to the departure of the delegates to Albany, by the International Film Service at the Advertising Men's League of New York.

Among those present were: E. K. Gillett, MOTION PICTURE NEWS; W. A. Johnston, MOTION PICTURE NEWS; Peter Milne, MOTION PICTURE NEWS; Lesley Mason, MOTION PICTURE NEWS; George Blaisdell, *Moving Picture World;* L. Denig, *Moving Picture World;* A. MacArthur, *Moving Picture World;* Wen Milligan, *Moving Picture World;* R. M. White, *Moving Picture World;* James L. Hoff, *Moving Picture World;* H. Hallett, *Morning Telegraph;* Charles Giegerich, *Morning Telegraph;* Fred Beecroft, *Dramatic Mirror;* O. H. Harrass, *Variety;* Charles Condon, *Motography;* John W. Semler, *Motion Picture Mail;* M. Lowenthal, *New York Star;* James Milligan, *Billboard;* Harry Haven, *Exhibitors Herald;* Wid Gunning, *Wid's Magazine;* Arthur Leslie, *Motion Picture Newspaper Syndicate;* Bill Barry, Monroe Press; E. A. MacManus, International Film Service, Inc., John W. Grey, International Film Service, Inc., J. K. Burger, International Film Service, Inc.; W. W. Johnson, International Film Service, Inc., and J. L. Greene, International Film Service, Inc.

Everybody Near Omaha Getting Ready for Convention

Theatres Are Advertising the Event by Slides, and the Towns in Nebraska, the Dakotas, and Kansas Are Agog Over Coming Fete

Special to MOTION PICTURE NEWS.

Omaha, May 13.

YOU can't go into a Nebraska, Iowa, Dakota or Kansas theatre now-a-days without seeing a poster, sticker or slide thrown on the screen advertising the motion picture convention and ball, to be held in Omaha, May 25. The date was postponed from May 11.

Clinton L. Oliver, Omaha newspaper man, has been engaged to give all his time to boosting the event. Every motion picture theatre in the Omaha territory is selling tickets and advertising the event. Several hundred one-sheets and eight-sheets have been printed and put out. All motion picture correspondence has been on stationery advertising the event.

Beginning early in the morning of May 25 the big Omaha auditorium will be thrown open for the convention. Booths will be shown by the manufacturers. There will be talks, demonstrations of machines, exhibitions of special pictures and a general good time all day. A band of one hundred pieces will furnish the music.

In the evening, at 8:15, will begin the big event. Vaudeville actors and actresses will play, and then will begin the ball. Carl Laemmle, with film exchangemen from this part of the country, and with every exhibitor in the territory, will be present. Many Omahans and quite a few people from nearby towns are expected.

One Hundred Thousand at Board of Trade Exposition

First Annual Event of the Organization is Star Event of the Industry, With This Enormous Attendance for Nine Days—Madison Square Garden Makes Striking Appearance in Its Gala Decorations—Manufacturers Are Represented by Attractive Booths—Many Exhibitors in Attendance

THE first annual exposition of the Motion Picture Board of Trade of America came to a close on Sunday, May 14, after a most successful nine days run. The attendance at the show was phenomenal, and has not as yet been estimated in detail, but it is safe to assert that the turnstiles registered above the hundred thousand mark.

Perhaps it was coincidence that set the opening day on the same Saturday as New York City's Police Parade, but nevertheless this event brought the crowd around the Garden, and a big opening day set a mark that each succeeding day surpassed. May 13, which was the day of the Preparedness Parade in the city, was also laid aside as such by the exposition officials. This naturally brought a large crowd out, as the whole city seemed to be in sympathy with the movement. Saturday's crowd, it is believed, was the largest that attended in all the nine days of the show, although the attendance on the preceding night pressed it hard for first honors.

While primarily entertaining the public, the show was also a great benefit to exhibitors and manufacturers. Reports from various of the producers show that considerable business was done with the exhibitors who had come from out of town to attend both shows. Exhibitors were also benefited by the elaborate display of several accessory companies.

"Pictures and Dancing All the Time" was the slogan of each day, and was pretty strictly adhered to throughout the exposition. The music furnished for the dancers and for the picture accompaniments was the best sort obtainable. One of the orchestras was playing all the time—in fact there was never a dull moment.

The majority of the producers turned to publicity stunts of unusual magnitude to amuse the exposition goers. Every night the stage was set for one company or another to contribute its best efforts to the show. Something out of the ordinary was going on all the time, something more than mere promenading about the Garden gazing at folk prominent on the screen.

Universal brought from under cover its Handsomest Man in America and introduced him before an admiring throng of fans. The lucky gentleman's name is Roy Fernandez and he hails from Fairfield, Conn. Mr. Fernandez is to henceforth play in a Universal picture after he has either satisfied or disposed of the proposal of Violet Mersereau.

Mutual, not to be outdone by a Handsome Man, sought out the Ugliest Boy in New York City, and in the Mutual booth he was the center of a big crowd, not exactly an admiring crowd, but a big one nevertheless. His name is Tommy McCarthy and the Gaumont company have it that Gertrude McCoy has discovered talent in the youngster. She put him through his paces before the camera and as a result Tommy is going to play in Vim comedies. They do say that there are a few curb warmers on Broadway that envy Tommy his compressed features.

Three Vim clowns were ever in prominence either on the floor or decorating a monster Typhoon fan stationed near the roof at one end of the Garden. Here it was also that Zulu, a burnt cork advertising stunt of Mutual's sometimes appeared leading an imaginary orchestra and dropping Mutual literature, if such it may be called, on the heads of the throng below.

Did the Paragon Court Fine You, Too?

The Paragon censor court held sway throughout the exposition. There was both a humorous and a serious side to this affair. The paragon girls were ever hither and yon collecting signatures to present to Governor Whitman for protest against the passage of the censorship bill in New York before the governor. Then when a signer looked easy he was hauled up before the court and tried for being alive. On one night, the entire court removed from the Paragon booth to the stage and attracted the attention of the whole Garden.

Pathe, not officially represented at the Garden, was given its share of talk by the appearance of R. L. Goldberg, cartoonist extraordinary. After he had drawn several typical cartoons on the stage his Pathe picture, The Boob Weekly, was exhibited. Mr. Goldberg was the guest of the *Motion Picture Mail*.

Each producer had a special night. Monday was given over to Bluebird, and Violet Mersereau created quite a sensation by appearing in the selfsame balloon in which Leo Stevens ascended from the Garden roof on the Saturday before. The balloon, this time, was safe inside the Garden and Violet in the basket looked down upon hundreds of admirers and scattered her photographs and Bluebird publicity.

Wednesday night Mutual celebrated by introducing a galaxy of stars headed by Mary Miles Minter and Florence LaBadie on the stage. Pictures were taken by a Gaumont cameraman and the following night they were shown. A few lucky ones of the spectators were also "shot" by the camera as they marched around the stage, and this practice proved such a big drawing card that it was continued on every night thereafter.

Clowns for Universal

On Wednesday also, the Universal company hired a number of clowns and acrobats, who did trapeze work over the dance floor to help along the good work of advertising "Peg o' the Ring."

Paramount celebrated in a quiet and becoming manner on Thursday evening when Fannie Ward, George Beban, Constance Collier, Jack Dean and other stars held the center of the elegant Paramount booth. Paramount pictures were also shown in the day, including the new Beban subject, "Pasquale," in which the noted character actor scored another triumph in an Italian role.

On Friday, Theda Bara's latest Fox picture, "The Eternal Sapho," was projected for public gaze and naturally the temporary theatre which was placed in the Garden was filled to overflowing. Other Fox stars were present, including the new Arlington, Mass., find, June Caprice.

In addition to the stars and the publicity stunts instituted by the various companies the accessory manufacturers ranged chiefly around the balcony had much to show of interest to the public and trade. A separate story of their activities will be found in the Accessory section.

On every afternoon, those prominent in the trade met to discuss topics of the day in the Concert Hall. The promoters of the show saw fit to arrange for these meetings in order to get the manufacturers and exhibitors together. Speeches were delivered on the business side of the trade, projection and other topics.

As was quite natural in a show as closely connected with California, as is a motion picture show, the spectators heard and saw a good deal of California beauties. At the booth of the Los Angeles Chamber of Commerce, the various eatable products of the states, such as oranges, grape-fruit, nuts, lemons and the like were given away. On Tuesday night, California Day, copies of the song, "I Love You, California," were given away and at intervals throughout the evening it was sung from the stage.

On Saturday night, which was officially set aside for the Vitagraph company, the attendance far surpassed that of any other night. The hall was jammed to the doors. Firemen arrived and an attempt was made to keep the aisles clear, but it was futile. When the small host of Vitagraph stars were introduced from the stage, there was danger of damage being done to the booths so great was the press.

Those in charge of the Vitagraph booth carried out excellently laid plans. Many of their stars appeared in the costumes worn in the picture in which they had made their greatest success. Earle Williams, for instance, appeared in his role of John Storm from "The Christian," Ned Finley appeared as O'Gary from the Broadway Star feature "O'Gary of the Royal Mounted," Mother Mary Maurice was introduced as Mother of Roses. Others introduced in costume and in evening dress were Anita Stewart, Dorothy Kelly, Edith Storey, Lillian Walker, Evart Overton, Harry Morey, Charles Kent, Kate Price, Bill Shea, Hughie Mack, Naomi Childers, Jewel Hunt, John Robertson, Huntley Gordon, Belle Bruce, Wally Van, Billy Billings, Bobby Connelly, Frank Daniels, Marc MacDermott, Nellie Anderson, Anders Randolph, Paul Scardon and Rose Tapley.

During the afternoon and evening of Saturday, the new Vitagraph Blue Ribbon feature, "The Suspect," was shown. Two of Vitagraph's most popular stars held the featured roles in this, Anita Stewart and S. Rankin Drew. In fact, the Vitagraph

JEAN SOTHERN AND THE HYPNOTIZING MACHINE "IN THE MYSTERIES OF MYRA," INTERNATIONAL

company left nothing undone that might be done to make their evening most successful.

National Guard Drills on Dance Floor

Saturday was also Preparedness Day and following their march in the Preparedness parade, a company of National Guardsman arrived at the Garden and drilled on the dance floor, after which literature was given out, urging the recipients to join the National Guard.

The last day of the show was set aside as International Film Service Day and members of the Hearst organization, headed by Mr. Hearst himself, occupied the center of the stage and screen. Several episodes of "The Mysteries of Myra" were shown in the afternoon and evening, as well as an issue of the Hearst-Vitagraph News Pictorial.

In the evening two of the Hearst cartoonists, McManus and Hershfield were introduced and amused the crowd by sketching cartoons on the stage.

The results of the International's popularity contest were given out on Sunday night. The winner, it must be confessed, is not one of the most popular screen stars but nevertheless the ballots showed that Irene Castle headed all the others. She was awarded an immense silver loving cup. Mary Miles Minter ran second, and next in order were Leah Baird, Anita Stewart, Grace Darling and Mary Pickford.

In attendance on Sunday night were several of the International stars. The two leads of "The Mysteries of Myra" series, Howard Estabrook and Jean Southern, were present and were introduced from the stage while Harry Fox and Grace Darling met their friends at the International booth.

While Sunday's crowd was by no means as large as that of the day previous, the attendance was far from small. All the seats before the screen were constantly occupied and the plans of the International furnished entertainment throughout the evening.

THE MAY INDEX OF REVIEWS APPEARS IN NEXT WEEK'S ISSUE

DIRECTORS LE SAINT AND DOWLAN RESIGN FROM "U"

Special to Motion Picture News.

Los Angeles, May 13.

Edward J. Le Saint and William C. Dowlan, who have been directors at Universal City, have resigned, the same taking effect last Saturday. Dowlan has been with the Universal for more than a year, serving first as leading man, later being given a company, and in the direction of this he played many of his own leads. Perhaps his best known subject was "The College Orphan" in five reels. Mr. Le Saint has made the "Three Godfathers" with Harry Carey and Stella Rosetti, "The Long Chance" with Frank Keenan, and "The Voice of the Tempter," with Stella Rosetti, each of five reels, and many others. Miss Rosetti, who is Mrs. Le Saint in private life, has also resigned, and she and Mr. Le Saint will take a long vacation.

McMANUS AND GREY FOOL HOWARD ESTABROOK

At Madison Square Garden on Saturday night, Howard Estabrook went to the International Film booth, fresh from Ithaca, N. Y., where he is starring in the "Mysteries of Myra," and started signing photos at top speed. Along about ten o'clock a duet of falsetto voices requested, "Dear Mr. Estabrook, will you please hand me one personally?"

"With pleasure, Madam," said Estabrook, arising with a Chesterfieldian bow, to be

HOWARD ESTABROOK

greeted with deep bass laughter from General Manager MacManus and John Grey, of the International, who had put over a "Julian Eltinge" stunt on the "Myra" star.

"Girls, I'm sapprised!" said Estabrook, and got back to his desk in a hurry, while Mac and Jack finished their merriment.

ALICE BRADY WILL PLAY MIMI IN "LA BOHEME"

Alice Brady, the World Film star, is at work with Director Albert Capellani at the Peerless studio on a film version of Puccini's famous classic, "La Boheme," in which Miss Brady will play Mimi.

VIVIAN WALKER, IN A SCENE FROM "THE ORDEAL OF ELIZABETH," VITAGRAPH-V-L-S-E

PITTSBURG WILL BANISH PICTURE FIRE RISKS

Special to Motion Picture News.

Pittsburg, Pa., May 13.

The Pittsburg City Council is waging an active campaign in this city for the elimination of all fire risks from motion pictures, regardless of the fact that it seemed to be working a hardship on some of the companies.

In what was known as Film Row there were a number of tumble-down buildings used to house thousands of dollars worth of films. These buildings were only standing and nothing more. They were unsafe and had a fire started in any one of them would have destroyed that whole end of the city.

The police, seeing the menace to the employees of the plants and the danger to the city, decided that the place should be ordered vacated, and as a result the film exchanges have scattered to many parts of the city, but most of them have gone to the Liberty-Penn Avenue section.

It is said that a fine new home for motion pictures will shortly be erected in this district and all of the big film companies will be able to find space in the building, which will be of fireproof construction and will be plentifully supplied with vaults.

PICTURE JOURNAL BADLY NEEDED IN SYDNEY, N. S. W.

Special to Motion Picture News.

Sydney, N. S. W., Apr. 15.

What is wanted in Sydney at the present time is a magazine to cover the whole ground of the picture trade and also be of interest to the ordinary picturegoer. Some such journal was published by Pathé Freres some time ago, but the demand for it did not justify its publication—then. But now, one only has to glance over the daily and weekly newspapers and note which subject is more noticable—war or pictures. The latter "amusement" wins every time.

As there is so much competition between the abnormal number of exchanges, they must necessarily advertise, and finding no suitable publication for the trade alone, they turn to the newspapers, and the result is that a great opportunity for an enterprising man with the necessary capital, is running wild.

Berst Shows Weaknesses of Hughes Censorship Bill

Vive-President and General Manager of Pathe Points Out Hardships and Injustices Resulting from Operation of the Federal Measure—Section 12 Would Place a Prohibitive Fee on the Whole Industry—Payment for Duplicate Copies Is an Imposition

IN connection with the federal censorship bill now before the House Committee on Education at Washington, J. A. Berst, vice-president and general manager of the Pathe Exchange, Inc., has written the Hon. Dudley M. Hughes, chairman of the committee, a letter subjecting the bill to a keen analysis. Certain defects in the bill which have heretofore escaped notice are dealt with by him briefly and to the point. The letter follows:

May 4th.

Hon. D. M. Hughes,
Chairman, Committee of Education,
House of Representatives,
Washington, D. C.

My Dear Sir:

"I have read with great interest the notice you sent me containing briefs and statements of the Federal Motion Picture Convention. There are several matters which I would like to point out, and with your permission I will do so as briefly as possible.

"I notice that the bill calls for the appointment of five commissioners to be located in different cities, and that these commissioners shall have the power to appoint deputy commissioners. I think this is wrong. For instance, if the appointed commissioner of New York be a clergyman, he might select for deputy commissioners all, or nearly all, clergymen, and that would be a very poor representation to censor motion picture films. I believe that the Board should be composed of a certain fixed number of censors, and that a picture should not be rejected by the vote of one person only. This is important, as today the majority of the pictures are five reel features which cost an average of $20,000 each.

"I believe also that the Board of Appeal should be composed of a fixed number of censors. All this is necessary in order that our industry obtain fair treatment. The salary of commissions and deputy commissions should not exceed $5,000 and $3,000 respectively. During the showing of the pictures to the censors, no one except the censors should be admitted in the room. Our experience has proven that in the past motion picture companies who sent a representative with forceful, persuasive ways, succeeded nearly all the time in having their films passed, while films of the same character of other companies were condemned. It is absolutely certain that a Board can be influenced by persuasive talk and therefore, in order that the Board can act more freely, it should have no relations with representatives of motion picture concerns.

Should Not Exclude Bull Fights

"Section 8 of the bill, excludes actual bull fights and prize fights. This should be taken out of the bill. There is a real demand for prize fights and bull fights in certain states. Bull fights, for instance, are in good taste and wanted in New Mexico, Texas, and southern California. Prize fight films are in demand and make money in any state they are exhibited. It is easy for the censors to exclude from these films any part that might be offensive.

"Section 9 requires the manufacturer to file a statement under oath that parts condemned together with the corresponding negatives have been destroyed. All manufacturers will be very much opposed to destroying negatives, as they have use for these negatives in foreign countries. It is a well known fact that the taste of Americans is entirely different from that of the Spanish country, and it cannot be the intention of the Federal Board of Censors to pass judgment on films which are to be shown in Europe and South America.

"Under Section 10, it is not quite clear if films can be transported through the several states for the purpose of export. I suggest that at the end of this section be added the words 'in the United States.' It would be quite necessary that topical films which have to be shown to the public immediately and very often on the same day they happen, be exempted from review by the censors. This would necessitate the modification of Section II.

"Under Section 12, the fees are fixed at two dollars per reel. The fees are too small and will not cover the expenses of the commissioners. It should be four dollars instead of two dollars.

"In the appendix, I notice that Section 9 provides that no copyright shall be issued for a film not licensed. This would be very injurious. For instance, many producers make films for releasing companies offering them for sale to several companies until they have found a purchaser. It is always up to the purchaser to attend to the censoring as the film has to be reconstructed and retitled to meet his particular requirements. Therefore it would work a hardship for the producer to have to attend to the censoring, as under this condition, he would place himself under the danger of having his production pirated, if he could not have it copyrighted.

"Also if an American manufacturer should want to make special films for foreign countries, which films would not be adaptable for the United States, this would prevent him from copyrighting his films. Under Section 10, a manufacturer could not export his films unless they had been licensed. He could not even have his cameraman in all parts of the country shipping the film to him, and he could not transport exposed (but not developed) positives or negatives. This would practically put the motion picture news out of business.

A Prohibitive Fee

"Section 12 would place a prohibitive fee on the whole industry. All manufacturers and exhibitors will be very much against paying a fee for each duplicate copy. This is superfluous, as the commission is not spending any time in looking into duplicate copies.

"In the revised Smith-Hughes Bulletin, submitted by Dr. Crafts, I notice several things which are also objectionable. In Section 5, I call your attention to the provision requiring condemned parts of films to be left in the custody of the Commission. This should be eliminated as these parts can be used for export by manufacturers. They cost money and should not be confiscated when they are submitted to a Board for approval or refusal.

"Section 7 provides that films can be licensed only on presenting the scenario. This is certainly wrong as the scenario by no means gives an absolutely true reproduction of the motion picture.

"Section 7 also provides for a tag to be attached to each container. This would be very troublesome, as the motion picture films do not remain all the time in the hands of the same individuals, but pass from hand to hand practically every day. It would be a hardship to impose this provision on the exchanges, because of this and also the carelessness of exhibitors in not returning the containers the tag on which corresponded with the motion picture within."

Very truly yours,
J. A. BERST,
General Manager.

"Shoes" Deals with Grave Sociological Problem

Universal Picture, Produced Under Direction of the Smalleys, is Founded on a Story in *Collier's Weekly* by Stella Wynne Herron—Mary Ida McDonald in the Lead

THE problem of the underpaid working girl will be presented in a Bluebird photoplay, entitled "Shoes," which Lois Weber adapted from a story by Stella Wynne Herron in *Collier's Weekly*. It was filmed under the direction of the Smalleys, with Mary Ida McDonald in the leading role, and it will be released on June 26.

Like "Where Are My Children?" this picture deals with a sociological question. Its theme is described by General Manager M. H. Hoffman, of Bluebird, in this very vivid manner:

"Great truths are revealed in the pictorial history of three vital weeks in the life of a girl who clerked in a ten-cent store. She had worn her shoes into shreds, and through the holes in their bottoms she picked up splinters from the rough floor where she stood day after day. Her father, too lazy to work, permitted her to support him and two little sisters, while the mother bent daily over the washtub to contribute her laborious share. Pasteboard soles could not withstand the winter rains—and the girl got her shoes.

"When she came home with the new shoes she flung herself into her mother's lap, and these two women were welded together in their suffering, and the girl's sin was washed away in her mother's understanding tears."

GARRICK FILMS WILKIE COLLINS' NOVEL FOR MUTUAL

Picturization of Wilkie Collins' famous novel, "Armadale," which is to be released by the Mutual as a three part feature, would be incomplete without the thrilling scene in which the false Allan Armadale locks the rightful bearer of that name in a stateroom of a sinking steamer and leaves him to his fate.

Under the direction of Richard Garrick of the Gaumont-Mutual studios, these water scenes have been filmed, despite the fact none of them were taken within a mile of a ship of any kind. All that Garrick did was to place the scenery necessary for the photographing of the scenes in the river near the shore and wait for the rising tide to come in and furnish the necessary realism.

EDWARD EARLE GREETS AUDIENCE AT EXPOSITION

Edward Earle, famous star of the Edison Company, was presented to the audience at the Motion Picture Exposition at Madison Square Garden Sunday evening as a popular screen actor.

Mr. Earle is said to be considering a contract with one of the largest producing companies to appear as their star.

The announcement of his plans will probably be made soon.

"Room for Long and Short Pictures"—Lois Weber

Small Subjects Are More Than "Fillers"—Transient Patrons, Unable to Spare Time for a Feature, Like Programs of One and Two Thousand Feet Films

LOIS WEBER, whose many contributions to the class of unusual features entitles her to speak with authority on picture production, has been in New York on a business and pleasure trip. While here she talked with a representative of MOTION PICTURE NEWS and expounded several most interesting ideas on the picture subject.

In reference to the future of the picture, both feature and short length, Miss Weber said: "There will always be room for both the five-reeler and the one and two-reelers. The latter class of pictures has been disregarded of late, so great has been the demand for features, but recently the manufacturers have hearkened to the fact that if a picture is good is will always be appreciated, no matter what its footage.

"The short subject is, however, considerably more than a filler. A transient patronage hardly ever can spare the time to see a long picture, particularly when they arrive in the middle of it, and a theatre with such a patronage can exist best with a program of one and two thousand foot subjects."

Miss Weber also spoke on the subject of longer runs for all pictures, and cited an experience of her own to drive home her point. "With my production, 'Jewel,'" she said, "exchange men had the opportunity to make a clean-up, particularly in Chicago. There are thousands of Christian Scientists in that city, and Clara Louise Burnham, herself, the author of the story on which the picture was based, resides there, but despite all that the longest run given the picture in any house was one day. From the date of its release I have received hundreds of letters asking when this picture was to be shown in Chicago, and from all appearances Chicago saw the last of it after a few days' run in scattered houses. Such proceedings are almost suicidal."

The censorship question aggravates any director or author, and as a result Miss Weber might have an excuse to register a double protest against such an evil, as she holds down both positions. She mentioned another experience of her own regarding this subject. "The manner in which the censors treated 'Hop, the Devil's Brew.'" she remarked, "stamped them as either grossly inconsistent or defective. This picture, which dealt with the drug traffic to a certain harmless but enlightening extent, was shown on the West Coast after having been materially cut by these reformers. What was my surprise, however, to discover that after leaving several scenes of opium smoking in the film they eliminated a flash of a pair of baby's shoes, which I had inserted to give added significance to a dramatic episode!"

Babies' shoes evidently have a harmful effect on an easily influenced picture-goer. Miss Weber, advanced director that she is, believes that the foundation of a good photoplay is the story, and, what is more, she believes in the natural length subject. To let the story run its normal, unpadded length is the correct way to produce a picture, and when the manufacturer realizes this we will have a greater number of better pictures.

LOIS WEBER

Sennett Ships Four Fun Subjects to Eastern Offices

"Her Marble Heart" Is a Key(stone) to Unlock Risibles of Hardened Anti-Laugh Grouches with Cold Shoulders Turned Against Merriment

Special to MOTION PICTURE NEWS.

Los Angeles, May 13.

THE Mack Sennett producing staff has completed four subjects which have been sent east during the past few days. This includes a wide variety of comedy, each picture being of a different type.

"Her Marble Heart" is the title given the subject made by Richard Jones, with a cast composed of Louise Fazenda as the country girl, Harry Booker her father, Weyland Trask the farm hand, and Charles Murray, the heavy and owner of the adjoining farm and the holder of a mortgage on the home place of Booker. Murray insists upon the girl's hand in marriage or he will foreclose the mortgage, but a dying relative of the farm hand aids the family by bequeathing his wealth at the psychological moment. This abounds with barnyard comedy.

"The Lion and the Girl," produced by Glen Cavender, has Joe Jackson and Claire Anderson as principals. Joe, of course, appears as the hobo, and is escaping from the law after stealing jewels from a pawn broker's wife, and hawking them to her husband. During his escape he comes upon their daughter in a park. The girl is swinging in a wooden swing which breaks as she is over a cage, and she falls into the lions' den. Joe being the hero of the event, gets in right with the old man.

Mack Swain is featured as the sheriff in the Keystone subject "His Bitter Pill." Luella Maxum is the sweetheart, and Ed. Kennedy a gambler and bad man. It is of a decided western nature. The bad man has won the heart of the girl whom the sheriff loves. The officer then catches the bad man after he has held up the stage coach, but because of his love for the girl, the sheriff gives the man his liberty. This becomes known to all the citizens of the town, and the sheriff loses his job and social position. Then it is the girl who forces the gambler to confess, bringing about the exoneration of the sheriff—and then the two are wedded.

The Charles Parrott picture has been titled "A Dash of Courage." This pertains to a band of crooks following a police lieutenant who is on a mission to another city to raise funds for a home for retired policemen, and deals with their adventures in getting away with the money. Chloroform makes it possible for them to put the entire police force to sleep, and the crooks thus gain possession of the uniforms and conduct the municipality.

One section of the Keystone studio was flooded this week when scenes for a bath-tub story were filmed by Director Edward Frazee. The scenes are laid in an apartment house fitted with the popular instantaneous water heaters, one of which explodes bringing on the flood. Anna Luther, who is featured in the comedy with Fred Mace, floats about the apartment house in a bath-tub going from room to room, then into the lobby, through the hall, down street, into the city reservoir, and from there to the ocean. Mace and other lodgers of the building take a similar course, and they all meet in the ocean.

J. C. JESSEN.

CARE EXERCISED IN MAKING "PROPS" FOR "WOMAN WHO DARED"

An illustration of the lengths to which the present day motion picture producer must go to secure correctness of detail in his work, may be found in the "props" at the California Company studios, San Rafael, Cal., which have been specially built for "The Woman Who Dared," featuring Beatriz Michelena.

The scenes of the pretentious seven part picture are laid in Rome and Paris. Everything must be made to conform to this foreign atmosphere. An instance of it is found, according to Pacific Coast reports, in an elaborate railroad coach, built in accordance with the accepted European design.

A considerable problem confronted the technical force of the producing company in providing this and was only solved through having the coach built bodily inside and out, laying a track and providing locomotion.

Allen, Cobe and Rosenbach Form Unity Sales

Company Opens Offices in Godfrey Building, New York, and Begins Distribution with "Pursuing Vengeance," "My Country First," and Other Features

ONE of the most interesting recent events in film history is developed by the formation of the Unity Sales Corporation. The company is headed by Charles W. Allen, president and treasurer; Andrew J. Cobe, vice-president and general manager, and Arthur Rosenbach, secretary.

The firm occupies a suite of offices in the Godfrey Building, at Seventh Avenue and Forty-ninth Street, and in addition to its executive facilities, is constructing a laboratory, which will be under the direct supervision of Cobe and Rosenbach, who will personally examine every inch of film developed and carefully supervise every detail of the work, assuring exhibitors of an output of the highest standard.

The primary feature of the purpose of the new corporation is to insure the producer a fair price for his product, at the same time give the exchangeman a continuing line of high-class features at prices he can afford to pay.

In speaking of the purposes of the Unity Sales Corporation, Mr. Cobe said: "A long and painstaking study of the film situation as it exists between manufacturers and independent exchanges, has convinced me that there is an immense field for my ideals of distribution. My main object is to bring about a condition which will result in the consolidation of the interests of the manu-

ANDREW J. COBE

facturer, exchange and exhibitor. Part of our service to the exhibitor and the manufacturer is an extensive advertising campaign, which is bound to result in a great benefit to all concerned. The Unity Sales Corporation will use the motto, 'Service and Co-operation.' This will be our watchword. The independent exchanges of the country and the producers have already responded to the announcements of our plans with gratifying enthusiasm."

Mr. Cobe is one of the best-known men in the industry and is recognized by exhibitors, exchangemen and producers alike as an executive of ability.

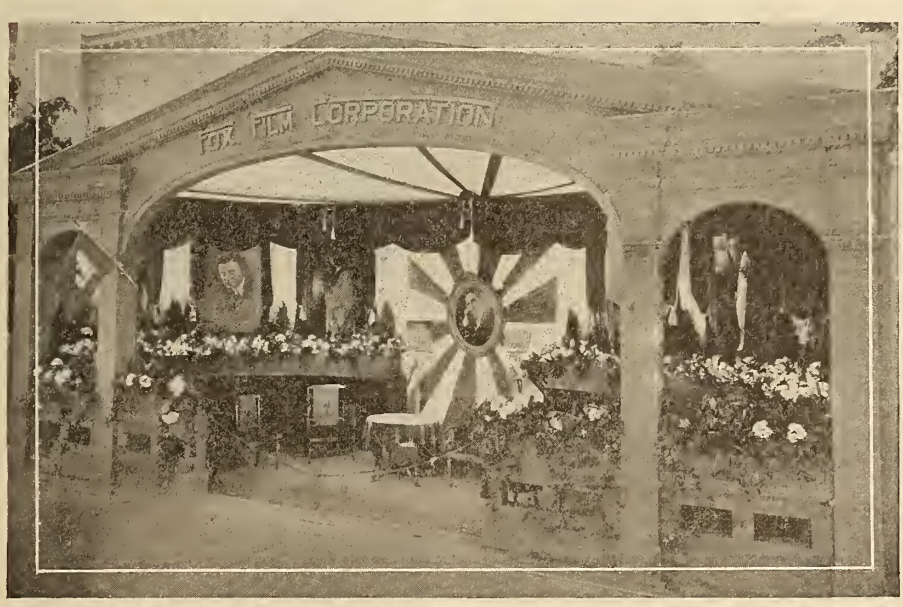
Mr. Allen formerly managed his sister, Viola Allen, and was also engaged in many important theatrical enterprises. Mr. Allen is himself a producer, his most recent features being "Diana," starring Paul Swann and Baroness Dewitz, and the "Boy Scouts," by the late Richard Harding Davis.

Mr. Rosenbach is one of the best-known men in the industry, in which he has been engaged for ten years.

The Unity Sales Corporation is now distributing "The Pursuing Vengeance," with Sheldon Lewis, based on the celebrated novel, "The Mystery of the Boule Cabinet," by Burton E. Stevenson. Another presentation of the new firm is Tom Terriss in "My Country First," a Terriss Film Corporation feature.

Other productions in contemplation are "The Marathon Mystery," "The Gloved Hand," "The Destroyer," all by Burton E. Stevenson.

William Fox Captures Prize for Booth at Palace Show; Company's Stars Receive Hearty Welcome



THE FOX FILM CORPORATION BOOTH AT GRAND CENTRAL PALACE EXPOSITION

WILLIAM FOX and the Fox Film Corporation emerged triumphant from the third international Exposition of the Motion Picture Art, held at the Grand Central Palace, May 1 to 6.

The judges in making their awards picked the Fox exhibit and its distinctive booth, and the silver cup captured as the prize for novelty and excellence was straightway moved down to the Madison Square Garden and placed on exhibition there in the Fox booth.

John Zanft and his assistants, who designed the exhibit at the Grand Central Palace, had worked for days before the show opened to make certain the superiority of the firm's exhibit over all others. In color scheme and arrangement the exhibit was pronounced artistically beautiful.

This booth formed a distinctive setting for the William Fox notables who were present each night of the show. Virginia Pearson, appearing two nights in succession, attracted throngs to the booth and formed many new direct friendships among persons who previously had been but screen admirers. Dorothy Bernard, Claire Whitney, June Caprice, the newest young star of the Fox forces, each had their night at the show and were heartily welcomed.

THE MAY INDEX OF REVIEWS WILL BE PUBLISHED NEXT WEEK

GARDEN GETS "GLORIA'S ROMANCE" FOR WASHINGTON, D. C.

Special to Motion Picture News.

Washington, D. C., May 13.

Billy Burke in "Gloria's Romance" had something of a battle for first appearance in Washington, but the honor came to Tom Moore, who is showing this film at his Garden Theatre. "Billy Burke made a remarkable hit with her first picture," commented Arthur Robb, house manager of the Garden, "so we felt confident in securing this film novel. The star herself as well as the story promises to appeal to our patrons. We are putting this on in an unusual manner, however, in that we are featuring the story in the titles of the chapters rather than as episodes of the novel."

Usually serials are not popular in the large down-town houses, but Mr. Moore has a manner all his own of making these appeal to his patrons, especially as the Garden has an established patronage for every night in the week. It is the securing of this very dependable standard that makes the popularity and security of a photoplay house.

KLEINE OPENS FOUR BRANCH OFFICES

The constantly growing demands of the Billie Burke serial have induced George Kleine to add to his already long list of branches. New offices were opened last week in four cities. I. P. Rosenberg was appointed manager of the St. Louis branch in the Empress Theatre Building; W. A. Ratz, Fletcher Savings and Trust Building, Indianapolis; F. Rutledge, 207 Broadway, Market Building, Detroit; and Rudolph Berger, Bank of Commerce and Savings Building, Washington, D. C. These offices are already open and ready for business.

AL RAY WITH CHAPIN IN MORE LINCOLN PLAYS

Al Ray, producer of comedies and probably the world's youngest director, is now with the Charter Features Corporation, at Ridgefield, N. J. He is working with Benjamin Chapin, famous for his characterization of Abraham Lincoln, in producing the Lincoln Cycle of Photoplays. Ray is also playing the juvenile lead.

First Morosco Featuring Edna Goodrich Finished

"Maddalena" Is an Adaptation from a Play by Mary and Samuel Lewis—Forrest Stanley, Howard Davies, John Burton, Mary Mersch and Others in Supporting Cast

THE first Morosco picture starring Edna Goodrich, entitled "Maddalena," and adapted from the Mary and Samuel Lewis play, "The Making of Maddalena," has been finished at the Morosco-Pallas studio. The supporting cast for this has Forrest Stanley as the leading man, Howard Davies as heavy, John Burton, the veteran Morosco character actor, Mary Mersch, Colin Chase, Violet White, Laura LaVarnie, Kathlyn Griffith and Walter Frederick. A particular feature of this is a magnificent setting which covers the entire stage, and represents the interior of a Fifth Avenue mansion of a millionaire. Scenes taken in this show action in three separate rooms, a dance in one, reception in another, and in the other, a gentlemen's lounging or smoking room. This subject was filmed under the direction of Frank Lloyd, and contains the story of an American artist who is disowned by his wealthy parents because of his marriage to an Italian model. The artist's wife later redeems herself, and takes a foremost place in American society.

Director William D. Taylor has taken up the filming of a Morosco-Pallas play that will star Myrtle Stedman. This is entitled "The American Beauty," and is from an original scenario by Julia Crawford Ivers. Myrtle Stedman plays the dual role, that of mother and daughter. As the mother she makes up as a woman of great age, and the facial transformation is spoken of as wonderful, it being said that she was not recognized by principals at the studio. As the daughter, she is picked by artists who wish to paint a picture for a wealthy art collector who desires to secure the most notable type of beauty of the various civilized nations. Seven artists enter the contest, and as many models, some of which pose in the nude. One of the big sets for this is that of the interior of a New York studio similar to that of the late Stanford White in Madison Square Garden tower. This will occupy the entire stage at the studio, and contain a balcony with pipe organ and other elaborate furnishings. Oriental atmosphere will be created by expensive draperies of Asiatic design. Jack Livingston appears in the early part of the play opposite Miss Stedman as her husband, Elliott Dexter is leading man of the photoplay proper, Howard Davies, Edward Ayres and Adelaide Woods being the other principals in the enactment of the story.

Co-operative Plan by Brooklyn Exhibitors to Save Expenses

League Members Take Steps to Secure Cheaper Heating, Lighting and Bookings—Appoint Committee to Receive Bids for 10,000 Tons of Coal

DEFINITE and substantial action, looking toward the general good, has been taken by the Brooklyn branch of the Exhibitors' League; the organization has placed itself on record as a co-operative and helpful association of exhibitors, and the steps taken to secure cheaper heating, lighting and bookings are indications of the possibilities of a real get-together spirit.

The Brooklyn organization has appointed a committee, consisting of William Brandt, of the New Albany theatre, and Louis L. Levine, of the Regent, to receive bids for coal to be supplied to every theatre owner in the organization at a flat rate. It is estimated that 10,000 tons will be contracted for next winter, and the individual exhibitors will save $1.50 a ton on their fuel. It is proposed also to buy carbons and other supplies in the same manner.

Another committee, consisting of Mr. Levine and Mr. Goodman, will arrange for a reduction in the cost of light current, and it is reported that the Edison Company has already agreed to a system which will save from five to eight dollars a week for each consumer.

The Philadelphia plan of joint bookings is also under consideration. The officers of the organization are now working on this scheme, and will announce details later. Attempt is also being made to have all schools, churches, Y. M. C. A.'s and public halls, which show pictures in competition with the theatres, either placed under theatre licenses, or restricted to the showing of educational films. This matter has already been taken up with the Board of Education and the Commission of Licenses.

William Brandt, secretary of the League, reports that the campaign against increased poster prices has already resulted in reductions by several of the large distributors.

They're All Excitedly Calling for the Police

But There Is no Alarming Trouble—It's Just the Exhibitors Asking General Film for Re-Bookings of the Chaplin-Essanay Feature With That Title

IF early reports from General Film Company branch office managers may be taken as a criterion, the Essanay-Chaplin comedy feature, "Police!" is going to attract as much, if not more, attention and awaken greater interest than the Essanay-Chaplin "Carmen."

Immediately following the first announcement of a release date for "Police!" through General Film branches, inquiries and orders began to arrive at most of the branches and the number has been steadily increasing, according to an announcement just made.

Many exhibitors have made application, not only for a first-run show, but also for a second and even a third return date for "Police!"

As an instance of the desire for "Police!" shown by exhibitors, the following copy of a telegraph message sent by Manager John P. McCue of the Bijou Theatre, El Paso, Texas, to the General Film Company branch manager, D. Prince of Dallas, Texas, is cited:

"We want exclusive use of this film. . . . You may book us for a two days' showing and a return date in two weeks after first showing, you to fix the price for both exhibitions."

AMERICAN CORRESPONDENT MOVES TO THE GODFREY BUILDING

The American Correspondent Film Company, Inc., announces its removal to new offices in the Godfrey Building, Seventh avenue and Forty-ninth street, New York, where the business of booking "The Battles of a Nation" will continue without interruption.

CAPELLANI TO DIRECT CLARA KIMBALL YOUNG

The engagement of Albert Capellani as director general of the Clara Kimball Young Film Corporation Productions is announced. He will assume personal supervision over each of the new company's productions, beginning with the picturization of "The Common Law," Robert W. Chambers' noted novel, which has been secured for Miss Young's initial offering at the head of her own producing company.

In choosing Mr. Capellani as the presiding genius over all their productions, Miss Young and Lewis J. Selznick, president of the company, were guided by the work the director has accomplished for Miss Young in the past. Her greatest success so far, "Camille," was the work of this director.

In order to put in execution Miss Young's plan to prepare two productions at the same time, two highly capable directors will be engaged as Mr. Capellani's associates. These will be assigned the general detail of scenic construction, casting and selection of locations, as well as much of the actual photographic work, all under Mr. Capellani's personal supervision.

ALBERT CAPELLANI

Mr. Capellani is best known in this country for the two superb pictures he produced, "Les Miserables" and "Camille."

MARGUERITE CLAYTON ESSAYS COMEDY FOR ESSANAY

Marguerite Clayton, pretty Essanay leading lady, has undertaken her first venture in light comedy. "Putting It Over," a two-act piece built on several laughs, is her introduction to this type of screen play. Harry Beaumont plays opposite her, it also being the first time these two popular Essanay leads have played in the same piece.

Miss Clayton started her motion picture career in plays with western themes at the Essanay California studios. She then came to the Chicago studios and played leads in straight dramas, among them numerous features.

New Stars at Work on Famous Players Productions

Peggy Hyland Will Make Her American Debut in "Saints and Sinners"—Ann Pennington, from Ziegfeld "Follies," to Make Bid for Serious Consideration as Screen Actress

PEGGY HYLAND ANN PENNINGTON LOUISE HUFF

THE studios of the Famous Players Film Company are busy on a number of new productions, some of which will introduce stars who, although well known in the motion picture and theatrical world, are comparative strangers in the Famous Players studio. In addition to such familiar faces as Mary Pickford, who will soon be seen in "Hulda from Holland"; Marguerite Clark, and Hazel Dawn; there are Peggy Hyland, Louise Huff and Ann Pennington.

Miss Hyland, the British star, is working on "Saints and Sinners," in which she will make her American debut. Miss Huff is now on Block Island doing a sea-coast story, "Destiny's Toy," in which she plays a fisher maid. Ann Pennington, the diminutive star of the Ziegfeld "Follies," is already playing Susie Snowflake, the titular character in which she will make her screen debut.

In the directorial staff there has been one important addition in the person of Joseph Kaufman, who was formerly with Lubin. He is now directing Pauline Frederick in an adaptation of E. Phillips Oppenheim's "The World's Great Snare." Robert G. Vignola is directing a big production in which will appear several well-known players who have not been seen before in Famous Players productions, among whom are Grace Valentine and Crauford Kent.

Emile Chautard Finishes "Sudden Riches" for World

Director Completing Year's Activity with the Company—He Is at Work on a Volume Entitled "Film Photography," for Publication in French

EMILE CHAUTARD, now working with World-Paragon at the new Paragon studios under the direction of William A. Brady, is the honor man of the World roster this week by reason of the completion and release of his most recent effort, "Sudden Riches," in which Robert Warwick again makes his appearance on the World Program.

Mr. Chautard is completing his year with the World Film Corporation and his seventh production for that company. Some of the other pictures were "The Boss," "Old Dutch," "Human Driftwood" and "Sudden Riches," and he is now busily engaged on Thomas W. Lawson's elaborate story, "Friday, the Thirteenth."

Chautard and Maurice Tourneur were companions during their student days in the Latin Quarter, Paris. Tourneur was studying art, while Chautard was endeavoring to learn the intricacies of stage technique. Several years later they met at the Theatre Francais, where Tourneur and Chautard were engaged in making a production. They separated and were again drawn together in the early days of film making in the various studios around Paris.

Chautard took up the film production, and when the Eclair Company began operations in Paris he was one of the mainstays of that organization.

Mr. Brady has assigned a number of important productions to Chautard for the coming season and, beginning with "Friday, the Thirteenth," will keep him busy right through the hot months into the fall.

Chautard, in addition to being an actor, director and film author, is at work on a book entitled "Film Photography," which is to be published by a French publishing house and which, it is thought, will be translated into English and published here.

FIRST RELEASE FROM POPULAR PICTURES IN TWO WEEKS

Popular Pictures Corporation, 218 West Forty-second street, New York, announces through its president, Milton M. Goldsmith, that this company's first release, which will be forthcoming within the next two weeks, will be "The House of Mirrors."

The story is by Frederick Chapin, and the picture was made under the direction of Marshall Farnum, by the Rialto Film Corporation. Frank Mills, formerly of Triangle; Bliss Milford, formerly a Pathe star; Harry Spingler, Rudolph Cameron, Lillian Kemble, Runa Hodges and Jack Curtis will be featured.

It is also announced that, beginning September 1, Popular Pictures Corporation will begin releasing a regular program consisting of one feature each week.

POST, ARTIST-JOURNALIST, GOES TO WEST COAST FOR TRIANGLE

Charles Johnson Post, author and artist, has left New York to organize a Pacific Coast branch of the publicity department of the Triangle Film Corporation. The Triangle aims to make Mr. Post the man on the ground who will standardize the distribution of the news of the coast studios. Systematic organization and effective distribution is the Triangle slogan behind Mr. Post.

For more than twenty years Mr. Post has been active as an artist-journalist. His services have at various times been in demand by the Associated Press, the Times, World, Herald and Journal of New York; Philadelphia Inquirer, Illustrated American, Century, Harper's, Pearson's, Cosmopolitan, Everybody's and Outing Magazines, and Harper's Weekly. Work for these publications have taken him all over the world. At the outbreak of the Spanish war he enlisted as a private, rose to be first lieutenant and battalion quartermaster and took part in the battles at Las Guasimas and San Juan and the Siege of Santiago. He has retained his military connections and is now a first lieutenant in the Coast Artillery of the State of New York.

Mr. Post's most recent newspaper work has been for the New York Globe.

BRADBURY MAKES UP BLACK FACE FOR CHARACTER WITH WHITE PRINCIPALS

Active work has been started on "The Valiants of Virginia," under the direction of T. N. Heffron, of the Selig Company. This is a picturization of the popular novel of the same name by Hallie Erminie Rives. The film will follow the novel closely. A cast has been selected headed by Kathlyn Williams, who will be an ideal Shirley Dandridge, the young Southern heroine. Arthur Shirley will enact the role of John Valiant, the young scion of wealth who sacrifices his fortune to save the family name from dishonor.

Other important roles will be enacted by Edward J. Peil, Edith Johnson, James Bradbury and Al W. Filson. For the first time in over thirty years James Bradbury will don black-face make-up, when he enacts the role of Jeff, the old negro servant in "The Valiants of Virginia."

Nearly Half Frisco's Exhibitors in Its League

Headquarters Located on Eighth Floor of Mechanics Bank Building—Organization is Ready for Strong Fight Against Extended Censorship Power Planned by Board of Supervisors

Special to Motion Picture News.

San Francisco, May 13.

THE Motion Picture Exhibitors League of San Francisco, recently reorganized and placed on a firm basis, now has a membership that includes fully one-half of the exhibitors of this city and is growing rapidly. Quarters have been secured again in the Mechanics Bank Building at Market and Mason streets, but space has been taken on the eighth floor instead of the second. Two rooms are occupied here, one containing lockers where members may store film and posters while downtown, the other being used for a meeting place and for the offices of the organization. The officers chosen to serve during the ensuing term have never before served in like capacity, it having been decided with the reorganization of the League that new blood would be necessary to make it a success.

The new body has been very busy since its formation, combatting the plans for an enlarged censorship board in this city, and in this work it has had the hearty cooperation of the Film Exchange Board of Trade. Recently it became apparent that unless strenuous efforts were made at once the censorship ordinance drawn up by representatives of the California Club, specifying a board of censors consisting of nine members and having almost unlimited powers, would be passed by the board of supervisors. Hundreds of petitions were printed, speakers were sent to the various theatres of the city, and thousands of signatures were secured against the passage of this or any similar measure.

These signed petitions will be presented to the supervisors at the next meeting, when the censorship ordinance will be considered, but it is not intended to let the matter rest, no matter what decision is reached by the lawmakers. The petitions will be kept in circulation until an opportunity has been presented to every one to sign them, with the idea of demonstrating beyond any doubt that the rank and file do not wish censorship. In case the board of supervisors sees fit to enact the ordinance now under consideration, a referendum vote will be demanded, thus placing the issue squarely before the people. As every newspaper in San Francisco has gone on record as opposing a censorship of film productions, there is no doubt but that the publicity that could be given the issue would result in a distinct victory for film interests.

Pathe Plans $5,000,000 Serial Program for Coming Season

Berst Announces the Release of Seven Picture Series Between May of This Year and May, 1917—Authors of National Prominence Signed to Write Stories

PLANS for a $5,000,000 motion picture serial program are announced by J. A. Berst, vice-president and general manager of Pathé Exchange, Inc. Pathé will release at least seven pictrue serials between May of this year and May, 1917.

"The continued motion picture is the serial literature of the screen," Mr. Berst said. "There always will be continued stories in the newspapers and the magazines, and there always will be continued stories on the screen. The motion picture serial has come to stay. The public demands this form of screen entertainment."

Newspaper advertising will be the backbone of Pathé's serial campaigns. Pathé has contracted for the services of a number of authors of national prominence. Among those now actively engaged in connection with future serials are Louis Tracy, Randall Parrish, Albert Payson Terhune and Mrs. Wilson Woodrow.

Mr. Tracy is an English author. His "Wings of the Morning" placed him in the front rank of present-day novelists. He is in Florida now rushing to completion a photo novel that is said to have an unusual and powerful theme. Arrangements for the syndication of this story are now being made with leading newspapers in all of the important cities of the country. Balboa is producing the pictures under the direction of W. A. S. Douglas of the Pathé organization. The advertising arrangements are in the hands of G. A. Smith, serial publicity manager.

For release later in the year, Pathé is producing a serial story by Randall Parrish that suggests a present-day Monte Cristo. This serial is under the direction of Louis J. Gasnier, one of the foremost producers of the country. Mr. Gasnier recently returned from Havana, where some of the scenes were laid.

Mr. Terhune, who novelized "The Red Circle," a recent Pathé serial, is under contract for a new series of stories. Mrs. Wilson Woodrow is the talented authoress of "Who's Guilty?" a novel-a-week picture series released May 8.

Release Through V-L-S-E is Selig Plan for Athletics

First Subject Shows Mike Gibbons, Champion Middleweight Boxer, in a Lively Glove Contest—Second is a Billiard Event Between Jap and Yankee Contestants

THE Selig Polyscope Company has announced the intention of releasing its pictures showing the world's greatest stars in all fields of athletic endeavor, through the V-L-S-E organization.

According to Mr. Irwin, general manager of the Big Four, the first reel will be shown to exhibitors in the various territories.

The first release of the athletic and feature film series will show Mike Gibbons, champion of all middleweight boxers in a glove contest that will prove a revelation to lovers of the fistic arena.

The next event is a billiard contest between Koji Yamada, the Japanese exponent of the cue, and Albert Cutler, the Yankee champion, of Boston. In addition to the billiard match each expert presents a number of marvelous exhibition shots.

The final event in the first release of the athletic film is a wrestling match to a finish between Dr. B. F. Roller, one of the greatest of wrestlers, and Frank Dalkus, the Lithuanian champion.

J. H. Herman, manager of the Selig athletic feature film department, in conjunction with Jones, Linick and Schafer, are responsible for the development of this film series.

JOSE COLLINS IS A NEW FOX STAR

Jose Collins, a young woman of great beauty, is the most recent star in the William Fox firmament. Mr. Fox predicts for her an enviable future on the screen. She is said to possess a face remarkably adapted to camera acquirements, and considerable ability in emotional acting.

SCENES OF MOMENT IN THE THOMAS DIXON SPECTACLE: "THE FALL OF A NATION"

LUNCHEON IN EAST SPEEDS VIVIAN MARTIN WEST TO BEGIN WORK FOR MUTUAL

The eastern representative of the Oliver Morosco and Pallas Pictures companies, the two allied subsidiary contributors to Paramount Pictures' Corporation, tendered a farewell luncheon to Vivian Martin, their newly acquired star, at the Hotel Claridge, New York City, before Miss Martin's departure for the Los Angeles film colony. Miss Martin left for the west on May 4 and the lunch was served on the day immediately prior to the start of her trip.

Members of all the motion picture trade papers attended as well as representatives of publications outside the trade. The luncheon was entirely informal—given only at an hour's notice—and there were no lengthy speeches and no one stood upon ceremony.

Miss Martin was the only lady present at the gathering.

Included at the table besides the star were: Carl H. Pierce, Julian H. Solomon and Pete Schmid of the Morosco and Pallas forces; Kenneth Hodkinson and J. Hesser Walraven of the Paramount Pictures Corporation; W. L. Hill of the Famous Players Film Service, Pittsburgh; Thomas Kennedy, *Motography;* Harry Havens, *Exhibitors' Herald;* Pat Kearny, *Motion Picture Mail;* Jack Edwards, *Billboard;* Peter Milne, MOTION PICTURE NEWS; Ben Davis, New York *Tribune;* R. W. Baremore, *Everyweek;* Edward Weitzel, *Moving Picture World;* Fred Beecroft, *Dramatic Mirror;* Wid Gunning and Frank Sniffen.

VERA PEARCE, OF METRO, DROPS "BOMBS" AS PREPAREDNESS LESSON

Vera Pearce, one of the Metro Picture Corporation's crop of ingenues, is the first woman to fly over New York City in an aeroplane. She performed this feat with the aid of Tex Millman, instructor in aviation for the New York National Guard, in a military tractor biplane.

Circling above the city at a height of 4,000 feet, Miss Pearce threw down cotton "bombs" of red, blue and yellow. This was done as a hint to the city, for Miss Pearce believes in preparedness. Attached to each "bomb" was an envelope containing two season tickets to the Motion Picture Exposition at the Grand Central Palace.

Executive Organization of "Fall of a Nation" in New York

National Drama Corporation Will Begin Country-Wide Campaign—A. P. Gold, Jr., is President of the Company with Thomas Dixon, Director-General

WITHIN the last week the executive organization of the National Drama Corporation, producers of "The Fall of a Nation," has moved from Los Angeles to New York, preparatory to a country-wide exploitation campaign, beginning with the opening presentation of the Dixon-Herbert grand opera cinema here.

The officers of the Corporation are P. D. Gold, Jr., president; William R. Perkins, vice-president; Thomas Dixon, director-general and treasurer; William A. White, secretary; Bartley Cushing, head producing director; William C. Thompson and John W. Boyle, head photographers; Harold Sanford, conductor and assistant to Victor Herbert.

Messrs. Gold, Cushing, Sanford and Boyle arrived in New York May 10, and plunged into the many details of getting the Broadway production ready. A suite of offices at 720 Longacre Building had already been actively in use a fortnight, but a new impetus was given to the work by their arrival. A dozen trained executives are on the job in as many departments, so results are rapidly being achieved that would be impossible with a less expert body.

President Gold is of the newer type of alert efficiency in "Big Business." He is a native of North Carolina, where he was graduated at the University and later read law at Richmond College, Virginia. At the age of 34 he founded the Jefferson Standard Life Insurance Company of Raleigh, N. C., and put it in the front rank of such organizations. Of recent years he has been prominent in Wall Street. For the last eight months the chief executive of the company has been in California supervising the vast expenditures of the Dixon studios and laboratory and the task of filming "The Fall of a Nation."

Vice-President Perkins and Secretary White are both men of large interests in the New York downtown district. The former is legal counsel of a great corporation, the name of which is often mentioned in connection with the rumors of proposed film mergers.

Although best known as the author of "The Birth of a Nation" and of many highly successful books and plays, Director-General Dixon has been actively identified with theatrical management for the last decade and with film enterprise for several years past. Bartley Cushing was the chief of six technical directors in the studio and on the field. On the legitimate side, before entering film work, Mr. Cushing staged several of the Dixon dramas, and, as director for Henry W. Savage, put on the memorable production of "Everywoman" at the Drury Lane Theatre, London, one of the most notable theatrical successes.

Harold Sanford is one of the few native-born American musicians of the first quality, and in his association for many years with Victor Herbert has won golden opinions. He returned from Los Angeles after two months of rehearsal work with orchestra in the projecting room. As a result, the Victor Herbert's "Fall of a Nation" music is now finally revised and in practice by the sixty musicians of the Herbert grand orchestra.

John W. Boyle and William C. Thompson shared the heavier photographic labors of the filmed spectacle. Mr. Boyle is now in New York for the purpose of supervising the initial Broadway screening, while Mr. Thompson, remaining in Los Angeles, will take charge of the technical side of the Auditorium opening there and will continue to manage the Dixon Laboratory. The laboratory, now open to commercial work, is one of the finest in the country. It has a capacity of printing and developing 500,000 feet of film a week. Mr. Thompson, its manager, is a scientific graduate of Columbia University and a member of the American Chemical Society.

SPECIAL MUSIC SCORE BY NOTED COMPOSER FOR KELLERMANN PICTURE

William Fox announces that a noted composer is just completing a special score for the new million-dollar Annette Kellermann picture, which has recently been finished by Herbert Brenon in Jamaica.

The film is now going through the final stages of cutting and assembling in the home offices, and will be ready for presentation early in June, it is expected. First-class orchestral talent will be secured in various large cities to serve as accompanists for the picture. It will be shown at advanced prices in the best theatres.

POPE A VISITOR TO MUTUAL IN KANSAS CITY, MO.

Manager Pope, of the Philadelphia office of the Mutual Film Corporation, was a recent visitor to the Kansas City, Mo., offices of that exchange. Mr. Pope was in the territory on personal business.

A recent visitor to the Kansas City, Mo., exchanges as W. Swanson, the moving picture magnate of Bartlesville, Okla. Mr. Swanson owns most of the houses in Bartlesville, thereby earning that title.

Advertising Help for Exhibitors Booking "Peg"

Brochure is Printed in Color, the Back and Front Covers Showing Posters for the Ford-Cunard Serial—It Contains Instructions for Mapping Out Campaign

A COMPLETE advertising book, attractively printed in color, has been prepared by Nat G. Rothstein for the use of exhibitors who book "Peg o' the Ring," the new Universal serial, starring Francis Ford and Grace Cunard.

The back and front covers show the posters for the serial. These are in three colors, and are exceptionally animated and attractive. The text of the book gives the exhibitor about everything he needs for mapping out a business-building campaign.

NAT G. ROTHSTEIN

A page is devoted to "crowd getting stunts," which contain a number of novel suggestions.

In addition, practical plans for securing newspaper co-operation are outlined. There are reproductions of player cuts, electros for ads, novelties, slides, banners, and lobby display frames, with full directions as to how they may be secured.

Schlank Musters Distributing Forces of Unicorn

Program Released by His Company is Meant to Give Exhibitors Reliable "Fillers" and Prices Are Made Suitable to the Conditions of Each Locality

THE distributing forces of the Unicorn Film Service are being mustered by Ike Schlank, vice-president and general manager of the company. Mr. Schlank needs no introduction to exhibitors of the country, especially to those in the middle and far west. In a comparatively short time he has risen from a place of obscurity to one of prominence in the film business.

Mr. Schlank has successively been usher, operator, box office man, manager, owner, salesman and exchangeman in the motion picture trade. In each of these positions he has been ever observant and

IKE SCHLANK

consequently he is now in a position to realize and furnish the vital needs of the exhibitor in the picture line.

In an interview with MOTION PICTURE NEWS, Mr. Schlank laid down the plans of his company in a brief but comprehensive manner. "The Unicorn Film service," he said, "was not formed to set up a tremendous standard or to enter upon cut-throat competition with other concerns marketing pictures. The exhibitor with the small house and the exhibitor with the large house in want of 'fillers,' has been obliged in the past to accept old, worn out film as a substitute for pictures. This film had done service since its first day out of the laboratory and was in miserable condition. The program to be released by Unicorn will fill this long-felt want. The pictures have been culled from various quarters and will be in good condition when offered to the exhibitor.

"The prices are designated to fit the exhibitor's bank roll," he continued. "They will be moderate, and when it is considered that we are offering stars of national and international reputation on our daily program, they seem to me to be extremely small."

The Unicorn Film Service Corporation is financed by men of such reputation as Leslie R. Palmer and Alwyn Ball, Jr. Mr. Palmer is a member of the Federal Reserve Board, while Mr. Ball is a prominent figure in New York City real estate circles. Mr. Palmer holds the position of president in the company and Mr. Ball is treasurer.

J. A. McKinney, secretary of the company, is as well known in the organizing and business end of the picture business as Mr. Schlank is in the distributing end. Mr. McKinney has been in the motion picture trade for several years and is thoroughly conversant with the management of a film company. J. A. Coram is vice-president.

Mr. Schlank, continuing his discourse on the already staunchly established methods of Unicorn, said: "Our company is in no wise a producing organization. It was formed to distribute a program, picked from the films available in the field.

"Their distribution will be handled by prominent and reliable exchanges in every large city. Suitable paper will be provided with each program release. The needs of the exhibitor will be ever uppermost in the mind of the company. I am firm in my belief that our methods and intentions will be accepted in future weeks to come with the same good faith that has already greeted our first efforts."

CALVERT AGAIN, IN AN ESSANAY, "ACCORDING TO CODE"

E. H. Calvert, Essanay heavy, who has not appeared in pictures since "Vultures of Society" and "Beyond the Law," both issued more than two months ago, will be seen again in "According to the Code," a five reel feature, which he directed. Lewis S. Stone and Marguerite Clayton play the leads.

MANAGERS IN OKLAHOMA TOWN CLOSE ON SUNDAY BY AGREEMENT

Chickasha, Oklahoma, will have no more moving picture shows on Sunday. By a voluntary agreement of the managers of all the theatres in Chicakasha, no more pictures or vaudeville will be given on Sunday. Attempt was made by the county attorney two years ago to close the shows by legal action, but it failed. The closing of the shows is the result of a three-years' litigation on the part of the ministerial alliance of the city.

ELEANOR WOODRUFF MAKES TOUR OF HOUSES SHOWING PICTURES IN WHICH SHE APPEARED

Eleanor Woodruff, who has just finished a picture for Equitable, is taking a much needed rest by making a tour of the picture houses which are showing the Pathé picture, "Big Jim Garrity," and Vitagraph's, "The Island of Surprise," in both of which she played leads. Miss Woodruff's first appearance was at the Bohemian theatre in New York City. Her screen appearances have included important roles in a number of recent photoplay successes.

KALEM STUDIO NO. 1 REBUILT

Special to Motion Picture News.

Los Angeles, May 13.

With the arrival of the Kalem Glendale Company from their trip up the coast, where they filmed number thirteen of "The Social Pirates" serial, work was taken up last week on number fourteen, which will be known as "The Music Swindlers." This is spoken of as having an out of the ordinary story with many kicks, new effects, and thrills. The usual cast, headed by Marin Sais and Ollie Kirkby, appear in this.

During the absence of the company the Number 1 stage at the studio was dismantled and rebuilt. This enabled adding traps and hits and pits, a new diffusing system and other features. The diffusing system is of an entirely new design, worked out by Mr. Horne and his cameraman, H. M. Oswald.

It has been just one year since James Horne took complete charge of the Glendale studio, and in that time he has produced one hundred and four reels. This number includes two Broadway features of four reels each, three and a part of a fourth serial of fifty-two reel episodes.

HYLDA HOLLIS AND JOHNSTONE TOUCH HANDS (PERHAPS ONLY FINGERS) WITH DEATH

Hylda Hollis and Lamar Johnstone are said to have risked their lives in a scene for "The Secret of the Submarine," wherein a launch is blown up with the two aboard. The players were thrown overboard by the explosion, it is said, and fought the waves in their battle to cling to floating wreckage until they were rescued.

Pathe Gives "Get-Together" Dinner in McAlpin

President Berst of the Club Entertains Number of Prominent Guests at His Table—Gasnier Receives Rousing Welcome on His Entrance Into the Banqueting Room

FIRST ANNUAL BANQUET OF THE PATHE CLUB AT THE HOTEL McALPIN, NEW YORK

THE Pathé Club gave a dinner in the Green Room of the Hotel McAlpin, New York, on the night of Saturday, May 6, which was the second "get-together" time which the club has enjoyed since the first of the year. One hundred and twenty-five members and guests were present, and after the dinner there was dancing until the wee sma' hours.

President J. A. Berst of the club, who is taking a great interest in the organization and under whose auspices it was reorganized a short time ago, entertained at his table several prominent guests.

With Messrs. Shallenberger and LeVino of the Arrow Film Corporation were Mrs. Shallenberger, Alice Joyce, Katharine Gray, Guy Coombs, E. A. Bingham, and the stars of "Who's Guilty?" Anna Nilsson and Tom Moore. In addition to the celebrated players just mentioned, Pathé's "peerless fearless girl," Pearl White, was present at the dinner, as was Grace Darmond, now starring for Astra.

Louis J. Gasnier, formerly vice-president of the Pathé Exchange, received an uproarious welcome as he came into the room with a party including Mrs. Gasnier, Leon Bary, who plays the heavy in his new serial; William Baker and Mr. Hart of Jersey City, and Hannah Kohn. Mr. Gasnier's welcome afforded good proof as to his popularity among his former associates.

Among other guests were Mrs. Paul Brunet, Mrs. P. Allen Parsons, Mrs. George A. Powers, Mrs. F. H. Knocke, Mrs. Ramirez-Torres, Mrs. E. J. O'Connor, Miss Millhauser, Mrs. Edward Jose, Mrs. George B. Seitz, Mrs. L. S. Williams, Mrs. A. J. Picard and Muriel Ostriche.

The Mittenthal Brothers, makers of the "Heinie and Louie" comedies; George B. Seitz of the Astra; H. M. Osborne, manager of Pathé's Philadelphia office; George A. Powers, the printer; Edward Jose, the producer of "The Iron Claw"; Harold Davis of the Chronicle Press, and L. Gausman were among the prominent associate members present. Telegrams of regret were read from the Horkheimer Brothers of Balboa, makers of "The Red Circle"; Messrs. Whiting and Roach of the "Lonesome Luke Comedies," and W. A. S. Douglas, Pathé director of production, now on the Coast.

The club expects to hold an outing and picnic some time in June. It was organized last fall, its purpose being to promote good fellowship among Pathéites in executive and clerical positions, and to aid those members in sickness and misfortune

They're Ringing the Merger Bell Down in Texas

Rumors of Realignment in Producing Companies and Distributing Agencies Are Rife Among the Exchanges in Dallas—Managers Hint a Lot and Say "Wait and See"

Special to Motion Picture News.

Dallas, Tex., May 13.

THE motion picture trade around Dallas, talking of the recent merger stories, believe that this is the first of several mergers that are soon to be announced. In one quarter, the exchange manager openly intimated that he believed his company would align itself with another feature producing organization before sixty days. He said that he had nothing definite to base his contention on; but that the correspondence from the home office, along with the news from headquarters, would tend to bear out his belief.

An exhibitor, visiting in Dallas, from the southern end of the state, said that he believed two of the program concerns would be together in a short time; that he believed the recent newspaper report that these two would be in one combine was rather true, and that the reason contradictions had been forthcoming so readily, was that the details were not worked out.

It seems to be almost unanimous among the trade in Dallas that other combinations are coming, and the differences in opinion are mostly as to the concerns to be aligned with each other.

Commenting on this condition, L. C. McHenry, manager of the Southern Cabiria Company, a state rights concern, said:

"If the rumored other combinations come about, it will mean that five or six exchanges will remain in each section releasing regular daily programs of features or small film. If that condition comes about, as I think it will within a short time, the state right business will pick up wonderfully. It will mean more state rights exchanges, and it will mean more business for the state rights plan, for it will be the only medium from which an exhibitor can secure the film he wants and that only—the only place to book on the open booking policy. I believe the next six months will see many wonderful changes in the picture industry."

E. T. Peter, president of the United Program Film Service, handling program film and a few features, had this to say:

"There's a lot of talk about other combines. Whether they will come soon or not, I don't know; but I do believe that eventually, there will be five or six, maybe seven, releasing organizations over the country. Of course, there will be a number of state rights fellows, and with such a condition, their business will be as good as now; maybe, better."

S. G. Parker.

LIVE WIRE EXHIBITORS

EDITOR'S NOTE.—It is the desire of "Motion Picture News" to include under this heading novel advertising ideas, successful schemes in the management, decoration and equipment of the theatre—everything, in fact, done by the exhibitor to stimulate his trade. We invite every exhibitor to write us about any new enterprise he has; also to come to us for advice or information along any line. Address: Editor, "Motion Picture News," 729 Seventh Avenue, New York City

Liberty Theatre, Seattle, Uses Novel Methods to Create Real Atmosphere for "Beggar of Cawnpore"

"THE Beggar of Cawnpore," the Ince-Triangle feature, had an unusual presentation in Seattle where Manager von Herberg staged it at the Liberty Theatre for four days. This stunt, described below, created a sensation.

The picture is a story of East India. Hence the staging must suggest that. To begin with, all the Liberty girl ushers were dressed as East Indian dancing girls, in bejewelled head pieces, veils, balero, cestus and Oriental bloomers with Turkish harem slippers.

The order of the show was comedy, and

THE CASHIER OF THE LIBERTY THEATRE IN ORIENTAL COSTUME FOR THE "BEGGAR OF CAWNPORE"

after that the house became gradually darkened, starting from the extreme front and working back until the entire house was pitch dark. As soon as the house started to darken no patrons were admitted—(this to avoid confusion). The moment the house was dark, a strong aromatic incense was forced through the house by the ventilating system, and the organist started a weird tom-toms beating, accenting the beats at regular intervals, using throughout a faintly heard background of Oriental music. Gradually the organist swelled the music until the operator flashed on the lowered velvet curtain the title strip, "The Beggar of Cawnpore," —giving a ghost-like appearance. The curtain was raised just in time to frame the death bed scene of the Civil Engineer, in which he exclaims: "Those Tom-Toms are like the pulse beats of Hell." Thus the Tom-Toms were explained and the wholesouled attention of the spectator gained. From here we are right into the picture and have created the proper atmosphere to put the story over. (The action in the first reel was rearranged, the opening scene being taken from near the end of the first 1,000 feet of film.)

The effects were greeted time after time with applause, and with a few exceptions left the audiences spellbound throughout the entire picture. The incense was stopped as soon as the picture was started and gradually the customary house lights were turned on, one here and one there, but only after the picture had progressed far enough to have the eye of the audience riveted on the screen. Thus they were transferred to India and brought back without a conscious effort on their part. Oriental perfume was sent through the house as the romantic scenes were screened, the incense being used only for the dramatic and sensational.

LINE WAITING FOR SECOND SHOW MADE COMFORTABLE

The Empress, Kearney, Neb., was showing "Damaged Goods" to capacity houses on May 1, when Jess Hartman, road man from the Mutual exchange in Omaha, happened by.

The second-show crowd was lined up in front of the theatre, waiting for the first houseful to be satisfied. Hartman stood in line ten minutes, then he spied a furniture store and undertaking establishment a block away. A brief agreement was reached, and soon he had the waiting Empress crowd comfortably seated along the sidewalk in borrowed chairs. "The Empress Did It," he announced.

BUYS BIG BILLBOARD SPACE TO HERALD "THE FLOORWALKER"

Manager W. H. Lediaus of the Empress theatre in Omaha is trying out a new advertising scheme for his part of the country. Circus advertising isn't in it with the bill-board space he is consuming. When telling the public of the advent of Charlie Chaplin in "The Floorwalker," he used almost every available square foot of bill-board space in the city, utilized the windows of vacant buildings in regular circus style, and filled his house at every show.

How a Missouri Exhibitor Co-operates With School Officials in Arranging Profitable Children's Programs

SCHOOL officials in the West are becoming more and more interested in educational films. A striking instance of the opportunities for the school officials, as well as for the exhibitors, is in Lawson, Mo. This is a town of 500 people; the moving picture theatre, owned by Robert Thompson, seats 165. Mr. Thompson knows the people of his town, and has given them good service.

It was for this reason that the superintendent of schools was led to talk of educational pictures with Mr. Thompson.

"I am looking around and studying films, hoping to find suitable subjects for the children to see," said the superintendent.

That was Mr. Thompson's opportunity, and he grasped it. Together they selected pictures, and arranged for a special matinee for children Saturday afternoons. This is called a "3-penny show," for the admission is only three cents. But the attendance exceeds the seating capacity every Saturday afternoon. The superintendent announces the show in the schools, and the whole town knows that it is for the children, the parents realizing that it has not only the endorsement but the support of the officials. Two or three reels of educational films are run, usually some of the older releases, but exactly what the children, as well as the school officials, want.

Not only is the "3-penny show" profitable, but the business is growing because of the general endorsement of its service.

INDIANAPOLIS WOMEN ORGANIZE TO SHOW CHILDREN'S FILMS

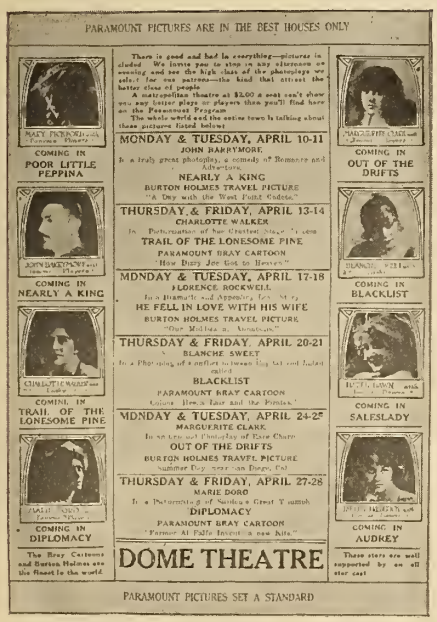
The Indianapolis school board is to be asked to endorse the movement for better children's pictures sponsored by women's clubs in the Indiana city. The women have formed an organization known as the Indianapolis Board of Indorsers for Junior Motion Pictures, and gave their first performance at Keith's theatre April 29.

James L. Weed, manager of Keith's, is co-operating with the new organization.

SCENES FROM TWO EPISODES OF KALEM'S "SOCIAL PIRATES," "THE FANGS OF THE TATTLER" AND "THE DISAPPEARANCE OF HELEN WINTER"

PARAMOUNT'S "BACK PAGE" SCHEME A GOOD ONE FOR EXHIBITORS

Commencing with the March number of *Picture Progress,* Paramount's monthly magazine, the back cover of that publication was left blank and placed at the exhibitor's disposal as an advertising medium. It was suggested that the exhibitor use the space for announcements of coming at-



HOW ONE THEATRE USES THE BACK PAGE OF PICTURE PROGRESS

tractions at his theatre, or use half for his own advertising and sell the remainder to merchants.

Paramount reports that many exhibitors have tried the plan with great success. Many have increased their orders for the magazine. "Pointed, pithy copy makes this back page invaluable," says the Paramount Press Department. Which is correct, and the advice should be followed closely, if the best results are to be obtained.

Just how this scheme works out in practice may be seen from the accompanying cut. Here the use of the small cuts is effective. The arrangement of dates is good. The only criticism we make is that the page is a little crowded. It would be better to gain white space by shortening the house talk at the top.

The descriptions of pictures are well phrased and neatly condensed.

"LUSITANIA" COMMEMORATED IN "BATTLE CRY" SHOWING

When the Murray Theatre, Twenty-seventh and Walrond, Kansas City, Mo., decided to make a two-days' showing of "The Battle Cry of Peace," the management interested the American Legion in it, with the result that that organization got behind the showing and boosted it as under their auspices.

To make the event doubly interesting, the film was secured for the anniversary of the sinking of the Lusitania. This fact was most prominently mentioned in the advertising. In fact, the occasion was a service in commemoration of the disaster. Leading men of the Legion delivered talks, telling of the need of national defense; the special orchestra which has been playing for this picture in the territory was on hand, and twenty-five girls from a local dramatic school gave a patriotic drill.

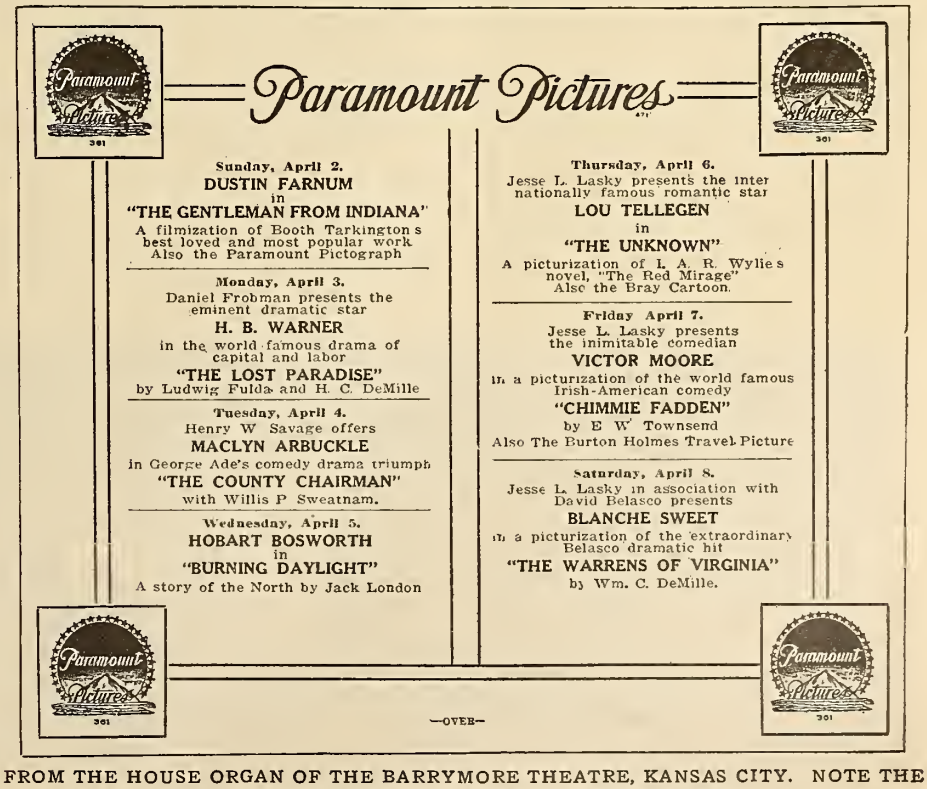
CHILDREN'S SHOWS IN EDMONTON SUCCESSFULLY STARTED

The first of the special children's Saturday morning matinees held at the Monarch theatre in Edmonton, Alberta, was encouragingly successful, and Manager Max Allen entertained an audience of more than 350 children. He has since received letters from several mothers in the city, commending the type of pictures shown.

Members of the board in charge of the Children's Shelter and Day Nursery brought a party of forty children from that institution to the Monarch for the opening show, and it is probable that they will in future be regular attendants.

PATHE'S EXCHANGE AIDS FUND

The Pathé offices have been active in raising money for the Motion Picture Campaign for the Actors' Fund. The latest to contribute is the New York Exchange. Manager Abeles sent in a check for thirty-four dollars.



FROM THE HOUSE ORGAN OF THE BARRYMORE THEATRE, KANSAS CITY. NOTE THE NEAT LAYOUT OF THE PAGES, AND THE GOOD EFFECT GAINED BY THE USE OF THE TRADEMARKS AND THE ARRANGEMENT OF RULES

Looking Ahead With The Producers

Thirty-one Reels Comprise Releases from Mutual for Week of May 22

TWO Masterpictures, de Luxe Edition with Winnifred Greenwood, Franklin Ritchie, Edythe Sterling and Norbert A. Myles the featured players, head Mutual releases for the week of May 22. Thirty-one reels comprise the Mutual release for this week.

"Nancy's Birthright," a Signal production featuring Miss Sterling and Mr. Myles, is the first of the Masterpictures to go to the public. It will be released May 22. Power of will to destroy inherited criminal traits is the all powerful theme treated in the story on which this production is founded. Director Murdock MacQuarrie, under whose supervision the piece was filmed, and Clarence Manning MacQuarrie, the author, have collaborated in the treating of this subject along lines never before attempted in a screen drama. Millard K. Wilson and V. T. Henderson are other members of the cast.

"Reclamation," from the American studios, which is to be released on May 25, is from the pen of Kenneth B. Clarke, author of a number of Masterpictures de Luxe Edition, which have come from the Santa Barbara studios. It was screened by Director Edward Sloman, who worked for many days with the members of his company in the desert where considerable of the story takes place.

Miss Greenwood is seen in the role of the true daughter of the West, whose love and confidence in the man she had for a time despised, finally brings about a settlement of what promised to be a bloody feud concerning ownership of a water hole. Mr. Ritchie handles an exceedingly difficult role.

"Armadale," from the Gaumont studios, based on the celebrated novel of the same name by Wilkie Collins, is the title of the three part feature of the same week. It will be released May 25. This is the first of the new features of this length to emanate from the Gaumont studios, under the change of policy recently inaugurated. One of these features will be released every other week, and in them will be featured one or more of the stars who have frequently appeared in Masterpictures, de Luxe Edition, screened by Gaumont.

Richard Garrick was director of the drama. Iva Shepard, famous for her "vampire" roles in Gaumont Mutual productions, will be seen in the role of Miss Gwilt, the maid, while Alexander Gaden essays the role of Ozias Midwinter. Others in the cast are Henry W. Pemberton, Lucille Taft, Harry Chira, Kathleen Butler, Robert Clugston, John Rinhard, James Levering, Charles A. Travis, John Mackin and several others.

Four two reel subjects are included in the releases for the same week. "Repaid," first of these short length features is an American production. It will be released on May 22. Lizette Thorne and Edward Coxen have the principal roles.

"For Uncle Sam's Navy," from the Thanhouser studios, with Kathryn Adams and Edwin Stanley in the leading roles, is a story of the nation's navy. It will go to the public on May 23. The Mustang two reel subject will be released on May 26 under the title of "Jack," starring Anna Little and Frank Borzage.

"The Kaffir's Gratitude," a powerful story of the African jungles, with Margaret Gibson as the star, is the Horsley contribution to the two reel dramas. In this release, the Bostock animals play an important part. "The Kaffir's Gratitude" will be released on May 27.

Mutual comedy releases for the week are comprised of a number of excruciatingly funny single reel subjects, featuring a host of noted Mutual Laughmakers. "Politickters," featuring Claude Cooper and Frank McNish, in the comical roles of Conrad and Oscar and "Sammy's Semi Suicide," with Walter Hiers, the principal, are the Falstaff contributions. They will be released on May 22 and May 27, respectively.

The Vogue comedies include "Rival Rogues," with Rube Miller and Madge Kirby, for release on May 23, and "National Nuts," to be released on May 28. "Beauty" offerings for the week include "Adjusting His Claim," with Carol Halloway and John Sheehan, to be released on May 24, and "The Pork Plotters," starring Oral Humphrey. It will be released May 28. George Ovey, the diminutive Cub-Mutual comedian, is the hero of "Preparedness," which will be released May 26.

Mutual Weekly No. 73, presenting a number of exclusive pictures of Gen. Pershing's Mexican Expedition, "See America First," presenting an interesting trip through Savannah, Ga., and Harry Palmer's comic cartoon, "The Escapades of Estelle," with "Reel Life" the third issue of the new and exceedingly popular single reel subject, complete the releases for the week. The Mutual Weekly and "See America First" will be released on May 24.

"TEMPERANCE TOWN" FROM SELIG ON JUNE 5

"A Temperance Town," one of the late Charles Hoyt's best comedies, with Otis Harlan in the role of Mink Jones, will be released by the Selig Company through General Film Service on Monday, June 5.

ILLUSTRATING "THE COURTESAN" AND "THE OVERCOAT," TWO MUTUAL MASTERPICTURES DE LUXE

TENSE MOMENTS IN "WHISPERING SMITH" AND "AT MEDICINE BEND," SIGNAL-MUTUAL, FEATURING HELEN HOLMES

"The Primal Lure" and "A Child of the Paris Streets" Are Triangles for May

WILLIAM S. HART'S last appearance in western character for some time, and the second appearance of Mae Marsh on the Triangle screen are the features of the late May releases of the Griffith-Ince-Sennett combination of producers. Hart's "The Primal Lure," shown at the new Rialto theatre in New York week of May 7, and "A Child of the Paris Streets," with Miss Marsh and Robert Harron, are the dramatic releases of the week of May 21. Although placed in the Canadian Northwest, "The Primal Lure" gives Hart the role of a hard-headed Scot in charge of an isolated post of the Hudson's Bay Company. Margery Wilson, last seen with Douglas Fairbanks in "Double Trouble," has the leading feminine role. A fight beneath the surface of a mountain stream is one of the spectacular features of this Ince picture.

In "A Child of the Paris Streets" Mae Marsh shows her ability to make an unaccustomed role her own. She is the cleverest thief in Paris, but her blood surmounts her environment and she flees to the studio of a young American artist whom she has met in the Latin Quarter, and seeks refuge from the Apache band which she has deserted. How she is dragged back to the den of her former associates to be strangled as a traitor, her rescue and restoration to her father, is told in a dramatic and spectacular film. Tully Marshall heads a supporting company of Griffith players.

For month-end entertainment the Triangle has combined the third De Wolf Hopper picture and the third H. B. Warner drama. The comedian is "Mr. Goode, the Samaritan," and the matinee idol has the role of an earnest young minister with a protest against the indifference of the rich to the teachings of the gospel. Clara Williams, Gertrude Claire and Charles Miller are active in the star's support. Ince calls the play "The Market of Vain Desire." Hopper has Fay Tincher and his familiar cast as histrionic assistants in the lighter vehicle.

"Nine Reels of Variety" from Pathe for Week of May 22; Cartoons and Comedies Prominent

PATHE offers for the week beginning May 22 a program of nine reels in a variety of subjects: a new episode of "The Iron Claw," a chapter of the "Who's Guilty?" series, a "Lonesome Luke" comedy, a split reel scenic and educational, a Goldberg cartoon, and two issues of the Pathé News.

"The Hidden Face" is the name of "The Iron Claw" episode, and in it the identity of the Laughing Mask is revealed to Margery Golden, but not to the spectator. "The Tangled Web" is the "Who's Guilty?" release. It is described as a thrilling two-reeler, with the leading parts played by Tom Moore and Anna Nilsson.

"Luke's Late Lunchers" shows Luke as the proprietor of a bean foundry. "Saving the Shad Supply" is an educational film and one of the official pictures made for the United States Bureau of Fisheries and released with Government approval. On the same reel is the scenic "Yunnen-Fou" (Southwest China).

Goldberg's second creation is "Leap Year," which is, to tell it in Goldberg's own words, "the story of a forty-seven-year-old maiden who would have been more popular if all men were near-sighted." This is on the same reel with "How to Bring Up a Child," a nonsense film, heralded by Pathé as "something no wives or mothers should know."

Pathé News Nos. 42 and 43 will be released May 24 and 27, respectively.

"BEGGAR KING" ASKS FOR FAVOR ON GENERAL PROGRAM

"Otto, the Artist," written by Burr Symon and directed by Edwin McKim, is the release by the Lubin Company on May 15 through the General Film Company. A one-reel comedy in which Davy Don as a struggling artist with an afflicting appetite and a consuming love affair survives many breakneck vicissitudes. Patsy DeForest, Bernard Siegel and George Egan give able support.

"The Beggar King," a two-act drama, written and directed by Captain Wilbert Melville, is the release by the Lubin Company on May 16 through the General Film Company. Robert Gray, Jay Morely, Louis Fitz Roy, M. de la Parelle and Eleanor Belvins are in the cast.

"Jackstraws," written by Josephine McLaughlin and directed by Melvin Mayo, under the personal supervision of Captain Wilbert Melville, is a three-act dramatic feature released May 18 by the Lubin Company through the General Film Company. The mistake of a girl in trying to reform a man by marrying him. The cast includes Lucy Payton, Adelaide Bronti, Evelyn Page, George Routh, Cecil Van Auker and Alan Forrest.

"HER HUSBAND'S WIFE" FROM IVAN FOR MAY

After two months "Her Husband's Wife" has been completed and will be the Ivan release for May.

This is said to be the most sumptuous feature yet made by the Ivan Film Production and it employed some of the best known artists in filmdom. Sally Crute is featured and enacts a vampire role. Augustus Phillips makes his reappearance on the screen with this film. Mignon Anderson, the featured star of Ivan's "The City of Illusion," shares honors with Miss Crute and Mr. Phillips. Others in the cast are William Bechtel, the noted character man, and Brindsley Shaw.

SEA CAPTAIN BUILDS "ROCKING ROOM" FOR A VIM

A "rocking room," designed and built by a retired sea captain, will furnish, it is announced, some rapid-fire comedy in the Vim release of June 2, "The Land Lubbers." Burns and Stull are featured.

The Vim for June 1 is entitled "The Schemers," a brisk comedy, in which "Babe" Hardy, Billy Ruge and Elsie MacLeod have the leading parts.

VITAGRAPH OFFERINGS: SCENES FROM "THE SUSPECT," "THE COST OF HIGH LIVING," AND "THE PRIMAL INSTINCT"

"GOING STRAIGHT" TELLS STORY OF A CROOKED LIFE

When the new Norma Talmadge picture is released by the Triangle in a few weeks it will be called "Going Straight." The working title, "Playmates," so given because of the presence of half a dozen Fine Arts kiddies in the cast, does not express the theme of the drama, which aims to solve the problem confronting a respectable man who has a criminal past to live down. Miss Talmadge is the wife of the man, played by Ralph Lewis, and Eugene Pallette is a crook who lives by blackmailing his former pal. The Franklins, as is customary in all Triangle pictures in which the Griffith children appear, produced "Going Straight."

Bernard McConville, the author, has provided a scenario that indicates great dramatic strength. His crook, Jimmy Briggs, recognizes in John Remington his former pal in many a dangerous and profitable job. Remington's wife was also a member of the gang but both are going straight when Jimmy comes into their life again. Cut backs emphasize the contrast between the old life of the Remingtons and the new. The element of suspense is said to be well developed in the action.

"Going Straight" is the fourth picture Miss Talmadge has completed since she went to the coast to join the Triangle player, "The Missing Links," "Martha's Vindication" and "The Children in the House" were the earlier releases.

"DETECKTERS," WITH COOPER AND McNISH, FROM THANHOUSER, MAY 15

First of the new Thanhouser-Mutual comedies, featuring Claude Cooper and Frank McNish in the laughable roles of Conrad and Cooper, will be released May 15 under the title of "Deteckters." It is in one reel, having to do with the adventures and escapades of two would-be detectives.

A series of comedies featuring these two laugh-makers are being prepared at the New Rochelle studios for early release.

ARTISTIC DOUBLE EXPOSURE USED IN "SHADOWS"

Artistic double-exposure effects are promised in "Shadows," the three-reel Knickerbocker Star Feature scheduled for release on June 2, in which Frank Mayo and Lillian West are featured. Mayo plays a dual role. Reaves Eason directed the production, which is from the Horkheimer studios.

"The Gas Bomb Wallop" Explodes Championship Honors in "The Battler," a "V" With Mack in Title Role

FOR the week of May 22 Vitagraph promises an entertaining program of comedies and dramas. The six-part Blue Ribbon Feature, "The Suspect," and "The Primal Instinct," a three-part Broadway Star feature, furnish the drama, while in "Kernel Nutt Wins a Wife," "The Cost of High Living" and "The Battler" are found three reels of comedy.

In "The Suspect" Anita Stewart portrays the part of a young girl, who, after her father's execution by the Russian government, vows to devote her life to avenging his death. After many tragic experiences, she meets an English nobleman and true love overshadows the hatred in her heart. S. Rankin Drew, Anders Randolf, Bobby Connelly, Edward Elkas, George Cooper and Julia Swayne Gordon are seen in Miss Stewart's support. The story was adopted from H. J. W. Dam's book, "The Silver Shell," and produced by S. Rankin Drew.

Frank Daniels in "Kernel Nutt Wins a Wife" is seen as the proprietor of a matrimonial agency. Much to his chagrin, he is forced to marry one of his clients, a "cold storage chicken." Alice Washburn and Adele De Garde support Mr. Daniels. C. Jay Williams is responsible for the production.

"The Cost of High Living" tells the story of a college boy who is fond of a fast life until his father gets him interested in a pretty girl and things seem to take on a different aspect. William Duncan, Corinne Griffith, Carmen Phillips and Anne Schaefer are seen in this comedy. Joseph F. Poland wrote the story and William Wolbert supervised the action.

When they wrote "The Battler" C. Graham Baker and Lawrence Semon gave us something different. Hughie Mack, in the title role, introduces a new form in the manly art of self defense. When he is pitted against a champion, he uses the "gas bomb wallop" with wonderful effect. The things that fallow at the fight club are too funny to be related. Lawrence Semon produced this comedy.

Leah Baird appears in a sympathetic role in "The Primal Instinct." Miss Baird takes the part of a rich young heiress, whom an unscrupulous lawyer tries to estrange from her husband for selfish purposes. When her fidelity is wavering, her child is born and she realizes that she really loves its father. Don Cameron, and Van Dyke Brooke are also seen in this Broadway Star production. The filming was directed by Van Dyke Brooke.

"LIGHTS OF NEW YORK" ILLUMINES CITY'S DARK CORNERS FOR "V" ON MAY 29

The Vitagraph Blue Ribbon Feature announced for Monday, May 29, is entitled "The Lights of New York." The story comes from the pen of Charles L. Gaskill and deals with life in New York's slums. Later we are taken into the society circles and given an idea of the manners and customs of the "Upper Ten."

Walter McGrail supports Leah Baird in the leading role. He is seen as a gangster who tires of his half sister, a trusting

A SCENE FROM "THE LIGHTS OF NEW YORK," A VITAGRAPH—V-L-S-E

young girl and decides to fit himself to enter society that he may be in a better position to carry on his dishonest purposes. He wins the love of a prominent society girl who, against her mother's wish, is about to marry the gangster, thinking him a man of honor. She is saved from this fate at the altar by the little girl he had deserted.

Adele De Garde plays the role of the half sister. Arthur Cozine and Don Cameron are also seen in good parts.

WILLIAM FOX SCREEN STARS: (Left to right) ANNETTE KELLERMANN,

DOROTHY BERNARD ORMI HAWLEY, HATTIE BURKS, JUNE CAPRICE

"FLAMES OF VENGEANCE" FROM GAUMONT ON MUTUAL, JUNE 8

Continuing its policy of thrilling photoplays in its three-reel releases, the Gaumont Company will show "Flames of Vengeance" as a Mutual on June 8. Gertrude Robinson and Sydney Mason are the stars. The climax of the story comes with the escape of the pair from a burning building. Miss Robinson is also forced to cling to the top of a limousine while the car is going at furious speed. Supporting the stars are Iva Shepard, John Reinhard, John Mackin, Albert Macklin and James Levering. The production is being directed by Edwin Middleton. The plan of the Gaumont Company to release three reel photodramas as well as Mutual Masterpieces, de Luxe Edition, was inaugurated with the filming of the Wilkie Collins' novel, "Armadale." The book was a "best seller" when it first came out. The Gaumont Company has provided a cast headed by Iva Shepard and Alexander Gaden. Featured in their support are Lucille Taft, Kathleen Butler, Henry W. Pemberton, John Mackin, Robert Clugston, John Reinhard, Charles W. Travis, Harry Chira, and James Levering.

"TWO ORPHANS" A JUNE 12 RELEASE FROM SELIG

The Selig Polyscope Company announces the revival, in three reels, of Kate Claxton's "The Two Orphans." This production will be released through the General Film Company's regular service on Monday, June 12. The players include Kathlyn Williams, Winnifred Greenwood, Myrtle Stedman, Thomas J. Garrigan, Charles Clary, Adrianne Kroll, Lillian Brown Leighton, Frank Weed, James O'Burrell and others.

GLORIA'S ROMANCE PROVES RECORD-BREAKER, SAYS JONES

A telegram to Motion Picture News from Aaron Jones, announces that George Kleine's serial, "Gloria's Romance," with Billie Burke, opened to capacity business at the Studebaker theatre, Chicago, on May 8. The theatre is under the management of Jones, Linick and Schaefer.

Mr. Jones declares that the film is the biggest box office proposition his theatre has ever played.

"Unscrambling Eggs" Proverb Fades Before Realization of Impossible in Paramount's "Unmaking a Cake"

SHORT reel subjects on the Paramount Program for the week of May 29 will range in interest from the unmaking of a cake to a jaunt among the most murderous tribe of the Philippines. The usual features will include Earl Hurd's "Bobby Bumps. Goes Fishing," Paramount-Bray Animated Cartoon, a Paramount-Burton Holmes Travel-Pictures, "The Murderous Moros of Mindanao," and the Pictograph.

To see the Moros, most troublesome of all the tribes of the Philippines, on the Island of Mindanao, their native heath, Burton Holmes continues his cruise through this distant archipelago in the seventeenth release of the Paramount-Burton Holmes Travel-Picture," The Murderous Moros of Mindanao." Zimboanga, capital of the Moros, is well worth seeing, and here the natives are comparatively tame, while in the wilder parts of the island they are in their natural and appropriate atmosphere.

Reversing the usual order of things, this release of the Paramount Pictograph shows a reel novelty in the interesting process of unmaking a Lady Baltimore cake. Butter, eggs, flour, nuts, milk and other ingredients are first shown in the films as they are put together into a snowy layer cake made after the recipe of Lady Baltimore, wife of the second Lord of Baltimore, who founded the Province of Maryland. As this recipe has never appeared in a cook book, the editors of the Pictograph's household department will send the formulas for cake, icing and filling, to any one writing to the Paramount Pictures Corporation, 485 Fifth avenue, New York City. Motion picture audiences will see how such ingredients may be literally unscrambled under the eyes of a startled cook and returned to their original forms on the pantry shelf.

"Better Babies" of all nationalities make their screen debut in another feature of this Pictograph, which also includes more Preparedness films, and "Happifat and Rip Van Winkle" in the "Trickids."

Kalem Offers 4 Single-Reel Releases a Week Through General and 2 Specials for June

KALEM'S schedule for the month of June continues to offer four single-feel releases a week on the regular General Film program and the special two-reel release, "The Social Pirates." Sis Hopkins, Ham and Bud, Ethel Teare and Helen Gibson are the featured stars in the program releases, with Martin Sais and Ollie Kirkby upholding the honors in the George Bronson-Howard series.

The first "Social Pirate" release in June is "The Fangs of the Tattler," issued on June 5. This episode of the series finds the heroines bringing the wealthy backer of a blackmailing society newspaper to justice.

"The Disappearance of Helen Minter," twelfth episode of the series, follows on Monday, June 12. A "beauty parlor" of the type that police authorities throughout the country are devoting more and more attention to is the particular evil that calls for the girls' attention in this episode.

Marine scenes are supplied in "In the Service of the State," release on June 19, which finds Mona and Mary embarked on a diplomatic mission. "The Music Swindlers," the fourteenth episode of the fifteen week series, is the final June release on Monday, June 26.

Rose Melville, supported by Henry Murdock and Frank Minzey, continues to be among the strongest of Kalem offerings in the Sis Hopkins comedies. Included in the coming issues are "A Baby Grand," on Friday, May 26; "Sis the Detective," on Friday, June 2; and "Juggling Justice," scheduled for June 9. Sis runs the range of occupations from maid to sleuth to Justice of the Peace in this trio of offerings.

A single reel release every week of the Ham comedies, Ethel Teare comedies and "Hazards of Helen" complete the Kalem list.

"POLICE!" FOR RIALTO THEATRE

S. L. Rothapfel, through General Film Service, has contracted for the Essanay-Chaplin comedy feature, "Police!"

Mr. Rothapfel made no exception to his custom of insisting upon a film inspection before signing.

AMONG THE EXCHANGES

Weisfeldt Enumerates a Few Serious Troubles Exchangemen Are Obliged to Contend With

MAX J. Weisfeldt, manager of the Mutual exchange in Omaha, announced last week that he is out for only legitimate business. Here's what he meant, he said: "Omaha territory has too many fly-by-night exhibitors. There are also men who rent films and who in turn sub-rent them to other exhibitors. Some men even hold out the posters and sell them for old paper. The result of this juggling of films and of paper is that some conscientious exhibitor, who has advertised a certain film, is disappointed. We are cancelling the service of these unscrupulous theatre men and are dealing only with the reliable fellow who has gone into exhibiting as a serious business. Omaha, to my notion, could be greatly helped by an exchange managers' exchange.

"Several Omaha exchange managers, especially those who attended the northwestern convention at Minneapolis, are in favor of following that city and adopting the policy of pay-in-advance. A number of prominent exhibitors have already voiced their approval. This, it is claimed, will do away with the unreliable theatre proprietor. While not giving out the figures, Omaha exchanges report too much of a loss from the man who uses the films and afterward, through a number of ways, evades payment. The sooner this specimen of exhibitor passes out of existence, the quicker they are replaced by a better class of business men, the better the future of the business will be," said Weisfeldt.

To adopt the pay-in-advance policy is one reason, and to exterminate some of the following troubles are other reasons advanced for an exchange men's exchange in Omaha:

To get rid of the exhibitor who books a picture for one day and runs it two. To get rid of the man who sends one good check and, relying on it, sends several bad ones. To reprimand the man who contracts to pay the express on a film both ways and then returns it collect. To get rid of the one who telephones the money is on the way, when it isn't. To rid the business of the man who says the electric current was off, when it wasn't, and thus gets out of paying when he has run the picture. To stop the useless price slaughter, better the class of pictures and put the business on a firmer foundation.

OMAHA BOOSTS ITS OWN SHOW AT MINNEAPOLIS EVENT

A number of Omaha exchange men went to the Northwestern Motion Picture Exhibitors' League convention at Minneapolis. They carried with them advertisements of the big ball to be given in Omaha May 25. F. A. Van Husan of the Laemmle Film Service, accompanied Carl Laemmle about the convention and back to Omaha, May 6. Mr. Laemmle will attend the exhibitors' ball and convention in Omaha.

"TOM AND JERRY" FOR ASSOCIATED IN KANSAS CITY

The Associated Film Service of Kansas City, Mo., announces that it has taken on the comedy series, "Tom and Jerry," and that it has placed it in all large houses in that territory. They will get two releases each week, beginning June 1, and continuing twenty weeks. The company will be supplied with several prints of the series and will be able to take care of more than one house on each night.

NEW YORK METRO EXCHANGE MOVES TO GODFREY BUILDING

The New York Metro Film Service, Inc., distributors of Metro Wonderplays, has removed from 1110 West Fortieth street, to more spacious quarters in the Godfrey Building, at Seventh avenue and Forty-ninth street. The offices are in charge of Edward M. Saunders, general manager of the branch. In the new quarters Mr. Saunders has been able to enlarge several departments and install several new ones. Among the departments are the booking and sales, stenography, bookkeeping and auditing, poster and advertising, repair rooms and extensive film vaults. Another important department which has been considerably enlarged is the publicity department, which is run under the slogan of "first aid to exhibitors."

TRANSFER OF GENERAL IN DES MOINES IS PUT THROUGH

Final transfer of the buying exchange for the General has been made from Des Moines, Ia., to Omaha. Manager C. W. Taylor has had the Omaha office enlarged, remodeled and refitted. Des Moines still has a distributing branch.

"Our business is showing a steady increase," said Mr. Taylor. "There are no sensational leaps and bounds in business this spring. We don't want any. The wave of epidemics in the smaller towns has about disappeared and all the houses in these places are reopening. Several towns went dry in March and we get better business from there. This spring, thus far, compares very favorably with business of former years."

"MANY A TRUE WORD SPOKEN IN JEST," FROM WORLD EXCHANGE IN OMAHA

Manager Ph. Goldstone of the World Exchange in Omaha, like other managers, has a waiting room outside his office. Along with the heralds and other World advertising matter on a library table in the waiting room, he keeps a file of "Motion Picture News." "The only trouble is," he jokingly declared, "they get to reading the 'News' and hang back when they ought to come in and talk business."

POSTER AND ADVERTISING DEPARTMENT OF THE NEW YORK METRO FILM SERVICE

CALIFORNIA MEN READY FOR FILM-CARRYING HEARING

The film men of California are the first ones to make a determined fight against the railroads for the privilege of carrying films as baggage. Some time ago the Southern Pacific Railroad brought proceedings to force the exhibitors around the Bay cities to send their shipments of films by express instead of carrying them as personal baggage, on the ground that the films are dangerous. This means a big added expense to nearby exhibitors who go to the city for their reels, and at once a complaint was filed with the California Railroad Commission.

The shipment regulation was to have gone into effect in February, but now it has been held up by the exhibitors and a hearing will be held before the commission on May 22. The exhibitors expect a complete victory, and their success will be a valuable precedent in other states where the railroads have secured the shipping regulations so quietly that the exhibitors made no opposition.

M. L. Markowitz of the California Film Exchange reports that conditions are getting considerably better, and everything is back to normal again.

The big social event of the near future is the Motion Picture Ball, which will be held on May 13 as a benefit actors' fund. There are twenty-five motion picture men on the executive committee.

HARRY HEYMAN WINS THIRD PRIZE IN WORLD FILM CONTEST

Out of sixty World Film Corporation salesmen Harry Heyman of the exchange in Omaha, won third place and the office, managed by Ph. Goldstone, won seventh place in a recent contest. Heyman has received his prize money and a letter from the general manager's office, saying among other things: "It is mighty gratifying to see one of the boys from the west carrying off third prize, and we wish you to realize that we appreciate the hard work necessary to enable you to finish so high up in the list." Manager Goldstone is showing an equally complimentary letter.

"Weekly figures show Omaha, as an exchange for the World, is one of the best business centers we have," said Goldstone. "This section of the Middle West, I believe, is ahead of other parts of the country because it can be cultivated to a much greater and better field."

Esther Epstein, feature manager at the World exchange in Omaha and widely known throughout the middle west, has resigned to become the wife on May 21 of Arthur Marowitz, a young Omaha attorney.

T. Y. Henry, in Omaha last summer and a well known middle western film man, now has charge of the General branch at Denver.

MAINE BUSINESS ON INCREASE SINCE LENT

Since Lent the Bangor, Me., exchange men have been busy and the crews in each of the exchanges are working hard to supply the increased demand for service. Manager Borrotto of the Mutual Film Company, recently transferred from Portland to Bangor, in order to be in the center of the Maine trade, and Manager Stern of the Universal, have been in Aroostock county and find that business there is excellent.

Nearly all the houses that were running only half time and those that were closed up entirely during the Lenten season are now running on regular time.

OF COURSE FOLAND IS A HUSTLER —HE USED TO BE ON THE "NEWS"

J. E. Foland, salesman for the Pathe Exchange out of Kansas City, Mo., lost a night's sleep recently to good advantage. He talked to a possible customer until 3:15 o'clock one morning—but got the contract. He caught the 3:30 train, telephoned early in the morning to all and the picture was on hand for the exhibitor's show the afternoon of the same day.

PICTURE BUSINESS RECEIVES IMPETUS IN OTTAWA

W. H. Davidson, special representative of the Canadian Universal Company, when seen in Ottawa, declared that the amusement business in general was better in Ottawa and the surrounding district than he had seen it for some time. He pointed out the fact that many of the theatres were changing services, the National, Casino and Regent all coming back to program and program features. He stated that Universal pictures would be seen in all these houses. The big Dominion vaudeville house closed on Monday, May 8, while the Empire and Majestic theatres are boosting their prices from five to ten cents. Mr. Leduc and Mr. Davidson spent considerable time discussing various plans Mr. Leduc, who is a prominent exhibitor, has in mind.

FLINTOM APPOINTS COMMITTEE FOR ACTORS' FUND

Under the direction of A. D. Flintom, president of the Kansas City Feature Film Company, who has been appointed to take care of the promotion of Actors' Fund Day, has appointed the following exhibitors a committee to arrange for the details of that day: Frank Newman, owner and manager of the Royal and Regent; F. I. Buckingham, one of the proprietors of the Apollo Theatre, and William Scoville, proprietor of the Idle Hour.

Practically every theatre owner in the Kansas City section has agreed to co-operate with the committee in donating ten per cent. of the proceeds, and a good revenue is expected by Mr. Flintom to be sent East.

BARRET RESIGNS FROM "U" IN WINNIPEG

Mr. Barret, for some time well known as the manager of the Winnipeg Universal office, has resigned his position, and Mr. Walkley, manager of the western offices, is remaining in Winnipeg. Mr. Barret is an excellent business man and exchange manager, and is sure to be soon located in another responsible position.

WOLFBERG GIVES PRIVATE SHOWING OF 5-REEL KNICKERBOCKER IN ST. LOUIS

H. P. Wolfberg, manager of the General Film Exchange, 3610 Olive street, St. Louis, gave a private showing to exhibitors and theatre managers of the first five reel Knickerbocker Star feature to be released by the General, at the newly erected projection room at the St. Louis branch. The feature was "Spellbound," starring Lois Meredith. Since the plan of showing the films to exhibitors before booking has been inaugurated there has been much interest evinceed and many notes taken for future reference by the customers when they see the pictures, and not a few show a remarkable discernment in their selection of a program.

The World Film office at 3626 Olive street, St. Louis, was paid a flying visit one day recently by William A. Brady, who reached town on the 7:40 A.M. train, was whisked to the exchange, where he made a little talk to a number of St. Louis and out-of-town exhibitors on the plans for distribution of the Brady pictures, and then was whisked away again to the station to catch the noon train. George W. Fuller, manager of the St. Louis World Exchange, acted as host to Mr. Brady.

PRE-SHOWING OF UNICORNS IN BANGOR, ME., BY BRENNAN

Manager Brennan of the Unicorn Film Exchange in Bangor, Me., one of the old United exchanges, which was in the sale Fred B. Murphy made to the Unicorn Film Company, has adopted the method of showing the exhibitors the films they are considering using. He still retains his quarters in the Eastern Trust building. The trouble the exhibitors have had in Bangor is that they were not able to throw their pictures on the screen in the exchange rooms.

Last week Manager Brennan took a number of exhibitors from the neighboring towns and exhibited his pictures at the Graphic theatre in Bangor.

PHOENIX DOES GOOD BUSINESS IN NEW ENGLAND

The Phoenix Feature Film Corporation of Boston, with a branch in Ellsworth, Me., presided over by Earle B. Tinker, is doing a good business on Cosmofotofilm features and Chaplin comedies. This company also controls two big European war films which are working solidly. The Rupert Hughes feature, "All for a Girl," is also being booked by this company, as well as reprints of the Sawyer, Inc., program.

LARONTE SATISFIED WITH CONDITION OF HIS FORCE

Arthur Laronte, Toronto manager for the Mutual Film Company, has been battling vigorously against many of the difficulties which he encountered when he took his new position, and has at last expressed himself fairly well satisfied with the condition of his staff and the method of conducting business. Mr. Laronte is a quiet worker, and from all accounts is securing very gratifying results.

New England Enjoys Good Times, and Sam Moscow Grows Whiskers for the Winter

ALBERT S. SCHALLER, recently appointed manager of the Universal Exchange in Boston to succeed J. A. Eslow, the new western division manager of the Unicorn Film Service, has been succeeded temporarily by Shepherd of the home office.

J. K. Burger, in charge of exchanges for Hearst's International Film Company, was in Boston a few days last week, visiting his New England representative, Frank Vine.

Charles Phillips, assistant manager of the Fox Film, is laid up at home with inflammatory rheumatism. Everybody in New England film circles extends his best wishes for a speedy recovery.

Harry Campbell, manager of the Fox Film Company, and Edward Connolly of the Unicorn forces went fishing in Scamus Lake, New Hampshire, last Sunday, and exchange men are now asking Campbell about the salmon he almost landed.

William O'Brien, manager of the Springfield office of the Unicorn films, has returned to his duties from his honeymoon, and is thanking his friends for their kind remembrances and also wants to know if it was a conspiracy that everybody sent him cut glass for a wedding present.

Eddie McEvoy wears the smile that won't come off. Many people were under the impression that he was advertising a new tooth powder, but the truth is that he is busy selling "Mutt and Jeff" cartoons.;

Sam Moscow, Boston manager of the Unicorn Program, has started to raise a set of whiskers. He says he is getting ready for next winter.

Fred Murphy, eastern division manager of the Unicorn Program, has been making a tour of the Unicorn exchanges and claims that the word wonderful doesn't express the amount of business the new program is doing. He claims, and always has, that the one and two reel subjects are the ones that the average picture patron desires.

S. P. Lovenberg, formerly roadman for the Community Moving Picture Bureau, is now traveling for the Unicorn out of the Boston office under Sam Moscow.

Thanhouser, World, Metro and Paramount Stars Expected at First Ball in Buffalo, N. Y.

PLANS for the first annual ball of the Buffalo, N. Y., Screen Club, recently organized, are nearing completion. To date, Florence La Badie and Frederick Warde will represent the Thanhouser company, while William A. Brady has promised to send Gail Kane, Ethel Clayton, Alice Brady and Mollie King as guests of the club at the ball. Jesse Bonstelle and her entire stock company now playing at the star theatre will attend, as will Mayor Louis P. Fuhrmann and Commissioners Hill, Kreinheder, Malone, Hill and Heald.

The ball, which will be held at Elmwood Music hall on Monday evening, May 15, will be one of the most novel ever held in Buffalo, and a gigantic crowd is expected. The press is giving much space to the event, which is greatly appreciated by the club. President Daniel J. Savage is in New York, and word is expected momentarily from him as to whether the Paramount company will send any of its stars to the ball. Negotiations have been opened with Francis X. Bushman, who it is hoped will lead the grand march. Fifteen per cent. of the receipts will go to the Actors' Fund of America. The 74th Infantry band of 50 pieces, under the direction of John W. Bolton, and an orchestra with the same number of men in its personnel under the direction of Herman E. Schultz, will furnish the music.

The hall will be turned into a veritable fairy garden, with the club colors, blue and gold, predominating. In the afternoon an automobile parade will be held with the visiting stars participating. An elaborate program, street car advertising billboards and electric signs, are now telling Buffalo about the great event. The club had its formal opening last week, when the clubrooms in Court street was the scene of much jollity, with music, dancing and a banquet.

Among the new members reecntly added to the Buffalo Screen Club are: Michael Shea, I. M. Mosher, J. A. Schuchert, G. A. Rudolph, I. Moses, John F. Miller, John Pferd, J. S. Savage, C. R. Higgins, C. N. Johnson, G. C. Hall, George Hanny, Jr., M. Whitman, G. A. Keating, William Leyser, Edward Hyman and E. S. Davis. W. R. Wood, of Rochester, has been elected to non-resident membership. The club is being "swamped" with applications, and a large number of new members are expected to be taken into the fold at the next meeting on May 1.

SMITH, MUTUAL, IN KENTUCKY, TO MARRY

Percy L. Smith, district manager in Kentucky for the Mutual Film Corporation, and Dessa E. Wright, of Kalamazoo, Mich., were granted a marriage license, May 1, in Kalamazoo.

Mr. Smith is widely known among exhibitors in Louisville and Kentucky, and also in theatrical circles in New York. He went to Louisville from New York City about five months ago. The despatch received in Louisville stating that the license has been issued to Mr. Smith and Miss Wright said that both have been married before. The date of the wedding was not given.

CORY TAKES CHARGE OF WORLD IN 'FRISCO

M. E. Cory has been appointed manager of the San Francisco branch of the World Film Corporation, and assumed charge last week. Mr. Corey has been an exhibitor for the past five years and is well known to the trade. He reports that business is holding its own.

HAGUE, LATEST "U" WINNER

Another name has been added to the list of winners of the competition contest between the exchanges for gross business during one month's time. The latest winner is Clair Hague, of the Canadian Universal Film Company of Toronto, who piled up a total of such proportions that none of the other exchanges were in danger of taking away his laurels for that month.

The previous winners in this contest, which was instituted by M. H. Hoffman, and which has proven extremely successful in stimulating endeavor, are L. L. Hensley, of the Universal Film Supply Company, Oklahoma, twice; S. B. Kramer, Universal Film Exchange, New York; M. L. Markowitz, California-Canadian Film Exchange, San Francisco, and Clair Hague, of the Canadian Universal Film Company, Toronto.

ABEL USES TELEPHONE TO HELP V-L-S-E EXHIBITORS

In line with the V-L-S-E policy of establishing the most friendly relations between exchange and exhibitor, S. E. Abel, manager of the Chicago office, has put in operation an added service for exhibitors, with the telephone playing a leading part.

His telephone operator calls up each day all the motion picture theatres in the city where the company's releases had been shown on the previous day. Inquiries are made as to the success attained with the picture, whether the delivery and exchange service had been satisfactory, and if there were any complaints to be made.

The replies to these inquiries enable the exchange to rectify errors, and to increase the efficiency of the service.

MONTGOMERY MAKES RECORD

The Indianapolis office of the World Film Corporation, of which W. A. Montgomery is the manager, has been notified that it won first prize in the contest, conducted by the company for the last three months, ending May 1, for obtaining the most new business. Mr. Montgomery says he believes he has a record unrivalled by any other exchange in Indiana, as he says he has a theatre in every town of more than 6,000 inhabitants in Indiana showing first run World Film pictures.

TRIANGLE AT 73 BROADWAY, DETROIT

The new location of the Triangle film exchange in Detroit is to be at 73 Broadway, where the company has leased an entire floor. Already contractors are making changes. It will be ready by May 15, or thereabouts. L. W. Foster is manager of the Detroit exchange.

WARD IN CHARGE OF UNICORN IN DETROIT

W. D. Ward has been appointed manager of the Unicorn film exchange which has been opened at 183 Jefferson avenue, Detroit, Mich. Mr. Ward is well known among Michigan exhibitors and has been associated with the business for many years.

THE EASTERN STUDIOS

THE newly organized Rialto Film Company has finished its first picture, "The House of Mirrors," and is preparing to commence work immediately on a second. The first picture was made at the old Victor studios, in Eleventh avenue, and it is understood that this studio has been retained for the next subject. The work is being done under the direction of Marshall Farnum, whose "Driftwood," produced for the Ocean Film Company, was generally pronounced one of the most artistic works of the season. The name of the second Rialto picture has not been decided upon as yet. Mr. Farnum, however, will direct it.

The "House of Mirrors" is described as an especially strong play, based upon a number of gripping and dramatic situations. Bliss Milford and Frank Mills have the leading roles.

The Famous Players Company has sent Pauline Frederick and a large company South to finish a new picture which will be released on the Paramount program during the summer. Other studios are showing renewed activity, and the excellent weather of the last two weeks has aided greatly in preparing the country around New York for the making of attractive exteriors.

Arthur Donaldson will appear in Jose Collins's new photoplay, under the direction of William Fox. Mr. Donaldson is not only an actor, but is an excellent singer as well. He is an author, and has himself produced a number of plays. He created and sang for five years the title rôle in "The Prince of Pilsen," and has been featured in the leading baritone rôles of such well-known comic operas as Baron de Grim in "The Magic Kiss"; Rob Roy with the Duff Opera Company, and Augustin Daly's musical productions. He still sings—for pastime—but devotes practically all of his time to motion pictures.

Other Players in the Picture

Among other well-known actors who appear in the new picture are Devore Palmer, Mrs. Cecil Raleigh, Armand Cortez, Anna Reedor and Ruby Hoffman. All the exterior scenes were taken in Cuba, while others were filmed in the coal regions near Shamokin, Pa.

Bradley Barker, who is also appearing in this same picture, is well known to all motion picture audiences. He has played leading parts with Olga Petrova, Mary Fuller and others equally prominent. He is well known as a stock actor, and was in the support of Dustin Farnum in "Arizona" and "The Virginian" during the long runs of those plays. He has also been in vaudeville, and left the theatrical field to engage in commercial pursuits, especially advertising. After a short time he returned to things theatrical, having become interested in the motion picture art.

Director Wilfrid North and his company of players, headed by Lillian Walker, Evart Overton, Denton Vane and Robert Gaillard, arrived back at the Vitagraph studio early in the week from Highland Falls, New York. Mr. North and his company of players spent two weeks at the country town filming scenes for an adaptation of one of Hamlin Garland's books, which is being produced as a Blue Ribbon Feature.

There is in iron mine shown in this picture that has been in operation since 1776. Iron was extracted from this mine that furnished cannon balls for Washington in many of his battles.

Director North used many of the natives of Highland Falls in the filming of the play, and the locations corresponded exactly with the description in Garland's book.

The picture features Lillian Walker, who is supported by Evart Overton. It will be released through the V-L-S-E the latter part of June.

One of the prominent physicians of Bay Shore, Long Island, received a telephone call the other day which made him move about as fast as he had ever moved in his life.

When he answered the phone an excited voice on the other end shouted: "Come to the Vitagraph studio, quick, one of our stars has attempted suicide."

He immediately collected a number of instruments, including the pulmotor, put them into his waiting auto and made a dash for the movie establishment.

Deft Touch of Realism

While he was doing this, Director Ralph W. Ince with his cast and cameraman were patiently awaiting his arrival. It seems Lucille Lee Stewart was to have attempted suicide in the Blue Ribbon Feature now being completed by Mr. Ince, and this capable director conceived the idea of having a practicing physician come into the scene and go about his work in the regular way. With the assistance of Miss Stewart the deception was carried out, and the developed negative shows a very realistic piece of work, including a busy doctor with all the latest surgical instruments.

Director William P. S. Earle of Vitagraph and his cameraman, Clark R. Nickerson, are at Mont Alto, Pennsylvania, filming scenes showing the old and new methods of forest fire fighting.

There will be two full reels made to assist the Pennsylvania State Forestry Bureau in their campaign for the collection of the necessary amount of money required to improve the present conditions. One part will show the system in vogue now, the old way and means of carrying out their work and the others will present the advantage of the new and improved methods.

In taking these photoplays Mr. Earle has the assistance and co-operation of the Pennsylvania Forest Rangers and School of Forestry.

The reels promise to be two of the most interesting ever shown on the screen, not only for the Forestry Bureau's purpose, but to motion picture audiences in general.

Eugene Nowland, until recently a mem-

ILLUSTRATING "THE MASKED RIDER," METRO'S NEXT VEHICLE FOR HAROLD LOCKWOOD AND MAY ALLISON

SCENES FROM WORLD FILM OFFERINGS: (LEFT TO RIGHT) ROBERT WARWICK IN "FRIDAY THE 13TH", ALICE BRADY IN "TANGLED FATES"; ETHEL CLAYTON AND CARLYLE BLACKWELL IN "HIS BROTHER'S WIFE"

ber of the Edison forces, has been engaged by Metro as an assistant director. He will be associated with John H. Collins, and his first work on the Metro program will be seen in "The Flower of No Man's Land." Mr. Nowland had many years of training as an artist and draughtsman before he went into motion pictures, and is also a musician of rare ability. He studied the violin in Berlin and Vienna and upon his return to this country toured the United States and Canada on the concert and lyceum stage.

John H. Collins, one of the youngest, but also one of the most successful directors in the country, has signed a long-time contract to produce Metro pictures, and his first feature will be "The Flower of No Man's Land," in which Viola Dana is starred. This production will also mark Miss Dana's debut with Metro. Mr. Collins is but twenty-three years old, and before he was out of his teens he was general stage manager for seven directors in the Edison studio, where he supervised the construction of more than 5,000 studio sets during the two years he held that important position.

Collins Caught Young in the Game

Mr. Collins went into the motion picture business when he was eighteen years old. He was made an assistant director to J. S. Dawley, then with Edison, but now the director of Marguerite Clark, with the Famous Players. He was also assistant director to Oscar Apfel and Ashley Miller, and through the good offices of Horace G. Plimpton was made a director in a remarkably short time.

Among some of the last features made by Mr. Collins with the Edison are "The Cossack Whip," "Children of Eve," "His Sister's Champion," and "Gladiola," all of which served Miss Dana as starring vehicles. Besides directing big features, Mr. Collins also writes the story from which they are made. Hs is the author of "The Flower of No Man's Land," and is writing another feature for Miss Dana. He has written more than one hundred scenarios during the five years he has been in the business, and was one of the first directors in the country to make talking pictures.

Mr. Collins was born in West Fifty-first Street, New York City, and is a graduate of DeWitt Clinton High School in Brooklyn, where he spent his boyhood. He was prominent in athletics and was the pitcher of his baseball team during the last two years in school.

Ilean Hume, a popular ingenue of the Metro forces, is mourning the death of her brother, Arthur Hume, who was killed at Verdun April 10th. The news did not reach Miss Hume and her family until April 26th, and since then they have been too overcome with grief to make known their relationship to the youth who was mentioned in the despatches of that date.

Harry Brown, dramatic actor, has been engaged by Metro to play the role of the big Westerner in "The Flower of No Man's Land." Mr. Brown met Miss Dana on the studio floor for the first time in several years when he was called for the first rehearsal. He played the "heavy" with Miss Dana three years ago in the noted stage production of "The Poor Little Rich Girl." Mr. Brown, in addition to his studio work, is appearing in a prominent role in "The House of Glass," the successful Broadway play.

Hedda Kuszewski has accepted an offer from the Lubin Company to create one of the principal parts in the forthcoming feature production, "The Light of Dusk," in which the evolution of a Russian peasant furnishes a novel theme. Mlle. Kuszewski arrived in New York last week and reported at once at the Lubin studios in Philadelphia. The following day she made a visit to the shopping section and lost a valuable solitaire diamond ring, a gift from a nephew of the Grand Duke Nicholas. Edgar Lewis, who is directing "The Light of Dusk," volunteered to advertise at once for the lost jewel, but, to his surprise, the Russian artiste put an emphatic veto on the proposal.

No Diamond Publicity for Her

It has been frequently noted in the newspapers of her home country that the advertisement of lost diamonds was a favorite artifice of American actresses in an attempt to secure publicity which their artistic merits would not command. Mlle. Kuszewski declared that as a newcomer she wishes to be appraised according to her abilities and not as a loser of a diamond.

Robert T. Thornby of the Paragon studios began the production of "The Almighty Dollar" last week. Emmett Corrigan, Francis Nilson and James Eldridge are included in the cast.

Maurice Tourneur, having just completed his production of the "Velvet Paw" with Alice Brady, will begin a new production this week, entitled "B," with House Peters.

Albert Capellani has completed his production of "La Boheme" for Paragon.

Pritchard Called North

Walter Prichard, who has been filming Gaumont photoplays at the winter studios, Jacksonville, Fla., has been called north to become official cameraman for "Reel Life, the Mutual Film Magazine," the new single-reel Gaumont weekly release. Mr. Pritchard will make his headquarters at the Gaumont Laboratories, Flushing, N. Y. At present he is engaged in filming some unusual engineering projects, since "Reel Life" specializes in outdoor subjects. These will keep him in or near New York for a month at least. Before going farther afield he will also catch for the screen some scientific subjects of general interest. The decision to have Mr. Pritchard devote all his time to this new weekly addition to Mutual Pictures is indicative of the success "Reel Life" has already achieved and the insistence of the Gaumont Company that it shall maintain a high standard.

A corps of Essanay photographers, who were sent to the coast by President George K. Spoor for scenic pictures for Essanay's split reel releases, have just returned to Chicago with several thousand feet of film.

Among the most interesting are scenes at the U. S. aviation field at Coronado, where the American army officers were photographed in air manœuvres. Scenes also were taken of the battleships and torpedo boat destroyers in San Diego bay.

A number of scenes were taken at the San Diego exposition, in Los Angeles and San Francisco. The photographers also stopped at Albuquerque, New Mexico, where scenes were taken of the Indians.

These will be released in five hundred feet, in conjunction with Essanay's Canimated News Pictorials, the cartoons by Wallace A. Carlson.

STATE RIGHTS MEN INTERESTED IN "A WOMAN WILLS"

State rights buyers are taking an active interest in the Sun Photoplay Company's latest release, "A Woman Wills." In this production, a five-reeler, Elsie LeClaire is featured. Her work has attracted favorable comment from the New York reviewers.

The picture, of foreign make, is a love story, with many exciting situations. The war is used as a background.

In and Out of West Coast Studios

By J. C. Jessen

Special to Motion Picture News.

Los Angeles, May 12.

AN automobile accident last week robbed the western film colony of two writers, and sent a third to a hospital where it will require several months for his recovery. Clinton Stagg, who less than two weeks ago came to the coast from New York to take up work at the Lasky studio as writer, was one victim; George Foster Platt, well known magazine writer and head of the play department at the Lasky studio, is in the hospital with a broken leg and internal injuries; and Malcolm Strong, a free lance writer, was the other one killed.

The three were in a new runabout machine just purchased by Stagg Wednesday evening, May 3d, driving on a beach boulevard when a tire exploded, causing the car to dash into a telephone pole. The two were killed instantly. Telegrams from Orange, N. J., advise that the news of the death of Stagg brought about the death of his mother from heart failure. Both Stagg and Platt were formerly connected with Eastern studios, and for a long time were affiliated with the Thanhouser Company.

As the result of the accident, the Lasky scenario department is greatly disorganized. Stagg had at the time of his death partially completed the synopsis and working script for a photoplay entitled "A Selfish Woman," which had been put in production by Director George Melford. Fortunately Stagg had gone over the scenario with his secretary, who is now able to prepare the remainder of the script. Cleo Ridgley is being starred in this photoplay, supported by Wallace Reid.

Masquerade Ball Scene in a de Mille

Director C. B. deMille has finished the filming of the Mae Murray subject which has been titled "Meg o' Dreams." This is from a scenario by Jeanie McPherson. Mr. deMille will not take up a new subject at once, as he expects to depart for New York shortly for a brief stay. His visit to the east, it is understood, is to be in connection with the talked of merger.

A very brilliant scene was filmed by Director Cecil B. deMille this week for "Meg o' Dreams," showing a masquerade ball. It required all afternoon for the filming of this, and during that time it was necessary for Earl Fox to turkey trot while wearing a suit of mail weighing one hundred and fifty pounds. The title for this subject has not been decided upon.

Hector Turnbull is home from an extended trip to New York, and is back at his work in the Lasky scenario department. During the absence of Jesse L. Lasky, president of the company, now in New York to attend the conference of the film magnates with regard to the merger, the affairs of the company are in the hands of Milton E. Hoffman, the new general manager. Mr. Lasky stated that he would probably remain in the East for several weeks to look after details of the releasing system.

Through arrangements completed by the Los Angeles Committee of the Actors' Fund Association, a number of stars will go to San Francisco on May 12th to attend a ball given at the St. Francis hotel for the purpose of raising money for the endowment fund. The arrangements for this ball are in the hands of Herman Webber, manager of the Paramount Progressive Exchange at San Francisco.

The Lasky circus story entitled "The Clown" has been completed under the direction of William C. de Mille, and at the studio the trial showing elicited nothing but favorable criticism. Every member of the staff who witnessed this speaks of the subject as the nearest perfect photoplay made at this plant, which is indeed a most emphatic statement. Victor Moore is star of this, and his work in it is said to be the best of his film career. With this picture Mr. Moore completes his contract for this year with the Lasky Company, and despite offers of the organization to continue in additional plays, Mr. Moore decided to return East, and will leave shortly. Florence Dagmar has the leading feminine part in this, and Tom Meighan has another important role. Meighan is to be starred in a subject shortly to be produced by William C. deMille.

The last scenes of the two five reel subjects adapted from the story "Whispering Smith," which in the film version is known as "Whispering Smith" and "Medicine Bend," were made last week, and within the next ten days the subjects will be shipped east to the factories. The release for these two subjects has been arranged for early in June, and "Whispering Smith" will be released one week, and its sequel "Medicine Bend" the following. The same cast appears in these two subjects, the principals besides Miss Holmes and J. P. McGowan being Paul Hurst, Leo D. Maloney, Thomas G. Lingham, William Brunton and others.

A Harum-Scarum in Harem

This week Harold Lloyd as "Lonesome Luke" of the Pathe Phunphilms, made by the Rolin Company, was unfortunate to become mixed up with a harem in which Beebe Daniels played the role of queen. It is a great life for Luke until a policeman taps him on the head. Rolin Director Hal Roach has completed one of the pictures, exteriors of which were made beyond the Mexican border recently. This is a race track comedy in which a race horse is doped, making it possible for "Lonesome Luke" to win the race.

G. A. Hutchinson, business manager of the Signal Film Corporation; Orrin Denny, superintendent of laboratories, and others of this producing organization, have become interested in the mines at Randsburg, California, where tungsten has been found, and have organized a mining company which will begin operations in this field shortly. Practically every member of the organization has become interested, and all have the "get-rich-quick" fever. This is the result of the photoplay people spending several days in the vicinity of Randsburg recently, while filming scenes for "Whispering Smith" and "Medicine Bend."

ILLUSTRATING "THE COURTESAN" AND "THE OVERCOAT," TWO MUTUAL MASTERPICTURES DE LUXE

ILLUSTRATING COMING MUTUALS FROM THE AMERICAN STUDIOS. (LEFT TO RIGHT) "FOUR MONTHS," (CENTER) "THE PRETENDER" AND "BILLY VAN DEUSEN'S FIANCEE"

Thomas H. Ince having received very encouraging news from George Beban, who is in New York planning for the premier there for "Civilization," is making plans to depart within the next few days for the East to personally aid in planning the presentation. Negotiations are also under way for the premier of this subject at other Eastern cities, including Washington, Chicago, Philadelphia and Boston. The attendance at the Majestic Theater in Los Angeles, where this subject is now being shown, continues good, and it has been found that the peace spectacle appeals to people of all classes. Recently a Japanese organization attended the showing in a body, and the secretary has sent to Ince a letter of congratulation which he prizes most highly.

Raymond B. West, who has worked constantly for eighteen months in the making of Ince subjects, has been granted a leave of absence of several weeks, and is now making plans for a trip to the Orient. Mr. West insists that he cannot remain idle during this vacation, and expects to put his hand into the scenario writing department while absent from the studio.

Announcement has been received at the Culver City Ince plant stating that Charles Ray has been voted the most popular actor in a contest conducted by the Sioux Falls *Argus-Leader*. As the result of this victory, the letter from the newspaper states the theatres in that city had exceptional patronage for "The Coward" and "Peggy," two subjects in which Ray plays the important parts.

Hart Begins Another Bad-Man Kay-Bee

William S. Hart has taken up the filming of another bad man western Kay-Bee subject at Inceville. His role in this is similar to that taken in "The Aryan" and "Hell's Hinges." Nearly five hundred people will be used in the filming of scenes in this. Mr. Hart is supported by Robert McKim, Louise Glaum and Margie Wilson.

Another subject taken up at the Ince Culver City plant is from a scenario by J. G. Hawks, which contains a Mexican border romance. Director Walter Edwards is in charge of filming this, and his co-stars will be Enid Markey and William Desmond, the former appearing in the role of a Mexican senorita, and the latter as an American colonel. Other principals are Robert Kortman and Gertrude Claire.

Frank Keenan has again been cast to play the role of a southerner in a north and south melodrama by C. Gardner Sullivan, which is to be filmed under the direction of Reginald Barker. This story is now in rehearsal, and filming will be taken up within a few days.

Work on construction of two new buildings was begun at the Culver City Ince plant last week. These will be of the same style of architecture as the others of the plant, and one will be used for a garage, and the other a laboratory. In the past all laboratory work for the Ince studios has been done at the Edendale plant of the NYMP organization, which adjoins the Keystone studio, but it is planned to do all of this at the Culver City plant as soon as the laboratories are completed. The laboratories will be of sufficient size to make all copies of Kay-Bee subjects for release, which means that the factory work is to be done at Los Angeles instead of in the east.

Thomas H. Ince has a force of workmen busy at Inceville in the construction of a pretentious summer home. The location selected is on one of the foothills of the Santa Monica Mountains, which will give the producer and his family the advantage of both mountain and sea during the months of June, July and August.

Bessie Barriscale in "Sorrow of Love"

Bessie Barriscale is to be seen soon in "The Sorrow of Love." This subject was finished from a scenario by Elaine Stearn and J. G. Hawks, under the direction of Charles Giblyn. It will serve to introduce several radical departures in production. Miss Barriscale plays the role of a sister in a convent, where she is known as "The Lily." The plot required Italian locale, and revolves about the efforts of the sister to learn the ways of the world. Dal Clawson, cameraman in charge of filming this, worked out a new lighting device which is used in "The Sorrow of Love" for the first time. The device perfected by Clawson makes possible realistic effects with candle, lamp, or the sun. In the case of using a candle, the flame lights only the person's face who is carrying it, and not cale in this subject in the leading role is the entire setting. Supporting Miss Barris-William Desmond, and other members of the cast are Ora Carew, Hershall Mayall and Wedgewood Nowell.

William Parsons, head of the National Film Corporation, who has been at Tampa, Florida, and New York City since early this year, arrived in Los Angeles early last week to spend several days there looking after business interests. Mr. Parsons will shortly perfect plans for production, and announcement will be made of this in the near future.

Universal Officers Hosts to Naval Officers

Universal City officials last week acted as hosts for a number of U. S. Navy officers from the U. S. S. Cheyenne, which was stationed in Los Angeles harbor for several days. Several special scenes were made at the zoo under the direction of Rex de Roselli for the benefit of these distinguished visitors. Another party entertained was that composed of justices of the Supreme Court of California. The three judges spent an entire afternoon and were shown how the films were made.

Universal City officers are now making plans for Knight Templar Day on June twenty-third, when the delegates to the third tri-annual conclave of the Grand Encampment of the U. S. will be held in Los Angeles. One entire day the visitors will spend at the film town. Special entertainments will be given in all parts of the plant, including the making of comedy, wild west, wild animal and dramatic scenes. A big feature will be a rodeo given in the afternoon. All of the cowboys of the company will participate in this, and it is expected that ten thousand people will be guests. The Knight Templars will be given opportunity to work in many scenes. All twenty-four directors will have their companies at the studio on this day, and all stars and leads will take part in scenes being made.

The filming of a series of comedies to be known under the general title of "Timothy Dobbs" was begun last week at "U" City by Wallace Beery as director. Beery is late of the Keystone Company, and previously was affiliated with Essanay. This series, which will consist of fifteen two reel numbers, is from a scenario by Bess Meredith, and will feature Carter De Haven as

TWO SCENES FROM "THE WOMAN WHO DARED," CALIFORNIA M. P. PHOTOPLAY, WITH BEATRIZ MICHELENA

an egotistical small town youth with a slender income and an admiring valet.

Peggy Custer, actress of the legitimate stage and great niece of General Custer, who was killed June 25, 1876, at Little Horn, Montana, has been engaged by the Universal to play ingenue parts.

Another addition to the staff is Eugene Lewis, who is connected with the scenario department. Lewis was with the Biograph Company for several years, and has a large number of original stories to his credit.

"Bashful Charley's Proposal"

The Universal Joker Company has just filmed "Bashful Charley's Proposal," written and produced by Allen Curtis, in which Charlie Conklin played the double role of two brothers; one too bashful to propose to a widow, and the other the accepted suitor of the widow's daughter, whom mother does not approve of.

The company will next make "The Fall of Deacon Stillwater." William Franey plays the part of a deacon who is elected president of an anti-sin league, and while working on a cruisade to stop prize fighting, becomes an ardent enthusiast of the manly art. When this and other facts concerning the deacon become known, the society, for want of encouragement and a president, is broken up. The players appearing in these two subjects are William Franey, Gale Henry, Lillian Peacock and Milburn Moranti.

Number three of the "U" baseball series "Baseball Bill,"—Smiling Billy Mason—takes the coming genius of the pitcher's slab through a series of misfortunes in which he loses his erstwhile manager, Penpoints, and ends with him being arrested, sent to a lunatic asylum, where he is confined in a padded cell.

Director George Cochran is making a one-reel subject which features little Zoe Beck. Others in the photoplay are Malcolm Blevins and Marjorie Ellison. The subject is entitled "The Availing Prayer," and is adapted from a magazine story. The story pertains to the temptations which beset a low-salaried drug clerk when his slender bank account is wiped out by the sickness of his little daughter.

A number of new thrills were filmed last week for scenes in the 101 Bison subject, "The Battle of Black Rock Short Line." The direction of this is by Henry McRae, who also wrote the story. The scenario was prepared by Frank Wiltermood. One of the thrills is the destruction of a train as it dashes through a blazing tunnel. Another, the rescue of a girl hanging on the side of a mountain cliff by two men who make a human rope of themselves, by hanging by their feet in a crack in the cliff. Marie Walcamp is the heroine, Lee Hill the hero, Iver McFadden his aide, E. N. Wallock the railway president, and L. C. Shumway the heavy. Other parts are taken by Bud Ennis and Jean Hersholt.

"They Wouldn't Take Him Seriously"

The title of a two-reel photoplay being filmed at "U" City by William Worthington, "They Wouldn't Take Him Seriously," concisely tells the plot of this subject. Herbert Rawlinson takes the leading part, and the others in the cast are Agnes Vernon, Jean Hathaway, Charles Gunn and Betty Schade.

"Not by Faith Alone," or "In the Days of the Missions," is a two-reel photoplay of early California life from a story by Bob Wagner, a *Saturday Evening Post* writer. Several of the old missions of California are used as settings for scenes in this, the story dealing with the effect of the mission fathers on desperate marauders. In this instance the pinning of a crucifix on the saddle pad served to wear a hole in the canteen and forced the robber, then on his way to carry out the plans made by his chief to rob a wealthy Spanish residence, to give up the attempt. He is picked up on the desert and induced to reform. Later he spends most of his time in returning wealth he and his associates had previously stolen. Emory Johnson is the robber who is reformed, Alfred Allen the leader, and the daughter of the wealthy Spaniard is played by Dorothy Davenport. Production is in charge of Lloyd B. Carleton.

Harry Carey has been entrusted with the filming of the story adapted from the Peter B. Kyne story, "The Committee on Credentials." Carey appears in the principal part, that of the owner of the only gambling hall in a western mining town which has sprung up over night. Olive Fuller Golden appears in the feminine lead part, and others are Elizabeth James, Joe Rickson, Neil Hart and George Berrell.

An underworld story being produced at "U" City is entitled "The Viewpoint." This portrays the reformation of a youth who has become an aid to white slave traffic, but decides to change his ways when his pal attempts to take his sister to a notorious resort where she will become a prisoner. Raymond Nye and William Quinn take the part of the youths who aid the underworld resort, and Jessie Arnold and Mina Cunard appear in the parts of the unfortunate girls.

"The First Stone" is Cast in "U" City

Before departing for a vacation to be spent in the East, Lois Weber wrote the scenario for a five-reel subject entitled "The First Stone," which is being made at "U" City. The cast for this includes Mary McDonald, as star, Charles Marriot, Ernest Shields, Jack Mulholland, Grace Johnson, Marion Sioler, Nanine Wright and "Kewpie" Morgan. The story pertains to the experience of an unfortunate girl who accepts a position as a trained nurse, but who in reality had never had experience of this kind previously. All this causes many complications, which after many trying ordeals, are overcome.

There are two new directors at Universal City, Wallace Berry who takes up the filming of a serial, "Timothy Dobbs," and Stuart Payton. The latter will make a big submarine feature. Otis Turner, who has been on a vacation for the past month, has also returned, and will again direct his former company. The first picture to be made is entitled "The Soil," and will consist of two reels. Principals of this are Maude George, Lois Wilson, Harry Carter, and Bertram Grassby.

The Charles Swickard Company at the Horsley studio has been busy filming the

DIRECTOR SARGENT AND MEMBERS OF "THE SECRET OF THE SUBMARINE" COMPANY ON SANTA CRUZ ISLAND

last scenes of "The Hand of Destiny," and the other Horsley company, under the direction of Robert Broadwell, is busy with the production of "The King of Make-Believe." This story is by Crane Wilbur, who plays the leading part, that of a motion picture actor. The photoplay has several touches of melodrama.

The Horsley Cub Comedy organization is filming a thriller of the Kentucky hills, "Jerry and the Moonshiners." The title character accidently discovers the hiding place of the moonshiners, and in an unusual manner notifies the revenue officers, who by the aid of the constable arrest the moonshiners. Jerry gets in bad for he had previously come into town on a freight train, and bribed the constable not to arrest him by the liberal use of stage money. Supporting George Ovey in this are Claire Alexander, George George, Jeanette Sully and others.

Requests from exchangemen and exhibitors have caused the E. & R. Jungle Film Company to add a statement to the titles of their subjects, with respect to whether or not the animals used in the pictures are real or costumed imitations. Many exhibitors have written stating that people in their audiences were heard to remark that Napoleon and Sally performed many feats and tricks that would be impossible to teach chimpanzees. For this reason the E. & R. are introducing a trio of educated bears in the picture made this week. The subject is entitled "The Bear Idea," from a scenario by Katherine Wilmette. The story relates to a country girl going to the city, where after becoming well acquainted, informs her friends she wishes to become an animal trainer. When the city lad who wooes her learns of this he refuses to aid her. Then her former sweetheart from the small town visits the city. He pledges his aid, and the city sweetheart, learning of it, "plants" educated bears to chase the youth while he is hunting. A greater portion of the subject contains action in which the bears take part. The principals are Lillian Leighton, Ann Kroman, Russ Powell, and Charles Eggleston. The direction is in charge of Joseph J. Franz.

Variety of Animal Acts from E. & R. Jungle

The E. & R. Company has several other groups of trained animals which have been educated for the vaudeville stage. In all there are five separate and distinct vaudeville acts by different species of animals. After the bears have become popular, another group of animals will be introduced in film making. In this way it will enable the company to give patrons a very wide variety of animal comedies. In addition to Napoleon and Sally, the chimpanzees, and the bears, there are trained pumas, lions, tigers, leopards, and the zoo also contains the greatest collection of monkeys in the United States, there being forty-two different varieties. In order to handle the great number of animals best, the management has found it convenient to name each one. The last two in the list were named this week. The capabera will be known as Ken, an abbreviation for Kenneth, and the recently added burro has been named Rodney.

The Fine Arts studio has sent Director Alan Dwan on an auto trip through central California to select locations for exterior scenes in the film version of "In the Carquinez Woods," an adaption from the Bret Harte California novel. Douglas Fairbanks is to be starred in this, and scenes will be made in the Sequoia National Park, Yosemite Valley, near Santa Cruz, and other points where the decided '49 atmosphere can be found. The filming of this will be taken up by Director Dwan immediately after the completion of the two reel subject in which Fairbanks is now working under the direction of John Emerson. Many of the scenes for this short subject were made at Balboa, where excellent ocean locations are available. Many bathing girls were used and appeared in new creations made especially for the subject.

A Fine Arts Company which included Mae Marsh, Robert Harron, and supports directed by Paul Powell, spent several days

"LONESOME LUKE" AND BEEBE DANIELS, IN "THE HAREM," ROLIN--PATHE

at Santa Barbara last week securing scenes for the Irish drama. The costumes for this are said to be very unique, representing as they do the clothing worn by the peasantry of the Emerald Isle half a century ago.

The Frank E. Woods and Bernard McConville photoplay, which stars Dorothy Gish as the school teacher in a small town village, who becomes the target for scandal started by the jealous women, has been named "The School Ma'am." The village is of a western type. The story ends with the complete vindication of the teacher, and her triumph in a romance. The Fine Arts children appear in this, and Elmer Clifton plays the male lead.

Fine Art Director William Christy Cabanne has put in rehearsal a subject in which Lillian Gish will be starred, with W. E. Lawrence playing the opposite role, with Spottiswoode Aitken in the leading character part.

Production Manager Frank E. Woods has cast De Wolf Hopper for the role of an aged actor for a comedy drama, written by Anita Loos, and Bessie Love has been chosen to play opposite. Lloyd Ingraham, who has directed the filming of "Casey at the Bat," will also direct this. Others in this company will be Frank Bennett, Loyola O'Connor, George Pierce, Carl Stockdale and others.

MAYO DIRECTS OWN PLAY, "LOVE'S LAW," AT LUBIN CORONADO STUDIO

Special to Motion Picture News.

San Diego, Cal., May 13.

At the Lubin studio in Coronado the past week Melvin Mayo has been directing a play of his own, entitled "Love's Law." It is a three-reel picture, and is built about a tribal custom among the Indians of the Southwest, by which they do not marry outside their own tribes. Miss Adda Gleason is cast as the Indian girl, C. H. Van Auker as the lover, Alan Forrest as the medicine man's son, who aspires for the maiden's hand; Evelyn Page as Satiska, another Indian girl who secretly loves Settewa; Bird Hopkins as the Acoma chief, W. J. Spencer as the medicine man, and Deane Longshot, an Indian of the Painted Desert at the Exposition, as the Hopi chief. Many of the scenes were taken at the Painted Desert. The new municipal stadium was used for the football scene. Two thousand people, including high school students, were in the pictures taken at the stadium.

Director Jack Byrne staged "The Return of John Boston" the past week. This story is by Millard Wilson and James Douglass. It tells about a prominent novelist who has done all his work under a nom de plume. When there comes a popular demand for the personal appearance of the writer at social functions he details his private secretary to assume the pen name and appear, instead of going himself. George Routh takes the part of Gordon Edwards, otherwise known as "John Boston"; Millard Wilson is Arthur Williams, the secretary; Miss Golda Madden, recently with the Biograph, is seen as Edith Bates, otherwise Miriam Lee, the artist; Adelaide Bronti appears as the girl's mother.

All the members of the Lubin staff have been given a week's vacation to compensate for the frequent Sunday work which they have given the management. While they are absent in Los Angeles and other places, some alterations and renovations will be made about the studio, preparatory to resuming operations the following Monday. Capt. Wilbert Melville and his office manager, M. T. George, will spend some of the time in the north, aboard the captain's private yacht. Allen H. Wright.

LOEW TAKES CHAPLIN'S "POLICE!" FOR ALL HIS NEW YORK THEATRES

The time required by the Marcus Loew chain of theatres in Greater New York to decide that the Essanay-Chaplin comedy feature, "Police!" was needed for the entertainment of the thousands of patrons who daily visit these theatres was only the time necessary to inspect the film.

"We'll take it and play it a week in each of our theatres," Mr. Loew's representative told the General Film Service man immediately after the last scene on the film had faded away.

New Laws and Court Decisions

This department is designed to keep the industry informed of all news concerning new or projected laws, Federal, State, County or Municipal, that may affect the business, and all events involving any branch of the trade with the authorities in all sections of the country

Patents Committee Recommends Amendment to Copyright Law as Aid to Picture Makers

THE committee on patents of the House of Representatives has favorably recommended the bill recently introduced by Congressman Oglesby (H. R. 13981) amending the copyright law so that in the case of any work wherein copyright has been secured by publication of their work with notice of copyright, which by reason of its character, bulk, fragility, or because of dangerous ingredients cannot expediently be filed, the register of copyrights may determine that there shall be deposited, in lieu of two complete copies of such work, such identifying photographs or prints, together with such written or printed descriptions of the work as he shall find sufficient to identify it. It is further provided, in the case of motion picture photoplays and motion pictures other than photoplays, whenever deposit has been made as required by the provision of the copyright law, and registration has been secured, deposit and registration is to be held to be sufficient, and shall exempt the copyright proprietor from the deposit of two complete copies of the photoplay or motion picture if it is later reproduced in copies for sale.

In the case of motion pictures the law would provide that deposit and registration would be sufficient, whether the motion pictures have been reproduced in copies for sale or otherwise published, and the copyright proprietor would be exempt from the deposit of two complete copies if it has been reproduced in copies for sale.

Motion pictures were declared subject matter of copyright by the act of August 24, 1912. Registration of copyright in motion pictures was provided for in section 11 of the copyright act as amended, upon the deposit of title and description, and of the specified prints taken from the different sections or from each scene or act, respectively, depending upon whether the motion picture is a photoplay or otherwise. The registration under section 11, however, was for works not reproduced for sale, and the concluding sentence of that section further provided that "the "privilege of registration of copyright secured hereunder shall not exempt the copyright proprietor from the deposit of copies, under sections 12 and 13 of this act, where the work is later reproduced in copies for sale."

Section 12 requires that after copyright has been secured by publication of the work (i. e., sale or public distribution) two complete copies of the best edition of the work must be promptly deposited after such publication. In view of the proviso in section 11, and the requirement of the deposit of two complete copies in section 12, motion-picture proprietors have felt obliged to make deposit of two complete reels in the case of all motion pictures which have been reproduced in copies for sale (i. e., published). This has imposed a burdensome obligation upon such proprietors which was not intended. The complete reels are expensive, sometimes very expensive, and they are practically of no greater value for the identification of the motion picture in which copyright is claimed than the selected prints together with the title and description required by section 11 to be deposited in the case of a motion picture. The deposit of the complete reels is of no service to the copyright office, and these articles are of no value to the Library of Congress, and by reason of their inflammable character are dangerous. Such deposit also imposes an added burden upon the copyright office to no purpose. Motion picture manufacturers have expressed approval of the purpose and the language of the bill. It is the opinion of the committee that it should become law.

LICENSE FEE IN BANGOR, ME., REDUCED TO $10

It is with great relief that the motion picture men of Bangor, Me., are this year enabled to obtain a license to conduct a theatre in Bangor for a fee of ten dollars, after being imposed upon for several years with a fifty-dollar fee. The order passed by the city administration, retired the latter part of March, did not take effect until last week.

LOUISVILLE CENSOR BOARD ELECTS OFFICERS

The Louisville Board of Censors, which oversees the films exhibited each week at the children's shows at the Mary Anderson theatre, have elected officers for the year as follows: President, Mrs. Fred Levy; vice-president, Mrs. Helm Bruce; treasurer, Mrs. Robert L. Moore; corresponding secretary, Mrs. Bernice Bell; recording secretary, Mrs. Anne Waters.

MINISTERS IN ATCHISON, KAN., AGAINST SUNDAY OPENING

It is reported that a campaign against Sunday shows is being planned in Atchison, Kan. The ministers of that town are writing cities in Kansas that prohibit such shows and are endeavoring to get information on that subject.

Wichita Theatres Organize to Fight for Sunday Opening; Will Move to Have Present Ordinance Repealed

AFTER being stepped on and trodden on for several years, the moving picture men of Wichita, Kansas, are rising in protest, the same taking form of an organization of every theatre owner in that city for the purpose of eliminating the ordinance prohibiting the showing of moving pictures on Sunday. They are being backed in this enterprise by the business men of the town, who are really the agitators of the movement. The organization is composed of every theatre owner in town, both large and small.

Wichita has a local ordinance prohibiting any kind of amusement in that city, whether admission be charged or not, which the moving picture men claim is unconstitutional. Instead of taking it through a series of court trials, it is their plan to call a special election, asking the people of Kansas if they want Sunday pictures. Judging from the interest the city is taking in the campaign it will be as hotly contested as any mayoralty election.

Most of the Kansas towns have similar laws, so it is probable that the owners of theatres in other parts of Kansas will take the action of the Wichita people as an indication of what to expect in their respective towns. It is very doubtful if similar laws could be repealed in all of the Kansas towns, but as Wichita is the second largest city in the state, there is an even chance for the moving picture men.

BRITISH COLUMBIA FACES THEATRE SEAT TAX

Following the lead of three other provinces, the British Columbia government is considering the levying of a special tax on theatre tickets, and although no legislation has yet been introduced, it is a possibility of the present session. The announced intention is to provide a tax of one, two or three cents on every ticket to a moving picture theatre, stamps being supplied to exhibitors to be sold to patrons for affixing to the tickets.

Moving picture men of the province have protested against the proposed measure, claiming that it is unconstitutional, and that it would result in a vast amount of inconvenience and objection on the part of theatre-goers.

Film News from Foreign Parts

British Public Pays Seat Tax for Seeing Pictures

Special to Motion Picture News.

London, May 6.

BY the time these lines appear in print patrons of British picture houses will have had their first experience of the Entertainment Tax. Some amendments have been made, which have had the effect of clearing up a few ambiguities, and generally making the proposals much more acceptable. Not the least important of these has been putting back the date on which the tax was to take effect, from May 1 to May 15. The normal method of paying the duty will be by stamped tickets, but in special cases where the issue and defacement of stamped tickets would be very inconvenient, owing to the very large number of people admitted to an entertainment within a very short space of time, proprietors may make application to the Board of Customs and Excise to be allowed to pay the duty in weekly payments on the basis of certified accounts furnished by them, on giving satisfactory security.

This official communication was warmly welcomed by those managers whose houses are equipped with a ticket machine, and will simplify very considerably the working of the measure. An incidental aspect of the Entertainment Tax not hitherto thrown into prominence was that dealing with the allotment of complimentary seats. The question was asked in the House of Commons, "Would the tax apply to 'deadheads,' or complimentary ticket holders?" such, I suppose, as bill exhibitors and press representatives. It was then made clear that the tax would be levied on payments only, and the deadheads would still remain deadheads. There is to be no relief for children except at special children's matinees. Thus, if a youngster goes to the picture theatre in the evening with his elders, he must pay the halfpenny or penny tax, as the case may be. The tax will not be payable on charges where the commissioners are satisfied that the entertainment is wholly of an educational character, and that the entertainment is intended only for children, and that the price of admission is not more than one penny for each patron. Generally speaking, the proposals are regarded as quite equitable, but there are, of course, one or two slight discrepancies.

Unfair Percentage

It is obviously unfair, for instance, that while the poorer sections of the community must pay something like fifty per cent, the wealthy need only pay slightly less than seven per cent. There has been, and is, a feeling that it would be much better if the penny patron had been exempted altogether. In a nutshell, the proposals, as they will be put into effect, are as follows:

Admission Charge.	Tax.
Below 2d. and including 2d.	½d.
2½d. to 6d.	1d.
6½d. to 2s. 6d.	2d.
2s. 6½d. to 5s.	3d.
5s. ½d. to 7s. 6d.	6d.
7s. 6½d. to 12s. 6d.	1s.

Beyond 12s 6d. the tax will be one shilling on every ten shillings or part of ten shillings in excess of 12s. 6d. The tax will be levied (1) by means of stamped tickets to be obtained from the commissioners, or (2) by special adhesive stamps to be affixed to the proprietors' own tickets, or (3) by proprietors furnishing a return to the authorities on which the tax will be calculated. Transfer tickets are involved in the provisions, and the tax will be in accordance with the scale. Immediately a patron obtains his admission to the entertainment the stamp on the ticket must be obliterated. This, briefly, is the skeleton of the act as it stands, and in view of the unanimity with which it has been received, one has no doubt that every endeavor will be made to insure its success with a minimum of friction.

The prominence to which the multi film, now so popular in America, has obtained has obviously had the effect of reducing the output of short open market films, at one time so plentiful. There is a demand for short dramas, and one is glad to note that the Trans-Atlantic Company, among other leading firms, has made provision for it. In the course of the next seven weeks this firm will be releasing no less than fourteen one reel dramas, amongst the carliest of which are "The Silent Member" (Rex), "Her Dream Man" (Laemmle), and "All for Love" (Victor). Selig is also putting on the market a number of very acceptable short length dramas, featuring some of their leading artistes. In both these categories there is a vast preponderance of American productions.

Official War Films Shown

The fourth of the series of official war films has just been exhibited to the trade, and in their comprehensiveness and interest ably vindicate the excellence of those already released. The latest four productions are between five hundred and six hundred feet each in length, and the titles are: "Lord Kitchener in France," "The Irish at the Front," "Letters from Home," and "With the R. A. M. C."

The latest Board of Trade returns (for March), dealing with the importation and exportation of film, reveal an astonishing increase in the value of imported American film stock. Compared with the month of February, there is a difference of nearly £100,000. The total value of imported films during March is £160,000, of which over £140,000 came from America, £12,000 from France, and nearly £8,000 from other countries. The increase from France and other countries compared with the preceding month is £3,000. During the past twelve months the figures have fluctuated very considerably, but the month of March, so far as imports are concerned, stands out pre-eminently. The restrictions which have been imposed on exports has reduced the quantity dispatched abroad during March, compared with February, by fully fifty per cent, and March exports were valued at only £6,500—a very low figure indeed. Summarizing the return for the first quarter of the year, they are: Imports, £309,000 (£257,000 United States), and exports, just on £30,000.

American films of distinctive merit well received by the trade in this country have been: "The Evangelist" (Lubin Sovereign film), "Blindness of Love" (Metro), "The Soul Market" (Metro), "Fight for a Fortune" (Imp), "Diplomacy" and "Mice and Men" (Famous Players), and "Heights of Hazard" (Blue Ribbon). "An American Home" (Vitagraph) is being looked forward to with particular zest. The first of the Fox Film Company's trade shows, at which "Samson" and "A Fool There Was" were screened, was attended by a most representative gathering of film men, and the Fox organization has certainly made its debut under very happy circumstances. It is intended to release one feature every week. The Triangle Company is another enterprise about to make its debut here, and their first four films will be "Fatty and Mabel," "Peggy," "Let Katy Do It," and "The Submarine Pirate," showing Syd Chaplin.

It is generally recognized that the censorship of films in this country, owing to the non-recognition by local authorities of the certificates issued by the British Board of Film Censors, is most unsatisfactory, involving as it does frequent anomalies in decisions on the merits of particular films in different parts of the country. For a long time the recognition of the British Board, or the setting up of new machinery by the government has been advocated to avoid the vexatious situations which occasionally arise. Considerable intest therefore attaches to the deputation of members of municipal corporations, including the chief constables of several important centers, which has waited on the Home Secretary. One of the subjects discussed was the central censorship of

GLIMPSES OF UNIVERSAL PHOTOPLAYS: "A RAFFLE FOR A HUSBAND," "A WIFE FOR RANSOM," "A YOUTH OF FORTUNE," AND "NEVER LIE TO YOUR WIFE"

films, and the topic was one which seemed to command considerable favor. It is earnestly hoped that the powers that be will make a forward move very shortly, and thus terminate the inconsistencies which occur all over the country in the adjudication of films.

Authors and American Films

During the few months the David Hoosley "Cub" comedies have been in circulation here sales have gone up 200 per cent since they were first introduced. The agent in this country is N. D. Russell. The Vitagraph Sidney Drew comedies are also extremely popular.

According to *The Author*, the Cinema Sub-Committee of the Authors' Society has been discussing the matter of the large importantion of American films, having regard to the position of British authors. Their conclusions are embodied in a resolution to the Managements Committee, in which they recommend that a substantial tax be placed on American films with the exception of original film plays by British authors and films based on books and plays of British authors from which British authors derived benefit.

Edna Mayo Popular Abroad

The Essanay Company, when they release their new serial, should benefit from the publicity which Miss Edna Mayo, who takes the leading role, is now receiving in the British weekly press. It is said that Miss Mayo is to contribute to some of the well-known newspapers a series of fashion notes.

DUNCAN McRAE IS LEAD FOR VIOLA DANA IN A METRO

Duncan McRae, the English dramatic artist, who has been the director general at the Edison Company, is now appearing as leading man for Viola Dana in "The Flower of No Man's Land," in which both will make their debut on the Metro program. Mr. McRae is a brother of Bruce McRae and comes from a well-known theatrical family.

Interest in American Pictures in Australia Takes a Regular Kangaroo Leap

Special to Motion Picture News.

Sydney, N. S. W., April 13.

AUSTRALASIAN Films, Ltd., have decided not to make a bi-weekly change of Triangle films and are, from this week, screening three subjects nightly, while the program for the continuous performance (11:45 till 6:00) consists of a Keystone comedy and an Ince or Griffith drama.

"Within the Law," Bayard Veiller's play, which had a successful run of sixteen weeks on the legitimate stage in Sydney, and also made good in the other Australian cities, has been made into pictures by J. C. Williamson, Ltd., and was screened at the Theatre Royal last Saturday. The screen version ran for a fortnight at the Paramount Theatre, Melbourne, prior to its showing in this city. With the exception of Sidney Stirling, Theodore Boase, and Clarence Blakiston, this four reeler presents the original cast as on the stage. The picture suffers in comparison with the speaking version, but nevertheless affords good entertainment. The photographer, W. J. Lincoln, has given the best effects possible. Monte Luke directed the filming of the production.

J. C. Williamson, Ltd., have announced the schedule of rates to be charged for the forthcoming season of "The Birth of a Nation". 6s., 4s., 3s., 2s. and 1s. (approximately in dollars, $1.50, $1.00, 75, 50 and 25 cents) will be charged. An orchestra of twenty-five will render appropriate music and suitable new settings will be built on the stage to accompany the production.

"The Martyrdom of Nurse Cavell" has been reported to be making great business at New Zealand theatres.

The first Broadway Universal feature to be released by the Fraser Film Exchange, "Mrs. Plum's Pudding," will be shown at the Royal next week.

Frank Elliot, who played the "city man" in Bosworth's "Sunshine Molly" and Alan Wilson in Metro's "High Road," has been engaged by the J. C. Williamson management to play a large part in their new play "On Trial," opposite Madge Fabian.

In the same play will appear three other artists who have appeared in pictures, viz.: Winter Hall, Sydney Stirling, and Alma Rock Phillips.

Hal H. Carleton.

ONE CENT TAX ON THEATRE TICKETS IN EFFECT IN ONTARIO

One Cent War Tax Ticket went into effect in Ontario on May 15. To save its customers trouble and expense of mailing or postage, the Canadian Universal Film Company has arranged with the government to carry a full stock of tickets, which will be supplied to the customer, along with his regular shipment. As ticket chopping boxes are also required by the new law, the same company is arranging to have a supply of cheap, yet efficient boxes manufactured for the convenience and benefit of the exhibitors.

ALBERTA HAS ITS EYE ON SOME OF THE FILM PROFITS

The Alberta legislature recently passed a bill providing for the taxation of all incorporated companies with a capitalization in excess of $20,000, a provincial tax of twenty cents on each $1,000 of capitalization being levied. Companies with a smaller capitalization than that mentioned are exempt.

WILLIAMSON BUYS AUSTRALIAN RIGHTS TO "RACE SUICIDE"

Joseph W. Farnham, distributor of "Race Suicide," the six-part motion picture drama, announces that the exclusive rights to the film for Australia and New Zealand have been purchased by the J. C. Williamson Company, Ltd.

JUST TO MAKE TALK

By LONGACRE

WE fall back upon our ancient right—guaranteed by Magna Charta. and tacitly assented to by the Boss—of reprinting anything which pleases us. The following words are those of Franklin P. Adams, in the *New York Tribune:*

THE POPULAR ALIBI.

The publisher in wrath declares
The book trade's full of strictures—
"The people do not purchase books—
They go to motion pictures."

The baseball magnate ground his teeth,
"No longer are we sunny.
The ball game used to draw them; now
The movies get the money."

"We used to stand 'em up each night—
Oh, how we used to kill 'em!"
Declared the Broadway manager,
"But now they love the fillum."

And when folks ask me why I don't
Produce some wondrous verses,
I find I have a new excuse—
And shower the films with curses.

SHEEHAN-LAURELL—Winfield R. Sheehan, of the Fox Film Corporation, and Miss Kay Laurell, late of the Ziegfield "Follies," were married in London, May 10. This newest merger, it seems, will make a decided change in Mr. Sheehan's plans, as it is understood his honeymoon will take him through France, and then into South America. He will carry a lot of good wishes with him no matter where the itinerary takes him.

Lois Weber, Universal director, has been flooded with manuscripts lately. As a sample of many she has received, she has summarized one which she tells us she regards as a masterpiece:

1. A girl disguises as a messenger boy.
2. She goes as a reporter to a millionaire's home.
3. She discovers that the millionaire is her father.

The fearlessness and unconventionality of these scenario editors causes a throb to rise up in the throat like a lump in the mashed potatoes. We quote literally from the proud announcement just received from a press department:

"It can be done! In fact it has been done! Humans held spellbound by a human story on the screen, . . . which, according to the ethics of 'the popular drama' should be a hopeless failure because: There is no villain; no vampire woman; no murder by the old toll-gate; no rags - are - royal - raiment - when-worn - for-virtue's-sake; no furniture broken in a fight; no one pulls a gun; no one chokes the leading lady; no one forges a check; no one steals the baby; no one plants a bomb; no one cracks the safe; no dictograph; no lawyer; no mortgage; no poison. Everything the public is supposed to want is absent, yet 'Dollars and the Woman,' a Lubin photoplay version of Albert Payson Terhune's story, 'Dollars and Cents,' is creating a stir that already marks it as the most notable screen success of the season."

We admit that the offering in question is a good and successful picture; but we invite attention to the last sentence of the press matter. If the supposed cravings of the public were so fearlessly ignored, why was the title changed? Why inject "The Woman" even into the title?

To our esteemed fellow-craftsman, Epes Winthrop Sargent, we extend greetings. He certainly knows a clever thing when he sees it. If, however, he is at all interested in the matter of sources, and will compare the quotation of page 1328 of his publication of May 20, with page 1896 of MOTION PICTURE NEWS for April 1, he may be repaid. It's a cinch to get up a bright sparkling program if one has a copy of the "NEWS" at hand.

We feel like apologizing in our diffident manner for the heading of our department this week. What with two trade expositions just finished, and the junket of the producers and distributers to Albany to see Governor Whitman, artificial aids to conversation are like shipping a load of soft coal to Newcastle, Ind.

However, since our instructions are to "make talk," do you know that:

Sol L. Lesser has pulled up stakes and gone back to the coast for the summer?

Lewis J. Selznick and E. Richard Schayer have moved the Clara Kimball Young Company into our own little hut at Seventh Avenue and Forty-ninth Street?

Metro has altered its offices in order to make more room for the publicity department and Merritt Crawford?

That new advertisers are "looking in on us" each week?

That the next studio directory of MOTION PICTURE NEWS will be issued on September 9?

Surely, the film industry is full of a number of things.

It is Al. Williams' idea of the height of devotion to duty to make up with a large vandyke beard over a sunburned face.

A large silver cup has been awarded to Harry Reichenbach, as the third prize for the personal appearance of booths at the late Grand Central Palace show. The cup, we learn, will not be placed on exhibition until Black, Starr and Frost finish their appraisal.

The Bayside Bugle

Vol. I. No. 1. Bayside, L. I., May 21, 1916 Ten cts. a copy

EDITORIAL

There being so many of our popular and genial thespians connected with motion pictures and the spoken stage having taken up their domicile in this pleasant section, we having quite a colony of the same hereabouts, for this summer, not only in our beautiful village, but in the suburbs of Murray Hill and Great Neck, that it has been thought as well to give the news of their doings to the outside world.

Hence we have established the BUGLE, to be issued weekly, which will be devoted not only to the news as aforesaid, but also to their interests and welfare, and our motto being "one for all and all for 1, and let the chips fall where they may." We will be fair and impartial to all, and although not accepting any liquor advertising, although we are good friends with our genial fellow townsman, Jim McKenna, of here, yet we do not desire to have the finger of scandal pointed in our direction, so many being apt to say there is liquor money behind our venture, which we hasten to say without fear of successful contradiction, there is not.

So the BUGLE makes this bow to the public, and our ☞ is extended to all.

THE EDITOR.

Local News

—Jim Corbett, of here, who has been travelling upstate, Sundayed with his folks, and called up the Bruces on the 'phone.

—Harry Reichenbach rode to N. Y., in his automobile, Tuesday morning alone, and not coming around by the depot as ordinarily. We don't believe in throwing out hints, but Harry ought to know by this time that a man with a big auto can get his name in the papers easy, if he knows the ropes.

—Riley Hatch was to take part in a show in N. Y. last week, but was disappointed, the show not going to be produced. Riley is not discouraged, however, as he is late in fixing up his gardening.

—Quite a crowd was down to the depot when the 5.44 train from N. York came in last Wed. aft. we not learning the reason therefor.

—Marsh Farnum is expecting his brother, Bill, who has been west all winter to come bome soon now.

—Bill Johnston, formerly of N. York, and his wife are now Baysideites, they getting a fine house from Bram Davis, our wide-awake real estate man. Welcome, is what the BUGLE says.

—Some day we are going to run an editorial saying what we think of the Long Island r.r. for charging us eight $ for a commutation ticket to the city, same as others. Pres. Peters should be told that courtesy to the press is the proper thing hereabouts.

—Mesdames Marsh Farnum and Clifford Bruce, with Master Jack Bruce, paid a few calls, Sun. last. Cliff could not accompany them, although Mrs. Farnum being his sister, as he had to stay home and wait for a telephone message.

—Cyril Scott, of here, is still on the road at this writing.

—If Bram Davis don't fix up our front yard as he promised, soon, we will be compelled to take measures. A word to the wise, as the old proverb hath it.

—Olga Petrova's automobile did not work very well one day last week, and she had to go to N. York by train, getting on at Broadway station, on the same train as Ye Editor. Olga, we hear, is writing poetry these days.

—Tom Geraghty, formerly of here, now living in N. Y., Sundayed with friends in Bayside.

Other Trade Journals

YOU will be interested in the following rate comparisons. Note the striking difference between the advertising page rates of *trade* journals which go only to the dealer and *class* journals which go to the same but to the whole general field.

(1). Automobile Topics, Circulation 9,000, $90 a page or $10 per thousand circulation.

Motor Print, Circulation 50,000, $200 a page or $4 per thousand circulation.

(2) Paint, Circulation 3,400, $60 a page or $17.60 a thousand circulation.

House Beautiful, Circulation 45,000, $350 a page or $8 a thousand circulation.

(3) Dry Goods Economist, Circulation 12,000, $150 a page or $12.50 a thousand.

Pictorial Review, Circulation 1,000,000, $4,500 a page or $4.50 a thousand circulation.

(4) Music Trades, Circulation 15,000, $125 a page or $8.30 a thousand.

Etude, Circulation 226,500, $600 a page or $2.75 a thousand.

Or to come right back to our own field.

Motion Picture News, Circulation 12,000, $72 a page or $6 a thousand.

Motion Picture Magazine, Circulation 265,000, $250 a page or less than $1 a thousand.

You will note that the trade journal advertising rate is from two to six times greater per thousand circulation than the class journal rate.

And naturally so, because (1) the trade journal goes to the dealer whose purchases are many times greater than the consumers'—(in this field it is the exhibitors' booking expense against the patrons' ten cent admission fee) and (2) because the trade journal (the successful one) is always a very large, very expensive magazine with a limited circulation and hence with a very large manufacturing loss per copy.

You will also note that none of the above trade journals can be found on the news-stands, whereas all of the class journals find their heaviest sale there.

The trade journals guard their circulation very carefully. They concentrate on the trade. Being compelled to charge you a heavy rate for this limited but important trade circulation, they have no desire to burden your shoulders and their own with (3) the heavy and utter loss of outside or non-useful circulation.

You will also note that Motion Picture News' advertising rate of $6 per thousand circulation is lower than that of any of the above trade journals.

In fact, if you will write to any advertising agency you will find that Motion Picture News' advertising rate is the lowest trade journal rate in this country.

And again, if you will compare Motion Picture News with any journal of any other trade you will find that its number of editorial pages are greater pro rata by almost 100 per cent.

No journal of any other trade carries such an abundance of editorial matter.

That is unavoidable (1) because the trade is a weekly change one and bubbling with weekly news and (2) the advertisers, by custom, expect editorial notice.

We have no objection to the latter custom, but we simply ask in turn that you expect us only to print *news* about you, news of business value to the reader and secondly that you understand and appreciate our exceptionally large editorial section with its heavily entailed expense and our comparatively low—very low—advertising rate.

W. A. Johnston

THE SERIAL WONDERFUL THE SERIAL UNIQUE THE SERIAL EXTRAORDINARY

The ADVENTURES of PEG O' THE RING

ALREADY A SMASHING SUCCESS

In Hundreds of Cities

We looked for a quick and ready response from Exhibitors in booking "Peg O' the Ring," because Universal Serials are popular. But we did not expect to be swamped, snowed under, by an avalanche of bookings such as have flooded 73 Exchanges by mail, wire, 'phone and personal calls.

But we might have known at that—No other serial has ever had the many unique features of this—the first and only circus serial ever presented. All the fascinating glitter and glamor of the circus; all the huge advertising possibilities; all the tremendous following of those two popular serial stars

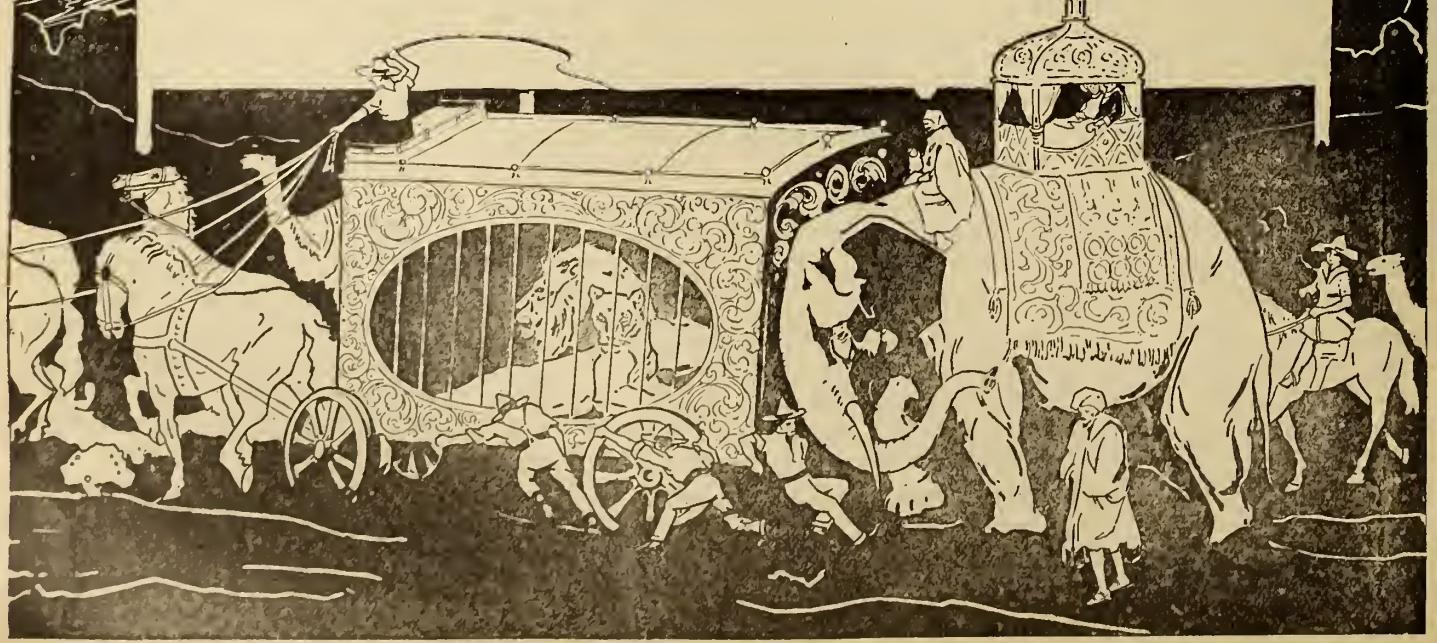
Grace Cunard and Francis Ford

With high salaried performers in genuine circus acts under the big top and on the sawdust arena picturized for the first time; with fifteen weeks—thirty reels of the most thrilling and absorbing situations of love, of romance, of circus life, of adventure, of dare-devil stunts—with the most lavish production of any serial ever filmed—"Peg O' the Ring" is destined to set a new standard of Serial success—and make more money for Exhibitors than they have ever made before on a serial.

EXTRA SPECIAL—IMPORTANT NOTICE: Now—before the supply is exhausted—Write for the most elaborate Advertising Campaign Book ever issued for any moving picture. Cover in six colors and gold. Sixteen large pages filled with advertising suggestions, ready prepared advertising campaign; slides, novelties, and scores of advertising props that will make your advertising for this remarkable Universal Serial the biggest and most successful you have ever done. Write now to your nearest Universal Exchange or to

UNIVERSAL FILM MANUFACTURING CO., Carl Laemmle, President

"The Largest Film Manufacturing Concern in the Universe." 1600 BROADWAY, NEW YORK



The UNIVERSAL GREATEST PROGRAM ON EARTH

WEEK AFTER WEEK, a steady stream of letters keeps pouring in from Exhibitors all over this country. READ those printed below, and remember that people are people the world over.

D. E. Stewart, manager of the Red Mill Theatre, Hamilton, Ont., writes: "As the oldest Universal exhibitor in Canada, I feel that I ought to say a few words concerning the success of a mixed program policy WHICH I HAVE HELD TO UNINTERRUPTEDLY FOR OVER FIVE YEARS. I have taken nothing but Universal program, AND HAVE SUCCEEDED WONDERFULLY. In Canada the past two years have been exceptionally trying and ONLY THE FITTEST HOUSES HAVE SURVIVED THE STRAIN. Certainly a program of mixed reels is the thing."

P. J. Nolan, of the Rex Theatre. Ottawa, says: "The Rex Theatre in Ottawa HAS BEEN MAKING GOOD PROFITS USING UNIVERSAL SERVICE, WHILE MANY OTHER HOUSES USING FEATURES ALONE HAVE BEEN WORKING AT A DEAD LOSS."

Harry Pomeroy, of the Belmont Theatre, Toronto, writes: "We have strong opposition in the residential section of Toronto where one might suspect that the big features would be the best drawing card. However, with the REGULAR UNIVERSAL PROGRAM, we have been filling the house, playing to capacity WEEK AFTER WEEK."

If there is the least doubt in your mind as to which is the best plan for you to pursue, get busy and ASK YOUR PEOPLE. Take a test vote every night for a week or every afternoon or as often as you like. Then write or wire your nearest Universal Exchange for the Universal Program.

Flora Parker DeHaven in "The Madcap." From the story by the celebrated author and artist George Gibbs. Nineteenth Red Feather Production. Directed by Wm. C. Dowlan. Released June 5. It's a dangerous thing for a young woman as pretty as Flora to throw conventions to the winds, no matter how innocent her intentions may be. You see she was very rich, and she had tried everything wealth and position had to offer—even to driving a racing car and an aeroplane, and she was bored. Didn't know what to do to kill time, and when she met the big, silent portrait painter, who was inclined to ignore her, she enjoyed him as a novelty. He set out for a week's walking trip and she went with him. Of course they were discovered and what everyone said was a-plenty, you can be sure of that. It is a situation that will grip your audiences, and establish Flora Parker DeHaven more surely than ever as a star who can get it over—whether it is emotions, heart throbs or light and joyful romance and love making. Book this for the treat it will give your patrons and for the prestige it will bring your house.

Herbert Rawlinson in "The Rose Colored Scarf." With dainty Agnes Vernon. Three Reel Gold Seal Romantic Society Drama. Directed by Wm. Worthington. Released June 6. It's a darned lucky thing for Herbert that he kept that piece of rose colored scarf in his pocketbook for two long years, because Agnes surely thought he'd forgotten her, until he flashed the fragment for an alibi. Herbert loved her all right, but as her father's chauffeur he figured he had about as much right or chance to win her as the man in the moon, even though he was born a gentleman. Agnes plotted to make him see things different and luck, love and her woman's wits all being on her side she won hands down—no—arms up—around her neck. A bully picture that will please every audience, make 'em feel good all over and thank you for three reels of "regular" entertainment.

"Object Matrimony." With Harry Myers and Rosemary Theby. Two Reel Victor Comedy Drama. Released June 7. Harry's object was matrimony all right, but he was so darned busy making love to Rosemary that he lost his job. Then he became a professional fiance for a marriage broker, showing up at Rosemary's house with a pocketful of phoney engagement rings. Dodging widows with large families and old maids with cats and parrots soon put Harry on the blink, so he collected his salary and—well, what would you do if the girl was willing? A lot of fun.

"Alias Jane Jones." With Edna Maison and Edward Hearn. Two Reel Laemmle Detective Drama. Directed by Ray Meyers. Released June 8. This is a double-barreled detective story; at first it masquerades as a crook story and you don't know whether to sympathize with Edna, the lovely confidence woman or not. But when you find out that she loves Edward you're glad to learn that she is the cleverest of women detectives, and they can get the license whenever they want to.

"The Scorpion's Sting." Three Reel Imp Melodrama. Released June 9. I don't care how highbrow a person is, he (or she) simply craves good old blood and thunder mellerdrama every so often, and sometimes oftener. And here you've got it. A chance for everyone to be a dyed-in-the-wool gallery god for a while; to see the villain suffer and the hero triumph; crime punished and virtue rewarded and a close-up with the hero and hero-wine in each others arms. Splendidly acted, lavishly produced and directed with great judgment.

"The Cage Man." With G. Raymond Nye and Roberta Wilson. Two Reel 101-Bison Drama of Revenge. Directed by Jacques Jaccard. Released June 10. One of the most unusual stories of the season. The lucky rival for the hand of a beautiful girl soon neglects her for his club and the poker table. The unsuccessful one is a doctor who chivalrously protects the lonely wife, and successfully controls his passion. In a drunken rage the husband shoots at the doctor, misses him but kills a policeman called by the butler to stop the fight. The husband goes to prison, serves his time and is released—with but one idea burned into his maddened brain—REVENGE. What follows makes the biggest and tensest situations followed by a most unexpected climax you have ever seen, and finishes a remarkable and fascinating picture.

Ben Wilson in "The Sheriff of Pine Mountain." With Dorothy Phillips. Two Reel Rex Drama of the North. Directed by Ben Wilson. Released June 11. Ben is always there when it comes to the red-blooded, rugged, manly stuff, and your audiences will be glad to revel in this picture of the Northern snows on the hot days of June following release date. While this is a story of mistaken identity, it is worked up in a new and novel manner that makes it one of the most original stories of the year.

UNIVERSAL FILM MANUFACTURING CO.
Carl Laemmle, President
"The Largest Film Manufacturing Concern in the Universe"
1600 BROADWAY, NEW YORK

Where are my Children?

Blocks Broadway Traffic

Old Timers along the Great White Way who saw the huge mob struggling to gain admission to the GLOBE THEATRE to see "Where Are My Children" pronounced it "Unbelievable" that Broadway Traffic could be blocked by *ANY* Moving picture ever produced.

Yet the crowd shown in the picture reproduced below is ONLY the crowd that jammed the sidewalk *in front* of the Globe Theatre.

Inside, in the lobby (which is nearly 100 feet deep), another huge crowd was massed from doors to entrance. That's how "Where Are My Children" packed 'em in on Broadway, the hardest show street in the world, and in spite of the fierce competition in this, the greatest Theatre neighborhood in the world. The New York Newspapers, the Clergy, the Trade Press and the Public pronounced it "Wonderful," "Amazing," "Sensational," "Dignified." With

TYRONE POWER

playing the lead, supported by a brilliant cast, including Marie Walcamp and others, "Where Are My Children" presents the Box Office Attraction of the decade. Scenario and story by that brilliant genius of filmdom,

LOIS WEBER

Produced by Lois Weber and Phillips Smalley. STATE RIGHTS Now Selling. (State of Ohio Censors have passed the production.) To State Rights buyers who understand the game and to Exhibitors who are in business to get the money—"Where Are My Children?" is the hugest financial opportunity offered in years.

Huge Box Office Attraction

The right to the territory still open will not remain open long. At the time of the writing of this advertisement 16 States have already been sold with negotiations for many more, therefore it will require IMMEDIATE ACTION. Many of the shrewdest State Rights Buyers in this country have already snapped up this picture. The time to act is NOW.

Still a Few States Left

is all the description that you need to know about "Where Are My Children." The largest and most complete newspaper advertising campaign ever instituted for ANY production is ready. Complete musical score ready also. Send for the Ad sheet. It points the way to get the BIG money. Direct all communications, wire, letter or otherwise, to the STATE RIGHTS DEPARTMENT of the

Universal Film Manufacturing Co.

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

1600 Broadway New York

"Salvation of Industry Hinges on Real Plots"—Lasky

Fault is Not With Players, Directors, Cameramen and Other Studio Assistants, But With the People Who Furnish Scripts for Them to Work On—Dramatists Complain of Small Compensation, But Lasky Says They Will Receive Just Due When They Write Worth-While Scenarios

THAT the art of motion picture producing is not advancing, but is almost at a standstill, is the opinion of Jesse L. Lasky, president of the Jesse L. Lasky Feature Play Company, as expressed in an interview given to MOTION PICTURE NEWS.

Mr. Lasky, analyzing the cause for the lack of progress at the present time, exonerates from blame actors, directors, cameramen, technical workers. The root of the evil, he believes, is to be found in the trashy stories with which the screen is swamped.

"The situation is critical," says Mr. Lasky. "If the motion picture drama is to progress it will need better stories, far better stories, than it has been receiving of late."

The interview follows:

"After the most rapid advance, the most marvelous progress and quick development ever achieved in a new art or a new industry, the producers of motion pictures have suddenly found themselves at a standstill. This is a truth which few will deny, and much as I personally hate to voice it, it is a truth that must be recognized. To disarm criticism at the very start, I will admit that this statement is general. A few individual producers are making progress. I predict that Griffith's 'Mother and the Law' will surpass his 'Birth of a Nation.' Ince shows marked advancement in his 'Civilization' over his former productions. Three months after his 'Carmen' was pronounced his masterpiece, De Mille surpassed it with 'The Cheat.' A very few other producing geniuses are forging ahead. Slowly it is true, but the art is advancing. Still, when one considers that there are approximately twenty-five five-reel features released in America every week, the majority of them not worthy of the name, we are forced to the conclusion that the wonderful advancement that marked the earlier development of the motion picture has slowed down to a large degree, so that I am forced to reiterate my first assertion; viz., the art of motion picture producing is not advancing, but is almost at a standstill.

What Is the Trouble?

"When we think of the vast possibilities of motion drama, this fact is the more to be deplored. Every cause has its reason. Let us see if we can find the reason for the lack of progress in the newest art.

"Our actors, including as they now do the survivors of the old movie school and the newcomers from the legitimate stage, are the best in the world. The older school of movie artists are those who, although they lacked stage or dramatic experience, developed a wonderful and new technique of their own. The Gish sisters, Blanche Sweet, Mae Marsh are examples of this type. The newcomer, the legitimate actor, chosen from the very best the speaking stage afforded, such artists as Tyrone Power, Theodore Roberts, Bessie Barriscale, are now, with the other, or screen artists, the rank and file that compose the stock companies of the motion picture studios. With the best, the foremost, the greatest stars in the world devoting themselves exclusively to the screen drama, we can eliminate the actor as either a direct or indirect cause of the recent lack of progress.

"Our cameramen, many of them famous old still photographers, all of them veterans in the newer art, quiet, determined, thoughtful, studious, daring, always experimenting—surely no blame can be attached to them. Rather must we say, 'Well done, oh, cameraman, the great art owes much to you.' It is a fact that in the last year motion picture photography has advanced marvelously well. New and wonderful lighting, perfect double and triple exposure, a dozen wonderful effects, have marked the constant progress of motion picture photography. The cameraman is pronounced with firm conviction 'Not Guilty.' And the modern new laboratories have kept pace with the photographer.

"Our scenic artists have progressed. The scenes and settings of all periods defy the criticisms of the most critical; there can be no question on this point. The art director and scenic artist are eliminated. Also, we can exonerate their brother, the property builder and the property man. Using at all times the real, the genuine, in place of the imitation, skillfully duplicating the rarest art treasures of the old world—surely he, too, deserves a word of praise rather than censure.

Directors Not at Fault

"And now, most important of all, the director, the old school men, the pioneers, experienced in picture producing from its very inception, striving, studying, inventing, progressing, they are doing their conscientious best, and they are *not* standing still. Reinforced by the ablest men fro the ranks of the dramatic or stage directors, who, bringing new ideas and tireless energy, with a world of dramatic training and experience, gave the motion drama a real push forward—surely the directors of both classes can be exonerated. But in spite of their efforts, the cameraman's efforts, the art director's, scenic artist's, property man's efforts, the new laboratories and the unnumbered thousands spent weekly by the too numerous producing firms, I reiterate for the third time, the motion picture drama is not progressing to any appreciable degree at the present moment.

"Now, if all of the above are doing so much, striving so hard to advance the new art, why is it not advancing? The answer is in Shakespeare's famous line, 'The play is the thing.' As in the spoken drama, so it is with the moving picture drama, the play is always the thing, the foundation, the heart, the vitals, the very life of the motion picture drama.. And our dramatists, novelists, short story writers, scenarioists are not delivering real plays. They are writing manuscripts, yes, by the tens, hundreds, the thousands, but not ten per cent are living, breathing, human interest stories, worthy of the name or of the noble effort the directors and their assistants and associates are putting into this trash.

"Therefore I say that the motion picture dramatic art is at a standstill, as far as real progress is concerned, on account of the poorly constructed, quickly conceived stories or plays it is receiving from the majority of the authors who are writing for the screen. If the motion picture drama is to progress, and strengthen the marvelous hold it already has on the affections of the public as a form of amusement, it will need better stories, far better stories, than it has been receiving of late. The situation is critical. I need hardly refer to the unsatisfactory conditions prevailing in the industry at the present time; the need for better pictures is paramount. Yet the authors are not rising to the situation; they are not taking their work seriously enough. Mr. Dramatist conceives what he thinks is a good idea for a picture play and dashes it off in a week. It is sent to the hard-pressed producer, and he, for lack of something better and because release dates must be met and expensive stars and stock companies get their salaries whether they are working or not, turns it over reluctantly and often apologetically to the director, who does his best, and our beloved art suffers. This same Mr. Dramatist who writes his photoplay drama in a week is accustomed to spend from six months to a year, and often longer, in the writing of one play for the stage, and in this fact I think we have the root of the evil. Our writers will not give the thought, take the time, nor expend the energy necessary to write a really good play worthy of the name.

"They complain that the reward is not enough, that they are not well enough paid. I am inclined to agree that they are not well enough paid, but they are receiving full value for the material they are at present turning out. I predict that when our dramatists give us real plays, plays that will live on the screen and that the public will want to see more than once, the producers will gladly pay by outright purchase or royalties, sums that will satisfy the most exacting demands of our greatest writers. Plays of human interest, well motived, with well constructed plots and dramatic situations, characters that might have lived, doing things we could believe—good honest, but clean, wholesome, comedies, with real plots and situations—these are the kind of plays we need, and not until we get them, and we need them by the scores, yea, by the hundreds, will the great new art, which has already advanced so far, continue to progress until it takes the first rank as the greatest of all arts, the place it is aiming for and the place it so well deserves."

SUMMER OUTINGS PLANNED BY PITTSBURGH SCREEN CLUB

Special to Motion Picture News.

Pittsburgh, Pa., May 13.

A series of outings has been planned by the Pittsburgh Screen Club for the summer.

The club has moved to its new quarters in the Lyceum Building, in Penn avenue, and last Sunday it had one of the largest meetings in the history of the organization. The club membership is growing and it is stated before long there will be a campaign started for the raising of funds for the building of a Club building.

The members appointed at the meeting held last Sunday who will arrange for the outings of the organization to be held this summer were Charles Seltzer, John Long, P. A. Mansfield and Max W. Herring.

Mohn McAleer made an exhaustive report relative to his trip to New York City, where he went to raise funds for the fighting of the State Censorship laws of Pennsylvania. He stated that he was given a guarantee from the Motion Picture Board of Trade that that body would lend assistance in the fight in this state.

NASH IS AGAIN WITH SELIG ON WEST COAST

Special to Motion Picture News.

Los Angeles, May 13.

Since the arrival of James L. McGee as manager of the Selig Polyscope interests here, Thomas Nash has been added to the staff as manager of production. Mr. Nash was formerly associated with the Selig Company, which he retained for a period of sixteen years. Two years ago Mr. Nash resigned, and organized the Nash Motion Picture Company, the affairs of which he has conducted until this time.

The Selig Company has engaged Arthur Shirley to play the lead opposite Kathlyn Williams in "The Valiants of Virginia," which is being produced by Director T. H. Heffron, from the novel of the same name. Production of the photoplay has been commenced and many of the interior scenes have been filmed, while the technical staff of the studio is preparing the larger sets. In many of these a large number of people will be used.

FOX WIRES WALSH TO MAKE "HONOR SYSTEM" A TEN-REELER

Special to Motion Picture News.

Los Angeles, May 13.

The William Fox studios are still deserted by the producing companies, Director Raoul Walsh and players who are producing "The Honor System" being at Florence, Arizona, and Director Oscar Apfel and his company making scenes in a mountain region northeast of Fresno, California.

Advice from William Fox instructed Walsh to increase the size of his picture from five to seven or eight reels, and a late telegram instructs to increase to ten reels if necessary. Mr. Walsh has induced Gov. J. P. Hunt of Arizona to take part in the filming of scenes in and about the state prison at Florence. The story contains an accurate history of the honor system as introduced by this state executive.

Three More Players of Note Join Morosco Forces

De la Cruz, Formerly With the Company; Katherine Griffith, in Many Screen Successes; and Chase, Experienced in Picture Work, Will Be Cast in Important Roles

THE Oliver Morosco Photoplay Company has added three players to its roster—Juan de la Cruz, Katherine Griffith and Colin Chase, who will appear in forthcoming issues of the Paramount Program. Juan de la Cruz appeared under the Morosco banner in "Peer Gynt" and in a Pallas, "The Gentleman from Indiana." Following his appearance in these productions, he met with considerable success in the pictures of other West Coast producing companies. Born in Copenhagen, the actor received his first stage training in drama and opera at the Royal Opera House in Copenhagen. Later he appeared in the leading houses of London, Berlin, Paris and other continental cities.

Katherine Griffith, who appeared in "The Heart of Maryland" with Mrs. Leslie Carter, has played in stock, vaudeville, musical comedy and in dramatic productions. Her motion picture career started some three years ago in New York with Edwin Porter and the Smalleys at the Rex studio. Later she became connected with a Los Angeles producer. In Morosco productions she will appear in heavy character parts.

Colin Chase has appeared in leading parts for Essanay, American, Eclair and Universal, and goes to the Morosco studios with three and a half years' picture work behind him. His initial theatrical work was offered with the People's Stock Company of Chicago, after which he appeared on the road in the vaudeville and dramatic fields. Mr. Chase has many friends among patrons of both screen and stage, and will be cast for important roles in Morosco productions.

Kansas City Exhibitors Plan 7-Theatre Circuit

Scheme Means Dependable Service for Suburban Houses in Rental of Pictures on Weekly Basis, Hiring of Special Music and Issuance of Combination Theatre Programs

Special to Motion Picture News.

Kansas City, Mo., May 13.

THE latest idea of the Kansas City exhibitors is the formation of seven of the leading suburban houses in the city into a body which will act as a unit. The present plan contemplates the renting of films on a seven-day basis, the hiring of special music, if such be necessary, the use of advertising space and various features to be developed on the formation of the organization.

The leaders are of the opinion that the exchanges would as soon rent to an exhibitor unit, such as they will be, for one week than to take a chance on handling it, perhaps five nights a week. In the new plan, if the exhibitor body takes the picture it will have to be shown at each of the seven houses on successive nights. The theatres will be located in parts of the city where there will be no competition between themselves, so the matter of first runs will be eliminated through this arrangement.

The program will be another novelty. It is probable that a house program will be issued, under the direction of some advertising firm. The large number of people who would read such a publication could almost secure for it a solid basis at the very beginning. The plan is to make the program a weekly, each theatre having a section, with other parts devoted to advertising.

The main idea of the plan is to protect the exhibitor, according to one man foremost in the agitation. This new method will have a clause whereby the respective managers will have to review a picture before it can be brought up before the body as a whole. As nothing but the high-class houses will be allowed in, it is almost certain to make the exchanges careful about what they present, as a refusal by this body of a picture would give it a bad standing.

Henry Otto to Direct Lockwood and May Allison

Producer Who Made "Undine," "Half a Rogue," "Will o' the Wisp" and Other Noteworthy Pictures, Is Now a Member of the Metro Forces

HENRY OTTO, who is counted one of the most artistic directors in the country, has joined the Metro forces, and in the future will direct the Metro plays in which Harold Lockwood and May Allison are starred.

Until recently Mr. Otto has been with the Universal. Among some of the notable productions made under his direction with that company is the Bluebird feature, "Undine." Other productions directed by Mr. Otto recently are "Half a Rogue," starring King Baggot, and "Will o' the Wisp," with Jackie Saunders. Mr. Otto made his debut in motion pictures with the Selig Company, playing the heavy role in a feature in which Mr. Lockwood had the part of the juvenile. They played in many pictures together and Mr. Otto was soon made a director.

When Mr. Lockwood left Selig and went to the American Company, Mr. Otto followed him, as he has to Metro. While with the American, Mr. Otto directed Winifred Greenwood and Edwin Coxen for more than a year and a half. Before going into motion pictures, Mr. Otto was identified with the speaking stage for nine years. He studied for the priesthood in St. Bernard College, in Cullman, Alabama, but gave up his studies to take up a career on the stage. He was successful from the start, and for two seasons played prominent roles with Richard Mansfield and was stage manager of his company. He was in the original Henry W. Savage company that produced "The Devil," and for one season appeared in vaudeville with Minnie Seligman in a sketch entitled, "The Drums of Doom."

PERFORMANCE AT METROPOLITAN FOR FUND A SUCCESS

A remarkable benefit performance, in aid of the Motion Picture Campaign for the Actors' Fund, was given on the afternoon of May 16 at the Metropolitan Opera House, New York. Many of the most famous stars of the musical world were on the program.

Geraldine Farrar, Antonio Scotti, Rita Fornia, Angelo Bada, and Pietro Audisio and chorus presented the second act of "Madame Butterfly." Louisa Villani, A. de Segurola, Luca Botta and Anna Fitziu sang, and Fritz Kreisler and Leopold Godowsky played. The program was complete with the Metropolitan orchestra and ballet, directed by Georgio Polacco.

Thirty screen beauties from the Thanhouser studios sold programs and flowers. Marguerite Courtot, the Gaumont star, was selected to act as head usheress for the occasion.

A great crowd was present, and a large sum was realized for the Actors' Fund. The affair was under the personal direction of Daniel Frohman, president of the Fund, assisted by Samuel Goldfish, the national executive chairman of the Motion Picture Campaign.

HOPE TO FINISH "THROUGH THE WALL" BY JUNE

Special to Motion Picture News.

Los Angeles, May 13.

The filming of "Through the Wall" by Production Manager Rollin S. Sturgeon at the Vitagraph Western studio, is progressing most satisfactorily, and the company expect to finish by the first of June. This is made possible by the fact that practically all the scenes are made with interior settings, it being necessary to build but very few for exteriors. In this five reel photoplay, the same leads used in "God's Country—And The Woman" appear, they being George Holt, William Duncan and Nell Shipman.

Mary Anderson, Vitagraph ingenue lead, has been cast in her first grown-up part for the three reel subject, "The Waters of Lethe." This story has scenes in New York City and the northwest. Miss Anderson first appears as the girl of the wild country, a daughter of a mine owner. There she meets a young man from the city who comes to make tests for her father. Later he returns and is married to a city girl, but in the end he becomes the husband of the mine owner's daughter, who in the meantime has grown to womanhood after securing a college education. William Wolbert is directing the film of the subject.

THREE SUBJECTS IN THIRD RELEASE OF REEL LIFE

The third release of Reel Life, the Mutual Film Magazine, has three subjects for the issue of May 21. The first of these is the Gaumont animal studies which were made at the Bronx Zoo by Edwin R. Sanborn. To students of natural history and biology this release will popularize subjects that have hitherto been dry and uninteresting to the young and old alike.

Open Booking to Stop Closed Box Office—V-L-S-E

At Special Meeting of Big Four Force from New York and Syracuse Exchanges, Held in Metropolis, Delegates Report Favor of This Plan on Increase Among Exhibitors

A SPECIAL meeting of the members of the V-L-S-E sales forces of the New York and Syracuse exchanges was held at the home office of the organization last week. It was attended by executives of the various departments and presided over by General Manager Walter W. Irwin. The meeting had for its object the discussion of the trade conditions in general, the outlining in detail of the organization's policies, and the airing of timely suggestions looking toward increased efficiency in dealing with the requirements of the Big Four exhibitors.

The reports of the representatives present furnished conclusive evidence that the open booking system, and the box office value method of renting features, as evolved and put into practice by the Big Four, are two policies daily gaining increased favor with exhibitors throughout the country.

The opinion was expressed that the moving picture industry is to-day undergoing another radical development such as its change a few years ago, when there occurred the evolution from the nickelodeon, showing short reel subjects, to the more representative theatres showing five reel features, for which ten or fifteen cents is charged.

The trend to-day, it was held, would seem to be not only toward increased artistic beauty, and dramatic strength, but toward multiple features, elaborately and appropriately presented. Necessarily, therefore, it was declared there must be the same adjustment in rental and admission prices for these extraordinary pictures, as there was in the rental and admission prices of the five reel features, as compared with the scale of charges which prevailed for the old time shorter subjects.

Such adjustment, it was asserted, could be made most equitably through considering each release by itself, and pricing each of them according to its drawing power—in other words, by distributing films as the V-L-S-E does, on the open-booking, box office value system.

In this way, all films are priced in accordance with the investment they represent to the producer, and the drawing qualities they possess for the exhibitor, whether these films be of average worth, of extraordinary merit, or of lesser value.

The multiple subjects, it was declared, mean broadening the film horizon and attracting untold thousands of representative people who are not now moving picture patrons, but who, once attracted to the screen, must be cultivated through the exercise of constant care in making the surroundings of the theatre inviting and in seeing to it that stage effects, musical accompaniments, and all the other promotion efforts are worthy of the film.

Stress was therefore laid upon the necessity for being ever on the alert to increase the efforts of the organization in its service to exhibitors in every avenue, which goes toward heightening the appeal of a moving picture entertainment.

Hot Months No Bar to Activity in World Studios

Brady Assigns Work for Twenty Elaborate Features During June, July, August and September—Alice Brady Completes "La Boheme"

THERE will be no diminishing of activities at the World film studios during the forthcoming hot months. William A. Brady, who returned from a short trip this week, has completed the business of assignment and for the months of June, July, August and September, has scheduled twenty elaborate photo dramas of the new-day type. World's greatest stars and stories are to characterize the warm summer months.

Robert Warwick, under the guidance of Chautard, is at work on "Friday, the Thirteenth." The work on this production will carry both star and director into June, when another fictional document will be started. Thomas W. Lawson is responsible for the vehicle, "Friday, the Thirteenth," and it is thought Mr. Lawson can be prevailed upon to create another story for Warwick.

Alice Brady has completed "La Boheme," and is at work on "Her Majesty," which will be seen on the regular program about August 1. Miss Brady and her supporting players will give a private showing of "La Boheme" to a number of Metropolitan Opera singers some night next week. Her appearance in "La Boheme" was at the suggestion of either Caruso or Caveleri that she appear in "La Boheme," and the picture is so promising it will be shown now to the opera stars.

Holbrook Blinn is at work on "The Weakness of Man" and has just completed "The Way of the World," in which he is supported by an all-World star cast.

Kitty Gordon, preparatory to her branching out under the World trade mark in Kitty Gordon features, will be seen on the regular program June 12 in "The Crucial Test," and Mollie King, the little sunbeam of World Film, will star in "Fate's Boomerang," May 29.

Ethel Clayton will make her first appearance on the World program in a co-starring vehicle with Carlyle Blackwell, "His Brother's Wife," a five act drama, which comes on the summer program June 5.

Thereafter Clara Kimball Young, the famous World star, will be seen in "The Story of Susan," an ambitious vehicle amply befitting the importance of Miss Young, to be followed by Alice Brady in "Her Majesty." Gail Kane in "The Other Sister" will be offered July 10, and House Peters and Gail Kane will be seen together during the early summer months in "The Velvet Paw."

Muriel Ostriche, Carlyle Blackwell, Frances Nelson, Robert Warwick, Holbrook Blinn, Kitty Gordon, Alice Brady, Mollie King and all the other World stars will be seen at least twice during the hot months.

FOX PICKS PRETTY SCHOOL MISS AS SCREEN WINNER

William Fox has just discovered a girl whom he considers the most fascinating young woman in America. He proposes making her the greatest young star in the film world.

The name of this girl is June Caprice. She is seventeen years old. Mr. Fox has taken her right out of a New England school, and sent her to photographers and artists for sittings. In a few weeks she will make her initial screen bow in a Fox picture.

Miss Caprice is described as a very fair little girl with sparkling blue eyes and glistening white teeth. Her hands and feet are small and dainty. On the screen she is to be made, according to Mr. Fox's plan, the type of girl whom mothers will point out to their sons and daughters as representing the ideal.

She has had no motion picture experience. But Mr. Fox has sent her to school under his most skilled directors. In engaging her, Mr. Fox imposed some unusual conditions. She will never be seen on Broadway. Her face will appear only on the screen. Her attention is not to be diverted from her work by contact with outside things that could not possibly have any good influence on her career.

She is not to discontinue her education. She will have a number of hours each week at a finishing school in New York and two tutors have been engaged for her.

Plethora of Good Films Coming from General

Next Two Weeks Will Usher in Large Number of Interesting and Varied Pictures, It is Announced, from All the Constituent Companies

GENERAL FILM SERVICE for week beginning May 15 will be featured by films carrying the needful punch, according to advance information from the General Film Company's publicity department.

The week starts Monday with Selig's three-reel production, "The Hard Way," featuring Jack Pickford, Mary's brother, who has a character role. The story presented is that of a high school boy tempted by some of the worldly bright lights.

The Vitagraph comedy, "A Lucky Tumble," "The Perfidy of Mary," a Biograph drama, and a Lubin comedy, "Otto the Artist," give a finishing touch to the day's releases. The Selig-Tribune News Service, of course, is a feature.

Kalem's "The Irish Rebel" will be shown Tuesday, and owing to the unsettled condition of affairs in Ireland at this moment, will command attention. Some of the scenes in this release were made where the recent fighting between British troops and Irish rebels was fiercest. Edison will present its youngest and newest star, Leonie Flugrath, in a three-reeler, "The Littlest Magdalene." Lubin's offering for this day will be "The Beggar King," and Essanay will also provide a feature.

Kalem on Wednesday releases "The Artful Dodger," a comedy, Essanay a feature presenting Essanay stars, and Biograph will furnish "Beverly of Graustark" in three reels. The day's program will be closed by Edison's "Robbing the Fishes," a comedy.

Lubin, Selig and Vim will get the spot light Thursday; Lubin presenting "Jackstraws" in three reels; Selig offering another chapter of the Selig-Tribune News Service, and Vim presenting a comedy, "Thirty Days."

"A Child of Fortune," in two parts, by Knickerbocker, and "An Innocent Vampire," a "Sis Hopkins" comedy series by Kalem, "More Money than Manners," a Vitagraph comedy, and "A Fair Exchange," a Vim comedy, will make up the program for Friday.

Essanay heads the list Saturday with a feature, Lubin is second with a comedy, "The Winning Number"; Vitagraph provides a three-reeler, "Miss Adventure"; Kalem releases "One Chance in a Hundred," an episode of the "Hazards of Helen" Series, and Selig puts a humorous touch in the day's program with "A Boarding House Jam." Sunday, May 21, Knickerbocker will offer its first five-reel feature, "Spellbound."

General Film Service for the week beginning May 22 will carry films of strength and variety, it is announced.

The week will start Monday with Selig's three reel production, "The Test of Chivalry," featuring Fritzi Brunette. Supporting Miss Brunette are Vivian Reed, Edward J. Piel, James Bradbury, William Scott, Frank Clark, Lillian Hayward and several others.

A Vitagraph comedy, "The Cost of High Living," furnishes an unusually strong feature, while "The Mistake," a Biograph drama, helps to round out a day's program. A Lubin comedy, "Otto the Hero," gives a finishing touch to the day's releases.

Edison's, "The Coward's Code," will be shown on Tuesday. Essanay offers on that day an all star drama, while Kalem and Biograph provide the comedies, the former in "Whose Looney Now," and the latter in "Ham's Busy Day."

Kalem, on Wednesday, releases "The Bogus Ghost," a comedy; Essanay a feature and Edison provides "The Cecropia Moth and "Tom the Tamer and Kid Kelly."

Lubin, Selig and Vim will get the spot light Thursday, Lubin presenting "Prisoners of Conscience," a three reel drama; Vim offering "Baby Doll," a comedy.

"The Flirting Bride," a Knickerbocker Star Feature production, "A Baby Grand," a Kalem, "Sis Hopkins" comedy series; "The Battler," by Vitagraph; and "Villains and Violins," by Vim, should keep patrons in good humor Friday.

Essanay heads the list Saturday with a feature; Lubin second with a comedy, "Oh, You Uncle!"; Vitagraph provides "The Primal Instinct," in three parts; and Selig will present the original cowboy film artist, Tom Mix, in "A Five Thousand Dollar Elopement," and Kalem will offer "The Capture of Red Stanley," an episode in the "Hazards of Helen."

Screen Drama Walking Over "Legit" in Minneapolis

With Twenty-One Exchanges, Four Companies Manufacturing Pictures, a Host of Places Handling Accessories, and More Than Eighty Theatres, Minneapolis Forges Ahead

Special to MOTION PICTURE NEWS.

Minneapolis, May 13.

HIGH-CLASS motion picture dramas, high type of business men as theater managers and the heavy investments of the film business in Minneapolis have won for the industry a far greater following and position of importance than was ever enjoyed by the old-time drama.

All of the newspapers give the picture drama as prominent mention and a greater bulk of it than they do the old-style drama, and the Minneapolis *Journal* recently championed the cause of the industry by showing the futility of official censorship of any but state rights films or those not passed by the national board. The public should be its own censor, the *Journal* argued.

The day was when club women said that motion pictures were detrimental to the child and that the theaters were "hang-outs" for crowds of boys and girls who wanted to evade the law. That has long since been forgotten, for the Minneapolis theaters do not sell tickets to children after 8.30 p. m.

When the club women recently decided to enforce the curfew ordinance they appealed first to the theater managers. The managers had slides prepared announcing that children would have to leave at 8.45 p. m. or be taken home by an officer.

In every campaign, whether for health or civic betterment, from a standpoint of art or business, the motion picture men are asked to help, and they always come to the front.

With twenty-one film exchanges, four companies making films, a host of accessory houses, and more than eighty good theaters, Minneapolis is stepping ahead.

R. G. MARSHALL.

BLISS MELFORD (RIALTO FILMS)

Northwest Association is With League in Censor Fight

Convention Held in Minneapolis and Attended by 1,500 Exhibitors, the Organization Votes to Let its Directors Decide on Rejoining the National Body—Fred J. Herrington and President Carl Laemmle, of Universal, Are Among Principal Speakers—James Gilowsky Heads New Roster of Officers

Special to Motion Picture News.
Minneapolis, May 13.

A DETERMINATION to support the Motion Picture Exhibitors' League of America in its fight against national censorship was the most important thing which came out of the remarkably successful convention and exposition of the Motion Picture Exhibitors' Association of the Northwest which closed here May 6. Fifteen hundred exhibitors were in attendance.

The association voted to let its directors decide whether it should once again join the league, but to support morally and financially the league's effort to head off federal censorship. The association felt that the league should reduce its membership fees, but agreed to go into the fold if the directors thought it wise to do so. It is certain that the association will aid, in every way, the war on censorship.

Fred J. Herrington, president of the Motion Picture Exhibitors' League of America, was present at the convention, and was one of the principal speakers. Another was President Carl Laemmle, of Universal, who told how the manufacturers were ready to furnish and are furnishing the kind of films wanted. "The films to-day are clean to those who have clean minds," he said.

The convention demonstrated that the exhibitors and exchangemen are working in harmony for the general good of the business, and hereafter there will be closer affiliation in every undertaking.

In the election of officers, James Gilowsky of St. Paul was elected president; Charles Gates, Aberdeen, S. D., vice-president; William Koenig, Minneapolis, secretary; C. E. Van Duzee, Minneapolis, treasurer. The executive board members are: Thomas Furniss, Duluth; W. A. Scott, Red Wing, Minn.; H. P. Greene, Minneapolis; Frank Nemec, St. Cloud, Minn.; A. Reissman, St. Paul. The executive committeemen were chosen from Minnesota men, so they can be easily reached by the executive officers, who will have their headquarters in Minneapolis.

Each of the states represented in the convention will have state conventions this summer or in the early fall and the state vice presidents of the bigger association will aid in the direction. The state vice-presidents are: Anton Gilles, Breckenridge, for Minnesota; J. E. Sherwood, Madison, for Wisconsin; J. E. Boyle, Dubuque, for Iowa; J. E. Hipple, Pierre, for South Dakota, and J. E. Cavanaugh, Grand Forks, for North Dakota.

One of the sales made by the Bartola Musical Instrument Company at the Minneapolis Convention, was a Bartola Grand to Messrs. Christian and O'Malley of the Palace Theatre, St. Paul. Charles C. Pyle, general sales manager for the Bartola Musical Instrument Company, stated that he was very well satisfied with the result of his exhibit at the Minneapolis Convention. He personally attended this in company with Dan W. Barton, inventor, T. D. Waiss, Harry Awe, Bernard Cowhan and three mechanics.

H. W. Horn, who represented the Nichols-Power Company at the Minneapolis convention, and who has covered all the motion picture conventions since the one in San Francisco last July, stated that in his opinion this was the livest one he had yet seen.

William A. Lochren, president of the Northwestern Weekly, has secured the exclusive agency in the Northwest territory for the small projector put out by the DeVry Corporation of Chicago. He had the various models of this projector on exhibit at his booth at the Minneapolis convention and it created a great deal of interest.

On Wednesday afternoon at the Minneapolis Convention, Valeska Suratt was the guest of B. A. Westcott at the Fox Film Corporation booth. Miss Suratt is to appear in several coming Fox productions, and was enthusiastically received by those in attendance at the Minneapolis Convention.

In addition to the members of Chicago exchange, the Fox Film Corporation was represented at the Minneapolis Convention by Harry Leonhart and H. J. Roberts.

W. J. Dyer and Brothers of St. Paul exhibited the Fotoplayer at the Minneapolis Convention. Leo. Weissenbach, president of the Fotoplayer Company of Illinois, was present for a few days. A. L. Brown of W. J. Dyer and Brothers stated that they had sold six Fotoplayers to the B. B. Theatre Company of Minneapolis for installation in their houses. Also one to H. J. Breilein of the new Victoria Theatre, St. Paul to R. J. Brons of the Elite Theatre, Minneapolis.

J. F. Cubberley of the Zenith Film Company of Duluth, Minnesota, was present at the Minneapolis Convention.

The Independent Film Corporation of Minneapolis which has secured the rights in the northwestern states to "Our Country Series" intend to start booking these within the next few weeks. Then there are a series of fifty-two pictures covering geographically and historically the states and territories of the United States. They are being made under the direction of Judge Willis Brown. J. E. Moore and A. R. Nelson of the Independent Film Corporation state that the first three pictures of these series went very well when shown to the exhibitors at the Minneapolis Convention.

Screen Favorites Will Appear at Rialto for Actors' Fund

Series of Tableaux Presentations of Players for Personal Greetings of Their Admirers Arranged by Rothapfel and Goldfish for May 22

IN connection with the Motion Picture Campaign for the Actors' Fund, a festival of personal appearances of screen stars will take place at the Rialto Theatre, New York, during the week of May 22. There will be a series of tableaux presentations of film favorites for the personal greetings of their admirers. The proceeds will go to the Actors' Fund.

S. L. Rothapfel, manager of the Rialto, is arranging the affair, together with Samuel Goldfish, chairman of the National Executive Committee of the Motion Picture Campaign, and Daniel Frohman, president of the Actors' Fund. Combination nights will be given to the favorites from such studios as Lasky, Famous Players, Pathé, Vitagraph, Universal, Mutual, Metro, and Thanhouser.

The arranging of this treat for film lovers is to be the crowning feature of the three months' campaign. Monday, May 15, was national Motion Picture Tribute Day, and picture theatres throughout the country had agreed to donate a portion of their receipts for the day to the Actors' Fund. Throughout the present week entertainments and special functions are being held in all the big cities, in aid of the Actors' Fund, the most pretentious being a tribute performance at the Metropolitan Opera House, New York, where the leading artists of the musical world, including Geraldine Farrar, Antonio Scotti, Fritz Kreisler, and others appeared.

Boston, Philadelphia, Buffalo, Detroit, Omaha, Minneapolis and other cities are also giving elaborate functions for the benefit of the campaign. Elsewhere the activities are equally promising. Sandusky, Ohio, is the latest accession to the roll of honor. A branch committee has been organized there, with the mayor as honorary chairman.

In Des Moines, another big boost is being given to the campaign. At the convention of the Exhibitors' League of Iowa, a grand ball will be staged on the evening of May 24, under the auspices of the Des Moines Screen Club, the proceeds of which will go to the Fund. In Kansas City the active co-operation of theatre owners as well as managers has been obtained by the committee. A sub-committee enrolled the theatres of the city and vicinity for National Motion Picture Tribute Day.

MASTERS OPERATED UPON FOR APPENDICITIS

It is with much regret that we note that E. Lanning Masters, advertising director of V-L-S-E, is confined to his bed at the Flower Hospital, suffering from an acute attack of appendicitis, which made itself felt on his return with the V-L-S-E censorship delegation from Albany, on Thursday last.

The operation was performed by Dr. Von Vonowich of that hospital.

Victor M. Schapiro, the assistant adverising director, will handle his work, while he is away.

TRANS-CONTINENTAL MOTORCYCLE RUN FOR "CIVILIZATION" PUBLICITY STUNT

"Civilization" is to be advertised across the continent by a motorcycle run against time from Los Angeles to Portland, Maine. Two motor enthusiasts, Neil Hardin and Andrew Edison, have been engaged to make the trip on a motorcycle with a side car, they taking turns at driving the machine. The start was made from the City Hall in Los Angeles Tuesday, May 9, at noon, when they were handed a message by Mayor Charles Sebastian to the mayor of Portland, Maine. They expect to reach their destination by June 9. The route is up the coast to Portland and Seattle, and then east through Chicago to New York, and then up the eastern coast.

The motorcycle and side car is gaily decorated with advertising matter concerning the big spectacle made by Ince. Both young men have had newspaper experience, and they will no doubt, plant a great quantity of publicity matter where it will bear fruit. This advertising feature was conceived and planned by Kenneth O'Hara, manager of Mr. Ince's publicity department.

VAN DEUSEN IS SIGNED BY INTERNATIONAL

Cortland J. Van Deusen, one of the youngest directors in the business, has been signed by the International Film Service, Inc. Mr. Van Deusen played for a season in stock and in Shubert productions. Following this he went to California where he was associated with the Kalem, Thanhouser and Kinemacolor companies.

Returning to New York he was employed by the Biograph Company and later went with the Famous Players. Mr. Van Deusen left this organization for a splendid position with the Vitagraph Company, where he was featured for two years. He became associated with Sidney Drew, remaining with that comedian for some time.

Next he directed, "Keyboard Strategy," "Conquest of Constantia," "Between Two Fires" and "In Arcadia."

His last work with the Vitagraph was a Blue Ribbon Feature, "Behind the Curtain," with Lillian Walker.

MARY MILES MINTER ON WAY TO COAST

Mary Miles Minter, the dainty Mutual star, left New York Sunday, May 14, on the Twentieth Century for Chicago, where a big celebration was planned for the youngest star in filmdom. Miss Minter was accompanied by her mother, Mrs. Juliet Shelby.

On her arrival in Chicago, Miss Minter was met by J. Casey Cairns and officials of the American Film Co., Inc., who escorted her to the new American film laboratories. After a tour of inspection a reception was held in her honor. In the evening she was the guest of honor at a dinner. She is anxious to get to the Coast to begin work in the first of the special features she is to appear in. Miss Minter and her mother left Chicago for the American studios at Santa Barbara Monday night.

Rest of "Peg o' the Ring" in Work at L-KO, Hollywood

Francis Ford and Grace Cunard Take up Production Where They Left Off—Abraham Stearn, Business Manager of the Company, Takes a Bride

Special to Motion Picture News.

Los Angeles, May 13.

THE making of the Universal serial, "Peg o' the Ring" production, of which was discontinued recently at Universal City when Francis Ford and Grace Cunard left, is now being done at the L-Ko studio, Hollywood, which was the former home of the Universal Film Company prior to its removal to Universal City.

The original scenarios for the fifteen episodes as written by Miss Cunard is to be used, and production was begun where the company left off—completing the fifth episode. The cast will be the same. Besides Francis Ford and Grace Cunard, the cast includes Mark Fenton, Pete Gerald, Gene Hathaway and others.

The management of the production will be in charge of Abe Stearn, business manager of the L-Ko. The first scenes by the reorganized company were made Monday of last week.

Members of the L-Ko Producing Company took a half holiday to greet Business Manager Abraham Stearn, who on that day returned from the east accompanied by a bride, who was Jessie Jacobs of Milwaukee. The wedding was solemnized in the middle west city, and the couple immediately came to Los Angeles. They were greeted at the train by a large delegation of players, and after an extended trip over the city with banners of the "just married" variety flying, were escorted to the studio. Mr. and Mrs. Stearn will make their home in Hollywood.

The most thrilling comedy ever filmed at the L-Ko has been completed and titled "Pirates of the Air." This subject, in which a number of aeroplanes were, is said to have cost a small fortune. It will show a fight between two aeroplanes, aerial attacks on a city with bombs dropped on buildings, automobiles and pedestrians, and some other entirely new thrills. Billy Armstrong, Alice Howell and Joe Moore are the principals of this subject.

J. C. Jessen.

Two Australian-Made Films Released in This Country

"A Nurse's Sacrifice, or the Martyrdom of Edith Cavell," is a 4,000-Foot Picture Featuring Vera Pearce—"Sinking of the Emden" is Second Subject

TWO new films, offering striking lessons in preparedness, drawn from actual conditions and events, are to be offered in this country on a states rights basis. Both of them were made in Australia, and have been shown to enthusiastic audiences not only in that country, but in Canada.

The films are "A Nurse's Sacrifice; or the Martyrdom of Edith Cavell," and "The Sinking of the Emden." The former, which is 4,000 feet in length, is based upon the story of Edith Cavell, who was executed in Belgium, and whose fate attracted great attention all over the world. In this picture Vera Pearce, who has won the reputation of "the most beautiful girl in Australia," assumes the role of Edith Cavell, and the whole tragedy is pictured in dramatic form.

C. Post Mason, who has control of the films in this country, reports that "A Nurse's Sacrifice" opened at the Gayety theatre in Toronto, May 8, being presented under the auspices of the 208 Irish Canadians. More than 6,000 tickets were sold for the initial showing. The Famous Players Film Company of Canada in handling the bookings in the dominion.

The "Sinking of the Emden" is 2,000 feet long. It is a series of pictures made with the consent and aid of the navy department, and is an official Australian navy picture. Not only does it show the scene of the conflict between the Sydney and the German raider Emden, off Cocos Island, but the destruction of the Emden, and the landing of its crew are also presented in vivid pictures.

Other features of this film are the recruiting for the Australian Navy, the training of cadets and recruits, life aboard ship, and the measures taken to keep the Australian Navy in a constant state of preparedness.

Mr. Mason is well known in film circles in Australia, Canada and England. He has long been associated with such firms as Williamson, Hugh McIntosh and J. D. Williams.

Big Demand for "Gloria's Romance" in Many Sections

For Theatres Booking George Kleine Serial Featuring Billie Burke—Chicago, Philadelphia and Other Large Cities Give It Enthusiastic Reception

THEATRE managers who arranged for pre-service showings of the new George Kleine novel, "Gloria's Romance," in which Billie Burke is starred, report, in many cases, that the performances of the picture on May 8 shattered previous records for a single day's receipts. The Kleine offices are elated over the results.

In Chicago at the Studebaker, one of Jones, Linick and Schafer's biggest and best theaters, a big crowd was in the lobby as early as ten o'clock, though the performance was not scheduled to begin until an hour later. All day long the seating capacity of the house was severely taxed and Manager Jones, as he closed the box office at night, was able to report business almost double that of normal days.

The Arcadia, in Philadelphia, did a tremendous business all day long and similar reports were received from the Isis in Denver, the New Palace in Minneapolis, the American in Salt Lake City and the Tivoli in San Francisco. Top heavy business was done at the Garden in Washington, D. C., from the opening hour until late at night, while a waiting line was the rule at both Kings and the Columbia in St. Louis. The Willis Wood in Kansas City came close to beating all previous records for a single day's attendance at this theater.

Women's Press Club in New York Passes Resolution on Films

At Special Session the Organization Fires First Gun in National Campaign to Waken Women to Their Responsibilities in Uplift Move

AT a special session of the Woman's Press Club, held in New York City Saturday, May 13, there was fired the first gun in a national campaign to waken the women of the country to their responsibility to their communities and their power to bring about the production and presentation of a higher class of motion pictures than that generally seen.

With the clubrooms crowded to overflowing, Jane Stannard Johnson, a writer and speaker of note and an authority on the photoplay, presented a resolution which will have its effect wherever there is a film theatre. The resolution was passed unanimously, and similar action will be proposed at the biennial meeting of the General Federation of Women's Clubs when 20,000 women, each a delegate from an important center, will convene here.

The resolution follows:

WHEREAS, the Woman's Press Club recognizes that the motion picture is more widely read to-day than any other form of printed publication, and that many millions of people daily in all walks of life are visiting motion picture theaters, our own families among the number; and

WHEREAS, many of these pictures are far from the standard of literature we would have in our homes—sensational melodrama—while others are immoral, unchaste and salacious; and

WHEREAS, some superb pictures are also shown, excellent in all essentials of quality, pictures well meriting the patronage of the educated and cultured; and

WHEREAS, by this evidence we know that producers are in a position to produce and can produce high grade, clean pictures;

NOW, THEREFORE, BE IT RESOLVED, That we, the Woman's Press Club of New York City, do hereby request you [name of company or individual] to devote the efforts of your studio to the production of motion pictures of such quality and character as will merit the support of ourselves and our homes; and

BE IT FURTHER RESOLVED, that it is the intention and purpose of the Woman's Press Club to support and patronize pictures of this desirable type and to withhold our patronage from unworthy pictures, and this shall be the attitude of the Woman's Press Club and its members in all club, church, school and social activities with which they may be associated;

AND BE IT FURTHER RESOLVED, that the names of those producers who will devote their studios to worthy pictures will be published in the club mediums, and every effort will be made to help the producer of high-class films.

FINALLY, RESOLVED, that an official copy of this resolution be sent to every motion picture producer of importance.

In speaking of the desire of many motion picture producers to make pictures of real merit, provided that enough interest can be stimulated in them to make their production worth while, Mrs. Johnson said:

"There is almost always a difference of opinion between parents concerning the same production, and this is where the producers have difficulty in making pictures that are universally praised. It seems to me particularly appropriate that the Woman's Press Club should be the first club to take up the subject as a body, to use its influence by pen and voice to bring about the adoption of a policy by the reputable film makers that will put their industry on a permanent basis, and make it unnecessary for us to see a bill in our local theatre before recommending it to our friends. We must get at the producer. He alone can give the world the higher type of pictures, and he will if he can do so profitably.

"I therefore, think that we should support those producers of motion pictures who are making a sincere effort in this direction. By seeing the pictures shown in your town for a few weeks, you can soon recognize the companies which have already seen the light, and are worthy of support."

TEXAS THEATRE EXCHANGE WILL BUILD FIREPROOF VAULT

The Texas Theatre Exchange, with John D. Fulton as manager, lately merged with the Fidelity Film Company, Incorporated, has taken spacious offices in the Prince Theatre Building, Houston, Texas, where it will conduct an extensive supply business and film exchanges. It will at an early date open demonstration rooms, and erect a new fireproof vault, as it intends to contract for the representation of some prominent film manufacturers in the near future.

A. C. Bernard, general manager, has for years been the cashier of the largest fruit importing concerns in the world, The United Fruit Company of Galveston, New Orleans, and South America, and is well known in all business circles of south Texas and New Orleans.

John D. Fulton, roadman, has been in business and covered the territory in that capacity for the last six years, during which time he has gained the good will of all his patrons in the business.

Mutual-Chaplin Subject, "The Fireman," Nearly Ready

Comedy Is Said to Contain an Unusual Number of Sensational Scenes, Depicting the Burning of Two Houses, Purchased from City Authorities

WORK on "The Fireman," second Mutual-Chaplin comedy, which goes to the public June 12, is rapidly nearing completion at the Los Angeles studios.

Chaplin has worked into this production a number of what are said to be unusually sensational scenes, depicting the burning of two houses, both of which had been condemned by the Los Angeles Fire Department. They were purchased outright by the Chaplin-Mutual studios and destroyed by fire.

Temporarily abandoning his usual make-up, Chaplin appears in practically all the scenes in the garb of a fireman. The entire company of players who were engaged to appear in support of the star when he was signed by the Mutual, appear with him in this production. Edna Purviance has an interesting and important role. Eric Campbell, Charlotte Minneau, Lloyd Bacon, Leo White and others are also in the cast.

In addition, about two hundred extras were brought into play for the filming of the fire scenes, which are said to be exceptionally realistic.

MIRANDA GOES TO WORLD FILM AS ADVERTISING MANAGER

Thomas N. Miranda, formerly general manager of the B. S. Moss Theatrical Enterprises, the Amalgamated Vaudeville Agency, and the B. S. Moss Motion Picture

THOMAS N. MIRANDA

Corporation, has resigned to become advertising manager of the World Film Corporation.

Mr. Miranda is a man of wide experience in the sales, advertising and news service field.

CHAPLIN MOTION FOR "CARMEN" INJUNCTION ARGUED IN SUPREM COURT

Charles Chaplin's motion for injunctio to restrain the V-L-S-E's distribution o the Essanay four reel burlesque on "Ca men," which features Chaplin, was argue before Judge Hotchkiss, of the Suprem Court, New York, on May 12.

Chaplin set forth in his motion t under the contract which he had wi Essanay, he reserved the right to appro or disapprove pictures in which he perso ally appeared and that because the bu lesque on "Carmen" has been distributed in four reels instead of in two, as he had left it, the Essanay Company should be enjoined from presenting it as his burlesque.

The Essanay Company was represented by William M. Seabury, who argued that the contract upon which Chaplin relied had been abandoned by both parties.

TRAVERS USES HIS TWO LEGS FOR LAST LEG OF VAUDEVILLE TOUR

After completing his engagements in several Chicago theaters, Richard C. Travers returned to Essanay for a brief stay and then departed on the last leg of his vaudeville tour. The itinerary includes Cleveland, Buffalo, Syracuse, Rochester, Albany, Detroit, Indianapolis and Omaha.

New Hughes Censor Bill Acme of Injustice to Industry

Its Amazing Restrictions, Preposterously Conceived by Those Responsible for Its Existence, Are Fraught With Grave Possibilities of Tyrannical Application if Made Law—It Bristles With So Many Picture Throttling Requirements That Legislators Themselves View it With Suspicion

Special to Motion Picture News.

Washington, May 13.

AFTER weeks of wrangling with some of the members of the committee, and perhaps only partial consent on the part of others, Chairman Dudley M. Hughes, of the House Committee on Education, has at last obtained the sanction of the committee to the making of a favorable report to Congress on a new bill produced in committee, providing for the censorship of motion pictures.

The new Hughes bill, on its face, appears to be one of the worst measures ever broached. Were it not for Dr. Wilbur F. Crafts, this terrible need for motion picture censorship would never have occurred.

Can Doctor Crafts hoodwink members of Congress to the extent that the bill will be enacted into law? Will all the members of Congress allow themselves to be led blindly into the hole dug for them. If they are sane legislators they will want to know a little bit more than appears in the report of the hearings. It would be a very good thing to investigate the lobby and find out just what is back of the whole proposition. It does not look good on the surface, and throughout there have been misrepresentations—wily maneuvers that have given rise to unwarranted beliefs that the entire film industry is anxious and hungry for the regulation proposed in the Hughes bill. Mr. Hughes has not even taken the trouble to ascertain the cost of administering the proposed law; he does not have any idea of the number of pictures now in existence that would be immediately approved; he does not know whether two dollars per thousand feet will be sufficient to meet the expenses of the commission; all he know is that he wants that bill to pass and to see his name inscribed on the archives of Congress as the author of one bill, at least, that had become a law.

Judge Hughes and Doctor Crafts are apparently panic-stricken at the thought that Congress may adjourn before the bill is acted upon, and accordingly, when these two decided that a favorable report ought to be made upon it, they also decided that four days was ample time to be allowed the opposition members of the Committee on Education to render the minority report. High-handed methods that, perhaps, will not work under Congressional procedure; they will be made the subject of a very wordy protest from the floor of the House if carried into effect. The thought has been advanced on many occasions that Judge Hughes has been practically hounded to death by Doctor Crafts to the extent that the very courtly gentleman, always anxious to please, is willing to do anything to get rid of the millstone around his neck.

Friction Among Members

The threat has been made to have the whole matter investigated from top to bottom, and the friction between the members of the committee is known to be intense.

There is one thing certain, and that is that none of the film companies that have been giving their support to the bill will be able to get in under the wire and have shown to them courtesies that would probably be denied to the present-day opponents of the measure; they will all be its opponents after it is enacted into law, if that ever happens. The minority members of the committee took good care to see to it that the various artful dodges were blocked. As one of these gentlemen said: "We tried to make the act somewhere near to being decent if by any chance it should go through. We had to fight with the proponents of the measure on a number of its provisions, and upon one we spent a whole session in wrangling. We feel that the expense of this proposed law will be something enormous. The authors (Hughes and Crafts) have no idea what it will cost to employ all of the deputy commissioners and other employees that will be needed, for there is no way of telling how many deputies will be required to carry out the provisions of the bill."

The proponents of the measure are alleged to have tried to slip one over in favor of their friends in the film business in the second paragraph under Section 5, which read: "The commission may at any time issue a permit for the entrance into interstate and foreign commerce of any film without inspection thereof * * * " But the opposing members of the committee blocked this by the insertion after the word "film" of the words "portraying current events and not otherwise prohibited by law." There will be no beating around the bush under the paragraph as it now stands; all film companies will be on the same level, and all films, other than the news films, will have to be inspected before permit is issued, providing the commissioners and deputy commissioners do not fall down on their jobs and issue permits under shady circumstances.

The original Hughes bill, as it is remembered, was riddled full of holes by the opponents of the measure at the hearings held here some time ago, a full report of which appeared in the columns of the Motion Picture News. Doctor Crafts and his fellows took advantage of the criticisms and brought in a new proposition to the committee, and this in turn was shot full of holes; but, undaunted, they kept on the firing line until the bill that has just been introduced into the House of Representatives was conceived. How perfect that bill is can be ascertained upon reading.

Section 4, as it is worded, will enable the commissioners and their hirelings to wreak vengeance on the poor misguided manufacturer who may, wittingly or not, cross their path, and Section 4 precipitated one of the prettiest of the committee controversies. This paragraph provides "That the commission shall promptly license for interstate and foreign commerce every motion picture film submitted to it as herein required, unless such film or a part thereof is obscene, indecent, immoral, inhuman, or is a reproduction of an actual fight or prize fight, or is of such a character that its exhibition would tend to corrupt morals or incite to crime. * * * "

Wording of the Measure Too Sweeping

The opponents of the measure held that the word "inhuman" would enable the commission to throw out any films that they might desire to discriminate against, and they also took exception to the words "which would tend to corrupt morals or incite to crime." These clauses, they held, practically bar out of interstate commerce every great work of literature that has ever been produced, and will probably act against all but one of the Shakespearean plays. They wrangled all one morning over this proposition, but the hard-headed majority seems to have prevailed.

Under the new bill, sixty days are to be allowed within which application shall be made for permits for the entrance into interstate commerce of films which have been publicly exhibited prior to the passage of the law.

In the original bill it was provided that any permit, issued where inspection had not previously taken place, could be revoked upon the concurring votes of any two commissioners upon ten days' notice in writing to the applicant. This would jeopardize the chances of the manufacturer in marketing his product. To offset this probable result, the following clause was added, "Thereupon the film may be submitted to the commission for license as though no permit had ever been granted or revoked."

Section 6 provides that any person, firm or corporation desiring a Federal lincense or permit shall first make sworn application in writing in the form and substance prescribed by the commission. The opponents of the measure showed their level-headedness when they forced in an amendment to this paragraph which provides that within one day of the filing of an application a time for the submission of the film shall be set, which time shall in no event be more than three days after the date of the filing of the application. It is also provided that at least one of the commissioners or one of the deputy commissioners shall attend upon and be present throughout the exhibition of the film submitted. The applicant may present such evidence in addition to the film as may be necessary or proper to make clear the purpose and intent of the film. All oral evidence is to be recorded by the commission. Another good point is that "the license applied for shall be granted or refused within one day after the hearing."

Heavy fines are provided for the manufacturers who fail to live up to the requirements of the proposed law, but nothing is said

(*Continued on page* 3270)

BURTON RICE
BLUEBIRD Photoplays Announce
RUPERT JULIAN
in "NAKED HEARTS"
A charming heart interest story of the constancy of true love. From Lord Tennysons beautiful poem "Maud". An all star cast of players, including Douglas Gerrard, Francelia Billington, Zoe Bech, Jack Holt and Nanine Wright
Directed by Rupert Julian
Book through your local Bluebird Exchange
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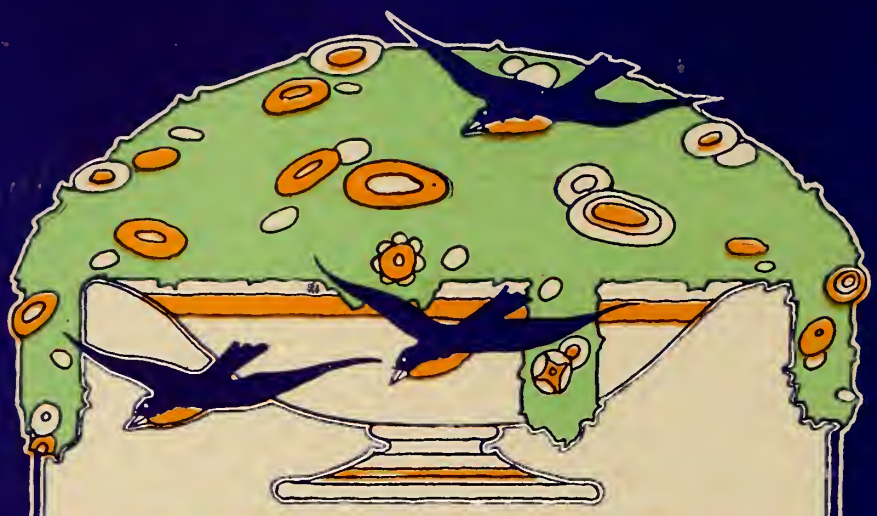

THE unprecedented leap to popularity of the remarkable screen productions appearing under the BLUEBIRD brand is readily understood when the character of the releases, past and proposed, is considered.

Few photoplay features can measure up to the standard of "John Needham's Double," "The Crippled Hand," "The Gilded Spider," or "Elusive Isabel," to mention a few of the most recent BLUEBIRD releases; while Tyrone Power and Lois Weber in "The Eye of God," a notable Lois Weber production, and Rupert Julian in "Naked Hearts," based on Lord Tennyson's "Maud," established a new standard in the art of the photodrama.

You are advised to watch for the announcements of current BLUEBIRD releases. It is your duty to your patrons to give them an opportunity to judge for themselves of BLUEBIRD quality. It is your privilege to book BLUEBIRD Photoplays and establish for your house an unusual and desirable prestige.

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SCREEN EXAMINATIONS

"NAKED HEARTS"

(Bluebird—Five Reels)

REVIEWED BY PETER MILNE

LORD ALFRED TENNYSON never wrote his beautiful poem "Maud" with the intention that it be employed as a suggestion for a five-reel photoplay. Perhaps if motion pictures had been in vogue at the time when "Maud" was written, its author would have stipulated that it be made into a one-, two- or three-reel subject. Happily, however, the poem inspired a director who is accustomed to make the very best of his opportunities. That director was Rupert Julian, and while he has not been able to totally overcome the material inadequacy of his theme, he has enshrouded the picture in beautiful scenes and set it off by wonderful photography.

Olga Printzlau prepared the scenario from Mr. Julian's story, and we may go so far as to presume that she too, was obliged to stretch a theme tighter than was good for it. The opening scenes dealing with the several characters in their younger years are too long, as they last a full thousand feet. Thereafter the action proceeds with more interest because the characters mature, but even in these phases there are places when repetition of incident occurs and where the story moves after the fashion of the turtle.

When, however, it comes to the artistic side of the production, mere words are not descriptive of its beauty. Some of the most charming light effects that ever graced five reels of film have been secured by the camera man. The settings have been selected with rare taste and the numerous garden scenes are extremely beautiful. These production effects, together with the many appealing moments of the picture, almost entirely discount the thin character of the plot.

The first period of the picture deals with the childish love affair of Maud and Cecil, children of neighboring land owners. In the second period, Cecil, again courts Maud, but against her father's wishes, for he has in mind Lord Lovelace, a rich friend of his son's. The Civil War interrupts the romance. Lord Lovelace is killed in the war and Cecil is reported dead, but he returns. He learns that Maud is about to take the veil and rushes to the convent but is too late.

The cast does fine work. Francelia Billington makes a charming figure of Maud, particularly in the light romantic scenes, while Zoe Bech as the girl in her younger years plays with irresistible charm. Rupert Julian makes Cecil an appealing figure and in striking contrast to his characterization is the Lord Lovelace done by Douglas Gerrard. Jack Holt, Ben Horning, Paul Weigle, Nannine Wright, Gordon Griffith and George Hupp are others.

There are many excellent passages in the picture. The part where Cecil returns to his mother after the war is handled excellently. The battle flashes are good and there is a well-arranged duel scene that excites considerably.

"SINS OF MEN"

(Fox Film Corporation—Five Reels)

REVIEWED BY OSCAR COOPER

FROM the title, one might infer that this picture was a sex drama, wholly, done in the effective style characteristic of the Fox forces, but still a sex drama. The sex element does, in fact, figure largely, but the thing which makes the picture an excellent entertainment—one of the most enjoyable we have seen recently—is a remarkably clever infusion of comedy of character, offset by splendid human touches, and an entirely unexpected denouement.

The credit for this must go chiefly to Director James Vincent. His work here shows distinct originality, in the handling of the story, in the maintenance of continuity, and in the introduction of touches of relief. The cast, which is headed by Stuart Holmes and Dorothy Bernard, is superior throughout, and works cleverly in keeping with the tone of the production, which is not permitted to get overserious for long.

An old German philosopher writes a treatise on what he calls the new religion—"Myself," the doctrine of which is utter selfishness and the pursuit of pleasure. He shows the partially completed manuscript to a publisher, who tells him that if he will finish it his fortune will be made. The philosopher, after a Christmas reunion of his family, goes to bed, and dreams of the moral ruin that would be brought to the lives of his family and others, from their reading of the book. His daughter would sin with the son-in-law of the publisher; he would find his servant in the arms of his son; the father of the servant girl would break in his house and kill, out of revenge for the betrayal of his daughter, most of the members of the philosopher's family.

Then the old man awakes, decides to burn the manuscript, and everything ends happily. There is no tragedy. It has all happened in his dream, but the spectator is as surprised as the philosopher to find that this is the case.

All of which is handled in a thoroughly effective way, not the least effective thing being the Christmas dinner scenes, which are delightfully satirical of the types portrayed, and in which are introduced some fine animal touches. Settings are correct. The lighting is generally good.

Others in a cast which is unusually good, are Hattie Burks, Stephen Grattan, Alice Gale, Tom Burrough, Pauline Barry, Alice Gale, Emily Fitzroy, George S. Trimble, and little Kittens Reichert.

STRIKING SCENES FROM "NAKED HEARTS," A BLUEBIRD, WITH RUPERT JULIAN AND FRANCELIA BILLINGTON

"WHO'S GUILTY?"

(Arrow-Pathe—First and Second Issues)

REVIEWED BY PETER MILNE

THE first two numbers of Arrow's series—not serial—prove a number of things that should doubtless interest the exhibitor. Chief among these is that the two stories so far seen are what feature producers would make into five-reel pictures. Condensed to the comparatively short length of two reels there is a most commendable absence of padding. It's all meat.

Then too, the producing company has taken a most bold step, for judging from the conclusions of the first numbers, happy endings are to be an unknown quantity in "Who's Guilty?" This is flying in the face of all motion picture tradition, for again the average producer believes that the public does not like the sour taste of an unhappy ending. However such a manner of closing puts just the right finishing touch of strength on the pictures. The Arrow company is to be commended and we believe that others will commend them as well.

The series is to be a selection of separate dramas, each one of which winds up by putting the ethical question, "Who's guilty for tragic circumstances that may have been brought about by one of several persons?" Whether or not the average audience will care to bother their heads about the guilty fellow or not is a question that matters little. If they feel inclined to puzzle over the matter, all well and good, if not they will be hugely interested by the entertaining stories.

To place players in the leading roles of a series is enough to warrant undying popularity after its completion. In this case the

JACK FINDS AMY AT LAST

principals are popular already and instead of relying on the pictures for fame, the pictures may well borrow some from the two leads, Tom Moore and Anna Nilsson. Mr. Moore, one of the most experienced of screen stars, will play the leading male part is each number and his first two performances are excellent and promise big things to follow. Miss Nilsson has the two essential requisites of a picture actress, beauty and talent. Her part calls for a number of exquisite gowns which are furnished her by Hickson.

The opening number entitled "Puppets of Fate," takes up the case of Dr. Bullard, (Tom Moore), his wife Esther (Miss Nilsson) and a wealthy widow (Octavia Handworth). Fame and fortune await the doctor but as luck would have it he becomes enamoured of the widow. His wife suddenly developes a malady which necessitates an operation on her head. She pleads that her husband perform it. Contrary to the ethics of his profession he does. In the midst of it he sees a vision of the widow and becoming nervous his hand fails him—he makes a slip and his wife is killed. The widow casts him off and he sinks lower and lower until the question is put, "Who's Guilty?"

"The Tight Rein," the second brace of reels introduces Jack McCall (Mr. Moore) the son of a tight-fisted factory owner. He favors Amy Prentice (Miss Nilsson), a worker in his father's mill. Because of this his father discharges the girl and prevents her securing work in the village. She leaves for the city and unable to secure employment, takes the easiest way. Jack comes to look for her and finds her. He pleads with her to marry him, but in the midst of the proceedings Babson, the cause of Amy's downfall, comes in and in a rage kills them both. A number of persons might be guilty for this tragedy but the spectator is left to decide for himself.

The production, which is in charge of Lawrence McGill and Howell Hansel, is pronouncedly excellent. Realistic atmosphere has been secured for each phase of the pictures and the players have been handled to advantage. The photography is exceptional.

The scenario for the first number was done by E. A. Bingham and Albert S. LeVino. Their work leaves nothing to be desired in the way of clarity, quick action and telling development. Mrs. Wilson Woodrow is writing the fiction stories for syndication while the plots themselves are being contributed by persons whose names are not mentioned.

"THE MARKET OF VAIN DESIRE"

(Kay-Bee-Triangle—Five Reels)

REVIEWED BY OSCAR COOPER

"WHAT difference is there between the woman who sells her pitiful body on the streets, and the society girl who barters her beauty to the highest bidder on the Marker of Vain Desire?"

This is the theme of C. Gardner Sullivan's story which arraigns money marriages in upper circles of society; which indicts the church for its connivance therein. And this argument is summed up in a sensational sermon preached in an aristocratic church by the Rev. John Armstrong, who hires a woman of the streets to stand with him in his pulpit that he may use her as an illustration. In his congregation are the Badgleys, whose daughter, Helen, is about to be sold by her mother to a count in exchange for his title.

Needless to say, Armstrong is in love with Helen. His sermon brings Helen's father to his senses, but it also brings the count to the minister's rooms, with the result that a quarrel ensues, and the count strikes the minister, wounding him seriously. The vestrymen, coming to demand the minister's resignation, learn what has happened. They change their minds. Helen arrives also, and the final scene leaves no doubt that the minister has won his battle.

We have given the story in some detail, because it is the most striking thing in the picture. It is handled frankly, in spots, melodramatically, and at times is quite impressive, chiefly because of well-written, dramatically placed sub-titles. The action is exceedingly slow, some of the scenes being virtually without action, as they are devoted to many close-ups depicting the mental struggle of the minister against the hypocrisy of his parishioners.

H. B. Warner gives a forceful portrayal of the minister, and Clara Williams is excellent as Helen. Gertrude Claire draws an admirable sketch of a hard-hearted mother. Charles Miller, as the count, is fair. Leona Hutton does well as the scarlet woman.

The direction was in the hands of Reginald Barker, who has brought out the main points of the story faithfully. The settings, of course, are right. There are some unusual lighting effects, including night photography.

"JACKSTRAWS"

(Lubin-General—Three Reels)

REVIEWED BY OSCAR COOPER

AN old plot has been handled capably by Director Melvin Mayo, under the supervision of Captain Wilbert Melville, to make quite an interesting and, at times, convincing, subject. The players, which include Lucy Payton, Adelaide Bronti, George Routh, Cecil Van Auker, Alan Forrest and Evelyn Page, are competent, while the settings, locations and photography are excellent.

The story tells how a wealthy young girl weds a rake, who is sent to prison for embezzlement after their marriage. She divorces him. Upon his release he joins a gang of counterfeiters. The girl's aunt dies, leaving her the entire estate. When the husband discovers that she is in love with another, he swears revenge, and attempts to persuade the fiance that the girl was involved in an escapade at a questionable roadhouse. Detectives arrive at the right moment, the villain is arrested, and all ends happily.

"A CHILD OF THE PARIS STREETS"

(Fine Arts-Triangle—Five Reels)

REVIEWED BY OSCAR COOPER

THE little dramatic touches for which Griffith is famous are used here by Director Lloyd Ingraham to enrich a photoplay, already wealthy because Mae Marsh, Robert Harron and Tully Marshall were chosen as principals in its portrayal. It is one of those pictures in which the players cannot be dissociated from the story and the direction, which is only another way of saying that it is a real photoplay.

THE AMERICAN MEETS THE LITTLE APACHE

Certainly Miss Marsh has never had a happier role than her present one, that of a little Parisian Apache, who is stolen from her parents in infancy and brought up as a thief; certainly Harron is perfectly at home as a young American, who eventually rescues the girl just as she is about to be put to death by the band for treason; and just as certainly Marshall is perfectly cast as the Apache leader. Besides these there are Jennie Lee, Carl Stockdale, Loyola O'Connor and Bert Hadley. Special mention should be made of the excellent character work of Jennie Lee as the Apache "mother."

The settings represent admirably Paris streets and houses, and a particularly pleasing bit of color is afforded by the staging of a fete night. In fact, the externals of this production are worthy to rank beside the acting and Grant Carpenter's story.

It is the scenes between Miss Marsh and Harron, incorporating the touches which we mentioned above, which will delight your audiences most. We have seen Miss Marsh in many subjects, but never have we seen her powers of expression, her natural pantomime, better exemplified. The same thing is true of Harron. The same thing is true of Marshall. If any further praise is needed, we may remark that suspense, adventure and realism are at hand. If the earlier scenes, in which Miss Marsh appears as a child-wife, the mother of the little Apache whom she portrays later, had been omitted, this would have been very nearly a great picture.

But in its present state it is surcharged with merit. And not the least pleasing thing about it is that, while it deals with material which some producers would have made sordid, it is free from any suggestion of sordidness.

"THE FEUD GIRL"

(Famous Players-Paramount—Five Reels)

REVIEWED BY HARVEY F. THEW

UNUSUALLY beautiful and striking locations have been selected for this story of the Georgia mountains, in which Hazel Dawn is starred as a wild mountain girl until a sudden metamorphosis brings her into more up-to-date and attractive clothes. Inasmuch as practically the entire picture is shown in exteriors, these locations are important; they have been judiciously arranged, however, and the eye is not allowed to tire of the mountain scenery.

Brilliant photography and excellent characterizations aid in establishing and retaining the atmosphere of the Southern mountains. Charles A. Logue's story, strong in "heart interest," introduces a few novel features, and toward the end provides some real gripping situations.

Hazel Dawn is always beautiful in the camera's eye, even if her emotions are not always convincing. She holds the center of interest well, and in this subject has been cast in a role well suited to her.

As Nell Haddon, daughter of the leader of one of the clans on Iron Mountain, she is loved by her cousin Luke, and has an inborn hatred of the Bassetts, the other clan, who own the second half of the mountain. Northern financiers attempt to buy the mountain, but the clans cannot agree on a survey; so a young surveyor is sent down to aid in bringing about an understanding.

It happens, fortunately, that this young surveyor is one of the Bassetts, the childhood sweetheart of Nell, who ran away from home when a lad because of the feud between the families. No one recognizes him in the old home, and he meets and falls in love with Nell all over again. He wins her away from Luke, and whips the latter in a desperate fight. He marries Nell under the assumed name under which he appeared on Iron Mountain, but later when she discovers the deception she leaves him, and the negotiations over ending the feud are broken off.

Eventually she returns to her husband, they are remarried under his real name, and the advent of a child heals the breach between the Bassett and Haddon families.

The massing of the clans, and their deploying through the forests, are especially effective, and add a real thrill to the picture. The cast is well chosen, and as a rule capable. In it are Arthur Morrison, Hardee Kirkland, Irving Cummings, Russell Simpson, Gertrude Norman, George Majeroni and Edna Holland.

"THE MYSTERIES OF MYRA—EPISODE THREE"

(International Film Service—Two Reels)

REVIEWED BY OSCAR COOPER

IN this episode, entitled "The Magic Mirrors," Dr. Payson Alden, by the use of a huge hypnotizing machine, causes Myra's astral body to separate itself from her, so that she may discover the identities of those who are seeking her death. The Black Order immediately convenes, and attempts to break the astral thread so that Myra cannot awake from the hypnotic spell.

While this is going on, Dr. Alden vainly tries to restore Myra to consciousness. His failure renders him desperate, and, scientific methods failing, he tries prayer, in which Myra's mother joins. This effort proves successful, and Myra awakes to tell Dr. Alden

THE PRAYER

what she observed while in the astral state. Her narration convinces Alden that it is the Black Order which is plotting her death, and he determines to visit its quarters himself.

Howard Estabrook, as Dr. Alden; Jean Sothern, as Myra; Bessie E. Wharton, as Mrs. Maynard, Allen Murnane, as Varney, and M. W. Rale, as the Master, continue their excellent work. The trick lighting effects are fully as good as those in the first two episodes, while the hypnotizing machine, and other psychic appliances, furnish an added interest.

Summed up, this episode sustains, without difficulty, the interest engendered by the first two.

"THE ORDEAL OF ELIZABETH"

(Vitagraph Blue Ribbon-V-L-S-E—Five Reels)

REVIEWED BY OSCAR COOPER

THE elements of a thoroughly good picture have been assembled in this. It is strong in love interest, suspense, and a degree of mystery. Fortunate in its featured principals—Lillian Walker and Evart Overton—and in the supporting cast, it is also possessed of typically excellent Vitagraph staging and intelligent direction by Wilfrid North.

Miss Walker is given opportunity to do some emotional work, which she handles in a skillful manner. By contrast, the early action presents her as a carefree young girl of the country, whose hasty marriage to a young artist gives rise to her ordeal, which is not ended until she has been tried for his murder. Evart Overton as the hero gives the best performance we have seen him offer, while Denton Vane is an acceptable villain. There are also L. Rogers Lytton, in an excellent characterization of a district attorney; Ollie Walker, Kate Price, Mrs. M. Storey, Templer Saxe, R. M. S. Putnam, and Walter McGrail.

The story builds up gradually—at times too slowly—to an impressive climax, in which suspense is the keynote. Here the girl is tried for the murder of her husband, and the trial is shown in detail. The hero returns from abroad in time to save her from conviction, by furnishing an alibi, and the mystery is solved by the discovery that it was the girl's jealous cousin who sent the poison bottle.

THE MEETING

Even after the identity of the murderess is revealed quite early in the trial, thus giving the mystery away, the spectator's interest is amply sustained, for he does not know whether the jury will realize that it is the resemblance between the two girls which has caused the whole difficulty. In fact, the spectator is somewhat surprised when a verdict of not guilty is returned, but he is nevertheless immensely pleased.

The management of the trial, as to direction, is excellent. The jury is an admirable collection of types, and Putnam, as the judge, is great.

"The Ordeal of Elizabeth" will undoubtedly please.

"THE GIRL WITH THE GREEN EYES"

(Pathe Gold Rooster—Five Reels)

REVIEWED BY HARVEY F. THEW

THE play by Clyde Fitch in which the late Clara Bloodgood made considerable of a hit several years ago, has been done over into a picture which all the lovers of Fitch will immediately recognize as smacking strongly of the master's touch. In fact, the play has been followed quite closely, and the dramatic points which made it a stage success have been carefully retained and presented with their full effectiveness.

There are times when Julian L'Estrange fails to convince. His type is an excellent one, however, and he makes a strong appeal to the sympathies. In his strongest scenes he is uniformly successful, and he makes good use of his long screen experience, showing an expertness and aptness in registering the subtler ideas.

Katharine Kaelred has a difficult part, but she handles it in a finished manner. Her role is that of Mrs. Travers, the wife of a popular actor; she is constantly jealous of the adoration he receives from hosts of women, and a "friend," who has long coveted her secretly, seizes upon this to work upon her jealousies and convinces her that her husband is unfaithful.

Circumstances aid him, for he is seen calling on a girl, who lives alone with her child in an expensive apartment. Convinced that his relations with the girl are improper, Mrs. Travers pretends to flirt with the wooer, until she fears she has gone too far. Then she spurns him, and in revenge he spreads tales concerning her around the clubs.

"DESERTED"

Travers hears these tales, and seeks the "friend," who calls at his dressing room. They grapple, and the intruder fires at Travers, the bullet striking the girl in the case, who has just walked into the room. The wife also appears, and Travers explains that the girl is his sister, who was wronged some time before by a man who since disappeared. She identifies the "friend" as this same man, and Travers springs upon him again, but this time is restrained by the police.

The trouble caused by her unreasoning jealousy, alienates Travers' love from his wife, and she, deserted, attempts to poison herself. She is saved, however, by a maid, who accidentally spills the poison, and refills the glass with plain water. Through the pleadings of his sister, Travers goes back to his wife, and all ends happily.

"THE LION AND THE GIRL"

(Keystone-Triangle—Two Reels)

REVIEWED BY OSCAR COOPER

FOR hazardous stunts, combined with amusing slapstick, it would be hard to beat this Keystone. We have a girl dropped into a lion's cage, to begin with. The lion plays his part by advancing to the spot where the girl is lying. He puts his paws over her face and poses for several minutes, uttering what must be blood curdling roars. The "rescue" is effected cleverly.

At the proper moment in the plot—which, by the way, is neatly contrived—the chase starts, with automobiles, motorcycles, and skyscrapers as accessories during the fact. The hazards include falls from a motorcycle at full speed, the lassoing of an auto on a slippery pavement, and a wild chase up the side of a tall building. This last event looks particularly reckless, especially as it involves a drop of thirty or forty feet in mid-air by one of the players.

In addition to the stunts, there is some clever fooling by Joe Jackson, Claire Anderson, May Wells, Louis Morrison, Clarence Lyndon, Leo Kendal, Billy Hauber and others, who were directed by Glen Cavender. Some aspects of Jewish character are caricatured, but not offensively.

"The Lion and the Girl" is, as a whole, one of the best of recent Keystones.

WATCH FOR THE MAY INDEX OF REVIEWS IN NEXT WEEK'S ISSUE

"THE SUSPECT"

(Vitagraph Blue Ribbon-V-L-S-E—Six Reels)

REVIEWED BY OSCAR COOPER

IN this portrayal of the conflict between oppression and the struggle for freedom in Russia, Anita Stewart reaches new emotional heights. Her work is the outstanding merit of a production which we hasten to recommend to the exhibitor as a superior picture, although we are frank to say that, in our opinion, the ending is disappointing.

It is one of those cases in which profound sympathy is aroused for a character—a young Russian nobleman—only to find that, in the end, he must be killed. We have four reels of an intensely dramatic situation, in which Sophie, leader of the Nihilists, marries Prince Paul, son of Karatoff, the typical Russian official and known as "the butcher," whom Sophie hates with all her soul, because Karatoff had her father flogged to death.

A child is born to Sophie and Paul. They are apparently devoted to it. But Paul discovers his wife's identity. A quarrel ensues. Valdor, jealous of Paul, knocks him unconscious, and throws his body in a half-frozen river. Paul is resuscitated, but loses his memory.

Then an entirely new element is introduced in the shape of a young British diplomat, who meets Sophie and her little son on their way to London. He falls in love with her. Karatoff comes to London, passes himself off as a Nihilist, and goes to a Nihilist meeting in Paris. Paul is brought there also by some Russian peasants. To the utter surprise of the spectator, Paul is killed by a bullet aimed at Karatoff by one of the Nihilists, and Sophie goes back to England to wed the Britisher, while Karatoff takes his grandson to Russia with him.

This turn of events, in view of the sympathy which the spectator inevitably has for Paul, is a little bewildering. It is, however, logical if one judges that Sophie never loved Paul, and in any case, it will cause discussion, and arouse unusual interest.

S. Rankin Drew produced "The Suspect," a guarantee that it is a good picture. He loses no time in creating suspense, the very first few scenes being highly dramatic, as they show the flogging of Sophie's father. The continuity is good, and the atmosphere, two or three locations excepted, fine.

We have already referred to the sterling quality of Miss Stewart's rendition of Sophie. Next to her, Anders Randolf's impersonation of Karatoff, is most impressive. Drew, as Paul, is also excellent. Frank Wupperman gives a convincing portrayal of the Englishman. Others in a capable cast are George Cooper, Edward Elkas, Julia Swayne Gordon, Bobby Connelly and Al Babcock.

"SUDDEN RICHES"

(Peerless-World—Six Reels)

REVIEWED BY PETER MILNE

EVERY exhibitor, if he has been in the business any reasonable length of time, knows the picture that tells of sudden wealth and consequent unhappiness on the part of its possessors. Such a theme has been materially and dramatically elaborated upon in "Sudden Riches," but by reason of an original series of introductory events, the picture takes on a semblance of unconventionality and real strength.

E. Richard Schayer is the author of the story. Mr. Schayer has handled his subject in a most convincing manner. His characters are typical and are intelligently drawn. The strength of the body of his picture relies largely on contrast of scene. He alternates between showing husband and wife pursuing their none too respectable desires and their forsaken little girl, who suffers from neglect and lack of love. These scenes lend great force to the entire piece and it is here that little Madge Evans, who plays the child, demonstrates wonderful ability. Her tears will, without a doubt, meet with response from the audience, for there is nothing more appealing than the suffering of a little child.

The situation alluded to in the opening results from an ingrown hatred of Abner Crewe for his nephew. He tries in divers ways to wreck young Crewe's happiness but is unsuccessful. On his death bed, still with this object in mind, he leaves him a million dollars. With the fortune comes unhappiness. Crewe seeks diversion away from home, his wife does likewise, until at last the severe sickness of their child brings them together, resolved never to again accept a sudden fortune.

Robert Warwick is, as ever, the finished and sincere actor. As Crewe his performance merits warm praise. Gerda Holmes does well as his wife, while Clara Whipple is seen to good advantage as the adventuress. The support is in every instance commendable.

Emile Chautard directed. His work is consistently good throughout, save in the club scenes, when he is apt to exaggerate in the conduct of the members. As a whole, however, he has made a fine picture of a fine story. The scenes in which little Miss Evans appear are excellent samples of the director's art.

The settings are appropriate while the photography, which is poor at first, grows rapidly better with the advancement of the story.

EMILY'S ILLNESS PROVES A MEANS OF REUNION

"THE RECLAMATION"

(American-Mutual Masterpicture DeLuxe—Five Reels)

REVIEWED BY WILLIAM C. ESTY, 2ND

ALTHOUGH the differences between the petty farmers and the large landholders of California are not of vital moment to the average photoplay patron, their clash of interests could yet be woven into a very entertaining drama. The material is handled in this picture with so much circumlocution that few audiences will lean forward in the chairs.

One reason for this is that sympathy is not aroused for one faction, and antipathy for the other. Also there are long stretches of film with little action, punctuated by thrilling episodes too obviously put in to remedy the lacking punch.

Praiseworthy features are by no means absent, however. Some of the scenes selected to portray California's scenic glories are remarkably beautiful and are photographed with consummate skill. The acting, especially that contributed by Winnifred Greenwood, Franklyn Ritchie, and Dick La Reno, is excellent. Subordinate parts are taken by Clarence Burton, Margaret Nichols, Harry McCabe, and Roy Stewart.

There is a legal controversy between Phelan, a wealthy landowner, and an association of small ranchers over the water rights of the Esperanza Valley. Powell, Phelan's brilliant young lawyer, loses the case. His defeat is mainly due to Louise McLeod, the daughter of one of the ranchmen, who has acted as Powell's stenographer and has kept his enemies informed about his moves. Louise confesses her strategy to him, and persuades him that her friends are in the right.

Phelan hires an engineer to dynamite the river so that the water will be diverted onto his land. Powell hears of this, and accompanied by Louise, he dashes in an automobile to the place selected by the engineers for the explosion. He puts the fuse out, and takes Louise to the nearest minister.

LIBERTY, OKLAHOMA CITY, USES A GOLD KING SCREEN

A RECENT issue of Motion Picture News stated that the Liberty Theatre, Oklahoma City, had installed a gold mirror screen. This was an error. The Liberty uses a Gold King screen.

"PASQUALE"

(Morosco-Paramount—Five Reels)

REVIEWED BY OSCAR COOPER

"PASQUALE" is a vehicle for George Beban's sure-fire ability in the delineation of Italian character. It will win for him increased favor with picturegoers, because its story gives him full scope in the closely associated regions of laughter and tears.

Beban is, without doubt, its strength, and a guarantee to the exhibitor that his patrons will not be disappointed in the picture as a whole. The numerous emotional touches which he manages with great ease and conviction arise naturally out of the story, which Mr. Beban wrote in collaboration with Lawrence McCloskey. He appears as a small town grocer, hard-headed, kindly, devoted to Julie, an orphan, and Colombo, his horse. Around Colombo Beban weaves the psychology of love for dumb animals; and around Julie psychology just as keen, for Pasquale loves her, and silently bears his sorrow when she chooses to wed a worthless young man of the town.

THE WEDDING FEAST

All this is presented in a gratifying way. When Beban holds the screen, there is no doubt about the appeal of the picture, and fortunately we have enough Beban to offset a conventional subplot which depicts a dissatisfied wife in the toils of an affair with a young society man. The subject also suffers from actionless introductory scenes, and repetition of incident. On the other hand, it has some very well directed battle scenes, for Pasquale heeds his country's call, and fights until he is disabled and returned to America. The atmosphere is excellent, save for a single scene which attempts to represent an Italian hospital but fails to do so.

The supporting cast includes Myrtle Stedman, Helen Eddy, Page Peters, Jack Nelson and Nigel de Brullier, all of whom give good performances, with Miss Eddy, in the role of Julie, ranking easily next to Mr. Beban.

Summed up, "Pasquale" is a distinctive film, because of the way in which it has been handled by Mr. Beban. The direction by William D. Taylor is competent at all points.

"THE COURTESAN"

(American-Mutual Masterpicture DeLuxe—Five Reels)

REVIEWED BY WILLIAM C. ESTY, 2ND

THE title of this photoplay and its theme, for which William Parker is responsible, are equally frank. While both capitalize the alleged popular interest in fallen women, the production is utterly free from salaciousness.

After some little preliminary vagueness, the spectator is finally carried along by a swiftly-moving story of politics, intrigue and mother-love. The extraordinary coincidences will probably be forgotten in the strong situations they give rise to. Although the good taste of using this kind of material is open to debate, no one can deny that it makes possible many powerful incidents.

Eugenie Forde takes the title part, and it is one of the doleful, heavily emotional roles she seems best fitted for. Hal Cooley is a presentable hero, and Charles Wheelock and William Carroll make a good brace of heavies. Others in the cast are Al Fordyce and Nell Franzen.

Unknown to him, the living expenses of Manley, a young lawyer, are being paid by Mayda, his courtezan mother. She leads a life of sin in order that he may have every opportunity to make a success. Manley becomes a candidate for the office of district attorney, and is opposed by Grandby, the son of a crooked political boss. Realizing that Manley will win unless strong measures are taken, the Grandbys, father and son, plan to involve him in scandal.

A note is sent him, telling him to go to Mayda's apartment. While he is there the Grandbys, accompanied by police, photographers and reporters, go to the apartment to collect evidence. But Mayda shows that Grandby, Sr., is her legal husband, and that Grandby, Jr., is Manley's brother. Having dumbfounded her son's enemies, she dies.

"SHERLOCK HOLMES"

(Essanay-V-L-S-E—Seven Reels)

REVIEWED BY HARVEY F. THEW

THE old classic which seems to hold its youth better than most things reaches the screen in rather extended form, after passing through the various metamorphoses of novel and play. We recognize our hero, but he has been placed amid a medley of familiar surroundings, which we have been accustomed to consider separately. Nevertheless, since the play took the same form, we were ready for the dove tailing together of several of the more dramatic adventures of the great criminologist.

William Gillette, the only Sherlock Holmes the stage has known, appears to good advantage in the screen version. As he is the author of the play as well, he has selected his own surroungings, and has presented them to good advantage. The affair of Irene Adler and her greatly prized photograph, which she threatens to use in compromising a European sovereign, the attempts of Professor Moriarty to take the life of Holmes, and several of the smaller adventures, have been combined to make a good dramatic whole.

The action begins with Holmes's attempts to get hold of papers in the possession of Alice Faulkner. Moriarty and his band are also trying to get the documents. Holmes tricks the girl into giving them up, but returns them to her, with the statement that he believes she will give them up of her own accord. His action is explained by the fact that he has fallen in love with Alice.

Holmes finally gets the papers by having Alice escorted into the next room, and then, in her hearing, delivering a bundle of counterfeit papers to his clients. Rather than see Holmes suffer the anger of his clients, she rushes in and delivers the real papers to him.

This is accomplished after Moriarty's men have made a desperate attempt on Holmes's life, which he discovers and turns against them, surrendering them to the police.

The direction of the picture by Arthur Berthelet, from a scenario by H. S. Sheldon, is excellent and uniform throughout. Mr. Gillette screens well, and is sincere through all his work. The locations have been well chosen, and the atmosphere of London is maintained, with a few slight exceptions.

There is a capable supporting cast, which includes Marjorie Kay, Ernest Maupain, Edward Fielding, Stewart Robbins, Hugh Thompson, Ludwig Kreiss, Mario Majeroni, William Postance, Chester Beery, Frank Hamilton, Fred Malatesta, Grace Reals, Miss Ball, Burford Hampden and Marion Skinner.

"NANCY'S BIRTHRIGHT"

(Terriss Film—Unity Sales—Six Reels)

REVIEWED BY WILLIAM C. ESTY, 2ND

THE plot of this piece might have been lifted bodily from a popular number of a paper-backed library, or from one of the melodramas that flouished before the advent of moving pictures. In contradistinction to some of the "vampire" films, ineffable goodness triumphs over unbelievable wickedness, not only at the final dissolve, but through most of the lurid five reels. All the bad people reform very suddenly at the finale, but their change of heart is too briefly motivated.

The players sincerely try to interpret the author's character conceptions, but the script calls for such unnatural actions and unequivocal traits that the actors necessarily appear more wooden than human. Then, too, the stilted language that the subtitle

writer makes them use detracts still further from their human quality. Murdock MacQuarrie, Edythe Sterling and Norbert A. Myles are assigned the leads, while Millard Wilson and V. T. Henderson also appear.

The details of the production have been adequately looked after, the photography being especially commendable. The contrasts between scenes in the slums and in a rich man's mansion are striking and well handled. Since similar plots have succeeded on the spoken stage and in literature, there must be something about them that people like and will pay money to see.

Nancy Levine is the daughter of a drunken father and of a mother who was disinherited by John Martingale, her wealthy father, because she married beneath her station. When Nancy is yet an infant, her mother dies, and she is adopted by the Warners, a kindly mother and her son. Twenty years later Warner is employed in the Martingale iron works, and is engaged to Nancy. In his old age Martingale wants to find his grand-daughter to make her his heir. When he is unable to do this, he instructs Wilson, his general manager, to get a girl from the slums for him to adopt. Wilson hires a band of crooks, headed by Nancy's father, to kidnap Nancy, but her implicit belief in God makes the hardened criminals reform at once, and they let her go. Wilson embezzles the company's funds and makes Warner appear as the thief. Martingale discovers his manager's dishonesty, makes Warner general manager, and finding that Lucy is his grand-daughter, makes her his heir.

"A ROSE OF ITALY"

(Essanay-Three Reels)

REVIEWED BY WILLIAM C. ESTY, 2ND

ALTHOUGH built along familiar lines, this three-reeler deviates enough from the stock specifications to make a moderately absorbing program offering. The players taking the part of Italians are handicapped by their facial unlikeness to that race, but by means of shrugs, gestures and dress manage to approximate the desired effect. The sinister operations of the Mafia as shown in this film might excite incredulity in a Pinkerton man, but will interest most theatre-goers.

LUCIA GOES TO AMERICA

The old device of creating suspense before the explosion of a time-bomb is used, but as it is brought in here it is still effective. The scenes showing a troupe of chorus girls will interest many.

Ann Kirk is excellent in the title role and is given very able support by Edmund Cobb, Patrick Calhoun, Richardson Cotton and Hugh Thompson.

Lucia Lamberti and Luigi Sforza, recent arrivals from Italy, are engaged to be married. Luigi is studying to be a lawyer, and Lucia becomes a coryphee in one of the musical shows owned by Bolano, a rich banker. Lucia is made a featured dancer, and no longer considers Luigi a suitable husband. One night Bolano asks her to his apartment, but when she sees his purpose she escapes. A few minutes later Bolano is killed by a time-bomb placed in the room by the Mafia. Thoroughly frightened, Lucia runs to Luigi to ask his forgiveness and love.

"THE TEST OF CHIVALRY"

(Selig—Three Reels)

REVIEWED BY WILLIAM C. ESTY, 2ND

A WORLD-OLD version of the triangle is here presented deftly and sympathetically. Although the ending has elements of poignant sadness, it is so plainly inevitable that even "happy ending" fiends will not feel cheated. The high-grade acting rather than any merits of production or story, is responsible for the picture's appeal. Fritzie Brunette has one of the wistful melancholy parts she does better than anything else. Edward Piel is a likable hero, and William Scott exercises plenty of plain and fancy villainy in the role of the heavy. In their support Vivian Reed, James Bradbury, Frank Clark and Lillian Hayward appear. Well-chosen locations and good photographic effects add much to the effectiveness of the whole.

THE MOTHER INTERFERES

When Pauline Grey's parents refuse to allow Jack Ashton to pay his attentions to her, he goes West, broken-hearted. Pauline is then forced into a loveless marriage with Morris, an aged but wealthy man. In his new environment Jack is much interested in Eve Wilson, a girl whose husband makes life miserable by his drunkenness and cruelty. Unkown to Jack, Eve's husband dies, and the girl asks to be his housekeeper, saying that her husband has disappeared.

Eve falls deeply in love with Jack, and he, his memory of Pauline fading, begins to reciprocate. Pauline's husband dies, and she writes her former lover to come back and marry her. This letter revives all of the man's latent love, but he replies that he feels it his duty to marry and protect Eve. By chance Eve sees this letter, and she decides to sacrifice herself for Jack's sake. She leaves a note, saying that her husband has returned and reformed. Torn with grief, she stumbles away.

"MY COUNTRY FIRST"

(Terris Film—Unity Sales—Six Reels)

REVIEWED BY OSCAR COOPER

CONSIDERING that preparedness and strained relations with foreign powers are uppermost in the public mind just now, this should prove a timely and acceptable picture. It is purely a story of romantic adventure, characterized by quick action, and an undoubted amount of dramatic interest. Occasionally, the theme disappears under a volley of short scenes, managed by the cut and flash method. The picture could stand a little trimming also.

America is the locale of the story, which tells how certain agents of an unnamed foreign government are attempting to get hold of an explosive invented by a young American, who, upon perfecting it, intends to give it to his government. The spies frame him up, but their plans are spoiled when one of them causes him to be railroaded to prison for a murder he did not commit. They find they will have to get him out of prison, in order to secure the formula, as their own chemist, just as he has successfully worked it out, is killed by an explosion.

They abduct the inventor from prison, holding his escape as a club over his head to make him deliver the explosive to them. He plays with them, and finally, when the showdown comes, re-

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fuses to carry out his "agreement," exclaiming "My Country First." Just as they are about to kill him, a band of secret service men, led by the girl with whom the inventor is in love, arrive and overpower the gang.

Tom Terriss gives a convincing portrayal of the inventor, turning aside to do some excellent character work of the chemist and later as the inventor in the disguise of the dead chemist whom he is forced by the foreign agents to impersonate after his escape from prison. Others in a well chosen and entirely adequate cast are John Hopkins, Alfred Heming, Harold Vosburgh, Joseph Sterling, Joseph Baker, Jill Woodward, Helene Ziegfield.

Mr. Terriss also directed the picture, and was unusually fortunate in his selection of settings and locations, all of which are right. A touch of realism is given by showing views of Washington, D. C., the Hotel Biltmore and several easily recognized streets of New York.

Hughes Censor Bill Acme of Injustice to Industry

(*Continued from page* 3260)

as to the damages that should rightfully be paid to the manufacturers who, through physical inability or incompetence of the commission and its employees, fail to get quick action upon their applications, and are thus subjected to delay in marketing their films and keeping large investments tied up.

Scientific films are also to be exempted from the provisions of the proposed law upon the filing of a statement that the films are not to be exhibited at any private or public place of amusement.

Provision for Reviews Upon Appeal

Another matter in which time is an important factor has been injected into Section 9, providing for reviews upon appeal, it being made mandatory upon the commission to render its decision within five days of the filing of the application for review and the submission of the film. It is pointed out that without some such provision as this they could keep reels tied up for an indefinite period. It would practically result where any man not having a pull could not get to the commission at all. As a member of the committee put it, "Pity the fellow who does not stand in with the commission. Without this provision he could be kept waiting forever."

Another life-saver is a new section numbered thirteen, which may prove a hoodoo, for "the commission provided for in this Act shall have the power to issue licenses or permits for motion picture films for adults only, and no such film shall be exhibited to children under sixteen years of age." Perhaps the commission, under this paragraph, will have some fun apologizing to the manufacturers for decisions demanding elimination, etc.

The old Section 13 has been discarded completely. This was a joker, for it provided that if any provision of the act shall be declared unconstitutional, the other provisions shall not thereby become invalid, and in all probability the unconstitutionality of the act will not be confined to any one particular section.

EARLE A. DYER.

Watch for the May Index of Reviews in Next Week's Issue

MANUFACTURERS

Incorporated concern with modern film and office equipment, prepared to furnish same, as well as required bond and references with regard to business responsibility, wishes to represent weekly program and feature films as distributors for Texas, where we have transacted business with every-worthwhile theatre for the last five years. Correspondence invited.

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TABLOID REVIEWS FOR THE BUSY EXHIBITOR

PRODUCTIONS FROM ALL PROGRAMS

GENERAL FILM PROGRAM

"A Rose of Italy." (Essanay. Three reels. Sat., May 20.)—Reviewed at length elsewhere in this issue.

"The Condemnation." (Essanay. Two reels. Tues., May 23.)—Not shown for review; the story follows: John Stewart is an unreasonably jealous husband. He constantly misconstrues his wife's actions, and accusses her of flirting, when she is in reality the most faithful of wives. One day he sees a young girl in his house who has just borrowed one of his wife's dresses, and is being embraced by her fiancee. He is about to shoot the girl, thinking it is his wife, but sees his mistake in time. This narrow escape cures him of his jealousy. Nell Craig, Darwin Carr, Edmund Cobb, and Jane Thomas are in the cast.

"Canimated Nooz Pictorial, No. 10.")—An animated cartoon burlesque of the animated weeklies, drawn by Wallace A. Carlson.

"The Schemers." (Essanay. Three reels. Sat., May 27.)—Not shown for review; the story follows: Two boys just out of college, Jones and Barton, decide to be brokers, and open an office with three hundred dollars capital. An alumnus of the college is commissioned to buy two million dollars' worth of munitions for a foreign government. The young brokers persuade him to execute his orders through them, but not having money enough to pay their office rent, they are thrown in jail. The alumns obtains their release, and the three form a company to manufacture the munitions themselves. The cast is made up of John Junior, Harry Dunkinson, Elizabeth Burbridge and Frances Raymond.

"The Tank Town Troupe." (Kalem. Tues., May 9.)—The feature of this Ham comedy produced by Harry Edwards is a chase. Chases seem to be Edwards' strong point, and while he has by no means outdone himself in this reel, the entire fabric, including the furious finale, is sprinkled with a goodly portion of comedy. Ham and Bud as musicians and Norma Nicholls as the sheriff's daughter are the only characters of importance.

"The Bridge of Danger." (Kalem. Sat., May 13.)—This thrilling reel contains one of the most plausible yet most startling sensations because of its entirely obvious execution that the "Hazards of Helen" have yet introduced. It shows Helen Gibson traveling across a rope from an engine to a freight car, while both of the rolling stock are going at high speed. She accomplishes this feat to avert a wreck with the "limited" and, as usual, she ends the picture by proving her own worth and routing the unfavorable parties.

"Sauce for the Gander." (Kalem. Two reels. Mon., May 15.)—Two loan sharks meet with defeat at the hands of Mona and Mary in these exciting reels. The same generous supply of comedy, so subtly brought out in the situations of the plot, serve to nicely balance the picture against its serious underlying motive. Marin Sais and Ollie Kirkby seem to grow more fascinating with each succeeding number of "The Social Pirates" series. There is never a slow moment and the production helps the story along excellently.

"An Innocent Vampire." (Kalem. Fri., May 19.)—While there are certain laughable bits of business in this fifteen minutes of Sis Hopkins comedy, Frank Howard Clark's story could have been much better. The situations are funny to a certain extent, but they are never more than situations—they form no complete whole. The support, particularly that rendered by Henry Murdock and Frank Mizney, is good, while Arthur Albertson and Mary Kennedy furnish the usual love element.

"One Chance in a Hundred." (Kalem. Sat., May 20.)—The camera has been brought into play to deceive the spectator in this "Hazards of Helen" picture, and it accomplishes its mission in thrilling and complete style. The big scene where Helen rides her motorcycle up on a station platform and then onto a flat car which is rushing swiftly by, is enough to deprive the ordinary mortal of his breath. The story built around this thrill is slightly elementary in conception and picturization, but in such a case such shortcomings may be excused.

"The Artful Dodger." (Kalem. Wed., May 17.)—Ethel Teare as a show girl is more ravishing than ever in this comedy. Uncle is opposed to his nephew's marrying an actress but he speedily succumbs when one of her companions works her wiles on him. Besides Miss Teare are Gus Leonard, Jack MacDermott and Victor Rottman.

"The Missing Millionaire." (Kalem. Two reels. Mon., May 22.)—Two crooked brokers who are being crushed by a millionaire, kidnap him and place him in a sanitarium kept by an equally crooked doctor. Mona and Mary succeed after a number of thrilling experiences in securing his release. This episode of "The Social Pirates" leaves nothing to be desired in the way of excitement.

"Ham's Busy Day." (Kalem. Tues., May 23.)—Harry Edwards, again directing Ham and Bud, has staged the greater part of his comedy in a hospital, the favorite stamping ground of many directors. The humor attempted is a little bit too low for whole hearted amusement. Comedy is supposed to be derived from one patient, evidently an idiot, whose makeup is far from pleasing. There are laughs but the other side of the picture predominates.

"A Baby Grand." (Kalem. Fri., May 26.)—Sis Hopkins causes a wild mixup in this reel by informing everyone that a baby has arrived in her house when in reality it is a Baby Grand piano. An old idea but handled excellently with a cast that knows its possibilities. Others are Henry Murdock, Frank Minzey, Richard Purdon, Arthur Albertson and Mary Kennedy.

"The Irish Rebel." (Kalem. Re-issue. Tues., May 16.)—This is one of Kalem's pictures made in Ireland and seems to be particularly appropriate at the present time. It concerns the adventures of an Irish Robin Hood a character that moves in a stirring story of romance and intrigue. The scenes and settings are of course as realistic as they possibly could be.

"Otto the Artist." (Lubin. Mon., May 15.)—More plot than is usually found in Davy Don comedies is present in this release, which, in consequence, is amusing throughout. It was directed by Edwin McKim, with Don, George Egan, Patsy De Forest and Bernard Siegel as principals.

"The Beggar King." (Lubin. Two reels. Tues., May 15.)—An automatic typewriter, which transmits messages to another machine any distance away, figures largely in this, and gives the whole an air of novelty. The atmosphere of a newspaper office is also brought in. A reporter, in love with the girl, discovers that her father is head of an organization of professional beggars but he resigns rather than write the story. The father is conveniently killed by a shot intended for the reporter, and the secret is thus kept from the world. Robert Gray, Jay Morely, Louis Fitz Roy, M. De la Parelle and Eleanor Blevins do competent work. Wilbert Melville directed.

"The Test of Chivalry." (Selig. Three reels, Mon., May 22.)—Reviewed at length elsewhere in this issue.

"A Five Thousand Dollar Elopement." (Selig. Sat., May 27.)—The plot of this Western comedy is ancient and elementary, yet it gives Tom Mix and his cohorts an opportunity to display their well-known riding specialties. In Mr. Mix's support are Victoria Forde, Joe Ryan, Sid Jordan Chet Ryan. Gilmore, a rancher, refuses to let his daughter marry Tom, a cowboy, until Tom captures some thieves who had stolen five thousand dollars from Gilmore.

MUTUAL PROGRAM

"Deteckters." (Falstaff. Mon., May 15.)—Oscar and Conrad, detectives with nothing to detect, are dispossessed by the sheriff. They hear that Adeline, the pride of the footlights is missing, with a reward offered for her recovery. They go after the reward, have themselves smuggled into the theatre in a trunk, but the loud ticking of Oscar's watch gives them away. Adeline, in hiding, thinks it an infernal machine, makes an uproar, and the two detectives grab her. As a reward a grateful press-agent gives them two tickets for the performance. In the cast are Claude Cooper, Frank E. McNish and Gladys Leslie.

"Harmony and Discord." (Cub. Fri., May 19.)—Another lively M. T. Dome comedy, in which Dome figures as a boy in a piano store. He is sent up to the proprietor's house where tuners are at work on the piano. The boss's wife leaves to escape the din, and Dome takes command of the job. succeeding in wrecking things. The boss gets home to find his piano on fire. Dome is fired, but on retreating rapidly down the street, sees the boss's daughter about to be struck by an auto. He saves her, and also his job. Billy Armstrong and Tommy Hayes have the principal roles.

"Steven's Sweet Sisters." (Falstaff. Sat., May 20.)—Several ludicrous situations are furnished in this comedy. Steven is to receive a legacy of $1,000 if he weds before any of his three sisters do. He locks them all in a room, and goes a wooing, with no success. The girls manage to get word to their suitors, who call with a justice of the peace, and the six are married through the barred window, the brides on the inside and the bridegrooms without. When Steven returns, unmarried, he is greeted by three stalwart brothers-in-law, who advise him that the legacy is not for him. Jay C. Yorke, Frances Keyes, Doris Grey, Gladys Leslie and Isolde Illian are in the cast.

"Repaid." (American. Two reels. Mon., May 22.)—The good cast is expertly directed by Thomas Ricketts, but the story is not strong enough or appealing enough to make a deep impression. The motivation is such that Edward Coxen, Harvey Clark, Louise Lester, Lizette Thorne, George Field and Charles Newton cannot make the characters entirely convincing, although their performance is admirable.

Through a series of misunderstandings Jack Hardin is considered worthless by his father, his brother Norman, and Harriet, his sweetheart. When Jack learns that Harriet and his brother are engaged, he decides to move to another state. Before leaving he overhears a conversation that shows his father's partners to be in a conspiracy to oust Hardin, Sr., from the firm. Jack gives them a check to settle for his father's note, and by the time it is discovered that the check is worthless, Jack has torn up the note.

"Rival Rogues." (Vogue. Tues., May 23.)—This slap-stick comedy not shown for review; the story follows. Art and Joe are two pickpockets. Both admire the belle of the alley, and she promises to marry the one giving her the most jewelry. They both pick the same house to rob, and when the owner catches them, Joe explains that he was protecting the house from Art. Joe takes the stolen jewelry to the belle, but when she goes to Art's trial, the gems are recognized by the owner and Joe is also jailed. Appearing in the cast are Rube Miller, Arthur Tavares, Alice Neice and Madge Kirby.

"Adjusting His Claim." (Beauty. Wed., May 24.)—The plot of this comedy is evidently popular with the public, since it has been utilized in various ways in many releases. The cast, which consists of John Steppling, John Sheehan, Carol Halloway, Dick Rosson and Mary Talbot, does excellent work with the material and will cause laughter in audiences not too critical.

Veggie Tibbles, Queen of the Cafeteria, numbers among her suitors the cashier of the establishment and a street-car motorman. The motorman leads in the race until the cashier hits on a scheme to ruin him. He throws himself in front of the car run by his rival, and pretending to be injured, sues the traction company for damages. The motorman is held for negligence. The company hires a moving picture camera and takes a picture of the cashier while he is fighting a thug hired by the company. With this evidence against him, the cashier ignominiously withdraws from the suit.

"Jack." (Mustang. Two reels. Fri., May 26.)—Not shown for review.

"The Pork Plotters." (Beauty. Sun., May 28.)—Not shown for review; the story follows: A broker is on the verge of ruin because he has invested all his money in pork, and the pork market sags every day. One morning his wife

BILLIE BURKE IN SCENES FROM CHAPTER THREE OF THE GEORGE KLEINE SERIAL, "GLORIA'S ROMANCE"

tells him to buy some pork at the butcher's, and he writes "Buy pork" on his cuff. Everyone coming into his office sees the message, and thinks it is a broker's order. On that account everybody buys pork, and the broker makes a fortune. Orral Humphrey and Lucille Ward are the leads.

"National Nuts." (Vogue. Sun., May 28.)—Not shown for review; the story follows: Murphy, the twirler idol of thousands; Jeff, a recruit pitcher, and Lord Rawsberry, a bogus nobleman, are all in love with Rena, an ardent baseball fan. In an important game Rawsberry puts arsenic on the ball, and Murphy's pitching becomes less and less effective as he uses his famous spit-ball and gets the arsenic in his mouth. Jeff is sent to the mound and by his marvelous benders baffles the opposing batsmen. By his wonderful performance he wins Rena's hand. Important in the cast are Paddy McQuire, Ben Turpin, Arthur Moon, Ed Sedgewick, Rena Rogers and Jack Gains.

PATHE EXCHANGE, INC.

"The Iron Claw," No. 11. (Pathé. Two reels.)—Poor Margery finds more appalling perils awaiting her in this chapter, entitled, "The Saving of Dan O'Mara." O'Mara is an employee in a wood-working factory. His wife is sick and he starts on a system of theft to provide for her. Legar hearts of this, gets a position in the factory, and then by threats of exposing O'Mara, gets his daughter to lure Margery to the works. When she arrives, Legar seizes her and throws her into the long-mangling sluiceway, where she is being borne down upon the immense knives. Her friend, the Laughing Mask, appears in time to save her by opening the sluice gates. When Legar, infuriated, attempts to expose O'Mara, he finds that the Laughing Mask has removed all evidences of guilt. Creighton Hale, Pearl White and Sheldon Lewis head the cast.

"Beautiful Lake Chuzenji." (Pathé. Split reel.)—Beautiful pictures of the most picturesque parts of old Japan, giving unusual views of quaint and wild scenery. On the same reel is "The Ascent of Mt. Ranier," affording an interesting comparison between mountain vistas in America and Japan.

UNIVERSAL PROGRAM

"Half a Rogue." (Red Feather. Five reels. Mon., May 22.)—Reviewed at length in the issue of May 20.

"Her Celluloid Hero." (Nestor. Mon., May 22.)—The actor playing the crook gets mixed up with a real crook and the cops who are after the latter gentleman become all the more mixed up until the actor discards his makeup. This falls just short of being a fine comedy throughout as it has been slightly stretched for its one-reel purpose. However, the complications and the mixups are plentifully funny and the final effect is good. Robert McGowan wrote the scenario and Al Christie directed Eddie Lyons, Lee Moran and Betty Compson in the principal parts.

"The Woman Who Followed Me." (Gold Seal. Two reels. Thurs., May 23.)—A novel release that has a deal of humor and much suspense. A man dreams of saving an Italian senorita from bandits. Then she pursues him to his American home, haunts him throughout his courtship and annoys him on his wedding day. At night she enters the house and kills his wife—then he wakes up. Ernie Shields, Marcia Moore and Gladys Brockwell, who plays the Italian, are the leads in this. Robert Leonard wrote the scenario and produced the picture.

"Virginia." (Rex. Tues., May 23.)—Rather a gruesome drama portraying the manner in which a girl of the slums made good against heavy odds. Cleo Madison is the girl and her performance is very good. However, the makeup on the actress who plays her fallen sister is repelling. Miss Madison worked on a scenario by Harvey Gates. (This subject was previously listed for release on May 9, but was replaced with "War in Mexico.")

"The Health Road." (Imp. Tues., May 23.)—A semi-educational subject with Bernarr MacFadden teaching health again. The reel also introduces Sanford Bennett, the man who at fifty tried the MacFadden treatment and who now at the age of seventy-six is hale and hearty. This is very interesting although the drama interwoven is hardly convincing. Alan Holubar, George MacQuarrie and Daphne Purcell are the leads.

"The Limousine Mystery." (Victor. Two reels. Wed., May 24.)—There is always room for a murder mystery story of this calibre. It is clearly worked out and although rather obvious after a certain point in the first reel it keeps the suspense up to the end. Captain Leslie T. Peacocke and Lucius Henderson, respectively, furnished the scenario and direction. Mary Fuller, Tony Merlo, Joseph Girard, B. A. Busby and William Welsh are the principals.

"A Busted Honeymoon." (L-Ko. Wed., May 24.)—Ray Griffith does the drunk very well in this and gets himself into a number of ticklish situations. The laughs are plentiful. Alice Howell, Fatty Voss and Anne Darling are the chief support.

"Corporal Billy's Comeback." (Big U. Two reels. Thurs., May 25.)—A veteran of the Civil War is thought even too incompetent to lead the Memorial day parade, but later he makes all the townsfolk sit up and take notice by bringing in an escaped convict. This release is very strong in character delineation and colorful atmosphere. It has comedy and pathos aplenty and makes an excellent Memorial day release, as it differs widely from the general run of such pictures. Calder Johnstone and George Cochrane prepared the scenario from a story by Harry Leon Wilson, while Cochrane produced. Thomas Jefferson, Antrim Short and Mrs. George Hernandez are the leads.

"The Unconventional Girl." (Imp. Two reels. Fri., May 26.)—Little Edith Roberts is one of the best "finds" the films have made in many a long day. Her bright, vivacious mannerisms stamp her as a capable actress who will certainly win a large following before long. Universal is to be congratulated upon the possession of her services. All this also applies in a certain way to "The Unconventional Girl." It offsets Miss Roberts to splendid advantage in the first scenes, but later the film grows stagey and melodramatic and hardly gives her enough opportunities. However, it may be classed as a good picture because of Miss Roberts. Robert Hill directed and the supporting cast includes Sydell Dowling and Stanley Walpole.

"Love and Brass Buttons." (Nestor. Fri., May 26.)—Concerning the love affair of Policeman Harry and the chief's maid, and of Harry's son, Ray, and the chief's daughter, Billie. The entanglements are many and they are up to the usual Al Christie standard in humorous value. Gus Alexander as the maid, Harry Rattenbury, Ray Gallagher, Billie Rhodes and Neal Burns are the principals.

"Harmony in a Flat." (Rex. Fri., May 26.)—Newlywed's experiences in a flat have been handled with a healthy accent on their humorous possibilities in this fine one-reeler. Ben Wilson and Dorothy Phillips as the couple and Charles Ogle as the janitor are the principals. William Addison Lathrop wrote the story, and Ray Schrock produced.

"The Wedding Guest." (Bison. Two reels. Sat., May 27.)—While Harry Carey is a commanding and romantic figure he is hardly equal to carrying the entire burden of a picture. This one casts him in a part that meets no reward at the end and his sweetheart marries a murderer whom he is after, but whom he lets go for the girl's sake. The scenes and photography are excellent and there is a good fall taken by one of the players from a galloping horse. Oliver Fuller Golden, Joe Rickson, William Canfield, Hoot Gibson and Peggy Coudray are others.

"Storming the Trenches." (Powers. Sat., May 27.)—A juvenile comedy with Gordon Griffith and Irma Sorter, in which a group of children separate and do battle. Eggs are employed promiscuously and the closeups of the eggs coming in contact with the children's faces are not exactly pleasant. Otherwise the comedy is good, with its interest directed almost exclusively toward children.

"A Stage Villain." (Joker. Sat., May 27.)—One of Allen Curtis' rube town pictures introducing at first two members of a traveling theatrical troupe who "work" the boarding house keepers and concluding with a fine burlesque on country show house methods. Gale Henry, William Franey and the usual supporting Joker cast appear at their very best.

"The Gentle Volunteer." (Rex. Three reels. Sun., May 28.)—A Civil War story which interests throughout besides carrying a certain appeal, despite a number of flaws. The types chosen for the mulattos, quadroons and octoroons are hardly appropriate, while it grieves us to state that Dorothy Phillips masking as a soldier could hardly fool a blind man. In other respects "The Gentle Volunteer" is very worthy. It is the story of a woman's hopeless love for a soldier and how, when she discovers that colored blood flows in her veins, she sacrifices her own life that he may live. Ben Wilson, Vivian Prescott, Dorothy Phillips, Bill Bailey and Joseph Girard play the leading parts in May Havey's scenario.

"Gamboling on the Green." (L-Ko. Sun., May 28.)—A flirtatious husband and several janitors are used around which to hang the slim idea of this comedy. It will produce some laughs, no doubt, but taking it from the standard of the recent L-Kos it is lacking in many respects. Reggie Morris and Gene Rogers are the principals, while Dave Morris has a small part.

INCORPORATIONS

The Corporation Trust Company, 37 Wall Street, New York, reports the following new corporations:

In New York:

UNITY SALES CORPORATION; motion picture business; capitalized at $6,000 in Nyack; incorporators are Arthur Rosenbach, Times building, New York; Louis Shafarman, 218 West Forty-second street, New York; and Harry G. Kosch.

JUDICIOUS HOLDING CORPORATION; theatrical and motion pictures; capitalized at $5,000 in Manhattan; incorporators are: Karl W. Kirchwey, 54 Morningside Drive, New York; Fisher Goodhue, 157 East Thirty-fourth street, New York; and Theresa A. Driscoll, 716 Park avenue, Hoboken, N. J.

ASSOCIATED FILM PRODUCERS, INC.; motion picture business; capitalized at $25,000 in Buffalo; incorporators are: Frank H. Beamer, 680 Main street, Buffalo, N. Y.; Harold B. Stroud, 680 Main street, Buffalo, N. Y.; and Wm. R. Daniels, 903 D. S. Morgan building, Buffalo, N. Y.

HARLEM THEATRICAL COMPANY, INC.; theatrical and moving picture business; capitalized at $5,000 in Manhattan; incorporators are: Jonas King, 2427 Morris avenue, Bronx; Max Williams, 878 Macy place, Bronx; and Jos. Williams, 926 Southern Boulevard, Bronx.

JULIET EDUCATIONAL FILM CORPORATION; moving picture business; capitalized at $20,000 in Manhattan; incorporators are: Stephen R. Juliet, 127 West 135th street, New York; Samuel DeKalb, 2268 Seventh avenue, New York; and Thos. H. Lockery, 67 West Fifty-second street, New York.

Calendar of Current and Coming Releases

GENERAL FILM PROGRAM

RELEASES FOR CURRENT WEEK

KALEM—The Missing Millionaire (Ninth of the Social Pirates), D., 2000.....Special

Monday, May 22, 1916.

BIOGRAPH—The Mistake, D., 1000 (Re-issue)..... 20582
SELIG—The Test of Chivalry, D., 3000..... 20577
SELIG—Selig-Tribune, No. 41, Topical, 1000..... 20581
LUBIN—Otto the Hero, C., 1000..... 20583
VITAGRAPH—The Cost of High Living, C., 1000..... 20580

Tuesday, May 23, 1916.

BIOGRAPH—Who's Looney Now? C., 2000..... 20587
EDISON—The Coward's Code, D., 3000..... 20589
ESSANAY—The Condemnation, D., 2000..... 20584
KALEM—Ham's Busy Day, C., 1000..... 20586

Wednesday, May 24, 1916.

EDISON—The Cecropia Moth, Ed., and Tom the Tamer and Kid Kelly, Cart., Split reel..... 20594
ESSANAY—Canimated Nooz Pictorial, No. 10, Cart., and 500 ft. Sc., Split reel..... 20593
KALEM—The Bogus Ghost (Ethel Teare), C..... 20592

Thursday, May 25, 1916.

LUBIN—Prisoners of Conscience, D., 3000..... 20595
SELIG—Selig-Tribune, No. 42, Topical, 1000..... 20598
VIM—Baby Doll, C., 1000..... 20599

Friday, May 26, 1916.

KALEM—The Baby Grand (Sis Hopkins), C., 1000..... 20603
KNICKERBOCKER STAR FEATURE—The Flirting Bride, D., 3000..... 20600
VIM—Villains and Violins, C., 1000..... 20605
VITAGRAPH—The Battler, C., 1000..... 20604

Saturday, May 27, 1916.

ESSANAY—The Schemers, D., 3000..... 20606
KALEM—The Capture of Red Stanley (H. of H. Series), D., 1000..... 20613
LUBIN—Oh! You Uncle, C., 1000..... 20609
SELIG—A Five Thousand Dollar Elopement, C., 1000..... 20614
VITAGRAPH—The Primal Instinct, D., 3000..... 20610

RELEASES FOR COMING WEEK

KALEM—Unmasking a Rascal, (Tenth of the Social Pirates), D., 2000.....Special

Monday, May 29, 1916.

BIOGRAPH—The House with the Closed Shutters, D., 1000 (Re-Issue).....
SELIG—Selig-Tribune, No. 43, Topical, 1000.....
SELIG—The Hare and the Tortise, D., 3000.....
LUBIN—Title Not Reported.....
VITAGRAPH—The Idle Rich, Com. D., 1000.....

Tuesday, May 30, 1916.

EDISON—Helen of the Chorus, D., 3000.....
ESSANAY—The Song in the Dark, D., 2000 (Re-Issue)
KALEM—(Ham Comedy) Title not Decided.....
LUBIN—Title Not Reported.....

Wednesday, May 31, 1916.

BIOGRAPH—Woman against Woman, D., 3000.....
ESSANAY—The Fable of the Willing Collegian who Wanted to Get a Foothold, C., 1000.....
KALEM—Ethel Teare Comedy (Title not Decided)....

Thursday, June 1, 1916.

LUBIN—Title Not Reported.....
SELIG—Selig-Tribune, No. 44, Topical, 1000.....
VIM—The Schemers, C., 1000.....

Friday, June 2, 1916.

KALEM—Sis the Detective (Sis Hopkins), C., 1000....
KNICKERBOCKER STAR FEATURE—Shadows, D., 3000 (Frank Mayo and Lillian West).....
VIM—The Land Lubbers, C., 1000.....
VITAGRAPH—The Lonelies, C., 1000.....

Saturday, June 3, 1916.

ESSANAY—Our People, D., 3000.....
KALEM—The Spiked Switch.....
LUBIN—Title Not Reported.....
SELIG—Crooked Trails, D., 1000.....
VITAGRAPH—The Strange Case of Robert Burnham, D., 3000 (Broadway Star Feature).....

MUTUAL FILM

Monday, May 22, 1916.

AMERICAN—Repaid, D., 2000..... 04750
FALSTAFF—Politickers, C., 1000..... 04752

Tuesday, May 23, 1916.

THANHOUSER—For Uncle Sam's Navy, D., 2000..... 04753
VOGUE—Rival Rogues, C., 1000..... 04754

Wednesday, May 24, 1916.

MUTUAL—Mutual Weekly, No. 73, Topical..... 04756
BEAUTY—Adjusting His Claim, C., 1000..... 04757
GAUMONT—See America First (Savannah, Ga.) and Kartoon Komics, Split reel..... 04758

Thursday, May 25, 1916.

GAUMONT—Armandale, D., 3000..... 04759

Friday, May 26, 1916.

MUSTANG—Jack, D., 2000..... 04762
CUB—Preparedness, C., 1000..... 04764

Saturday, May 27, 1916.

CENTAUR—The Kaffir's Gratitude, D., 2000..... 04765
FALSTAFF—Sammy's Semi-Suicide, C., 1000..... 04767

Sunday, May 28, 1916.

BEAUTY—The Pork Platters, C., 1000..... 04768
VOGUE—National Nuts, C., 1000..... 04769
GAUMONT "Reel Life" (Magazine), 1000..... 04770

Monday, May 29, 1916.

AMERICAN—The Release of Dan Forbes, D., 2000... 04771
FALSTAFF—Disguisers, C., 1000..... 04773

Tuesday, May 30, 1916.

THANHOUSER—The Nymph, D., 2000..... 04774
VOGUE—Shy Thirty Cents, C., 1000..... 04776

Wednesday, May 31, 1916.

MUTUAL—Mutual Weekly, No. 74, Topical..... 04777
BEAUTY—The Comet's Comeback, C., 1000..... 04778
GAUMONT—See America First, Sc. and Kartoon Komics, Cart., Split reel..... 04779

Thursday, June 1, 1916.

AMERICAN—The Trail of the Thief, D., 3000..... 04780

Friday, June 2, 1916.

MUSTANG—A Man's Friend, D., 2000..... 04783
CUB—Sawdust Love, C., 1000..... 04785

Saturday, June 3, 1916.

CENTAUR—Clouds in Sunshine Valley, D., 2000..... 04786
FALSTAFF—Perkin's Pitiful Plight, C., 1000..... 04788

Sunday, June 4, 1916.

BEAUTY—Ima Knutt Gets a Bite, C., 1000..... 04789
VOGUE—When Papa Died, C., 1000..... 04790
GAUMONT—"Reel Life," (Magazine), 1000..... 04791

Calendar of Current and Coming Releases

UNIVERSAL PROGRAM

RELEASES FOR CURRENT WEEK

UNIVERSAL SPECIAL FEATURE—The Circus Mongrels (Peg o' the Ring, No. 4), D., 2000.... 01468

Monday, May 22, 1916.

RED FEATHER—Half a Rogue, D., 5000..... 01450
NESTOR—Her Celluloid Hero, C, 1000..... 01451

Tuesday, May 23, 1916.

GOLD SEAL—The Woman Who Followed Me..... 01452
REX—"Virginia," D., 1000..... 01543
IMP—The Health Road, D., 1000..... 01454

Wednesday, May 24, 1916.

VICTOR—The Limousine Mystery, D., 2000..... 01455
L-KO—A Busted Honeymoon, C., 1000..... 01456
UNIVERSAL ANIMATED WEEKLY—No. 21..... 01457

Thursday, May 25, 1916.

BIG U—Corporal Billy's Comeback, D., 2000..... 01548
POWERS—Mr. Fuller Pep-He Dabbles in the Pond, Cart., and Classic Dances, Vaud., Split reel..... 01459

Friday, May 26, 1916.

IMP—The Unconventional Girl, D., 2000..... 01460
REX—Harmony in a Flat, C., 1000..... 01461
NESTOR—Love and Brass Buttons, C., 1000..... 01462

Saturday, May 27, 1916.

BISON—The Wedding Guest, D., 2000..... 01463
POWERS—Storming the Trenches, C., 1000..... 01464
JOKER—A Stage Villain, C., 1000..... 01465

Sunday, May 28, 1916.

REX—A Gentle Volunteer, D., 3000..... 01466
L-KO—Gambling on the Green, C., 1000..... 01467

RELEASES FOR COMING WEEK

UNIVERSAL SPECIAL FEATURE—The House of Mystery (Peg o' the Ring, No. 5), D., 2000..... 01487

Monday, May 29, 1916.

RED FEATHER.—What Love Can Do, D., 5000..... 01469
NESTOR—All Over a Stocking, C,, 1000..... 01470

Tuesday, May 30, 1916.

GOLD SEAL—The Silent Man of Timber Gulch, D., 2000 01471
LAEMMLE—The Fur Trimmed Coat, D., 1000..... 01472
IMP—A Double Fire Deception, C., 1000..... 01473

Wednesday, May 31, 1916.

BIG U—The Attic Princess, D., 1000..... 04171
L-KO—Tough Luck on a Rough Sea, C., 2000..... 01475
UNIVERSAL ANIMATED WEEKLY—No. 22..... 01476

Thursday, June 1, 1916.

LAEMMLE—Two Mothers, D., 2000..... 01477
BIG-U—Brother Jim, D., 1000..... 01478
POWERS—It Can't Be True, Com., 1000..... 01479

Friday, June 2, 1916.

IMP—"Jim Slocum, No. 46393," D., 2000..... 01480
NESTOR—Good Night Nurse, C., 1000..... 01481

Saturday, June 3, 1916.

BISON—Tammany's Tiger, C., 2000..... 01482
REX—A Cad, D., 1000..... 01483
JOKER—A Dark Suspicion, C., 1000..... 01484

Sunday, June 4, 1916.

REX—As in a Dream, D., 3000..... 01485
LAEMMLE—The Wire Pullers, C., 1000..... 01486

UNICORN PROGRAM

Monday, May 15, 1916.

SUPREME—The Call of the Heart, D., 2000..... 575
GAYETY—The Teacher and the Bully, C., 1000..... 576

Tuesday, May 16, 1916.

HIAWATHA—The Eagle Feather, D., 1000..... 577
HIAWATHA—The Rose of Love, D., 1000..... 578
JUDY—A Musical Deception, C., and The Black Mark, C., Split Reel..... 579

Wednesday, May 17, 1916.

BUFFALO—Divided Love, D., 1000..... 580
HIPPO—Father's Flirtation, C., 1000..... 581
PURITAN—The Tell-Tale Stain, D., 1000..... 582

Thursday, May 18, 1916.

LILY—The Disappearance of John Brady, D., 2000..... 583
JOCKEY—Auntie's Romance, C., and The Nation's Capitol, Ed., Split reel..... 584

Friday, May 19, 1916.

RANCHO—Their Indian Friend, D., 1000..... 585
GAYETY—Wholesale Proposals, C., 1000..... 586
SUPREME—The Birthday Gift, D., 1000..... 587

Saturday, May 20, 1916.

SUNSET—The Mexican Insurrection, D., 2000..... 588
HIPPO—All on Account of an Olive, C., and Mary Makes Believe, C., Split reel..... 589

Sunday, May 21, 1916.

UTAH—The Wrong Room, D., 1000..... 590
JOCKEY—A Midnight Escapade, C., 1000..... 591
PURITAN—The Fisherman's Choice, D., 1000..... 592

Monday, May 22, 1916.

SUPREME—The Yellow Hound, D., 2000..... 600
GAYETY—Mary's Mistake, and Tricking the Trickster, Comedy Split 601

Tuesday, May 23, 1916.

HIAWATHA—The Dividing Line, D., 1000..... 602
RANCHO—Mother's Strategy, D., 1000..... 603
JUDY—Hubby's Present, and Our Darling's Playmate, Comedy Split..... 604

Wednesday, May 24, 1916.

BUFFALO—In the Hills of Kentucky, D., 1000..... 605
HIPPO—The New Ranch Owner, C., 1000..... 606
SUPREME—The Stone Hammer, D., 1000..... 607

Thursday, May 24, 1916.

LILY—The Hindoo's Revenge, D., 2000..... 608
JOCKEY—The Hobo Impostor, C., 1000..... 609

Friday, May 25, 1916.

HIAWATHA—Falsely Accused, D., 1000..... 610
GAYETY—The Busy Bee, C., 1000..... 611
SUPREME—The Village School Master, D., 1000..... 612

Saturday, May 26, 1916.

SUNSET—The Mystery at Shallow Creek, D., 1000..... 613
SUPREME—The Empty Crib, D., 1000..... 614
HIPPO—A Gentleman of Leisure, and Our Darling's Chips, Comedy Split..... 615

Sunday, May 27, 1916.

UTAH—The Indian Child's Gratitude, D., 1000..... 616
JOCKEY—O'Brien's Investment, C., 1000..... 617
PURITAN—The Uncut Diamond, D., 1000..... 618

RELEASE DATES FOR READY REFERENCE

GENERAL FILM PROGRAM

BIOGRAPH

4—17. A Cry for Help, D. (Re-Issue).....1000
4—19. The Larrimore Case, D.....3000
4—24. The Blind Princess and the Poet, D., (Re-Issue).....1000
4—25. Celeste, D.....2000
4—26. A Spring Chicken, C.....3000
5— 1. Swords and Hearts, D. (Re-Issue)..1000
5— 3. Fit for Burning, D.....3000
5— 8. During the Round-Up, D. (Re-Issue).1000
5— 9. Merry Mary, D.....2000
5—15. The Perfidy of Mary, D. (Re-Issue).1000
5—17. Beverly of Graustark, D.....3000
5—22. The Mistake, D. (Re-Issue).....1000
5—23. Who's Looney Now? C.....2000

EDISON

5— 9. Celeste of the Ambulance Corps, D..3000
5—10. A Mix-up in Black, C.....1000
5—16. The Littlest Magdalene, D.....3000
5—17. Robbing the Fishes, C.....1000
5—23. The Duel, D.....3000

ESSANAY

4—22. Her Naked Soul, D.....3000
4—25. The Little Samaritan, D.....2000
4—26. Vernon Howe Bailey's Sketch Book of Boston and 500 ft. Scenic..Split Reel
4—29. The Danger Line, D.....3000
5— 2. In the Moon's Ray, D.....2000
5— 3. The Fable of "The Preacher Who Flew His Kite," C.....1000
5— 6. Once a Thief——? D.....3000
5— 9. A Return to Youth and Trouble, C.-D.2000
5—10. The Fable of the Good Fairy, etc., C.1000
5—13. The Jester, D.....3000
5—16. The Double Cross, D.....2000
5—17. Vernon Howe Bailey's Sketch Book of San Francisco, Cart, and 500 ft. Sc., Split Reel
5—20. A Rose of Italy, D.....3000
5—23. The Condemnation, D.....2000
5—24. Canimated Nooz Pictorial, No. 10, Cart., and 500 ft. Sc.....Split Reel
5—27. The Schemers, D.....3000

KALEM

4—14. Romance and Riot, C.....1000
4—15. The Race for a Siding (H. of H. Series), D.....1000
4—18. Ham and Preparedness, C.....1000
4—19. Their Taking Ways, C.....1000
4—21. A Double-Barreled Courtship, C.....1000
4—22. The Governor's Special (H. of H. Series), D.....1000
4—25. Ham's Waterloo, C.....1000
4—26. Counting Out the Count, C.....1000
4—28. A Lucky Mistake, C.....1000
4—29. The Trail of Danger (H. of H. Series), D.....1000
5— 3. Romeo of the Coal Wagon, C.....1000
5— 5. The Dumb Heiress, C.....1000
5— 6. The Human Telegram, D. (H. of H. Series),.....1000
5—10. Not What the Doctor Ordered, C....1000
5—12. A Lunch Room Legacy, C.....1000
5—13. The Bridge of Danger (H. of H. Series), D.....1000
5—16. The Irish Rebel, D.....1000
5—17. The Artful Dodger, C.....1000
5—19. An Innocent Vampire, C.....1000
5—20. One Chance in a Hundred (H. of H. Series), D.....1000
5—23. Ham's Busy Day, C.....1000
5—26. The Baby Grand, C.....1000
5—27. Title Not Decided (H. of H. Series).1000

KNICKERBOCKER STAR FEATURES

4—14. Haunted and Hounded, D.....3000
4—21. When Might Is Right, D.....3000
4—28. The Broken Promise, D.....3000
5— 5. The Oath of Hate, D.....3000
5—12. Broken Fetters, D.....3000
5—17. Spellbound, D.....5000
5—19. A Child of Fortune, D.....3000

LUBIN

4—15. Mr. Housekeeper, C.....1000
4—17. Frocks and Frills, C.....1000
4—18. One of the Pack, C.....2000
4—20. The Heart's Tribute, D.....3000
4—22. Millionaire Billy, C.....1000
4—24. Germs and Microbes, C.....1000
4—27. Playthings of the Gods, D.....3000
4—29. Love and Bullets, C.....1000
5— 1. The Buckshot Feud, D.....1000
5— 2. The Candle, D.....2000
5— 4. None So Blind, D.....3000
5— 6. Father's Night Off, C.....1000
5— 8. Skirts and Cinders, C.....1000
5—11. The Wheat and the Chaff, D.....3000
5—13. Jenkin's Jinx, C.....1000
5—15. Otto the Artist, C.....1000
5—16. The Beggar King, D.....2000
5—18. Jackstraws, D.....3000
5—20. The Winning Number, C.....1000
5—23. Otto the Hero, C.....1000
5—25. Prisoners of Conscience, D.....3000
5—27. Oh! You Uncle, C.....1000

SELIG-TRIBUNE NEWS PICTORIAL

Issued every Monday and Thursday.

SELIG

4—15. The Beauty Hunters, C.....1000
4—17. Three Wise Men, D.....3000
4—22. Too Many Chefs, C.....1000
4—24. The Woman Who Did Not Care, C..3000
4—29. Badgered, C.....1000
5— 1. The Man Within, D.....3000
5— 6. An Elephant's Gratitude, D.....1000
5— 8. A Stranger in New York, C.....3000
5—11. Selig-Tribune, No. 38, Topical.....1000
5—13. The Sheriff's Duty, D.....1000
5—16. The Hardy Way, D.....3000
5—18. Selig-Tribune, No. 40, Topical.....1000
5—20. A Boarding House Ham, C.....1000
5—22. The Test of Chivalry, D.....3000
5—27. A Five Thousand Dollar Elopement, C.....1000

RELEASE DAYS

GENERAL FILM

Monday—Biograph, Selig, Selig-Tribune, Vitagraph, Vitagraph-Unit.
Tuesday—Biograph, Essanay, Kalem, Selig.
Wednesday—Biograph, Essanay, Kalem, Lubin-Unit.
Thursday—Essanay, Lubin, Selig-Tribune, Vim.
Friday—Knickerbocker Star Feature, Essanay, Kalem, Vim, Vitagraph.
Saturday—Essanay, Kalem, Lubin, Selig, Vitagraph.

MUTUAL FILM

Monday—American, Falstaff, Novelty.
Tuesday—Thanhouser, Gaumont (Cart. and Sc.), Beauty.
Wednesday—Reliance, Rialto, or Centaur, and Novelty.
Thursday—Centaur, Falstaff, Mutual Weekly.
Friday—Mustang, American, Cub.
Saturday—Clipper (Am.), Thanoplay, or Mustang, and Beauty.
Sunday—Reliance, Casino, Thanhouser.

UNIVERSAL FILM

Monday—Broadway Universal Feature, Nestor.
Tuesday—Gold Seal, Rex, Imp.
Wednesday—Victor, L-Ko, Animated Weekly.
Thursday—Laemmle, Big U, Powers.
Friday—Imp, Victor, Nestor.
Saturday—Bison, Powers, Joker.
Sunday—Rex, Laemmle, L-Ko.

VIM

4— 6. Mamma's Boys, C.....1000
4— 7. In the Ring, C.....1000
4—13. The Battle Royal, C.....1000
4—14. The Sleuths, C.....1000
4—21. Hired and Fired, C.....1000
4—27. What's Sauce for the Goose, C.....1000
4—28. The Rivals, C.....1000
5— 4. The Brave Ones, C.....1000
5— 5. Home-Made Pies, C.....1000
5—11. The Water Cure, C.....1000
5—12. The Pretenders, C.....1000
5—18. Thirty Days, C.....1000
5—19. A Fair Exchange, C.....1000
5—25. Baby Doll, C.....1000
5—26. Villains and Violins, C.....1000

VITAGRAPH

4—14. Susie the Sleuth, C.....3000
4—15. The Other Way, D.....3000
4—17. Life and Training in the U. S. Navy, Ed.....1000
4—21. His Lucky Day, C.....1000
4—22. A Caliph of the New Bagdad, C-D...3000
4—24. The Rookie, D.....1000
4—28. Terry's Tea Party, C.....1000
4—29. The Man Hunt, D.....3000
5— 1. Jane's Husband, C.....1000
5— 5. Some Chicken, C.....1000
5— 6. The Resurrection of Hollis, D.....3000
5— 8. The Double-Double Cros, C.....1000
5—12. Out Ag'in, In Ag'in, C.....1000
5—13. The Accusing Voice, D.....3000
5—15. The Lucky Tumble, C., and Scenes in Iceland, Sc.....Split Reel
5—19. More Money Than Manners, C.....1000
5—20. Miss Adventure, Com.-D.....3000
5—22. The Cost of High Living, C.....1000
5—26. The Battler, C.....1000
5—27. The Wheat and the Chaff, D.....3000

MUTUAL FILM RELEASES

AMERICAN

4—10. The Pendulum of Chance, D.....2000
4—15. The Wayfarers, D.....3000
4—17. His Masterpiece, D.....2000
4—22. Realization, D.....3000
4—25. The Counterfeit Earl, D.....2000
4—27. A Broken Genius, D.....3000
5— 1. Pierre Brissac the Brazen, D.....2000
5— 8. The Touch on the Key, D.....2000
5—11. The Profligate, D.....3000
5—15. The Pretender, D.....2000
5—18. Four Months, D.....3000
5—22. Repaid, D.....2000

BEAUTY

4—12. Peanuts and Powder, C.....1000
4—16. The Improbable Yarn of McQuirk, C..1000
4—19. Number, Please? C.....1000
4—23. The Bookworm's Blessed Blunders, C.1000
4—26. Bugs and Bugles, C.....1000
4—30. Two Beds and No Sleep, C.....1000
5— 3. Billie Van Deusen's Ancestrie, C....1000
5— 6. All for Nuttin', C.....1000
5—10. Skelly's Skeleton, C.....1000
5—15. "No Title," C.....1000
5—17. Billy Van Deusen's Fiance, C.....1000
5—21. Twenty Minutes in Magic, C.....1000
5—24. Adjusting His Claim, C.....1000
5—28. The Pork Plotters, C.....1000

CENTAUR

5—13. The Jungle Outcasts, D.....2000
5—20. High Lights and Shadows, D.....2000
5—27. The Kaffir's Gratitude, D.....2000

CUB

4—14. Almost Right, C.....1000
4—21. The Conquering Hero, C.....1000
4—28. The Traitor, C.....1000
5— 5. M. T. Dome's Awful Night, C.....1000
5—12. Jerry's Perfect Day, C.....1000
5—19. Harmony and Discord.....1000
5—26. Preparedness, C.....1000

FALSTAFF

4—15. The Overworked Oversea Overseer, D.1000
4—17. The Sailor's Smiling Spirit, C.....1000
4—22. Simple Simon's Schooling, C.....1000
4—24. Dad's Darling Daughters, C.....1000
4—29. Willing Wendy to Willie, C.....1000
5— 1. The Dashing Druggist's Dilemma, C..1000
5— 5. The Sleigher's Strategy, C.....1000
5— 8. The Kiddie's Kaptain Kidd, C.....1000
5—13. Freddie's Frigid Finish, C.....1000
5—15. Deteckters, C.....1000
5—20. Steven's Sweet Sisters, C.....1000
5—22. Politickers, C.....1000
5—27. Sammy's Semi-Suicide, C.....1000

GAUMONT

4—19. See America First, No. 32, Sc., and Kartoon Komics.....Split Reel
4—26. See America First, No. 33 (Charleston, S. C.), and Kartoon Komics, Split Reel
5— 3. See America First, No. 34, and Kartoon Komics.....Split Reel
5— 6. "Reel Life" Belgian Cavalry, Topical.....1000
5—10. See America First (Atlanta, Ga.), and Kartoon Komics.....Split Reel
5—14. "Reel Life," Topical, Ed.....1000
5—17. See America First (Yosemite National Park), and Kartoon Komics, Split Reel
5—21. Reel Life.....
5—24. See America First (Savannah, Ga.), and Kartoon Komics.....Split Reel
5—25. Armadale, D.....3000

MUSTANG

4—13. Silent Selby, D.....3000
4—14. The Awakening, D.....2000
4—21. The Return, Com.-D.....2000
4—28. Unlucky Luke, Com.-D.....2000
5— 5. With a Life at Stake, D.....2000
5—12. The Gulf Between, D.....2000
5—19. The Blindness, D.....2000
5—26. Jack, D.....2000

RELEASE DATES FOR READY REFERENCE

MUTUAL WEEKLY

Issued every Thursday.

THANHOUSER

4—18. The Girl from Chicago, D.....2000
4—20. A Man's Sins, D.....3000
4—25. A Man of Honor, D.....2000
4—29. The Carriage of Death, D.....3000
5— 2. The Weakling, D.....2000
5— 4. The Spirit of '61, D.....3000
5— 9. When She Played Broadway, D.....2000
5—16. The Answer, D.....2000
5—23. For Uncle Sam's Navy, C.....2000

VOGUE

4— 4. Bungling Bill Detective, C.....1000
4— 9. Knocking Out Knockout Kelly, C...1000
4—10. Rube's Hotel Tangle, C.....1000
4—16. A Mixup in Photos, C.....1000
4—23. Slipping It Over on Father, C.....1000
4—25. The Island that Never Was, C.....1000
4—30. Bungling Bill, Doctor, C.....1000
5— 2. Out for the Count, C.....1000
5— 6. Bundling Bill's Dream, C.....1000
5— 9. Germatic Love, C.....1000
5—14. A Mix-Up at Rudolph's, C.....1000
5—16. The Man with the Hod, C.....1000
5—21. The Chinatown Villains, C.....1000
5—23. Rival Rogues, C.....1000
5—28. National Nuts, C.....1000

PATHE EXCHANGE, INC.

The Pathé News—Issued Twice Every Week.

Week of May 1, 1916.

The Iron Claw, No. 10, "The Living Dead," D. 2000
Trouble Enough, C.....1000
Siberia, the Vast Unknown, No. 6, and How Small Sea Creatures Breed, Ed...Split Reel

Week of May 8, 1916.

The Iron Claw, No. 11, D.....2000
Who's Guilty? No. 1, "Puppets of Fate," D. 2000
Luke and the Bomb Throwers, C.....1000
Beautiful Lake Chuzenji (Pict. Japan), and The Ascent to Mt. Ranier, Sc.....Split Reel
Boob Weekly, Cartoon.....1000

Week of May 15, 1916.

The Iron Claw, No. 12, D.....2000
Who's Guilty? No. 2, "The Tight Rein," D. 2000
The Girl with the Green Eyes, D.....5000
Reckless Wrestlers, C.....1000
Siberia, the Vast Unknown, No. 7, and On the Island of Luzon (P. I.), Sc.....Split Reel

Week of May 22, 1916.

The Iron Claw, No. 13, D.....2000
Who's Guilty? No. 3, "Tangled Web," D.2000
Luke's Late Lunches, C.....1000
Saving the Shad Supply, and Yunnan-Fou (S. W. China), Sc.....Split Reel
Leap Year, Cart., and How to Bring Up a Child (Colored).....Split Reel

UNICORN FILM PROGRAM

BUFFALO

4—26. The Viper, D.....1000
5— 3. Hold-up at Devil's Pass, West.-D....1000
5—10. She Never Knew, D.....1000
5—17. Divided Love, D.....1000

GAYETY

4—24. Percy's Transformation, C., and with Bulgaria's Fighting Forces....Split Reel
4—28. Pete's Peculiar Pal, C.....1000
5— 1. Our Darling Needs Nourishment, C., and the Syncopated Melody...Split Reel
5— 5. Pretzel and Flanigan, C.....1000
5— 8. The Hoodoo Guest, and A Bomb Scare, C.....Split Reel
5—12. Boarders and Ghosts, C.....1000
5—15. The Teacher and the Bully, C.....1000
5—19. Wholesale Proposals, C.....1000

HIAWATHA

4—25. The Chief's Ward. West, D.....2000
5— 9. The Substitute, D.....2000
5—16. The Eagle Feather, D.....1000
5—16. The Rose of Love, D.....1000

JUDY

4—25. Neighborly Neighbors, C., and A Valet Romance.....Split Reel
5— 1. Deceiving Dad., C., and U. S. Cavalry at Fort Meyer.....Split Reel
5—10. Disappearing Dough, and Our Darling's Portrait, C.....Split Reel
5—16. A Musical Deception, C. and The Black Mark, C.....Split Reel

HIPPO

4—27. Chaps and Chaperons, C.....1000
4—29. A Dog Gone Romance, C., and A Bare Escape.....Split Reel
5— 3. Tango and Poker, C.....1000
5— 6. Our Darling's Image, D., and Wanted, a Husband.....Split Reel
5—10. Strictly Prohibition, C.....1000
5—13. Osculation, and Getting Even, C., Split Reel
5—17. Father's Flirtation, C.....1000
5—20. All On Account of an Olive, C., and Mary Makes Believe, C.....Split Reel

PURITAN

4—27. In the Fangs of Jealousy, D.....1000
4—30. Gold and Dross, D.....1000
5— 3. For His Brother's Sake, D.....1000
5— 7. The Little Black Shoe, D.....1000
5—10. Strong Men of the North, D.....1000
5—14. The Stolen Opal, D.....1000
5—17. The Tell-Tale Stain, D.....1000
5—21. The Fisherman's Choice, D.....1000

LILY

4—27. The Spirit of Revenge, D.....2000
5— 4. The Bachelor's Romance, D.....2000
5—11. The Sacred Rock, D.....2000
5—18. The Disappearance of John Brady, D..2000

JOCKEY

4—27. Reel Redskins, C., and Boy Scouts, Split Reel
4—30. Count Meout, C.....1000
5— 4. A Good Skate, C., and Tots of Mystery .....Split Reel
5— 7. Real Love and Counterfeit Money, C.1000
5—11. Our Darling Loves the Witching Waves, and The Diplomatic Lawyer, C. .....Split Reel
5—14. Robbers, Romance and Reggie, C....1000
5—18. Auntie's Romance, C., and The Nation's Capitol, Ed.....Split Reel
5—21. A Midnight Escapade, C.....1000

RANCHO

4—28. The Smiling Bandit, D.....1000
5— 5. The Sure Shot, West. D.....1000
5—12. The School Teacher's Reward, D.....1000
5—19. Their Indian Friend, D.....1000

SUNSET

4—29. Our Boys in Pursuit of Mexican Bandits, D.....2000
5— 6. The Demon's Victim, West. D.....2000
5—13. The Son's Sacrifice, D.....2000
5—20. The Mexican Insurrection, D.....2000

SUPREME

4—24. The Option, D.....2000
4—28. The Sacrifice, D.....1000
5— 1. Tess of the Hills, D.....2000
5— 5. The Gangster's Decoy, D.....1000
5— 8. The Undelivered Message, D.....2000
5—12. The Lucky Horseshoe, D.....1000
5—15. The Call of the Heart, D.....2000
5—19. The Birthday Gift, D.....1000

UTAH

4—30. The Rivals, D.....1000
5— 7. Bandits of Lone Pine, D.....1000
5—14. A Woman Scorned, D.....1000
5—21. The Wrong Room, D.....1000

UNIVERSAL PROGRAM

ANIMATED WEEKLY

Issued every Wednesday.

BIG U

4—20. Oh! What a Whopper! C.....2000
4—26. Lonesome House, D.....1000
5—4. The Beloved Liar, D.....3000
5—19. Nadine of Nowhere, D.....1000
5—25. Corporal Billy's Comeback, D.....2000

BISON

4—15. The Rival Pilots, D.....2000
4—22. The Passing of Hell's Crown, D.....1000
4—29. The Torrent of Vengeance, D.....2000
5— 6. The Leap, D.....2000
5—13. A Fight for Love, D.....2000
5—20. Hulda the Silent, D.....2000
5—27. The Wedding Guest, D.....2000

GOLD SEAL

4—18. The Best Man's Bride, D.....2000
4—25. The Other Half, D.....2000
5— 2. The Purple Maze, D.....2000
5— 9. The Mark of a Gentleman, D.....2000
5—16. Darcy of the Northwest Mounted, D.3000
5—23. The Woman Who Followed Me.....

IMP

4—18. Love Laughs at Dyspepsia, C.....1000
4—21. The Haunted Bell, D.....2000
4—25. Billie's War Brides, C.....1000
4—28. Why Mrs. Wentworth Lied, D.....3000
4—30. Through Flames to Love, D.....2000
5— 2. When Slim Was Home, Cured, C....1000
5— 4. Won with a Makeup, C.....1000
5— 5. Just Kitty, D.....1000
5— 9. When a Wife Worries, C.....1000
5—10. The Go-Between, D.....1000
5—12. The Capital Prize, D.....2000
5—16. When Slim Picked a Peach, C.....1000
5—21. Claudia, C. 1000
5—23. The Health Road, D.....1000
5—26. The Unconventional Girl, D.....2000

JOKER

4—15. Hubby Puts One Over, C.....1000
4—22. Just Yet, But Not Quite, C.....1000
4—29. The Jitney Driver's Romance, C.....1000
5— 6. A Perfect Match, C.....1000
5—13. A Wife for a Ransom, C.....1000
5—20. A Raffle for a Husband, C.....1000
5—27. A Stage Villain, C.....1000

LAEMMLE

4—20. The Gambler, D.....1000
4—27. Miss Blossom, D.....2000
5— 5. The Thief of the Desert, D.....1000
5— 7. The Marriage of Arthur, C.....2000
5—11. Her Husband's Faith, D.....2000
5—14. Her Great Part, Com.-D.....1000
5—18. Grouches and Smiles, C.....1000
5—19. Heartaches, D.....2000

L-KO

4—16. The Doubles' Troubles, C.....2000
4—19. A Meeting for a Cheating, C.....1000
4—23. Little Billy's School Days, C.....1000
4—26. Bill's Narrow Escape, C.....2000
5— 3. The Bankruptcy of Boogs & Schultz, C. 1000
5— 7. Mr. Buddy Briggs, Burglar, C.....1000
5—10. The Great Smash, C.....3000
5—17. Baby's Gasoline Glide, C.....1000
5—24. A Busted Honeymoon, C.....1000
5—28. Gamboling on the Green, C.....1000

NESTOR

4—17. His Neighbor's Wife, C.....1000
4—21. Eddie's Night Out, C.....1000
4—24. His Wooden Leg, C.....1000
4—28. The Newlyweds Mixup, C.....1000
5— 1. Her Hero Maid, C.....1000
5—19. The Wooing of Aunt Jemina, C.....1000
5— 5. Lem's College Career, C.....2000
5— 8. Potts Bingles Again, C.....1000
5—12. Never Lie to Your Wife, C.....1000
5—15. He's a Devil, C.....3000
4—20. The Royland Villain, and Ed...Split Reel
5—22. Her Celluloid Hero, C.....1000
5—26. Love and Brass Buttons, C.....1000

POWERS

4—15. The Stolen Melody, D.....1000
4—27. Such Is Life in China, C.....1000
4—29. A Family Affair, C.....1000
5—11. Mr. Fuller Pepp—He Tries Mesmerism, C. Cart., and Some Monkey Stars, Ed.....Split Reel
5—18. A Toyland Robbery, and Ed...Split Reel
5—20. Their Social Smash, C.....1000
5—25. Mr. Fuller Pep—He Dabbles in the Pond, Cart., and Classic Dances, Vaud. .....Split Reel
5—27. Storming the Trenches, C.....1000

REX

4—16. The Sham Reality, D., and Zoo Arrivals from South America, Ed..Split Reel
4—23. His World of Darkness, D.....3000
4—25. The Unexpected, Com.-D.....
4—27. Chicken Hearted Jim, C.....1000
4—30. Their Anniversary, C.....1000
5— 2. Eleanor's Catch, D.....1000
5— 7. Scaling the Jungfrau, Ed., Sc.....1000
5— 9. Virginia, D.....1000
5—14. A Soul for Sale, D.....3000
5—18. A Wife at Bay, D.....2000
5—21. Love Triumphant, D.....2000
5—23. "Virginia," D.....1000
5—26. Harmony in a Flat, C.....1000
5—28. A Gentle Volunteer, D.....3000

VICTOR

4—19. Royal Love, D.....3000
4—21. A Strange Confession, D.....1000
5— 3. The Girl Who Feared Daylight, D..2000
5—12. A Strange Confession, D.....1000
5—17. The Three Wishes, D.....1000
5—24. The Limousine Mystery, D.....2000

FEATURE RELEASES—CURRENT AND COMING

Bluebird Photoplays

4—24. The Gay Lord Waring (J. Warren Kerrigan).....5 parts
5— 1. The Crippled Hand (Ella Hall)...5 parts
5— 8. The Glided Spider (Louise Lovely).5 parts
5—15. Elusive Isabel (Florence Lawrence)6 parts
5—22. A Son of the Immortals (J. Warren Kerrigan).....5 parts
5—29. Naked Hearts (Francellia Billington).....5 parts
6— 5. The Eye of God (Tyrone Power).5 parts
5—29. Naked Hearts (Rupert Julian)....5 parts
6— 5. The Eye of God (Tyrone Power and Lois Weber).....5 parts

Fox Film Corporation

3—20. The Bondman.....5 reels
3—27. A Wife's Sacrifice.....5 reels
4— 3. Blue Blood and Red.....5 reels
4—10. Slander.....5 reels
4—17. A Modern Thelma.....5 reels
4—24. A Man of Sorrow.....5 reels
5— 1. Blazing Love.....5 reels
5— 8. The Eternal Sapho.....5 reels
5—15. Sins of Men.....5 reels
5—22. Battle of Hearts.....5 reels

Ivan Feature Productions

1—Forbidden Fruit (Everett Butterfield and Paula Shay).....5 reels
2—A Fool's Paradise (Chrystine Mayo, Paula Shay, and Joseph Burke)....6 reels
3—The Immoral Flame (Maude Fealy)...5 reels
4—The City of Illusion (Paula Shay and Mignon Anderson).....6 reels

Kleine-Edison Feature Service

EDISON

1—12. The Catspaw.....5 reels
1—26. The Innocence of Ruth.....5 reels
2— 9. The Martyrdom of Philip Strong..5 reels
2—23. At the Rainbow's End.....5 reels

GEO. KLEINE

1—19. Wild Oats.....5 reels
2— 2. The Final Curtain.....5 reels
2— 9. When Love is King.....5 reels
2—16. The Scarlet Road.....5 reels
3— 1. The Mishaps of Musty Suffer.....10 reels

Metro Pictures Corporation

F. A. BALSHOFER

4—24. The Come-Back (Harold Lockwood and May Allison).....5 reels
6—12. The Masked Rider (Harold Lockwood and May Allison).....5 reels

COLUMBIA PICTURES CORPORATION

3—13. Lovely Mary (Mary Miles Minter).5 reels
4— 3. The Kiss of Hate (Ethel Barrymore)5 reels
4—10. The Half Million Bribe (Hamilton Revelle and Marguerite Snow)...5 reels
5—22. Notorious Gallaghar (William Nigh and Marguerite Snow).....5 reels

POPULAR PLAYS AND PLAYERS

4—17. Playing with Fire (Mme. Petrova).5 reels
5—29. The Scarlet Woman (Mme. Petrova)5 reels
5—15. The Spell of the Yukon (Edmund Breese).....5 reels

B. A. ROLFE PHOTOPLAYS, INC.

3—20. Her Great Price (Mabel Taliaferro)5 reels
5— 1. The Snow Bird (Mabel Taliaferro).5 reels
6— 5. Dorian's Divorce (Lionel Barrymore and Grace Valentine).....5 reels
6—19. The Flower of No-Man's-Land (Viola Dana).....5 reels

QUALITY PICTURES

3—[illegible] The Wall Between (Francis X. Bushman and Beverly Bayne)...5 reels
5— [illegible] Million a Minute (Francis X. [illegible]shman and Beverly Bayne)....5 reels

Mutual Masterpictures

DE LUXE EDITION

Week of May 15, 1916.

No. 101. The Isle of Love (Gertrude McCoy), Gaumont.....5 reels
No. 102. The Courtesan (Eugene Forde and Al. Fordyce), American...5 reels

Week of May 22, 1916.

No. 103. Nancy's Birthright (Edyth Sterling and Norbert Myles) Signal.5 reels
No. 104. Reclamation (Winifred Greenwood and Franklin Ritchie), American.5 reels

Week of May 29, 1916.

No. 105. The Man from Manhattan (Wm. Stowell and Rhea Mitchell), American.....5 reels
No. 106. Other People's Money (Gladys Hulette), Thanhouser.....5 reels

Paramount Pictures

FAMOUS PLAYERS

4—10. Molly Make Believe (Marguerite Clark).....5 reels
4—17. The Eternal Grind (Mary Pickford).5 reels
4—20. The Innocent Lie (Valentine Grant)5 reels
4—27. The Moment Before (Pauline Frederick).....5 reels
5— 4. The Red Window (John Barrymore)5 reels
5—15. The Trust (Hazel Dawn).....5 reels
5—25. Saints and Sinners (Peggy Hyland).5 reels
5—29. (Title Not Decided), (Marguerite Clark).....5 reels
6— 5. The Evil Thereof (All Star Cast)..5 reels

JESSE LASKY COMPANY

4—13. The Love Mask (Wallace Reid and Cleo Ridgley).....5 reels
4—24. The Heart of Nora Flynn (Marie Doro).....5 reels
5— 8. Maria Rosa (Geraldine Farrar)....5 reels
5—11. Alien Souls (Sessue Hayakawa)...5 reels
5—22. The Frameup (Blanche Sweet)....5 reels
6— 1. The Gutter Magdalene (Fannie Ward).....5 reels

MOROSCO PHOTOPLAY COMPANY

5—18. Pasquale (George Beban).....5 reels

PALLAS

3— 9. Ben Blair (Dustin Farnum), D....5 reels
4— 3. Heart of Paula (Leonore Ulrich)..5 reels
5— 1. David Garrick (Dustin Farnum)...5 reels
6— 8. The Making of Maddalena (Edna Goodrich).....5 reels

Triangle Film Corporation

KAL-BEE-INCE PRODUCTIONS

4—16. The Stepping Stone (Frank Keenan and Mary Boland).....5 reels
4—23. Civilization's Child (Wm. H. Thompson).....5 reels
4—30. The Beggar of Cawnpore (H. B. Warner).....6 reels
5— 7. The No-Good Guy (William Collier)5 reels
5—14. Not My Sister (Bessie Barriscale)5 reels

FINE ARTS-GRIFFITH PRODUCTIONS

4—16. Sold for Marriage (Lillian Gish)...5 reels
4—23. Sunshine Dad (De Wolf Hopper)..5 reels
4—30. The Children in the House (Norma Talmadge).....5 reels
5— 7. The Good Bad-Man (Douglas Fairbanks).....5 reels
5—14. Susan Rocks the Boat (Dorothy Gish).....5 reels

KEYSTONE-SENNETT PRODUCTIONS

4—16. The Other Man (Roscoe Arbuckle).2 reels
4—16. Bucking Society (Chester Conklin).2 reels
4—23. The Snow Cure (Ford Sterling)....2 reels
4—23. A Rough Knight (Shorty Hamilton)2 reels
4—30. The Lion and the Girl (Joe Jackson)2 reels
4—30. His Bitter Pill (Mack Swain).....2 reels

Red Feather Productions

4—10. Brigadier Gerard (Lewis Waller)..5 reels
4—17. Her Bitter Cup (Cleo Madison)....5 reels
4—24. Thrown to the Lions (Mary Fuller)5 reels
5— 1. Dr. Neighbor (Hobart Bosworth)..5 reels
5— 8. A Huntress of Men (Mary Fuller).5 reels
5—15. A Youth of Fortune (Carter and Flora Parker De Haven).....5 reels
5—22. Half a Rogue (King Baggot).....5 reels
5—29. What Love Can Do (Adele Farrington).....5 reels
6— 5. The Iron Hand (Hobart Bosworth and Jane Novak).....5 reels

Vitagraph-Lubin-Selig-Essanay

HEARST-VITAGRAPH NEWS PICTORIAL

Issued every Tuesday and Friday.

VITAGRAPH

4—24. God's Country and the Woman (Nell Shipman, Geo. Holt and Wm. Duncan).....8 reels
5— 1. The Law Decides (Dorothy Kelly, Bobby Connelly, Harry Morey and Louise Beaudet).....7 reels
5— 8. Britton of the Seventh (Charles Kent, Bobby Connelly and Eulalie Jensen).....5 reels
5—15. The Ordeal of Elizabeth (Lillian Walker, Donald Hall and Evart Overton).....6 reels
5—22. The Redemption of Dave Darcey (James Morrison, Belle Bruce and Billy Billings).....5 reels
5—29. The Suspect (Anita Stewart and S. Rankin Drew).....5 reels

LUBIN

3—20. Dollars and the Woman (Ethel Clayton and Tom Moore).....6 reels
4—10. The Flames Johannis (Nance O'Neill).....5 reels
5— 8. Love's Toll (Rosetta Brice and Richard Buhler).....5 reels

SELIG

3— 6. Unto Those Who Sin (Fritzi Brunnette).....5 reels
3—20. The Ne'er-Do-Well (Kathlyn Williams and Wheeler Oakman)....10 reels
4— 3. The Cycle of Fate (Bessie Eyton, Wheeler Oakman and Edith Johnson).....5 reels
5— 1. At Piney Ridge (Fritzi Brunnette).5 reels
5—29. Into the Primitive (Kathlyn Williams, Guy Oliver and Harry Lonsdale).....5 reels

ESSANAY

3—20. The Havoc (Gladys Hanson, Chas. Dalton and Bryant Washburn)...5 reels
4—10. Burlesque on Carmen (Charlie Chaplin).....4 reels
4—24. The Little Shepherd of Bargain Row (Sallie Fisher, John Junior and Richard C. Travers).....5 reels
5—15. Sherlock Holmes (William Gilette).7 reels

World-Equitable Program

EQUITABLE

5— 1. The Twin Triangles (Jackie Saunders).....5 parts

WORLD

4—24. The Closed Road (House Peters and Barbara Tennant).....5 parts
5— 1. The Feast of Life (Clara Kimball Young).....5 parts
5— 8. Her Maternal Right (Kitty Gordon)5 parts
5—15. Sudden Riches (Robert Warwick).5 parts
5—22. Tangled Fates (Alice Brady).....5 parts
5—29. The Other Sister (Gail Kane).....5 parts
6— 5. The Woman of It (Carlyle Blackwell and Ethel Clayton).....5 parts
6—12. The Crucial Test (Kitty Gordon)..5 parts
6—19. The Way of the World (Holbrook Blinn).....5 parts
6—26. La Boheme (Alice Brady).....5 parts
7— 3. Friday the 13th (Robert Warwick).5 parts

State Rights and Miscellaneous Releases

ALL FEATURES BOOKING AGENCY
Right Off the Bat.....5 reels

AMERICAN COMMERCIAL FILM CO.
Animated Cartoons.....

AMERICAN CORRESPONDENT FILM CO.
The Battles of a Nation..... ..6 parts

AUTHORS FILM CO., INC.
3—27. Sins of the Father.....4 parts
4— 3. Her Redemption.....4 parts
4—10. Denise .....4 parts
4—17. Love's Sacrifice.....6 parts
4—24. A Woman's Awakening.....5 parts
5— 1. Under the Mask.....5 parts

CALIFORNIA MOTION PICTURE CORPORATION
March—The Unwritten Law (Beatriz Michelena). .....7 reels
May —The Woman Who Dared (Beatriz Michelena). .....7 reels
July —Kismet (Otis Skinner).....10 reels

CHICAGO TRIBUNE
German Side of War.....5 reels
Russian Side of War.....4 reels

CLARIDGE FILMS, INC.
Heart of New York.....5 reels

COSMOFOTOFILM COMPANY
Incomparable Mistress Bellairs..4 parts
Liberty Hall.....4 parts
The Black Spot.....4 parts
Victoria Cross.....4 parts
O 18.....4 parts
His Vindication.....5 parts

E. & R. JUNGLE FILM CO.
Uncle's Little Ones.....1 reel
The Jungle Cure.....1 reel
What D'ye Think of That?.....1 reel
Pa's Family Tree.....1 reel
The Adventure of Sally.....1 reel
The Jungle Kid.....1 reel

E-K-O FILM CO.
The Invisible Enemy.....5 reels

ELDORADO FEATURE FILM CO.
The Impersonation .....5 reels

FORREST FILM CORPORATION
Bottom of the Sea.....5 reels

JOS. W. FARNHAM
Race Suicide .....6 parts
The Awakening of Bess Morton..5 reels

GREAT NORTHERN FILM COMPANY
Sins of Great Cities (E. Thomsen).4 reels
The Man with the Missing Finger (Alfred Hertel).....4 reels
For Her Son (Betty Nansen)....4 reels
A Woman's Honor (Elsie Frolich)4 reels
The Folly of Sin.....5 reels
The Mother Who Paid.....5 reels

HANOVER FILMS
Marvellous Macist.....6 parts
Should a Baby Die?.....5 parts

HIPPODROME FILM CO.
At the Front with the Allies.....

HERALD FILM CORPORATION
3—27. Charlie's White Elephant, C. Cart..1 reel
4— 3. Charlie's Barnyard Pets, C. Cart...1 reel
4—10. Charlie the Busy Barber, C. Cart..1 reel
4—17. Charlie the Animal Trainer, Com. Cart. .....1 reel
4—24. Charlie's Jitney Hunt, Com. Cart..1 reel
5— 1. Charlie Prepared, Com. Cart.....1 reel

JUVENILE FILM CORPORATION
4— 1. World War in Kidland.....1 reel
4— 8. A Chip Off the Old Block.....1 reel
4—15. Chip's Elopement.....1 reel
4—22. Chip's Backyard Barn-Stormers....2 reels
4—29. Chip's Rivals.....1 reel

KULEE FEATURES
Germany on the Firing Line.....6 parts

MODERN MOTHERHOOD LEAGUE
Twilight Sleep .....

B. S. MOSS
Three Weeks.....5 reels
Salamander .....5 reels
One Day.....5 reels

F. O. NIELSEN
Guarding Old Glory.....5 reels
Just Out of College.....5 reels
Little Sunset.....4 reels
The Spoilers.....9 reels
All for a Girl.....5 reels

PHOTODRAMA COMPANY
How Molly Made Good.....6 reels

PROHIBITION FILM CORPORATION
Prohibition .....5 parts

RAVER FILM CO.
The Other Girl.....5 reels
Life Without Soul.....5 reels
The Fortunate Youth.....
Driftwood .....

STANDARD NEWS FILM, INC.
Standard Travelogues.....32 parts
Are We Ready?.....4 parts
The Animal World.....5 parts
Navies of the World.....1 reel
The Price of Liberty.....5 reels
Aircraft .....1 reel

SUN PHOTOPLAY CO., INC.
The Princess of India.....5 reels

SUPREME FILM CO.
The Cowpuncher.....6 parts

TRANS-OCEANIC FILMS, INC.
The Life and Adventures of Shakespeare. .....6 parts

VARIETY FILMS CORPORATION
Unto the Darkness.....4 reels
In the Ranks.....4 reels
Harbour Lights.....4 reels
Enoch Arden.....4 reels
Mysterious Man of the Jungle.....3 reels

WAR FILM SYNDICATE
On the Firing Line with the Germans .....6 parts

MISCELLANEOUS

EDUCATIONAL FILMS CORP., OF AMERICA
The Film Hunters.....1 reel
The Yarn of the Slowern'ell.....1 reel
In the Hanging Glacier Country...1 reel
The Sunset Trail.....1 reel
The Trail to Cloudy Pass.....1 reel
The Stampede .....1 reel
American Game Trails.....1 reel

BEACON FILM CO.
Single reel Travelogues and Educational Subjects.

METRO PICTURES CORPORATION
Metro-Drew Comedies (weekly).
Metro Travelogues (weekly).

MUTT AND JEFF FILMS
ANIMATED CARTOONS
1. Jeff's Toothache.
2. Mutt and Jeff in the Submarine.

PARAMOUNT PICTURES CORPORATION
PARAMOUNT PICTOGRAPHS (WEEKLY)
BURTON HOLMES TRAVEL PICTURES
4—10. Bilihid, the "Sing Sing" of the Philippines.
4—17. The Pasig River (The Filipino River).
4—24. The Lowlands of Luzon.

BRAY CARTOONS
4—27. Col. Heeza Liar Wins the Pennant.
5— 3. Al Falfa's Scientific Diary.
5—10. A Toyland Paper Chase.
5—17. Bobby Bumps and His Goatmobile.
5—24. Kid Casey the Champion.

PATHE EXCHANGE, INC.
Pathé travels (See Pathé).

UNIVERSAL
Uncle Sam at Work (See Powers Universal).

VARIETY FILMS CORPORATION
Upper Bavarian Mountain Lakes.
In the Land of the Hindoos.
Victoria Falls.
Should a Baby Die?.....5 reels

VITAGRAPH (V. L. S. E.)
FRANK DANIELS' COMEDIES
5— 1. Mr. Jack Hires a Stenographer.
5— 8. Mr. Jack, His Dukeship (End of the Jack Series).
5—15. Kernel Nutt Wins a Wife.
5—22. Kernel Nutt the Janitor.
5—29. Kernel Nutt the Footman.

SERIALS

The Girl and the Game.....Signal Film
The Secret of the Submarine.....Signal
Peg o' the Ring.....Universal
Mary Page, The strange Case of..Essanay
The Social Pirates.....Kalem
The Iron Claw.....Pathé
Who's Guilty? .....Pathé
The Mysteries of Myra.....International Film Service
Gloria's Romance.....Kleine

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ORRIN DENNY

Superintendent

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Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

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Accessory News

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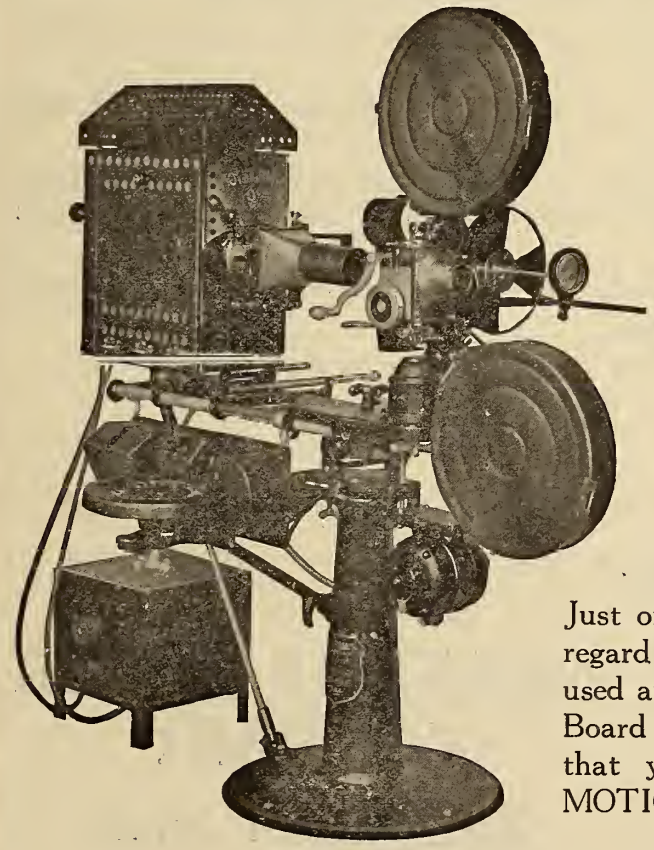
CONSTRUCTION, EQUIPMENT AND OPERATION OF THEATRE, EXCHANGE AND STUDIO

ONE WORD "IF"



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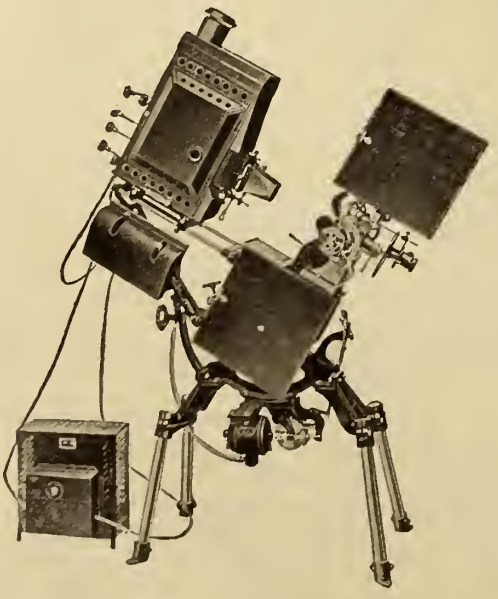


Write for Catalogue D

NICHOLAS POWER COMPANY

Ninety Gold Street

New York

Construction, Equipment and Operation

Accessory News

Section of Motion Picture News

Everything for Theatre, Exchange and Studio

Motion Picture Projection Simplified

By J. H. Hallberg

94—Is it possible to construct choke-coils of different form than those illustrated and described with a single core and with the "U" core as illustrated in Figs. 45 and 46?

Ans.—Yes, there are cases where it is desirable to change the shape of the iron core and then again there are cases where it is of advantage to use two windings or coils, one on each leg of the "U" core.

95—What is the advantage of using two coils, one on each leg of a "U" core, instead of using only one coil of the same number of turns?

Ans.—It is a fact that wherever a magnetizing coil of any kind is used, heat is generated within the coil due to the resistance of the windings to the current flow. It is also a fact, that with A. C. apparatus there is a certain amount of magnetic leakage, which has the effect of increasing the temperature in the copper windings at those points where the magnetic lines of force leak across.

The heat in the copper windings, due to the leakage of magnetic lines which cut through the copper, increases with an increase in the leakage and with the increase in the size of the copper wire. Within the copper there are actually created local currents of extremely low voltage, but of comparatively high amperage which are called or termed Eddy currents or Foucault currents or Local currents which can generate much heat when not properly compensated.

On account of the generation of Eddy current within the copper windings as above referred to, it is advisable where large amperages have to be carried by the magnetizing coils to use two windings, one on each core leg, in parallel of half the cross section or to divide the coil in two sections, placing one-half on one leg and one-half on the other leg of the "U" core so as to increase the radiating surface of the windings, to dissipate the heat generated to prevent injury to the insulation of the windings from overheating.

Then again there are designs for certain classes of apparatus where there is not sufficient room to place all of the windings on one leg and under such conditions the windings may be split and divided on the two legs of a "U" core, without in any other way, altering or interfering with the operation of the device.

Copyright, 1916, by J. H. Hallberg.

Waste in the Operating Room Through Incompetence

"Don't Care" Attitude of the Operator and Inadequate Equipment Make Needless Trouble—Approximately There Is $15,000,000 Worth of Prints Shown in this Country Every Day and Ninety Per Cent Are Improperly Handled or Projected—How to Avoid Waste

WEDNESDAY afternoon, May 10, during the recent exposition of the Motion Picture Art at Madison Square Garden, New York City, was given over to the subject of Projection and how needless waste through the absolute incompetency and careless "don't care" attitude of the operator, together with inadequate equipment, can be avoided.

The speakers of the afternoon brought out some interesting facts which, though in the main are obvious and well known, will bear repeating. We will submit them to our readers in our own words, in the hope that they will take them to heart and mend their ways if it is necessary.

Primarily, the fault lies with the theatre owner or manager. It may be that he is ignorant of the conditions because he does not know the technique of the business, or he may be too lazy or too much absorbed otherwise to look into the conditions which exist in his projection room.

Conditions under which a man works have a great effect upon his ability to produce results. The architect who lays out a theatre and places the booth way up under the rafters above the gallery is doing as much to kill the business as any one else, for he is sacrificing the very object for which the theatre is built, the good projection of pictures. Under this condition every operator is working under the maximum of disadvantage. Also, the architect who plans his theatre and leaves a "coop" 10 by 10, poorly ventilated, from which to project a picture, is doing something which should brand him forever as unfit for theatre designing.

The projection room must be large, as nearly as possible on the same level as the screen, and well ventilated. This will insure the best possible conditions for the operator, and he will have no excuse for bad work if his outfit is right and kept up properly.

Pay Operators What They Are Worth

At the present time theatre managers rent feature films which cost from $8,000 to $100,000 to produce, paying anywhere up to $50 and more per day in rental. These they turn over to an operator to handle who receives the large salary of $15 to $20 per week. "A man is worthy of hire." Yes, but the theatre owner is unwise who will limit his pay to this sum, for with it he can only tempt a man to work for him who is capable of earning it. If the operator could get more than this at some other

branch of work, how long would he stay an operator? Just about as long as it would take him to go across the street and get the other job.

The News advocates higher wages for operators, but only as the increased wages increase the proficiency of the men who receive them. Many men who are working now for $15 per week don't care as long as they draw their money at the end of the week and hold their jobs. Many of these same men, with more pay, would put their hearts into their work, and there would be a change which would mean an ever increasing popularity of the screen and ever increasing box office receipts.

We can only give in brief at this time some of the evils of our present system in the operating room and show where the main leaks exist and how they should be taken care of.

A print reaches the exhibitor brand new, worth from $125 to $700 (some one else's property, remember). It goes to the projection room. It is shown to the audience and it is rewound either by the operator or by his assistant. Either one or both are in a hurry. The job is done as fast as the crank or motor can be made to run, instead of taking five minutes to a reel and doing it slowly. The rewinding is not done evenly, slack is taken up by grinding the take-up reel and holding the other fast. Hence scratches and rain. By the time this film has had this done to it half a dozen times fifty per cent of its value is gone, and the following audiences become disgusted with "movies" more every time that print is shown. Whereas the film should be just as good at the end of four months as it was the day it went out. At the end of a month this print should run to empty houses or, better, be consigned to the scrap heap. The fault lies with the theatre owner and with the operator together. Each house should have a motor driven rewinder, and each reel should be set to take five minutes, if necessary, in rewinding, so that it may be tight from the core out. The same thing can be done with a hand driven machine if the proper care is used. There is no excuse for the vandalism.

You all know what an undercut sprocket is, and here again the blame belongs to the theatre manager and the operator equally. The film comes down under the tension springs and engages the intermittent sprocket teeth, which pull it down into place (Fig. 1).

Fig 1.

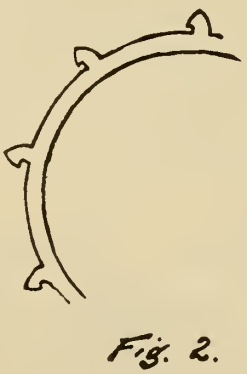


Fig. 2.

The tension here should be only sufficient to hold the film at a given speed, and no more. If this tension is just right the sprocket teeth will not be appreciably injured, but if it is the least bit too great the film will gradually notch the teeth which grab the sprocket holes in the film and tear them out as the last engaging tooth lets go of the film. (Fig. 2.)

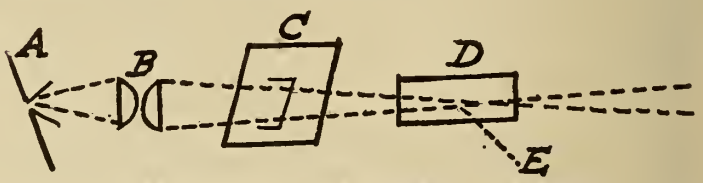
Finally, this action sheers the teeth off entirely, but in the process valuable prints of costly pictures are badly damaged, and with each succeeding show become worse, the deterioration in this case being even more rapid than that of rewinding. These sprockets cost new three dollars and fifty cents, yet a manager, rather than pay a proper salary to a competent operator who knows his business, or teaching his present operator and purchasing new sprockets, goes right along destroying thousands of dollars' worth of other people's property each month, to say nothing of being the cause of ruining the patrons' eyesight by showing a picture which cannot possibly be held steady on the screen.

There is a trouble for which the exchange is somewhat to blame. Through usage a reel with a small hub shaft-hole has become established, whereas one with a hub of one-half inch as a minimum should be in use. From 1,000 to 1,100 feet of film are put on each single reel of 10 inches diameter. This is overcrowded so that when it reaches the operating room it is in no shape to receive the handling which is in store for it in many cases. It is rewound tighter, hence again further scratched. It is dropped on the floor, hence scratched, and on the whole is put through the mill and comes out unfit for further service. If a reel of twelve inches in diameter, with a large one-half inch hub shaft-hole, could be used and be made a minimum standard, rekinding scratches and floor scratches would be eliminated, providing it was done slowly and with care.

Here is a subject upon which there is a difference of opinion, though every one knows that these bills can be cut down materially in the majority of houses. In the first place, whenever possible, direct current should be delivered to the machine. It means a better, steadier, whiter light, which means better pictures. This conversion from alternating to direct current can be done by a number of outfits which are advertised in these pages, and all of which are efficient. This is a cheap investment when compared with the saving obtained, considering also the fact that the outfit always has a good second-hand sales value.

In the average theatre the current necessary to obtain the best possible picture is fifty amperes, though in certain cases less are being used. By using over this there is a needless waste. The average candle power of the electric arc is about 130 per square millimeter, though this may be varied by the size of the carbons, their density and composition, and by the amount of current employed.

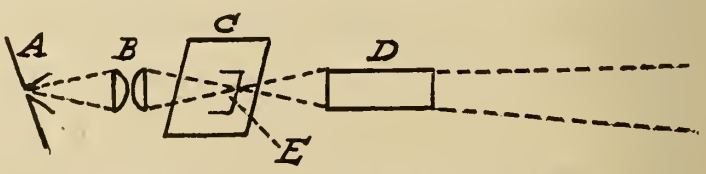
This subject, though it has no definite relation to actual saving of money in connection with the film, has a direct bearing on the box office receipts, for by applying it the operator can actually make money for his employer, and by doing it can properly claim a suitable salary, providing he knows his business thoroughly in other respects.



CORRECT LAYOUT OF PROJECTION SYSTEM

The above diagram shows the correct layout for the projection system. The light rays from the carbon arc at A strike the condensers B, and from them pass through the aperture C, converging within the lense tube D at the point E. The converging rays from B must be of such dimensions at the aperture plate C that they will just pass through without color and with the least possible loss of light.

Should the rays by any chance converge at the point E within the aperture plate C, and after this pass through the lense tube



INCORRECT LAYOUT OF PROJECTION SYSTEM

D, the results on the screen will be absolutely unsatisfactory, as the picture will be materially obscured and dimmed. A hazy reflection of the boiling crater of the carbon will be plainly seen on the screen if the light is thrown thereon without the film being in the machine.

The distance which this must be outside the lens tube must be carefully studied, as an error in this will cause projection which eventually will cause the patrons to go elsewhere. A rather ready means of discovering the proper location of the shutter is as follows: Pass a card, a common visiting card, for example, across the light ray at different distances from the lens (between lens and screen), watching the screen meanwhile. That position where the card casts a dissolving shadow over the screen—that is, where the card shadow seems neither to travel either up or down—is the proper location for the shutter.

With these things in mind, it is easy to figure the enormous actual waste when one considers that there is approximately $15,000,000 worth of prints being shown in this country each day and ninety per cent of these being improperly handled or projected.

Display of Accessories at Garden Is Impressive

Devices for Studio Efficiency, Newly Placed on the Market, Receive Attention of the Exhibitors Themselves—The Majority of Booths Devoted to This Side of the Business Are Ranged Around a Temporary Elevated Floor—Opportunities Offered Prospective Purchasers to Examine Articles on Display

THAT the exposition held at the Garden by the Motion Picture Board of Trade was in no wise a failure, taken from the trade point of view, is fully exemplified by the unanimous verdict of the accessory manufacturers and distributers that "Business was very good, all through the show." In particular has success greeted the exhibits of the accessory studio necessities, newly placed on the market and new devices for the projection machine have met with favor with the exhibitors themselves. Every booth holder in this line of the business is convinced that the Board of Trade show has been a business trade show as well as a means for entertaining the motion picture loving public.

The exhibits were many and varied. The greater part were ranged around the temporary, elevated floor erected around the Garden, and here the prospective purchaser of accessory articles was permitted full room to examine the exhibited goods. The lower floor, with only two or three exceptions, was occupied by the producers and there the general public flocked. This arrangement of the booths resulted in convenient classification of the attendance.

M. J. Wohl & Co. of New York displayed studio equipment, demonstrated throughout the show's run by Messrs. Wohl, Mayer and Leonard. Of special interest were the company's Broadside and Duplex lamps for studio use. These lamps, as well as the others handled by Wohl & Co., are equipped with fine spun glass diffusers, resulting in an unusually powerful light.

The exhibit of the National Carbon Company, managed by A. D. Spear and W. C. Kunzmann, contained a varied line of carbons and a new negative carbon only recently put on the market. This carbon has a very small diameter and is coated with a compound metal mixture which prevents sputtering and flickering. Mr. Spear reports that all operators who visited the National booth were exceedingly well pleased with this carbon.

Kliegl Lights Put to Another Use by Dodd

E. W. Harris represented the Carroll non-rewinding magazine in the National Carbon booth. This magazine, which eliminates the usual rewinder, has met with the approval of exhibitors and operators, and the Carroll company is the recipient of many orders due to its display at the show.

The Universal Electric Stage Lighting Company, of which Kliegl Brothers are proprietors, rented space which was placed under the lively managership of George C. Dodd. Mr. Dodd's favorite pastime during the nine days of the show was searching out restful couples in the top balcony of the Garden with the company's hundred ampere spotlight. It was one of the most powerful lights in the Garden and is capable of using twenty-five, fifty, seventy-five and one hundred amperes. This company also had on hand a portable "burglar" spot light, for use in the studio.

The Motion Picture Scope Company, under the direction of W. J. Patterson, held space where it exhibited a portable motion picture projector suitable for homes, churches and schools.

The Typhoon Cooling System was, as usual, present at the exposition. Two of their fans, one a monster wheel, was erected at the west end of the Garden, while the other, only about half as large but as high as a man, was placed in front of the Typhoon booth. Ernst Glantzberg, in charge of the Typhoon exhibit, was enthusiastic over the company's business.

The National Cash Register Company was at the show in charge of Mr. Dowling. New ticket selling machines were offered for inspection.

Bell and Howell had on view their line of cameras, title machines, film perforators and printers. The Simplex Photo Products Company exhibited under the direction of B. J. Masief and Richard R. Pollard their studio lights, including a powerful side lamp, the Northern Light. Mr. Daly had charge of the exhibit of the Pierson Film Cleaning Machine. Menger and Ring had their usual attractive display of lobby frames, while next to this booth the Eastman Kodak Company had a large portion of space.

The Acme Lithographing Company was the only company of such a class to hold an exhibit at the Garden. This was in charge of John M. Lakin, president of the company. Mr. Lakin also reports that business was good during show time. The Acme Company made the advertising lithos for the Board of Trade prior to the opening of the exposition.

Allison and Hadaway occupied a booth managed by the two members of the firm and in which H. A. Strong of the Novoscope Machine Corporation occupied space. Mr. Strong had on view a home projector of most attractive appearance. Any incandescent lamp furnishes the light for the lamp house. The entire machine, complete with case, costs one hundred dollars and is suitable for home use, schools, clubs, churches and the like. Allison and Hadaway also exhibited the Panchroma Twin Arc Lamps for studio use. This is a strong but small lamp that may be placed in any position without much trouble.

J. H. Hallberg's exhibit was managed by Mr. Hallberg himself and his assistants. He had on display the Baird, Powers and Simplex machines and the Rialto and Satin Gold Fibre screens. The Film Fire Prevention Company exhibited a device for the elimination of chance of fire in the projection booth. Aton Szeliga, the inventor of the device; James R. Gooding, Roger Barstow, Jr., and C. E. Davenport were in charge there.

The machines for the quick and simple dispension of theatre tickets were in exhibition by the Automatic Ticket Selling and Cash Register Company. S. H. DeRoy was in charge of this booth. The Westinghouse Electric Manufacturing Company, besides its usual line of heating and ventilating apparatus, showed a new motor generating set for use of warming the carbons of one machine while the other is in operation. This is employed to prevent the flicker of the fresh carbons when first turned on.

"MUSIC FOR THE PHOTOPLAY" WILL BE OF INTEREST TO PICTURE PLAYERS

EVERY exhibitor, musician, musical director and all others interested in the progressive future of the photoplay theater should make it a point to get a copy of "Music for the Photoplay," just published for free distribution by G. Schirmer, Inc., 3 East Forty-third street, New York City.

The booklet contains contributed articles by the foremost authorities on the photoplay, who will necessarily play an important part in its still greater future. It should be more than interesting to every one interested in Music and the Picture to know the opinions of those who are in a position to know the requirements of the industry throughout the entire country.

Information that is indispensable to the picture musician, orchestra leader and exhibitor will be found in each and every one of these articles. Much could be said in commendation of this booklet. The fact that stands out very clearly in each and every line, is that it is in sum and substance beyond the criticism of the most skeptical thinkers interested in Music and the Picture.

It is a solid foundation of opinion and fact which should form a basis, wherewith to mould a future for picture music, never ending in its upward trend.

The book is clear and clean-cut from beginning to end.

Even were this an advertising medium, nevertheless, great credit would be due to both the contributors and publishers for distributing a book of such musical value at this time.

SEEBURG PIANO COMPANY PUTS TWO ORGANS ON DISPLAY AT MINNEAPOLIS CONVENTION

THE Seeburg Piano Company of Chicago had two of its instruments on exhibition at the Minneapolis convention. These organs made such an impression on the managers there that they were both immediately sold and delivered at the close of the convention. They are now being installed in the Bijou and Jit theatres, Minneapolis houses.

KEEP YOUR EYES OPEN FOR THE MAY INDEX OF REVIEWS—ISSUE OF JUNE 3.

Projection

Operating Electricity — Questions Answered — Repairing Equipment

Edited by J. H. Hallberg

Who will answer all questions you may send in, no matter how simple or difficult

USE PLAIN PIECE OF AMBER COLORED OR OTHER TINTED GLASS

R. M. S., Lincoln, Nebr.—*I read the Projection Department consistently and have benefited by the advice you are giving to operators. This is my first letter and question. I don't quite understand the subject but here is the question I want you to answer as soon as possible, because we are considering a change in our projection system and are naturally looking for the best and most improved machines and equipment.*

Will you please tell me what an Amberlux Lens Filter is, and what it is supposed to do. I have a circular which states that it improves the projection 100 per cent. It does away with the eye strain; makes old film look like new; brightens the picture and satisfies the patrons, and that it is endorsed by the projection expert of another paper. If this lens filter is so good, I want to know your opinion of it as an expert on matters of that kind.

Ans.—The word Amberlux is a coined word. In other words, it is a tradename adopted in the sale of a color filter to be applied to a projection lens. The name or trade word, Amberlux signifies that the color filter is of amber or yellow color.

Your question comes at a most fortunate time, because I have just tested an Amberlux lens, and I have had the pleasure of listening to an argument in its favor by a dealer in motion picture apparatus.

Before giving my view, I want to state the argument put forth by the dealer in favor of the Amberlux lens and this is about the line of talk delivered to me by the agent or dealer.

"Mr. Hallberg, you know that in taking photographs where the sky is included, the cameramen and regular photographers, use what is known as a color screen or ray filter and the object of this screen is to exclude certain rays in order to make a more uniform exposure on the negative plate or film and in that manner to secure a negative with details in the high-lights as well as in the shadows. If the ray filter is not used in taking an exposure of a view including sky with clouds, and a dark foreground in order to secure detail in the foreground, the exposure will have to be so long or with such large opening that the beautiful cloud effect is over-exposed on the negative due to the greater actinic value of the light rays from the sky and other high-lights which will appear chalky and almost transparent without detail." Now, in producing the amber lens, this same agent said, "We have taken advantage of this fact. In reproducing the picture upon the screen we modify the rays of light passing through the sky part or more transparent part of the film and in that manner produce a very soft and agreeable effect on the screen."

I was much amused in listening to the argument of this agent on behalf of the Amberlux lens, because I am personally a photographer of quite some experience and I appreciate thoroughly the value of the yellow screen or ray filter in taking a picture on a sensitized plate or film where clouds and other strong high-lights are included and so far, Mr. Agent's statement was perfectly correct. I agree with him in every detail up to this point and will go him one better, by stating that ray filters are available which have a graded tint from top to bottom, being very dark amber at the top and grading into an almost transparent clear glass, near the bottom. Such a graded ray filter is fitted with clips to fasten it in front of the lens on the camera. You will readily understand that when the exposure is made on the negative, the deeper yellow or amber color will shield or modify the rays of high actinic value, which are usually present in the upper zone of a view or picture and as a result, by the use of a properly graded ray filter in front of the lens, an absolutely uniformly exposed negative can be obtained with full details in both the shadows and in the high lights. This would be impossible under normal conditions without the ray filter and amateur photographers usually show lack of detail in sky and cloud effects on this account.

Now, when it comes to the application of a ray filter of amber or any other color in conjunction with a projection lens with all due respect to what may have been said on the subject, I give you the advice that such a ray filter is of absolutely no benefit as a part of the lens system in projection.

The experts who have passed judgment upon the application of an amber ray filter as part of a projection lens, have evidently lost sight of the fact that when you project a picture upon a screen you are no longer dealing with the actinic rays in the high portion of the spectrum and besides you are, when projecting a picture, not concerned about the effect of actinic rays upon a chemically treated glass plate or film.

In projction you are dealing with shadows and high-lights only upon a flat field, unaltered in quality by the color of the light and your eye is the only judge of the result on the screen.

My advice to you is to use the regular projection lens and if your audience prefers an amber colored picture, use a plain piece of amber colored, yellow or other tinted glass in front of your lens, or use a yellow projection screen which will also give you the yellow effect, if that pleases you best.

If the light is too strong from the sky and high-lights, so that it hurts your eyes, use a screen with modified surface, mix a little blue with the white coating as you apply it to the screen, or any other color which may suit you. On the other hand, if your screen is satisfactory but your light is still too strong, reduce the amperage and use smaller carbons, but you should not use permanently a "light killer," such as an amber or yellow screen in your lens, because that represents a great waste of light. There are many beautiful tinted films, the effect of which will be absolutely destroyed by the use of an amber colored filter. You know that if you have a night scene, tinted in blue, and if you apply in projection a lens filter of yellow or amber with such blue tinted film, it will appear a muddy green on the screen which absolutely destroys what the manufacturers intended the effect of the film to be.

Likewise, if you have a film tinted in yellow, it will be doubly tinted with your yellow ray filter which will make your film a perfect brown and very dull.

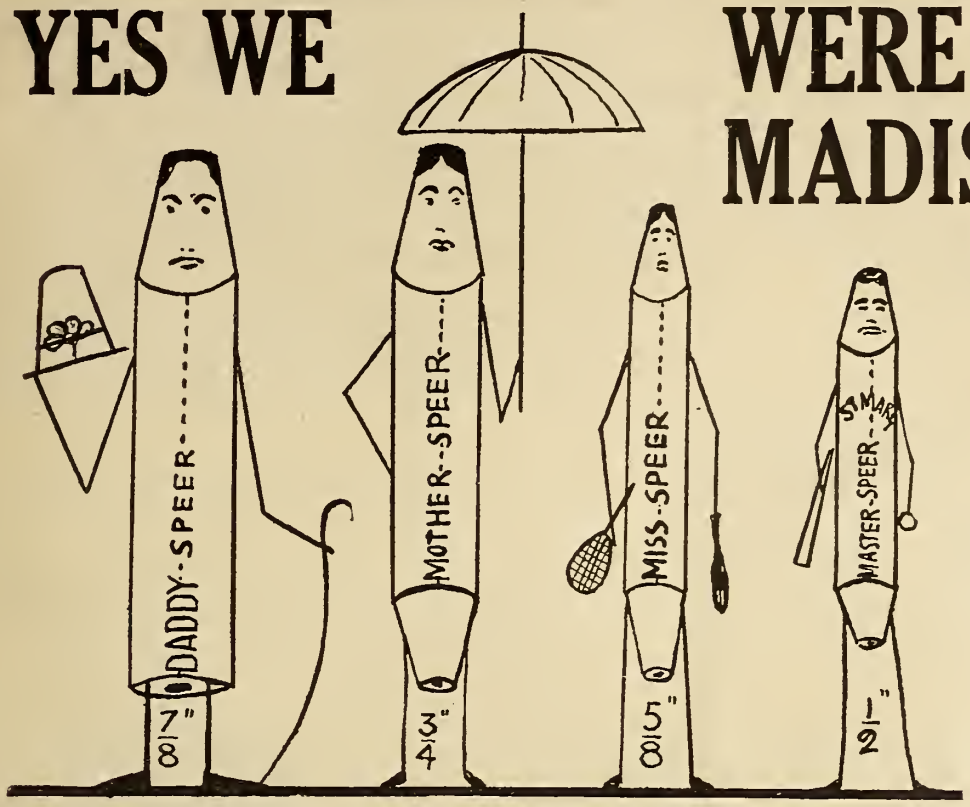
You must not forget that when you introduce a color screen of any kind in front of your projection lens, you not only reduce the light values in the high-lights as claimed with amber filters, but you likewise reduce in the same proportion, the illumination in the shadows and as a result, if you want as distinct a picture as you had before, you will have to double your illumination and then you still have a yellow picture which is not at all true to nature, under any condition.

I hope I have explained this very interesting subject to you and believe me, it has afforded me a great deal of pleasure to investigate the effect of the color screen in conjunction with a sensitized film as compared with its use in connection with a projection lens when you are projecting a series of shadows like motion pictures are, upon a screen.

It is astonishing how many schemes, to make money out of the exhibitor, are introduced by some dealers and others who have not thoroughly studied the subject they are tampering with.

In analyzing the application of an amber colored filter in a projection lens, I am almost tempted to believe that the scheme is fos-

YES WE WERE AT THE MADISON SQ. GARDEN SHOW



last week. Our exhibit was the most BRILLIANT of all and we entertained managers and operators from all parts of the U. S. A.

BY DEMONSTRATION OF OUR WONDERFUL PERFORMANCE

It is your misfortune that you were not there

BUT YOU MAY SATISFY YOURSELF

about the

SPEER PROJECTOR CARBONS

BY PLACING YOUR ORDER NOW

Don't Delay—First Come First Served

MADE IN U. S. A.

Speer Carbons are absolutely guaranteed to give satisfaction or money back.

Speer Carbon Company

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(Makers of Carbons for Electrical purposes during the past 25 years)

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For Sale by Leading M. P. Machine Distributors, Including the Following:

J. H. Hallberg, 36 East 23rd St., New York, N.Y.
E. E. Fulton Co., 154 W. Lake St., Chicago, Ill.
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Are You Working at a Disadvantage?

Do you realize how many people go away from your theatre dissatisfied with your projection. A satisfied patron is the best advertisement you can have.

Let us show you how we can help you satisfy your patrons by installing new equipment and letting it pay for itself by increased business.

Write today for our plan.

AMUSEMENT SUPPLY COMPANY

Note change in address
Third Floor Mallers Building
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Dealers In Motiograph, Power's, Simplex, Standard and Edison Machines, Genuine Repair Parts and all goods pertaining to the M. P. Theatre.

MOTION PICTURE MACHINES

Power—Simplex—Baird

HALLBERG'S 20th Century Motor Generators

MINUSA Gold Fibre Screens

SANIZONE Deodorants, the perfect perfume for Motion Picture and all Theatres

WE ARE DISTRIBUTORS
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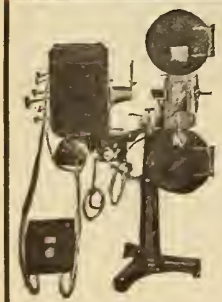

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and allow us to equip your theatres with up to the minute machines. You know our reputation for quick service. Largest and most complete stock. Old machines taken in as part payment.

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SIMPLEX PROJECTORS

Theatre Accessories

LUCAS THEATRE SUPPLY COMPANY

ATLANTA GEORGIA

MINUSA

"SCREEN LIGHT THAT NEVER FAILS"

The "ORIGINAL GOLD FIBRE SCREEN" Perfected.

MINUSA CINÉ PRODUCTS COMPANY. SCREENS BUILT BY BRAINS

SAINT LOUIS NEW YORK

tered by someone interested in the sale of screens which introduce a glaze where a modification is necssary and I hope that you will not be induced to first produce an extra strong light at your arc and then to kill the light with a color screen between the lens and your projection screen. The subject is so self evident and clear that you cannot fail to now use your own judgment and find many other points against the introduction of a scheme of that kind.

Before closing, I want to remind you that the best clear glass you can get absorbs not less than 7 per cent of the illumination and we know that when we introduce the amber ray filter in photography, we have to expose the picture anywheres from three to six times as long as we would without the ray filter. On this account is not it fairly clear to you that any form of amber screen in front of a projection lens will cut your illumination on the screen at least 50 per cent and I don't wonder that whoever is selling the lens system you speak of, says that it eliminates eye strain and makes old film look like new. With the least illumination there is the least eye strain and the least opportunity of observing imperfections, and as a result you have spoiled your picture rather than to have improved it.

WHEN A MACHINE BINDS, OR LOCKS IN THE STAR AND CAM

A. L. Mitchell, S. D.—*In last week's* NEWS, *I missed your set of questions and answers very much, but as the* NEWS *stated that you were very busy, we will have to excuse it, but don't do it very often, as we miss the questions.*

Now, I am going to ask you a few questions and trust that I may see the answer just as soon as you can make room for same.

What is it that would cause a Simplex to bind or in other words, lock, in the star and cam? I took the whole thing apart the other day and found that it was in the star and cam. The fly wheel would not move. Later on I got it working. Now, please don't say it was due to the lack of oil, as I always keep my machine flooded with oil. This is the first time in my ten years of experience, that I have had this trouble and I will have to admit that I was up a tree. I have run this machine for one year and this is the first stop that I have had. The machine locked just about one hundred feet from the end of the reel on the last reel of the show and on the last show of the night.

What is the difference between a rheostat and compensarc and the actions of same? What do you think would be a good way to connect two machines on to one compensarc, and not do any damage. Would it hurt in your idea to connect two machines on one compensarc and would it shorten the life of same?

ANS.—Many thanks for your expression of appreciation of the Projection Department. I am always glad to know that the department is appreciated by readers, and we shall always be glad to publish any opinion concerning the department which our readers may send in.

Your question concerning the binding of the Simplex machine cannot possibly be answered now, because your machine is running again and you have altered the condition under which the parts mentioned stuck.

It stands to reason that when a machine runs and gives satisfaction for a few weeks or a month there is no structural or material defect in any of the parts and when a machine has run as long as one year, then you are doubly sure that whatever the cause, in your instance, might have been for the sticking of the star and cam, it must have been from an outside source which was removed by your action in taking the intermittent movement apart.

The only possible thing which I can conceive, is that in some manner a sliver or some foreign material, got into your oil can or was attached to the spout of the oil can, or it may be possible that in cleaning the machine, the rag or whatever you used, carried within it some foreign substance which got lodged in or near one of the oil holes and finally worked its way into the intermittent movement.

You must realize that in an intermittent movement where the distance between the surface of the cam and the star wheel is so very small as is necessary to maintain it for proper operation, the very slightest amount of dirt or the presence of any foreign substance would lock the movement, but, of course, when you remove the cover and disturb the parts which you would have to do in making the examination, the small part might have dropped out and disappeared in the bottom of the oil well. Strange things do happen to machines once in a while and unless the cause of the trouble is determined before the trouble is rectified, it is almost impossible to

Hallberg Sold

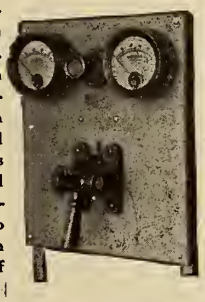
12 Baird Projectors, 11 Powers 6-B, 2 Simplex machines, 27000 Speer Carbons, 11-20th CENTURY MOTOR GENERATORS and 7 Direct-Connected Gasoline Engines and Electric Generators, Electric Fountains, etc., up to Saturday morning, at the Madison Square Garden Show.

You better fall in line, Mr. Exhibitor, and buy where you get the best service —AT HALLBERG'S

$286 For 30 to 70 Amp. D. C. Capacity

For 110 or 220 volt, 60 cycle, 2 or 3 phase A. C. Line. For single phase, $46 extra. Weight, 450 lbs. Height 15", Width 15", Length 28"

$57.50 extra for control for (2) 30-40 amp. arc's on fine switchboard with volt and amp. meters and special field rheostat—No live part on front of board.



OTHER SIZES AND STYLES OF ALL KINDS—QUOTED UPON REQUEST

Distributor of
Power's-Simplex-Baird
M. P. Machines

Send for Free Circulars and Catalogues, but for Hallberg's Big 100-page Catalogue, send 25 cents.

I EQUIP THEATRES COMPLETE AND CARRY "SPEER" AND OTHER MAKE CARBONS, ALSO SUPPLIES.

Send $2.50 for latest Operator's Book, "MOTION PICTURE ELECTRICITY."

J. H. HALLBERG Swedish Electrical Engineer
34 East 23d St. The House of Quality **New York**

locate what actually brought the wrong condition about. Next time you have trouble of that sort, I would advise you to proceed very slowly and very carefully in taking the machine apart, so that you will discover just what you do the instant the trouble disappears.

I have found that in dealing with people in different parts of the country, often trouble happens, but it disappears without anyone knowing just what caused it, and that is an annoyance, because you don't know what to do to prevent the trouble in the future.

I believe that if you would take your intermittent movement and wash it in gasoline, so as to clean it thoroughly and then dip the parts in oil while keeping the movement in motion before assembling, and last but not least, filling the oil cups properly, you can in that manner avoid the reappearance of your trouble.

If you will look thorugh the past issues of MOTION PICTURE NEWS, you will find, under the heading, "Motion Picture Projection Simplified" much information upon rheostats, choke-coils and transformers. To briefly state the difference I give you the following information:

The rheostat reduces the line voltage to that required for the arc, by absorbing the difference in voltage between the line and the arc voltage which is generally between 50 and 75 per cent, depending upon the line voltage. The energy dissipated in that manner in the rheostat is absolutely wasted and is given off in the form of heat, while on D. C. the rheostat accomplishes the purpose of reducing the voltage with A. C. this form of regulation does not permit you to secure a good light.

Briefly stated, the rheostat is a wasteful and in the present modern age, an unnecessary device for projector arc lamps when operating singly where more than 20 amperes of current is required at the arc.

The compensarc is a tradename, used by one of the manufacturers for a transformer which with A. C. reduces the line voltage to that required for the arc with but a very small percentage of current waste. Therefore, the transformer or compensarc does not give off an appreciable amount of heat and besides, the nature of the device is such as to actually improve the illumination on the screen as compared with rheostat control on A. C.

It is perfectly practical for you to connect two machines in multiple to the lamp leads of your compensarc. You must, however, keep in mind, that when you connect two arc lamps to one transformer like the compensarc, you can burn only one of the arcs at the time. It is, however, true that if you have arc No. 1 burning, you may close the switch for arc No. 2, and the moment you are ready to project with machine No. 2, you can *steal* the light from the arc in machine No. 1 and establish the arc between the carbon points of lamp No. 2 by merely putting the carbons together and separating them slowly without any injury whatsoever to your compensarc or other similar regulating device.

BLAKELY, ENTERPRISE OPTICAL MANUFACTURING COMPANY, GIVES BANQUET TO DALLAS OPERATORS

SIDNEY B. Blakely, special representative of the Enterprise Optical Manufacturing Company, of Chicago, makers of the Motiograph projector, who has been in the South since the Atlanta Motion Picture Exposition, entertained the members of Local No. 249, I. A. T. S. E., M. P. M. O., with an old-fashioned "Dutch lunch," with all the trimmings, at the operators old meeting room over the Favorite theatre on Main street, Dallas.

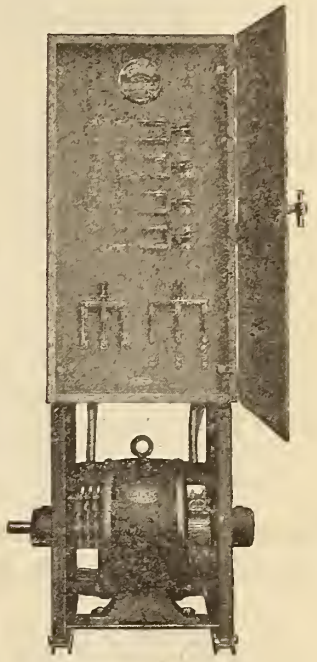
In a way, this entertainment was Mr. Blakely's farewell to the operators in Dallas, as he left the next night, May 3, for Oklahoma City, Wichita, and Kansas City. He had been in Dallas for about two weeks and made many friends among the operators and exhibitors; in addition to assisting in placing a number of the new Motiograph projectors.

The affair was strictly informal and as all the operators had met Mr. Blakely. a strong friendly feeling prevailed. Among those who made short talks were Julius Shaffer, president; Mr. Blakely; Joe Jones, vice-president; R. R. Pengilly, secretary; John Hardin, business agent, and H. K. Barnett, of the Barnett Film and Supply Company.

At eleven o'clock, the hour set for the "opening of the keg," every member of the local was present, and many visiting members.

THE MAY INDEX OF REVIEWS WILL APPEAR NEXT WEEK

The "MARTIN" ROTARY CONVERTER



FOR REAL "SUN-LIT" PICTURES

AND PERFECT REEL DISSOLVING
The machine they are all talking about

The voltage of the Martin poly-phase converter is maintained constant so that the starting of the second arc positively does not disturb the light given by the first arc. This makes the dissolving of the reels as simple as if the arcs were operated in a Direct Current district.
Our emergency panel provides A. C. for the lamps in case the rotary should be out of service and thereby eliminates the cost of compense-arcs for emergency purposes.
The placing of the converter in base of panel board makes it a self-contained outfit and cuts the wiring and installation cost in half.

Write for Full Information.
NORTHWESTERN ELECTRIC CO.
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Full Houses Follow Good Pictures

To maintain the high standard which brings results you need the clear, brilliant pictures projected by the

Bausch and Lomb Projection Lenses

They mean the best effect for every film you run.

They mean that the excellence of your pictures will bring patrons back again and again—and that a most valuable reputation will attach to your house.

Bausch & Lomb objectives and condensers are the standard among experienced operators—and for very good reasons.

Any film exchange can supply you with Bausch & Lomb lenses, which are the regular equipment for Edison and Nicholas Power Machines.

Bausch & Lomb Optical Co.

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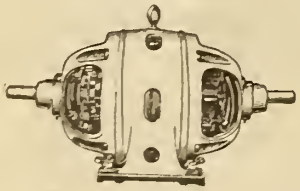
Leading American makers of Photographic Lenses, Projection Lanterns (Balopticons), Microscopes, Stereo Prism Binoculars, Ophthalmic Lenses and other high grade optical products.

Are You Helping Your Competitor



by using alternating current or complicated, oft-failing direct current apparatus, thus driving your patrons to other theatres?

There is no question as to whether or not you can afford to install the best apparatus. You cannot afford to use anything else.

Ask yourself — can I accommodate more patrons? Are my receipts daily increasing? What steps may I take to increase receipts and decrease daily expenses?

Let us answer this last question. Send for Bulletin 10922 and a new booklet just off the press —"Ghosts." Tell us something of your theatre and the electrical equipment you are using. Learn what *WHITE LIGHT* is, and what it can do for you. Write today!

Wagner Electric Manufacturing Company,
Saint Louis, Missouri

234

OPERATORS ARRESTED FOR PICKETING BOYCOTTED HOUSE IN KANSAS CITY WIN IN A HIGHER COURT

THE moving picture operators union of Kansas City, Mo., won a victory over J. E. Hughes, proprietor of the Eastern theatre at Ninth and Lister streets, when Presiding Judge Latshaw, of the Criminal Court, decided in their favor in appeal cases brought to his docket with regard to picketing. Hughes is not a member of the union and runs the machine in his own house. He has refused to join the union or hire one of its members, so that body started to picket his place. Each evening two members would start to walk back and forth in front of the theatre, only to be arrested.

In police court the following morning they were fined; and they always appealed. For ten straight nights this occurred, the bonds and fines of the two pickets increasing. They appealed each time, and the final decision of Judge Latshow set aside all fines and ruled that peaceful picketing was lawful. The pickets still continue their vigil.

SIX MOTIOGRAPH MACHINES, INSTALLED IN DALLAS IN 30 DAYS, ENDORSED BY OPERATORS

A LETTER from Robt. R. Pengilly, secretary of Local No. 249, I. A. T. S. E. of Dallas, Texas, states that Sidney B. Blakely, representing the Enterprise Optical Manufacturing Company, Chicago, has just visited Dallas.

Within the past thirty days six Motiograph machines have been installed in the city and are giving perfect satisfaction.

The letter goes on to state that the machine is gaining considerably in popularity and that it has been enthusiastically endorsed by the operators of the city.

SPEED CONTROLLER COMPANY DISTRIBUTES IN ENGLAND THROUGH VITAGRAPH COMPANY, INC., LONDON

THE Speed Controller Company, Inc., 257 William street, New York City, announces that it has arranged for distribution in England through the Vitagraph Company, Ltd., 31 Charing Cross road, London, W. C.

Two new machines will be installed in the office of this company within the next few weeks. There is a daily demonstration of the exhibit.

MOTION PICTURE SUPPLY COMPANY, KANSAS CITY, MOVES TO GLOYD BUILDING

THE Motion Picture Supply Company has opened offices at 317-318 Gloyd building, Kansas City, Mo., handling a complete line of theatre novelty goods, advertising props and all accessories used in connection with motion picture houses. H. G. Gill, an experienced supply man, will have charge of the business and has already installed a large amount of stock. The company is located in the same building with five exchanges, and therefore is right in the midst of the moving picture industry.

THE COMPLETE INDEX OF REVIEWS FOR MAY WILL APPEAR NEXT WEEK

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Made in Switzerland

CARBONS

Write us for descriptive circular and price list

JONES & CAMMACK

Sole Importers

12 Bridge Street New York City

THE *Simplex* PROJECTOR IS MANUFACTURED

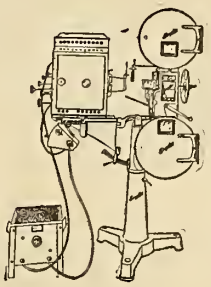
FOR YOU MR. EXHIBITOR

That is the Reason why its HIGH STANDARD is MAINTAINED

STEADY, CLEAR PROJECTION.

UNINTERRUPTED PERFORMANCES.

MINIMUM COST of UPKEEP.



LONG DEPENDABLE SERVICE.

PLEASED PATRONS.

FULL HOUSES.

The ONLY PROJECTOR that received the HIGHEST AWARD AT TWO EXPOSITIONS, 1915.

GRAND PRIZE
Panama-Pacific International Exposition

GOLD MEDAL
Panama-California Exposition

Send for Catalogue "N"

THE PRECISION MACHINE CO. INC.
317 East 34th St. New York

MR. EXHIBITOR

do you know that we are not at the **mercy** of the **Moving Picture Machine** manufacturers like other supply dealers are? We make our own **supplies** and **equipments** and are not **obliged** to charge **exorbitant** prices. The only difference between our **product** and the others is the **name plate** for which you **must pay** 40% more.

Buy from the **Dealers** handling our product and you will save **money.** Our **large** factory at your service. We have been at it for **16 years,** that should be a **guarantee.** (The pimple has grown to a boil.)

Your inquiry will receive prompt attention

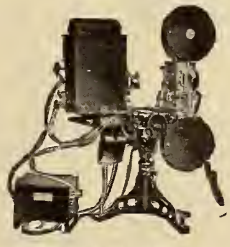
THE STERN MANUFACTURING CO., Inc., Philadelphia, Pa.

ARE YOU PREPARED? IF NOT, YOU SHOULD PREPARE TO BE REPRESENTED IN THE NEXT STUDIO DIRECTORY OF MOTION PICTURE NEWS

I Am the STANDARD

To Me the exhibitor is indebted for many improvements—the two-thousand-ft. magazines and reels, the larger lamphouse, the motor drive, etc.

To Me the exhibitor is indebted for perfect projection plus greatest ease of operation; for durability, economy, the elimination of a great number of projection annoyances.



THE MASTER MODEL PROJECTOR

"MASTER MODEL" Projector

To Me the operator owes the ready manipulation of STANDARD simplicity, the construction that makes it possible for him to provide the maximum in operation with minimum effort.

To Me the public owes the rock-steady, flickerless, clearly-defined pictures that enables them to really enjoy the photoplay.

Send for Particulars

AMERICAN STANDARD MOTION PICTURE MACHINE CO.
110 WEST 40TH STREET, NEW YORK CITY.

The more YOU read these advertisements the more useful to YOU we can make the "NEWS."

The Camera

A Department Devoted to Motion Picture Photography in All Its Phases, Studio and Laboratory Work

Characteristics of Photographic Developers

Following Pyro, the Next Developer to Attract the Favorable Consideration of Photographers Was Hydrokinone, Which Occurs in the Form of Brilliant Feathery, Needle-like Crystals and Dissolves in a Clear Solution, Even Remaining So After the Addition of Sulphite and the Alkaline Carbonate

(Continued from Last Week)

Following Pyro, the next developer to attract the favorable consideration of photographers was:

HYDROKINONE

Chemical Name: Paradioxybenzole.

The use of Hydrokinone as a developer was inaugurated by Sir William Abney, the noted British photographic worker, in the year 1880. By reference to the chemical symbol it will be noted that as in the case of Pyro the active groups in Hydrokinone belong to the hydroxyl (OH) class, there being one less of these groups than in the case of Pyro.

Hydrokinone occurs in the form of brilliant feathery, needle-like crystals and dissolves in the form of a clear solution even remaining so after the addition of sulphite and the alkaline carbonate. Solutions of Hydrokinone are easily mixed and exhibit excellent keeping qualties, either with sulphite alone, or in the form of working developers or strong stock solutions. It will be noted that the good keeping quality of Hydrokinone solutions is a point of superiority to Pyro in the mixed form.

Hydrokinone is characterized by its ability to impart great density, which property is greatly influenced by the temperature of the solution, a bath of low temperature showing greatly diminished developing power, while raising the temperature above the normal results in excessive density and hard negatives.

In respect to cleanness of working a Hydrokinone developer will be found to give a considerable degree of chemical fog with many emulsions, which can be remedied by the addition of Potassium Bromide. The addition of the Bromide will make for cleanness of working, but another result will be alteration in the gradations of the negative and the rendition of shadow detail will be considerably decreased.

Obtaining Correctness of Gradation

Correctness of gradation when working with a Hydrokinone developing solution may be secured by correct proportionment of the quantity of water used in making up the bath.

As noted before, the action of Hydrokinone is easily controlled by suitably adjusting the temperature, and considerably overexposed negatives may be largely corrected in development by cooling down the solution. In compounding a Hydrokinone solution the use of carbonate is vastly to be preferred to the use of caustic alkalies, as when the latter are used a non-fogging bath cannot be secured.

Owing to the good keeping qualties of the working solutions there is no stain from an oxidized Hydrokinone developer and the color of the silver deposit of the negative is a bluish black.

Although one of the earliest of the organic developers, Hydrokinone is a popular one and in great demand. It is generally mixed with other developing reagents which are characterized by softness of gradation and good shadow detail such as Eikonogen and Metol. Mixtures of Metol and Hydrokinone are probably more frequently employed in photographic practice today than any other developer.

In the year 1888 another developer of the organic type, superior to either of its predecessors was used in the development of gelatino-bromide, by Dr. M. Andresen, of Berlin, its discoverer. Three years later this developer and its properties were described by Andresen and it is known as:

PARAMIDOPHENOL

Chemical Name: Paramidophenol hydrochloride

By comparison of its chemical composition with that of Hydrokinone it will be noticed that the only difference is the substitution of one of the Amido (NH_2) groups in place of one of the Hydroxyl (OH) groups which constitute the chemical composition of Hydrokinone.

The combining of the NH_2 and OH groups in Parmidophenol gave rise to new and valuable properties hitherto unobtainable in developing reagents, a characteristic of the $N/_2$ group being that a compound containing it possesses the power to develop to a considerable degree by the addition of sodium sulphite alone, while it will be recalled that Hydrokinone when made up with sodium sulphite only, possesses a very limited degree of reducing power. It is possible when developing with Paramidophenol mixed with sulphite to secure a satisfactory degree of density in the resulting negatives, providing ample exposures have been given.

In regard to cleanness of working Paramidophenol is a most satisfactory developing reagent, the resulting negatives being free from fog and therefore superior to the results had with Hydrokinone.

Another valuable property of Paramidophenol is the perfect shadow detail which obtains with its use and in this point it is again seen to be superior in performance to a Hydrokinone bath. Gradation which goes hand in hand with the satisfactory rendition of shadow detail is obtained in a highly satisfactory manner with Paramidophenol.

As supplied commercially Paramidophenol is a Hydrochloride with the formula:

In such form it may be easily dissolved in water, and when a solution of this Hydrochloride is made with sodium sulphite, or the sulphite with addition of sodium or potassium carbonate the liberation of the true Paramidophenol base is accomplished.

This base while not capable of being dissolved as easily as some of the other developers, possesses a sufficient degree of solubility to permit of developing baths being prepared, having, as before noted, good density-giving powers and being extremely clean working, with consequent freedom from chemical fog.

Keeping Properties of Paramidophenol

The keeping properties of Paramidophenol made up with sulphite only, or as stock solutions or working solutions are satisfactory and due to this fact, the oxidized developer does not stain the gelatine of film or plates. The color of the images yielded by Paramidophenol is a pure and even blue-black.

(To Be Continued Next Week)

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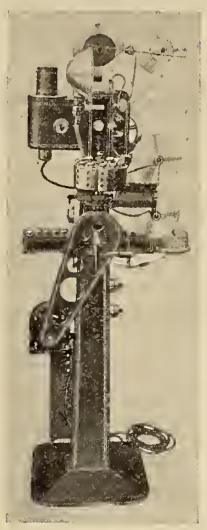

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Music and the Picture

Edited by Ernst Luz

This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays. MOTION PICTURE NEWS will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and the Picture Department.

"Personal Equation" Counts in Playing for the Pictures

Ninety Per Cent of Results Accomplished in Musical Accompaniment to the Films, Either Manually or Orchestrally, Must Be Accredited to the Man in Front of the Screen—The Best Man for Picture Playing Knows Something of Requirements for Opera, Concert, Vaudeville and Dance

AFTER all is said and done ninety per cent of all and any results accomplished in playing to pictures, either manually or orchestrally, must be accredited to the man in front of the screen.

To give the player or conductor an opportunity to do his best it is only fair that we should give him every possible help without trying to overshadow his own personal genius.

The first and most important in picture playing is that the player or musical director should be familiar with the music he is going to play. Synchronizing music to pictures is in itself a simple matter and unless the musician is well acquainted with the music he is going to play the synchronization or the music must suffer. This is not difficult to understand and any exhibitor desiring to waste some time on the matter will have no difficulty in proving that the above is a fact.

Each musician has his own ideas as to how a picture should be played, nevertheless whatever his ideas may be the desired temperament by the producer, remains the same.

When the director takes special pains to have his characters register sympathy, remorse or other pathos on the screen no intelligent man would allow himself to say the music should under any circumstances be allowed to register hilarity or frivolity. The above is a fact which should be solidly embedded in the minds of everyone directly interested in the future of the Motion Picture theatre.

Help from Temperamental Analysis

The only help that we can give the competent and intelligent musician who is enthusiastic in picture theatre work is a temperamental analysis of the music necessary to the picture, together with a temperamental analysis of the action on the picture screen. When the competent musician has these two factors, synchronization is a simple matter.

The above facts are a few of the thousand occurring to me in my picture theatre career hich have convinced me that the only possible method for getting the best possible as well as greatly varied results in picture playing will be found in music plots set up in a fashion, giving the picture musician every possible lattitude to exercise his originality and musical genius.

The musical plots outlined by me, appearing in this department, are often hurriedly set up, nevertheless I am always positive that the musical as well as the screen analysis is correct.

The original intent of these plots was to set the picture musician to thinking, thereby creating an agitation of wits and intellect, having as its purpose a creation of a method whereby the better music in the motion picture theatre can be more easily accomplished.

In these plots the first and last lines, namely, description of music and cue to stop number, are the only factors required by the intelligent picture musician. In my own work the numbers suggested are set in one month after I have seen the picture.

The number suggested in my plots are therefore simply to help those enthusiastic for obtaining and maintaining an excellent repertoire of picture theatre music. The numbers suggested in my plots are always numbers that I have personally played and know that they can be used in picture playing not only at the points where I suggest them but at a thousand other points to good advantage. I might explain a hundred ways of playing these plots but still your own way is the best if you do it well. A few points are, however, highly essential and should be worked out.

First Is the Method of Seque

The first is your method of seque. The fact that you are synchronizing or playing to pictures is entirely lost to the audience unless your seques are direct and cover several numbers and equivalent picture incidents. Making clean seques seems difficult at first, nevertheless, with proper application on the part of the musician it becomes as simple as playing the scale of C.

In the musical profession the musicians are classified as being capable for certain callings, namely, opera, concert, vaudeville, dance. It is necessary now that we add to this classification "Pictures," remembering that when we add Pictures to this classification that to be competent the musician must be more or less acquainted with all of the first forementioned qualifications. This fact is going to make the picture theatre the most profitable to the capable musician in the future.

It may be true that this occupation may require more of his time than he has previously given to the profession, nevertheless, even that will be to his personal benefit. The only important thing in making seques is that the director has full and flexible control of the man under him.

The second important factor is the playing of the music. To play good music well and synchronize with the screen, care should be taken that the numbers selected are of such a nature that they will allow for temperamental screen changes without making it impossible to give a good musical interpretation.

In playing numbers printed signatures should not be noticed to any great extent, always allowing the screen action to suggest their crescendos, dimuendos, pianissimos, fortissimos, menomossos and accelerendos.

The proof of the above is only possible to those who are enthusiastic in the work and willing to make a personal study of picture theatre requirements. The music plot is nothing more than an assistance for making a prior preparation for playing the picture. The final results are at the mercy of the musician or orchestra leader. Every effort should consequently be made by the exhibitor to interest capable musicians and when doing so explain that he is not only seeking musical results but picture theatre results.

By continually keeping this fact before the minds of his musicians and leader he will soon note that he is agitating something which can only revert to his own personal profit. The only present drawback to picture theatre music is that there are not enough capable men in the business who realize the importance of making picture theatre music a separate and important study.

THE MAY INDEX OF REVIEWS WILL APPEAR NEXT WEEK

Music Chart for "Sudden Riches," World Film

Six Reels — By ERNST LUZ — Projection Time, 78 Minutes

PART 1

Description of Music	*Number Suggested*	*Cue to Stop Number*
1. Desc. (T. Rom.)	"Evensong" (Chappell & Co.)	After "Congratulate me, etc."
2. Agitato	"A. B. C. Dramatic Set No. 3"—A1	End of brothers fight, or "Two years later."
3. H. Dr. Andante	(Jos. W. Stern & Co.) —B2	"Thirty years later, etc."
4. Cuckoo Clock Imitation		End of clock dial scene.
5. Inter. (L. Desc.)	"Shades of Night" (Jos. W. Stern & Co.)	Wife seated at couch at window after men drink toast.
6. Cuckoo Clock Imitation		End of clock dial scene.
7. Waltz (Len.)	"Druid's Prayer" (Jos. W. Stern & Co.)	"The next evening."
8. Desc. (H. Rom.)	"Tulips & Pansies" (W. Jacobs)	Connects 1 and 2.

PART 2

		"The spider and the fly."
9. Waltz (Len. Vy. Leg.)	"Charme D'Amour" (M. Witmark)	After adventuress reports her failure to Abner.
10. Desc. (H. Path.)	"Three Songs Eliland" (G. Schirmer)	Connects 2 and 3.

PART 3

		"The birthday dinner."
11. Inter. (L.)	"Bim Bims" (Boston Music Co.)	Child upsets tea at afternoon tea table.
12. Rom. Int. & Waltz	"Wedding Dance" (Jos. W. Stern & Co.)	"Mrs. Crewe will not be home to dinner tonight."
13. Desc. (Rom.)	"Salut D'Amour" by Elgar	"A millionaire soon makes new friends, etc."
14. Slow Song Chorus		Girl stops singing at table.
15. Medley trot	"A. B. C. Dramatic Set No. 15"—A1	Connects 3 and 4.

PART 4

		"Time passes quickly, etc."
16. Waltz (Leg.)	(Jos. W. Stern & Co.) —B2	After husband at actress's home.
17. Inter trot (P. at child's bedroom)	—A1	Dancers stop dancing.
18. Desc. (H. Rom.)	"Yesterlove" (G. Schirmer)	"The possession of wealth, etc."
19. Inter. (L. Desc.)	"Roguish Eyes" (W. Jacobs)	Child at mirror putting on necklace.
20. Desc. (H. Rom.)	"Longing" (G. Schirmer)	Connects 4 and 5.

PART 5

		"The next morning."
21. Path. Intro. & Waltz	"Witches Whirl" (E. T. Paull)	"The turning of the tide."
22. Desc. (H.)	"Autumn" Tschaikowski	Connects 5 and 6.

PART 6

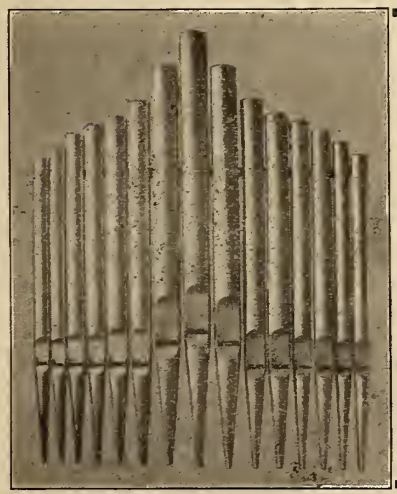
23. Desc. (H. Path.)	"Melodie" by Kretchmer (C. Fischer)	"Morn comes at last."
24. Desc. (Path.)	"Traumerei" by Schumann	"Mr. Katchem to see you, sir."
25. Waltz (Leg.)	"La Confession" (Jos. W. Stern & Co.)	To end.

Note:—This picture affords excellent musical effect opportunities. Care should be taken to select lengthy numbers for reels two, five and six. Nos. 4 and 6 are very effective cuckoo clock imitations. Both of them can be made without music, giving a better opportunity for a clean seque.

No. 1 should be a legato theme of romantic appeal. Nos. 5, 11 and 19 should be light descriptive intermezzos. Numbers in 4/4 tempo preferred. Nos. 7, 9, 16 and 25 must all be slow waltzes having a sustained theme and played legato. Nos. 8, 10, 18, 20 and 23 must all be slow legato numbers having a positive pathetic or romantic appeal, with slight dramatic effect.

Nos. 13 and 24 must be slow melodious numbers with pathetic or romantic appeal. Select quiet numbers such as have no dramatic effect. No. 22 must be a decidedly slow dramatic number. Nos. 12 and 21 must be concert waltzes with slow melodious introductions. No. 15 and 17 must be trots such as are used for dancing. No. 14—the chorus of some popular ballad. Nos. 2 and 3 are short melodramatic numbers.

The last two and one-half reels of the picture are very appropriate for the organ.



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PICTURE THEATRES FACTORS IN CULTIVATION OF NATIONAL APPRECIATION OF BEST IN MUSIC

IT would not be surprising if, after the years of up-hill struggle, with its slowly appearing effects and discouraging results, by artists and teachers to inculcate in the American people a taste and a desire for better music, the development of motion picture theatre music should achieve more in the cultivation of a national appreciation of the higher creations of this art than have the music missionaries themselves. The photo-play house has achieved wonders in other directions. Why should it not in this? Custom has determined that there must be music with the picture and keen competition has caused a rapid improvement of the musical program. In the Strand in New York, to mention only one motion picture house as an example, there is a fine symphony orchestra, a remarkable organ and eminent solo artists.

Of course, most film theatres have not approached very close to the musical standard of the Strand, but the majority of them have advanced in this respect, and occasionally, at scattered points in the country, a new photo-play house is projected on a high plane that undertakes to make superior music one of the chief features of its entertainment. An instance is the elaborately planned $250,000 Piccadilly Photo-play theater that is building in Rochester, N. Y. One of the first important steps taken by Director-Manager W. H. Seely, a veteran motion picture man, in materializing the entertainment policy of this theater, was to engage Susan Tompkins, a Rochester violinist, to organize and direct a symphony orchestra of sixteen pieces. Miss Tompkins's career has been eminently successful, as the praise of reputable critics has attested. After study under Professor Grant Egbert of the Ithaca Conservatory of Music and Professors Sevcik and Suchy of the famous Prague Conservatory, she entered the concert field in this country and won marked success. She was soon enlisted by Sousa as a soloist with his famous band, and achieved no little popularity with that organization for several seasons. During its long engagement as one of the chief musical features of the Panama-Pacific Exposition, her violin performances won conspicuous favor. As the Piccadilly is modeled after the Strand, musically and accóustically as well as otherwise, Miss Tompkins is now in New York, studying the Strand orchestra to get into the full spirit and acquire a special understanding of her new work. With a wonderful new pipe organ embodying very recent improvements to vary the offerings, Director-Manager Seely is confident that its musical forces will give the Piccadilly much distinction in the motion picture world. The course of the theatre in this respect will certainly be well worth watching.

WATCH NEXT WEEK'S ISSUE OF THE MOTION PICTURE NEWS FOR THE MAY INDEX OF REVIEWS

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Don't be without the New Modern Music for Picture Playing. 12 Sets now ready.

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Set 2 consists of a long Heavy Dramatic Descriptive and Hurry. Good for scenes of heavy plotting or mysterious action leading to fights or tumult.

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Set 4 consists of a Light Agitato and Andante movement. Good for quarrels or agitation in society dramas.

Set 5 is a Burglar scene opening with the sneaky music, then agitato, hurry and Plaintive. Contains four different numbers.

Set 6 consists of a misterioso and Allegro Hurry. Used for plotting ending in great confusion or fights.

Set 7 is an Indian scene of three numbers. An Indian mystical opening a fight or battle hurry, closing with an Indian plaintive.

Set 8 is a fight and chase scene. Opens with a Hurry, going directly into a concert gallop for the chase.

Set 9 is a three numbered Storm scene. A. 1 is a Storm Hurry. B. 2 is an Allegro Agitato. C. 3 a Plaintive Andante as an Aftermath

Set 10 A Diabolical Scene of 3 numbers. A. 1 is a new Misterioso. B. 2 an Agitato-Misterioso. C. 3 an Andante in minor key.

Set 11 A Western Scene. 3 numbers. Illustrates the western characteristic, the barroom fight and the chase.

Set 12 A Fire Scene of 4 numbers. A. 1 the plotting. B. 2 the agitation or alarm. C. 3 the coming of the fire department. D. 4 a Waltz Lento movement after action quiet.

No picture player can afford to be without these numbers. All numbers arranged for Piano, Organ, One Man Orchestra Player or Orchestral combinations from 2 to 35 pieces.

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Building and Furnishings

RIALTO, NEAR MUNICIPAL BUILDINGS, SAN FRANCISCO, OPENS UNDER CONTROL OF WESTERN THEATRE COMPANY

ON May 6, the Rialto theatre on Market street, near Seventh, facing the Civic Center, San Francisco, with its wonderful group of municipal buildings, was thrown open to the public, following six months' work in virtually rebuilding what was formerly known as the American theatre. This house is controlled by the Western Theatre Company and was planned and is operated under the direction of Howard J. Sheehan and Mr. Lurie, formerly of Vancouver, B. C. So many changes have been made in it that there is but little other than the roof and side walls to remind one of the old structure. The old balcony, with its supporting posts, has been removed and a new one installed, much lower than the former one. Here there is room for about eight hundred people and as many more are seated on the lower floor.

A beautiful marquis has been erected the full width of the building, covering the entire sidewalk, and above this is an electric sign that is one of the largest in the entire city. It is arranged so that it can be seen the entire length of Market street. Music is furnished by a Hope-Jones-Wurlitzer organ of the type that attracted so much attention at the exposition last year, the instrument costing in the neighborhood of $20,000. In addition there is a large orchestra, the musicians being screened from view. The admission price is ten and twenty cents, with a reserved section, where higher prices will be in vogue. The opening program consisted of the Metro production, "Her Great Price," with Mabel Taliaferro; the first of the serial, "The Mysteries of Myra"; Hearst-Selig Mexican war pictures and a T. E. Powers cartoon. The *Examiner* gave the war pictures a gratis full page write-up. The projection equipment of this house is very complete, with two Power's Cameragraphs of the latest type, with dissolvers and the most modern appliances. Two separate electric services enters the building, and the electric company guarantees a very small fluctuation in voltage, as the theatre is near a sub-station. The distance from the operating room to the screen is about one hundred and twenty feet.

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CONSIDERED one of the handsomest moving picture theatres in the country and built at a cost of one hundred thousand dollars, the Knickerbocker was recently opened in Nashville. It is owned and operated by W. H. Wassman, who has gained an enviable reputation as the most successful motion picture owner in the city of Nashville.

EXTERIOR OF THE KNICKERBOCKER THEATRE, NASHVILLE

Completeness in the full sense of the word best describes this new theatre. W. H. Wassman, the man whose artistic mind is

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responsible for this picture palace, has received nothing but words of approval and expressions of admiration on all sides from the picture enthusiasts of the city. The Knickerbocker has a seating capacity of 1,200. A large pipe organ has been installed and an organist prominent in his profession has been engaged to play, Buel B. Risinger. Supplementing the organ, and in conjunction with it, is a full orchestra, composed of musicians who have been carefully selected by Mr. Risinger, and have proved themselves to be thorough artists. The first violinist is Mozart Lucier, a graduate of both the French and American schools. For several years he was conductor of orchestras in the largest hotels on

INTERIOR OF THE KNICKERBOCKER, NASHVILLE

the Florida east coast. Mr. Lucier conducted the music at the Grove Park Inn, Asheville, N. C., and has been prominent in concert work for several years. The flute desk is filled by E. Daniel Worland, an artist of ability, and one who has been associated with Mr. Risinger for several years. He went to Nashville from Jacksonville, Fla. S. Cheek, a graduate of Verdi's conservatory at Lesse, Italy, fills the clarinet desk. Mr. Cheek played for several seasons in the principal orchestras of Milan, Mantova and Rome.

DIRECTORY OF NEW THEATRES

CALIFORNIA

THE Navarre theatre, at 738 West Pico street, Los Angeles, has been purchased by Eloise Maier. The Empire theatre, at Pico and Lake streets, Los Angeles, has been leased by Alta M. Davis, which increases the number of women managers in Los Angeles to four. E. L. Anderson has purchased the Keystone theatre, at Western avenue and Pico street, Los Angeles. The Academy theatre, one of the largest in the southwestern part of Los Angeles, has been sold by Ed. Mozart to Hyler and Cornell, who formerly had the Mission theatre, at Monrovia. E. O. Brandt has disposed of the South Park theatre, at 5202 South Park avenue, Los Angeles, and purchased the Queen, at Jefferson and Vermont avenues, of Quinn & Quinn. The Universal theatre on Jefferson street, Los Angeles, which has been alternately closed and reopened for the past two years, is being dismantled, and the building wil be occupieed by a garage.

CANADA

The Famous Players Company, in St. Johns, N. B., has leased the Opera House and after entirely refitting it, opened, using Paramount pictures exclusively. The prices are five and ten cents.

Four theatres in Montreal, P. Q., the Readoscope, Boulvardscope, Domino and Palace Main, have not renewed their license, which was due on May 1. By this action they have signified their intention to remain closed for a time at least. S. B. Taube states there will likely be more closings in the near future.

Ralph Gribble, of the Grand theatre, New Hamburg, Ont., has notified all interested that he is selling out his business in that city next month.

ILLINOIS

Two motion picture theatres are being built at Leroy. One is being put up by Van Atta & West, and the other by Ray Keys. The Van Atta & West theatre will seat five hundred persons. A motion picture theatre to seat two hundred and fifty persons is being built at Pontiac by Edward Longnecker. Gus Kerosotas expects to open his Savoy theatre, at Springfield, shortly. The theatre was damaged by fire several months ago. A. J. Marshall, proprietor of the Empress motion picture theatre, at Springfield, has opened an airdome at Eleventh street and South Grand avenue in that city. He is using a Minusa screen, purchased through the Springfield Co-operative Amusement & Supply Company. C. F. Davis, of Springfield, is planning on opening an airdome at Carlinville.

IOWA

L. B. Marshall, of Cedar Rapids, has purchased the Isis theatre, at Belle Plain, and will open it shortly after a complete remodeling and a series of alterations. Frank Fertig, proprietor of the Dreamland, Oelwine, has changed his policy to features and raised the price from five to ten cents. Julius and Awe, Sioux City, are tearing down the burned ruins of the Empire, recently destroyed, and will build a beautiful new house on the site. It will be ready to open about September 1.

Boysen and Ingledue recently opened the Strand, at Marshalltown, declared to be one of the best and most ornamental houses in Iowa. It has a long foyer, and in the center a large fountain, with interchangeable colored lights. It also has a reception room, with big, comfortable seats. The house seats eight hundred. Summey Brothers have opened the new Star, at Spencer. Thomas A. Brown opened the Strand, a new theatre, at Iowa City on May 7. Squire Jackson has succeeded B. A. Jean as manager of the Pastime, Mount Pleasant. W. H. Bowan, owner and proprietor of the Orient, Oskaloosa, celebrated the completion of his ninth year as an exhibitor by changing to features. Marckers Brothers have assumed control of the Rex, Perry; Long and Company retiring. Joe Gerbacht, owner of the Twin Star, Ames, will open a new house in University place, September 1. Plans for the new theatre have been completed. A. Kahn has assumed charge of the Casino, Mason City, and will open it about the middle of May.

J. L. McClinton, former owner of the Empress, Cedar Falls, will open the Cotton Opera House this summer, showing features.

KANSAS

The Wonderland theatre, at Clyde, has been sold to L. H. Husselman by R. A. Crumrine, former manager.

Otto Fees, of Fees Brothers, of Parsons, has purchased the Elks theatre at that place, and he and his brother now control the two leading houses there, the Elks and the Best. For some time past these two houses have been close competitors and both have had to take drastic measures to keep up with the pace. The competition is now eliminated, but that will not bring down the high standard of both places.

KENTUCKY

Fire in a barrel of waste paper in the storeroom of the Mutual Film Corporation, over the Rex theatre, Louisville, on the afternoon of May 4, did but slight damage and was quickly put out by the firemen Pe.rsons downstairs in the theatre were not aware that the building was on fire.

The Alhambra theatre, Richmond, under the management of Anna Bell Ward, is being enlarged and renovated. The auditorium is being extended and a balcony added which will make the seating capacity about six hundred. Leather chairs are being installed and a ventilation system put in. The management will install two new picture machines and a gold screen.

Manager Tinley of the Lyric theatre, Pineville, has installed a new gold screen in his theatre.

Financial difficulties in which the Strand theatre, Louisville, has become involved during the past few weeks have resulted in the closing of that house. A distress warrant was issued at the instance of the Grand Lodge of Kentucky, F. and A. M., owners of the property, who claim rent is due. John Johnson, who has been employed at the theatre as an operator, swore to a summons against M. A. McRae, treasurer of the Strand company, alleging that a check given in payment of wages had been found worthless. A constable's sale was set for May 13. The property listed for sale included two picture machines, an automobile which had been offered as a prize to the most popular woman in Jefferson county and a grand piano. Officers of the company declare that their difficulties grew out of a recent strike of the operators, who, they assert, stopped persons near the entrance to the theatre and distributed cards advertising the Strand as "unfair." The Strand, formerly the old Masonic, was opened as a motion picture theatre last December by the McRae Brothers, who came to Louisville from Detroit. It was considered one of the best appointed motion picture houses in the city.

MAINE

The new Central theatre, in Old Town, which has been closed most of the time since O. B. Fernandez opened the new Bijou theatre in that city, is to reopen at once under the management of W. E. McPhee. Mr. McPhee operated it very successfully for several years before it passed into the hands of the syndicate which for a time Mr. Fernandez, as manager, represented.

Donald Thayer of South Brewer has opened his theatre after having it closed during the Lenten season.

Arthur Libby, manager of Libby's Rink, of Fort Fairfield, has had installed a 6-B Powers machine with motor attachment. The house has been renovated and is in fine shape to accommodate the large patronage it enjoys.

There is another motion picture theatre being built in Fort Fairfield. This house has not been named yet. This will make two theatres in Fort Fairfield, a town with a population of approximately 4,500.

The new Elm theatre, to be opened in Portland on July 1, will be managed by William Wolf.

MASSACHUSETTS

Manuel J. Senna, Thomas J. Charette and Edward D. Davenport are the new owners of the Vien theatre, New Bedford. The same men already control the Casino, Royal, Savoy and Pastime. It is their plan to make alterations in the future that will increase the seating capacity from eight hundred to 1,700.

The Alco theatre, opened about a year ago in Great Barrington by J. J. Mulhall, has been closed.

Beginning May 8 the Copley theatre, on Dartmouth street, Boston, offered a daily afternoon and evening program of photoplays. Performances will be given daily at 2:15 and 8, with Sunday evening performances at 8. The passing of this house to the pictures marks the closing chapter in the vicissitudes of the various managers of the theatre. Finely equipped for the presentation of drama, seating only seven hundred, comfortable and beautifully furnished—yet the public could not be enticed to go there and thousands were lost in ventures. The theatre could not live down its "highbrow" reputation.

MISSOURI

Mrs. J. E. Hughes has rebuilt an old theatre at Twenty-seventh and Elmwood, and recently opened it, under the name of the Starlight.

Messrs. Lotz and Ellis have purchased the old Ruby theatre at Thirty-sixth and Prospect avenue, Kansas City, and have reopened it, after making various improvements and alterations. This house was not a success for some time, but the new proprietors played to capacity business the opening nights and are confidant that they will make it go.

The Glory theatre, Thirty-ninth and Troost avenue, Kansas City, has been sold by L. L. Van Zandt to Mrs. D. V. Riley, of Butler. A. P. Walker, who has been managing the house for Mr. Van Zandt, will continue in charge. Only the ordinary improvements necessary on such an occasion will take place.

Lowe and Smiley, of Wheeling, are erecting an airdome. Mr. Smiley

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was recently in Kansas City, when he purchased a Powers' 6-A machine and other necessary equipment. He is also making arrangements to open a theatre in Wheeling in the fall season so that that town will have a continual run of pictures, which it does not boast of at present.

MISSOURI

W. A. Berry, operator of a coal mine, has opened a moving picture theatre at Camden, a mining town of six hundred population, and is putting on features at ten cents. There was already one show in the town.

Dan McCoy, well known to the moving picture industry, is now acting as manager of the new Empress theatre, Kansas City. The former owner filed a petition in voluntary bankruptcy in the United States District Court there on May 4. The liabilities total $15,992 and the assets $6,248, not including a leasehold estimated at $40,000. The petition was filed by Wilfrid Ledoux, president of the firm. At the trustee's sale the assets were purchased by E. P. Kelly, El Reno, Okla., owner of the house, who put Mr. McCoy in charge. The New Empress has been running pictures for some time and it is probable that the same policy will be pursued. The former management was Ledoux and Le Marquand.

Owing to the death of Karl F. Burns, connected with the Ellsworth theatre, at Thirty-ninth and Prospect, Kansas City, that house closed its doors for nearly a week.

The Ritz theatre, on Sixth, near Olive street, St. Louis, has been acquired by J. W. Cornelius, owner and manager of the two Lyric theatres and the Lyric Skydome, all in St. Louis. The name of the Ritz has been changed to Royal. The Royal opened Sunday, May 7, with the admission price at ten and twenty cents. The double bill for opening the house was Geraldine Farrar in "Maria Rosa," and "The Little Shepherd of Bargain Row," accompanied by an orchestra of seven pieces with harp and organ. All the Cornelius theatres are run in a very systematic and efficient manner, and although the Royal is just one short block away from the downtown Lyric the attendance has far exceeded the expectation of the management since the opening.

The Hamilton Skydome, Easton and Hamilton avenues, St. Louis, opened for the summer season on May 11. The Hamilton, formerly with a seating capacity of 4,000, has increased to 7,000 for this year. The airdome has been painted and redecorated. A pretty and ornamental Chinese pagoda encloses the protection booth, with a rest room beneath, and little porticos running around it which are sometimes brought into use as reserved seats when the crowds are large. The program of the Hamilton is divided about equally between pictures and vaudeville, and the admission is ten and twenty cents.

The Eighteenth street airdome, adjoining the theatre of the same name, on Eighteenth street between Lafayette and Geyer, St. Louis, opened for the summer on May 7. The airdome is just in the rear of the theatre, and with its pretty entrance and tastily arranged vines and plants the fact that it is enclosed by the walls of tall buildings is scarcely noticed. Wm. O Reeve is the proprietor and manager of both houses and airdome.

The Columbia theatre, Sixth and St. Charles street, St. Louis, closed its regular vaudeville season on May 7, and opened as a picture house on the next day, with the Kleine serial featuring Billie Burke as the chief attraction.

The St. Louis airdome, at Prairie and St. Louis avenues, St. Louis, opened on May 13 as one of a string of outdoor theatres operated by the Warner Brothers. The Warners own six of these airdomes and are continually adding to the number. Because of the artistic trend of Mr. Charles Warner, manager of the firm, none of the places have any wires overhead, either for lights or machine, but ornamental posts for the lights and concealed wires for the projection booth.

The O'Fallon Park airdome, St. Louis, under the same management as the theatre of the same name and situated nearby the house, opened on May 7, with a program of features and serials.

A new theatre, which will be known as the Kingsland, is being erected by the Kingsland Theatre and Realty Company on Grand avenue and Meramec street, St. Louis. The theatre will be built of red matt brick and stucco, and have a red Spanish tile mansard roof with decorative towers. The side walls will be of large swinging sashes, which may be opened in hot weather and eliminate the closing of the house during the summer. Besides these convertible walls, an air cooling device will be installed, which will have all the advantages of an outdoor theatre without the disadvantage of having to miss a show on a rainy night. The building will contain two stores on the ground floor besides the theatre, and two modern four-room apartments on the second floor, and will cost approximately $35,000. The officials of the Kingsland Company are Harry W. Lohrum, Richard Zeppenfeld and Joseph Schneider, Sr. The theatre, which will be an all picture house with a seating capacity of 1,600, will be under the personal management of Mr. Lohrum, who for several years managed the Hippodrome and the Gem, when those two theatres were under the control of Frank Talbot.

Sam and Jacob Sigoloff have leased the Union theatre, at Union and Easton avenues, St. Louis, for a term of nearly five years, from the Union Theatre and Airdome Company. The Union is a large modern theatre and was one of the original Crawford neighborhood houses to be built in various parts of the city a few years ago.

NEBRASKA

A new moving picture house has been opened by I. V. Conner at Kearney. Cooper and Johnson are the new owners of the Plaza, at Hastings. R. W. Blakeslee opened the Dome theatre, at Nebraska City, May 4. S. Hawalis has taken over the Palm, at Minden.

NEW JERSEY

A syndicate is to erect a large picture house at the southeast corner of Broadway and Carman street, Camden.

William Mears, Thomas Leavey and Alfred Hintelmann will operate an airdome in Rumson when property is acquired.

The old G. A. R. hall on East Jersey street, Elizabeth, is to be converted into a picture theatre.

Plans were filed on May 13 with Building Inspector Thomas Brennan for the construction of a motion picture playhouse at the corner of East Jersey and First streets, Elizabeth. Plans were drawn by Ben Beatty, architect, and call for the expenditure of $50,000. The structure will have a frontage of sixty feet and will be one hundred feet deep. It will be of tapestry face brick and will be trimmed with terra cotta. The front will be of the most approved theatre type and will be three stories in height. A section will be used for offices. There will be a large foyer leading into the auditorium, and this will be tiled. The ceiling and side walls will be of metal as will the proscenium arch, and composition floors will be installed. The latest type of ventilating system, it is announced, will be placed in the theatre and the entire structure will be heated by the vacuum system. The seating capacity will exceed 1,500.

NEW YORK

The building at the southwest corner of Second avenue and First street, New York City, is to be altered for stores and a picture theatre. A 1,200-seat house will be erected on the Lawson and Bauer Block, Rockville Centre, by Messrs. Lawson and Bauer. Work on the theatre at 122-124 South Pearl street, Albany, to be known as the Regent has commenced. The structure is to cost $25,000 and will seat 1,000.

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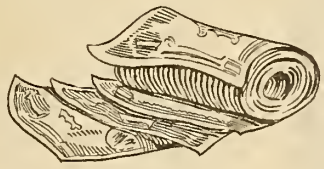

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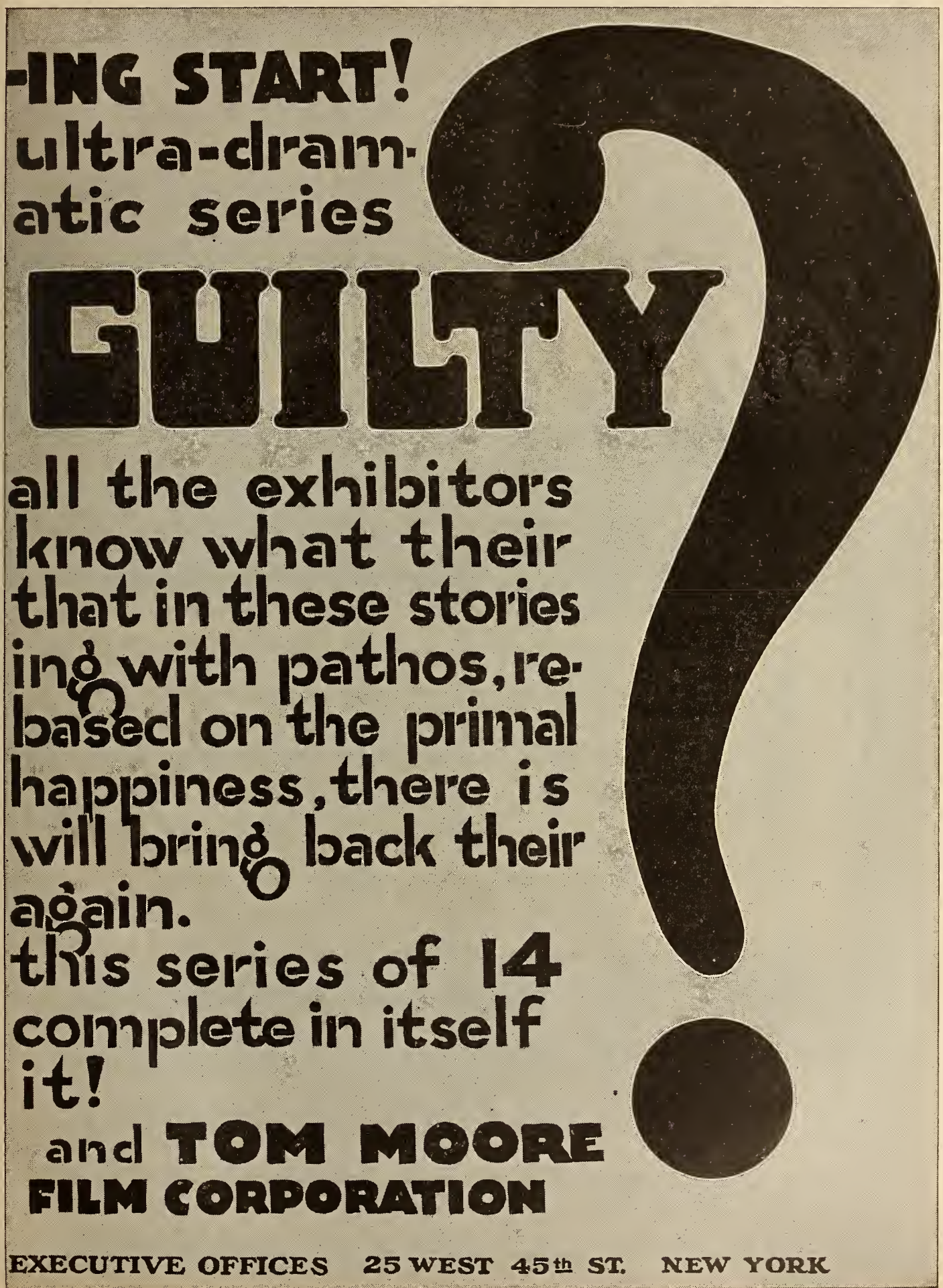
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and TOM MOORE
FILM CORPORATION
EXECUTIVE OFFICES 25 WEST 45th ST. NEW YORK

FACTS!
PATHE'S seria
The IRON
Is boosted by every ex-
following letters

"We have absolutely broken all our records with 'The Iron Claw'. I have never heard so many favorable comments concerning a serial as I have heard about 'The Iron Claw'. I consider it superior to any serial any concern has ever turned out."

A. D. Stanchfield,
McRae Theatre,
Ann Arbor, Mich.

Thirty theatres in Columbus Ohio
Produced by FEATURE FILM CORP'N

The PATHÉ EXCHANGE inc.

EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK

FACTS!

SUCCESS ——

CLAW

hibitor showing it! The are characteristic.

"In regard to our success with 'The Iron Claw' will say it is the best serial of its kind we have ever seen and our attendance has increased with each episode. We highly recommend it to any exhibitor and are glad to note it has been lengthened to twenty episodes."

E. A. Miller,
The Grand Theatre,
Athens, Ohio.

alone-are showing this great serial!

EDWARD JOSÉ gen'l. director.

The News Film which taught all the world to go to the picture theatre

The PATHÉ NEWS

is now the film that all the world wants to see twice a week!

"The one indispensable Film."

The PATHÉ EXCHANGE inc.

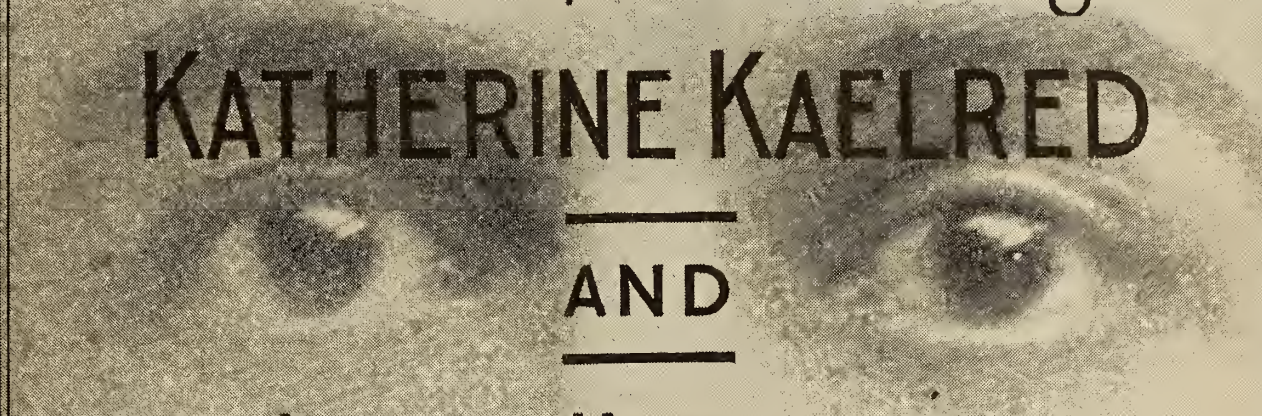
EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK

PATHÉ Presents

CLYDE FITCH'S great play

THE GIRL WITH THE GREEN EYES

Adapted for a GOLD ROOSTER play in 5 parts featuring



KATHERINE KAELRED

AND

JULIAN L'ESTRANGE

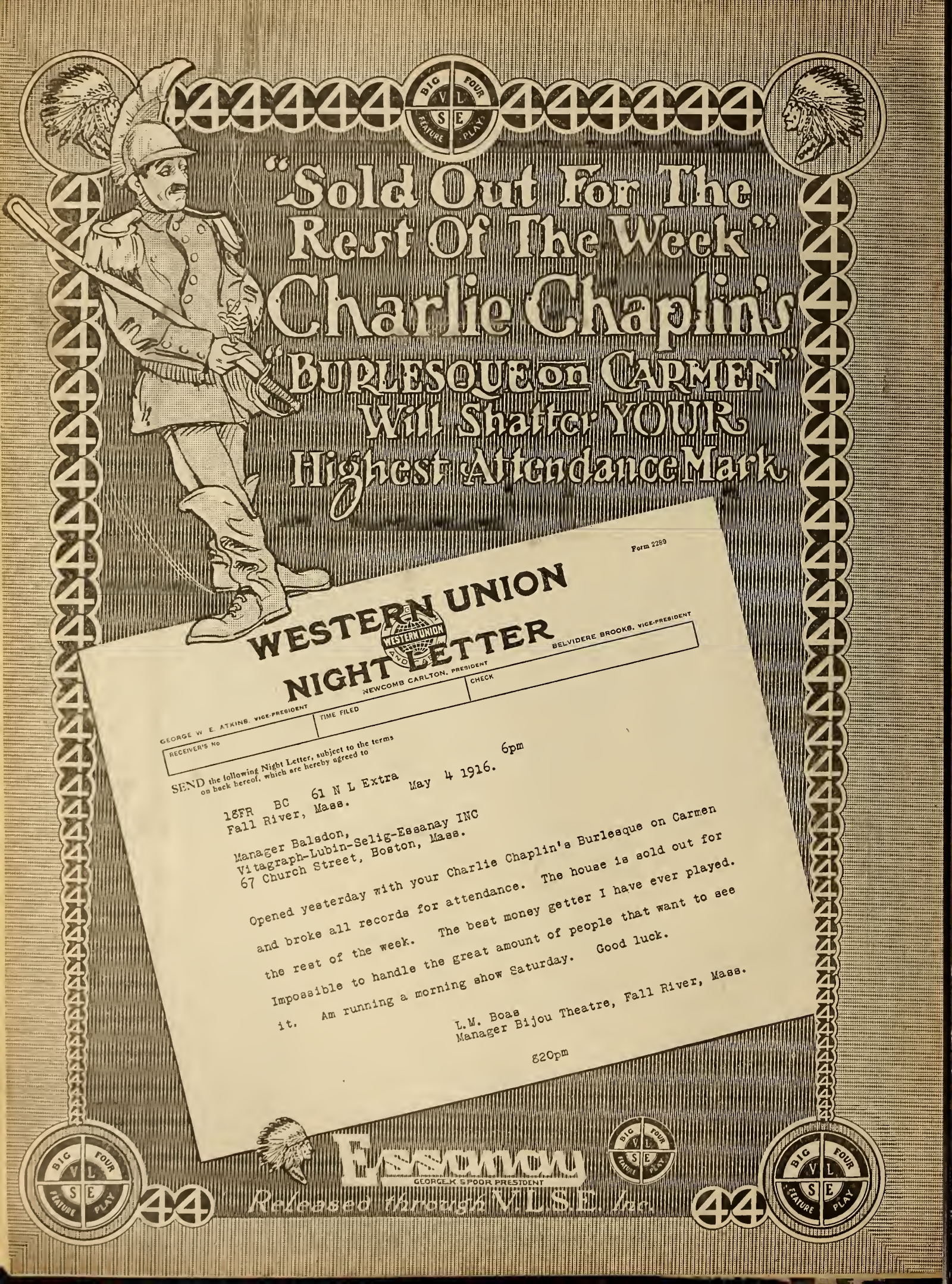
A big play sumptuously produced under the supervision of

HERBERT BLACHE

The PATHÉ EXCHANGE inc.

EXECUTIVE OFFICES

25 WEST 45th ST. NEW YORK


"Sold Out For The Rest Of The Week"
Charlie Chaplin's
"BURLESQUE on CARMEN"
Will Shatter YOUR Highest Attendance Mark
Form 2289
WESTERN UNION
NIGHT LETTER
NEWCOMB CARLTON, PRESIDENT
BELVIDERE BROOKS, VICE-PRESIDENT
GEORGE W. E. ATKINS, VICE-PRESIDENT
CHECK
TIME FILED
RECEIVER'S No
SEND the following Night Letter, subject to the terms on back hereof, which are hereby agreed to
6pm
15FR BC 61 N L Extra
Fall River, Mass. May 4 1916.
Manager Balsdon,
Vitagraph-Lubin-Selig-Essanay INC
67 Church Street, Boston, Mass.
Opened yesterday with your Charlie Chaplin's Burlesque on Carmen
and broke all records for attendance. The house is sold out for
the rest of the week. The best money getter I have ever played.
Impossible to handle the great amount of people that want to see
it. Am running a morning show Saturday. Good luck.
L.M. Boas
Manager Bijou Theatre, Fall River, Mass.
820pm
GEORGE K. SPOOR PRESIDENT
Released through V L S E Inc.

BIG FOUR'S OPEN BOOKING POLICY OFFICIALLY COMMENDED BY EXHIBITORS

Brooklyn, N. Y., April 23rd, 1916.

V-L-S-E,
1600 Broadway,
New York City.

Dear Sirs:

At a meeting of "The Associated Motion Picture Exhibitors of Brooklyn" the following resolution was unanimously passed.

"Whereas, The majority of feature film concerns are releasing their output on what is known as a program contract system, and

"Whereas, Some of these concerns bind the exhibitor by demanding a cash deposit as security on this contract, and

"Whereas, The exhibitor is forced against his will to take as part of these programs, film, that is good, bad and indifferent, and

"Whereas, The bad films the exhibitor has to show as part of these programs, not only do him incalculable harm, but have a tendency to hurt the entire industry, therefore,

"Be it resolved, that 'The Associated Motion Picture Exhibitors of Brooklyn' in meeting assembled, go on record as emphatically endorsing the open booking policy of the V-L-S-E which eliminates contracts and cash deposits and permits an exhibitor to show what he pleases, indicating this policy as being a fair and liberal one,

"Be it further resolved, that, the members of this Association heartily commend this policy and pledge their moral support and cooperation to V-L-S-E and recommend that all other exhibitors do likewise,

"Be it further resolved that, a copy of this resolution be sent to the main office of V-L-S-E."

Yours very truly,

Tom Brandt.

By order of the President. Executive Secretary
Associated Motion Picture Exhibitors of Brooklyn.

V. L. S. E. Inc.

THE SUSPECT

FEATURING THE SCREEN'S GREATEST FAVORITE

ANITA STEWART

Written by H. J. W. Dam, and directed by S. Rankin Drew, who also plays the principal male role. This six-part drama of Russian intrigues and heartlessness affords Miss Stewart an opportunity for tense emotionalism, such as no other vehicle has ever provided.

THE VITAGRAPH COMPANY OF AMERICA

Released through V.L.S.E. *Inc.*

LUBIN

THE TOILERS

A PHOTO-DRAMA IN FIVE PARTS

BY

DANIEL CARSON GOODMAN

FEATURING

NANCE O'NEIL

in the role of a modern-day Jeanne d'Arc whose vow to deliver her people of the Pennsylvania oil districts from the bondage of capital, is sacrificed on the altar of desire. But in the end Justice triumphs and both Labor and Love come into their own.

LUBIN FEATURE

Released through V.L.S.E. *Inc.*

"INTO THE PRIMITIVE"

Written by ***Robert Ames Bennet***

KATHLYN WILLIAMS, GUY OLIVER
and HARRY LONSDALE

In a Thrilling Drama of The Jungle.
A herd of wild elephants.
A river swarming with alligators.
Lions, tigers, leopards.
An attack by a python.
A realistic hurricane.
A gripping love story.

Better than
"Thou Shalt Not Covet!"

SELIG

Released through V.L.S.E. *Inc.*

WILLIAM GILLETTE

is presented in

"SHERLOCK HOLMES"

in seven acts

ARTHUR BERTHELET

Director

ESSANAY FEATURES

"The Little Shepherd of Bargain Row"
Charlie Chaplin's Burlesque on "Carmen"
"The Havoc"
"The Discard"
"Vultures of Society"
"The Misleading Lady"
"Captain Jinks of the Horse Marines"
"A Daughter of the City"
"The Alster Case"
"The Raven"
"The Crimson Wing"
"The Man Trail"
"A Bunch of Keys"
"The Blindness of Virtue"
"In the Palace of the King"
"The White Sister"
"The Slim Princess"
"Graustark"

Essanay
FIRST TO STANDARDIZE PHOTOPLAYS

Released through V. L. S. E. Inc.

BRANCH OFFICES

Atlanta
75 Walton St.

Boston
67 Church St.

Chicago
Adams St. and Wabash Ave

Cincinnati
129 West 7th St.

Cleveland
2077 E. 4th St.

Dallas
1900 Commerce St

Denver
1433 Champa St.

Detroit
502 Peter Smith Bldg.

Kansas City Mo.
12th & Walnut St.

Los Angeles
643 So. Olive St.

Minneapolis
608 N. First Ave

New York City
1600 Broadway

BIG FOUR FEATURE PLAYS — V L S E

LUBIN

SUCCESS

SIGN POST No 18

A Policy Which Permits the Exhibitor to Capitalize Upon His Own Business Judgment

PHOTO PLAYS — LEGIT ATTRACTIONS — VAUDEVILLE

GRAND THEATRE

DAN ESELIN, MANAGER

SEATS 650
DRESSING ROOMS 5
POPULATION 8000
EXPRESS NORTHERN

STAGE DIMENSIONS
PROSCENIUM OPENING 22X16 FT.
DEPTH 18 FT.
WIDTH 38 FT.
HEIGHT 20 FT.

CLOQUET, MINNESOTA

V-L-S-E, Inc.,
New York City.

Gentlemen:

I have run a number of your features and my patrons were pleased with every one of them. They surely must have pleased or I should not have signed up for thirteen weeks more.

I think your policy of allowing the exhibitor to pick his own program will please the exhibitor more than anything else, as the exhibitor knows his patrons, where the exchange does not.

Yours for success,

Dan. Eselin

"I know not how to govern our own course save by the proven experience of others."

BRANCH OFFICES

Philadelphia
229 N. 12th St.

Pittsburg
117 Fourth Av.

San Francisco
986 Market St.

Salt Lake City
129 E. Second South St.

St. Louis
3630 Olive St.

Seattle
415 Olive St.

Washington D. C.
811 E Street N. W.

New Orleans
342 Baronne St.

Syracuse
117 Walton St.

Toronto
15 Wilton Ave.

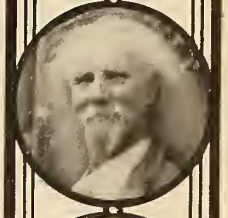
Montreal
198 St. Catherin St. West.

REDSEAL SELIG PLAYS

V. L. S. E. Inc.

TRADE MARK REG. U.S. PAT.

VITAGRAPH



Throop Theatre,
1527 Fulton Street,
Brooklyn, N. Y.,
March 28, 1916.

Mr. J. Stuart Blackton,
Vitagraph Co. of America,
Brooklyn, N. Y.

Dear Sir:-

Notwithstanding the fact that "THE BATTLE CRY OF PEACE" had ten days' play at Fox's Bedford Theatre, four days at Lowe's Fulton Theatre, four days at the Classique, three days at the Sumner, three days at the New Albany and before 12,000 people at the Thirteenth Regiment Armory, all these being within a radius of ten blocks from the Throop Theatre, we did a big business and had the S. R. O. sign out at 7 o'clock.

We intend playing a return date on this feature.

Yours very truly,

SUPERB AMUSEMENT COMPANY
Per Charles Martin
Manager.

"THE BATTLE CRY OF PEACE" has broken box office records for 3,263 EXHIBITORS IN THE UNITED STATES AND CANADA.

Have you made the money to which you are entitled by booking this epoch making spectacle?

BOOK NOW
AT ALL
V·L·S·E· Branches.

THE VITAGRAPH COMPANY OF AMERICA
EAST 15TH ST AND LOCUST AVE BROOKLYN N Y
NEW YORK CHICAGO LONDON PARIS

VITAGRAPH

Imperal Hotel,
New York, N. Y., May 20th.

Dear Bill:—

I've ben in New York three days now an' its sure some big town. I seen the fight a few nights ago, but there wasn't much class. The big feller was too big an' the little feller was too small for him.

You tell John Tompkins he'd better keep his butcher shop and not take up prize fightin' for a business.

I've ben gettin' along fine since I've ben here, 'cept for the trains. They have 'em under the street and three or four stories high in the middle of the street and cris-cross an' every which way.

Last night I got a letter from Lucie and she sed to me that you had bought the Savoy pitcher theatre. An' speakin' of pitchers, I sure did see the funny man last night. His name is Daniels. I don't remember wether his name's Jim or Frank but he sure is one funny fellew. His face looks like a cross between a sun burnt turnip an' a big ben alarm clock, an' the way he does act is grand. I just laughed until my left side hurt me an' I would be laughin' yet, but a girl next to me got hystericle and got choked on the gum she was chewin'. She was some pretty girl and I would like to have helped her, but I was laughin' so darn hard that I couldn't be of any use. Just as I did get ready to help her the feller she was with took her out.

You better see if you can buy a pitcher with that feller in it. He's sure one funny guy.

I've order the cultivators and they're dandies.

Good luck.

Your friend,
Jed Hawkins.

"KERNEL NUTT, THE JANITOR"

Featuring

FRANK DANIELS

Released Monday, May 15

Through

V-L-S-E.

The VITAGRAPH COMPANY of AMERICA

EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

General Film Service

General Film Service Means:

Pictures with real stories and noted stars.

Variety in clean, wholesome comedy and sensible drama.

Pleased patrons who will tell their neighbor what they saw at your theatre.

Dependable service — you get what you order and get it when you want it.

An exhibitor wrote to General Film Company Branch, Dallas, Texas:

*"I must thank you for the service you have given me. It is absolutely the best I have ever had, and I never expect to get another that will class up to it. * * * As a progressive showman, I am desirous of holding on to it."*

GENERAL FILM COMPANY, Inc.
440 FOURTH AVENUE
NEW YORK

General Film Service

Releases

MONDAY MAY 29

DAVY DON COMEDY

FRILBY FRILLED

ONE ACT

TUESDAY MAY 30.

THE FINAL PAYMENT

TWO ACT DRAMA

THE CODE of the HILLS

THURSDAY JUNE 1

THREE ACT DRAMA

PICKLES & DIAMONDS

SATURDAY JUNE 3

ONE ACT COMEDY

LUBIN

General Film Service

A Hoyt Comedy!

THE Play:
"A Temperance Town!"
THE Star:
OTIS Harlan!
A Hoyt **Comedy**
IN three reels,
RELEASED Monday, June 5th,
In General Film Service!
THERE are the "Wet"
AND the "Dry" Factions—
THE Crusade Against
"DEMON Rum!"
THE "Mushroom" Drugstores
THAT Are Seemingly Part and Parcel of
"WET" and "Dry" Campaigns
ARE included in
"A Temperance Town!"
"GOING West To Make Good"
IS A **Tom Mix** Comedy-Drama
RELEASED Saturday, June 10.
THE SELIG-TRIBUNE,
THE World's Greatest News Film,
IS Released Twice Weekly
IN General Film Service!

Selig Polyscope Co.
Chicago and Everywhere

General Film Service

The most dignified person can laugh at a VIM COMEDY without losing his self-respect

VIM

Thursday, June 15

HUNGRY HEARTS

with

Plump and Runt

(*Hardy and Ruge*)

What's the use of being an artist if you can't make love to your model without incurring jealous suspicions?

Friday, June 16

THE RAID

with

Pokes and Jabbs

(*Burns and Stull*)

Never hang your hat on the gas jet if there's money in the sweat band—even if you didn't earn it.

Comedy posters that start the laugh

VIM COMEDIES

326 Lexington Avenue, New York City

General Film Service

A three reel feature of high quality, with a popular star in a real story, ably produced —that's what you get in

Knickerbocker Star Features

EVERY FRIDAY
in the General Film Service
Unusual Posters
—1, 3 and 6 sheets

Current Release
The Flirting Bride
Featuring
JACKIE SAUNDERS

— AND —

The Five Reel Feature in the General Service

EVERY 4 WEEKS
ON SUNDAY
Current Release
LOIS MEREDITH
in SPELLBOUND

COMING
PAY DIRT
Featuring
HENRY KING
Released June 18

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

Knickerbocker
326 LEXINGTON AVENUE NEW YORK CITY

General Film Service

THOMAS A. EDISON, Inc.

PRESENT

"Helen of the Chorus"

A THREE PART DRAMA FEATURING

SALLY CRUTE and HERBERT PRIOR

Patriotism and heroism, honor and love are woven into this stirring picture story, in which Helen Toussot, sole support of two motherless babes, and Jimmy Brennan, guardian of human life and property, sacrifice their material welfare for honor and regain all and more through the heroism of Jimmy and their love for each other. Three reels replete with humanness and charged with intense interest sustained from episode to episode.

Released May 30th

ONE, THREE and SIX SHEET POSTERS

Order from Morgan Lithograph Company

CLEVELAND, OHIO

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

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ADDRESS MOTION
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BEDFORD PARK, N. Y.

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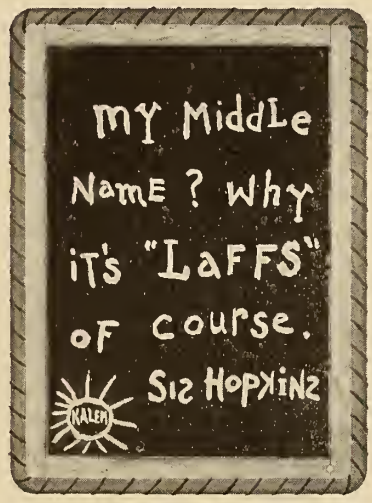
KALEM HEADLINERS

"Cumulative advertising value" is back of every Kalem release—for each has a star known to picture fans everywhere



SIS HOPKINS

Is at her fun-making best in

"SIS THE DETECTIVE"

Released Friday, June 2nd

Sis graduates with high honors from the correspondence school in "detecting." She solves the disappearance of the dill-pickle magnate's daughter after a whirl of adventures that brings laugh after laugh and a bigger one at the finish. America's most famous fun-maker is ably

Supported by Henry Murdock and Frank Minzey

"THE SPIKED SWITCH"

Helen Gibson in a thrilling "Hazard" that finds her averting a terrible catastrophe by a perilous leap to a flying express train.

Released Saturday, June 3rd

"A SMOKY ADVENTURE"

Ethel Teare uses a laughable expedient to secure Groucho's endorsement for "Ropo, the Fire-Proof Cigar." Rapid-fire comedy.

Released Wednesday, May 31st

Here's a "Ham Comedy" That You Will See Again and Again—

"A BUNCH OF FLIVVERS"

Released Tuesday, May 30th

Ham's adventures with a flock of "flivver" cars start you laughing and leave you roaring. Each "flivver" ends in smithereens, but as long as he has $1.98 left he buys another. Bud's jealousy is at the bottom of the trouble so you can foresee Ham's end when he sets out on a joy-ride with Norma, and Bud is in disguise at the wheel.

One and Three Sheet, Four Color Posters With All Kalem One Reelers

KALEM COMPANY

235-39 West 23rd Street **New York City**

General Film Service

PACK YOUR HOUSES

by booking the latest

Essanay-Chaplin

feature comedy

"POLICE"

Charlie Chaplin

says it is his funniest comedy

You will find Chaplin in his old clothes and shoes but with new stunts that will shake the house with laughter.

ESSANAY
GEORGE K. SPOOR PRESIDENT
1333 Argyle St., Chicago

General Film Service

Variety is the Spice of a Good Program

RICHARD C. TRAVERS and BRYANT WASHBURN

are presented in

"The Song in the Dark"

A reissue of the wonderfully successful photoplay of love and pathos

2 act drama - - - May 30

GEORGE ADE

sets the world laughing in

"The Fable of the Willing Collegian Who Wanted to Get a Foothold"

1 act comedy - - - May 31

BRYANT WASHBURN and GERTRUDE GLOVER

are presented in

"Our People"

A delightful romance in which a starving young reporter of brilliant parts wins the love of a wealthy banker's daughter and, after heart-breaking rebuffs, overcomes the objection of her father by checking a run on his bank.

3 act drama - - - June 3

Trade Mark
Reg.U.S.Pat.1907

ESSANAY
GEORGE K. SPOOR PRESIDENT

1333 Argyle St., Chicago

General Film Service

Regular Vitagraph Releases

"THE RICH IDLER"

One-Part Comedy Monday, May 29th

Presenting:—MARY ANDERSON, Webster Campbell and Corinne Griffith

"THE LONELIES"

One-Part Comedy Friday, June 2nd

Presenting:—LILLIAN WALKER, Evart Overton, William Shea and Edwinna Robbins

"CAREW AND SON"

Three-Part Drama Saturday, June 3rd

BROADWAY STAR FEATURE

Presenting:—Charles Kent, Mary Maurice, Walter McGrail, Charles Wellesley, Belle Bruce and Gordon Gray

Released through the General Film Co.

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

General Film Service

On Thursday, May 11th, 371 exhibitors of New York City visited the Vitagraph Studios.

The manager of the Regun Theatre was asked what releases are his biggest drawing-cards.

His answer came quickly:

"BROADWAY STAR FEATURES get me more money than most five reel releases. I have run them every Sunday for 16 months and I shall continue to do so."

Successful exhibitors have elected BROADWAY STAR FEATURES.

The Best Three Reelers in the World

VITAGRAPH

Presents

CHARLES KENT

The Grand Old Man of the Screen

in

"Carew and Son"

A three-part drama

Released Saturday, June 3rd
Through the General Film Company

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
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General Film Service

Give me

"POLICE!"

said

MARCUS LOEW

and engaged the

ESSANAY-CHAPLIN COMEDY

for

LOEW'S great chain of theatres

FOX Circuit and PROCTOR'S Houses

will also get

"POLICE!"

Everybody is calling for "POLICE!"

Did you call, Mr. Exhibitor?

GENERAL FILM COMPANY, Inc.
440 FOURTH AVENUE
NEW YORK

General Film Service

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Biograph
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Essanay
Kalem
Knickerbocker
Kleine
Lubin
Selig
Vim
Vitagraph

GENERAL FILM COMPANY, Inc.
440 FOURTH AVENUE
NEW YORK

EQUITABLE

MAKE JUNE A BANNER MONTH.

HERE'S — HOW!

Arrange Your Calendar as Follows

SUN	MON.	TUES.	WED.	THURS.	FRI.	SAT.
JUNE				1 CLARA KIMBALL YOUNG IN "TRILBY"	2 JULIUS STEGER IN "THE MASTER of THE HOUSE"	3 HELEN WARE IN "THE PRICE"
4 THOS. A. WISE IN "BLUE GRASS"	5 KATHRYN OSTERMAN IN "THE BLUDGEON"	6 HILDA SPONG IN "DIVORCED"	7 JOHN MASON IN "THE REAPERS"	8 LENORE ULRICH IN "THE BETTER WOMAN"	9 CARLYLE BLACKWELL IN "THE SHADOW of DOUBT"	10 LILLIAN LORRAINE IN "SHOULD A WIFE FORGIVE"
11 EDNA WALLACE HOPPER IN "BY WHOSE HAND"	12 FLORENCE REED IN "THE COWARDLY WAY"	13 BRUCE McRAE IN "THE CHAIN INVISIBLE"	14 MURIEL OSTRICHE IN "THE DAUGHTER of the SEA"	15 KATHERINE KAELRED IN "IDOLS"	16 CYRIL SCOTT IN "NOT GUILTY"	17 HENRY KOLKER IN "THE WARNING"
18 JACKIE SAUNDERS IN "THE TWIN TRIANGLE"	19 GAIL KANE IN "THE LABYRINTH"	20 WILLIAM COURTENAY IN "SEALED LIPS"	21 CHAS. J. ROSS IN "THE SENATOR"	22 MARGARITA FISCHER IN "THE DRAGON"	23 MOLLIE McINTYRE IN "HER GREAT HOUR"	24 JULIA DEAN IN "THE RANSOM"
25 MARIE EMPRESS IN "LOVE'S CROSSROADS"	26 ALICE BRADY IN "THE WOMAN IN 47"	27 CARLYLE BLACKWELL IN "THE CLARION"	28 MARGUERITE LESLIE IN "THE QUESTION"	29 ADELE BLOOD IN "THE DEVIL'S TOY"	30 CHAS. CHERRY IN "PASSERS BY"	

EQUITABLE MOTION PICTURES CORPORATION

RELEASING THROUGH

WORLD FILM CORPORATION

JUST A TELEGRAM

Form 1201

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.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT

GEORGE W. E. ATKINS, VICE-PRESIDENT BELVIDERE BROOKS, VICE-PRESIDENT

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.

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119H CP 30 COLLECT 2 EX

HARRISBURG PA MAY 4 1916 645P

INTERNATIONAL FILM CO

1227 VINE ST. PHILADA.

MYSTERIES OF MYRA SHOWN TO SEVEN THOUSAND PEOPLE [redacted] MAY

THIRD GREATEST MONEY GETTER EVER PRODUCED WITH BEST WISHES XXXXX

FOR YOUR FUTURE MYSTERIES OF MYRA IS WONDERFUL

J. GEORGE, VICTORIA THEATRE

655P

INTERNATIONAL FILM SERVICE INC

2 COLUMBUS CIRCLE. N.Y.

AS A RULE A LETTER DOES NOT COUNT FOR MUCH • BUT THE OPINION OF MARCUS LOEW IS WORTH A GREAT DEAL TO OTHER EXHIBITORS

1493-1505 BROADWAY

NEW YORK

OFFICE OF THE SECRETARY

April 21, 1916.

Mr. E. A. MacManus, General Manager,
International Film Service, Inc.
2 Columbus Circle,
New York City.

Dear Mr. MacManus:-

I have booked "THE MYSTERIES OF MYRA" for all my theatres because I believe that the International Film Service has solved a great problem.

This picture is the first real departure from the stereotype that I have ever witnessed, and I feel that it will do a big business.

Please remember also, that I consider your publicity of unsurpassable value -- in fact, the greatest publicity in the world.

I will give you permission to reprint this unsolicited testimonial.

Very truly yours,

Marcus Loew

ML/RG.

READ HIS REASONS FOR BOOKING

The MYSTERIES of MYRA •

A FEATURE SERIES De LUXE •

MUTUAL PICTURES

The RECLAMATION

A five-part Mutual Master Picture featuring beautiful Winnifred Greenwood and that sterling actor Franklyn Ritchie. An absorbing story of a desperate struggle for water rights in the Western Desert.
Directed by Edward Sloman.
Released May 25th.

The Man from Manhattan

A wonderful story in five parts, featuring Rhea Mitchell and William Stowell. *Under the direction of Jack Halloway. Released May 29th.*

The Release of Dan Forbes

A two-part "Flying A" drama of intense interest, with Helene Rosson in the principal role, supported by a specially selected cast.
Directed by Donald McDonald. *Released May 29th.*

The Trail of the Thief

A thrilling three-reel detective drama under the "Flying A" brand. Winnifred Greenwood and Edward Coxen portray the principal characters.
Directed by Thomas Ricketts. *Released June 1st.*

A Man's Friend

A two-part Mustang drama featuring Nita Davis and Art Acord. A story of a dog's faithfulness. *Directed by William Bertram. Released June 2nd.*

The Comet's Comeback

A one-part Beauty Comedy featuring Carol Halloway and John Sheehan.
Directed by Arthur McMackin. *Released May 31st.*

Ima Knutt Gets a Bite

A Beauty Comedy in one reel with Orral Humphrey in the leading role.
Directed by Nate Watt. *Released June 4th.*

Bookings on these supreme features are coming fast and furious—proclaiming the pre-eminence of "American" production. Get your reservations in early.

American Film Company, Inc.

SAMUEL S. HUTCHINSON, President CHICAGO, ILLINOIS

Many a packed house is directly traceable to an advertisement in the "News."

MUTUAL SPE

ENORMOUS

Beginning May 22nd, "The Secret of the Submarine" opened to *gigantic business* from coast to coast. Not just crowds—but great *"jams"* of people, *swarms* of people rushed to theatres to see the First Chapter of this *monumental* and *different* serial. The public interest in "The Secret of the Submarine" proves to exhibitors the tremendous success which will mark *the entire run* of this great production.

Chapter Two is released May 29th—opens with popular Tom Chatterton and beautiful Juanita Hansen struggling for life in a doomed submarine many fathoms below the ocean's surface! What would this smash-hit mean to *your* house?

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.

CIAL FEATURE

SUCCESS!

Whole Country Gives Remarkable Reception to "The Secret of the Submarine"

Exhibitors have never had such an *avalanche of humanity* crushing *in* at their doors as came to see the beginning of "The Secret of the Submarine." Glowing reports are still pouring in. Veritably—millions marched to thousands of theatres! Each crashing climax—in the great undersea scenes—was greeted with *wild tumultuous enthusiasm!!*

American Film Company, Inc., Presents

Directed by George Sargent

The Film Novel of the Hour!

The American public has shown that it is patriotic—that it is for *preparedness!*—that it is going to follow *every* chapter with intense interest. This means continuous record-breaking capacity for exhibitors!

T.R. Endorses Stronger Navy

Roosevelt's great Chicago speech (April 29) was in effect a powerful endorsement for such a *preparedness plan* as suggested by "The Secret of the Submarine"! He said:

"We need beyond everything else a first-class navy. . . . We cannot possibly get it unless the naval program is handled with steady wisdom from the standpoint of a nation that accepts the upbuilding and upkeep of such a navy as cardinal points of continuous policy!"

Over 1000 Newspapers

are publishing E. Alexander Powell's remarkable novelization of "The Secret of the Submarine" for millions who want to see the motion pictures!

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

AND 1000 OTHERS

Book This Record-Breaking Profit-Maker!

Now you *know* the pulling-power of "The Secret of the Submarine." The whole country has shown you! Here's the sure-fire success for your theatre—*fifteen weeks of capacity*—one two-act chapter released each week. Don't allow this tenstrike to slip through your fingers! *Act now! Get* "The Secret of the Submarine" to boom your business.

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

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HELEN HOLMES
In a series of special five act dramas.

HELEN HOLMES

The celebrated star of
THE GIRL AND THE GAME
whose marvelous performances in that great chaptered photoplay of railway life have made her doubly famous as a great emotional actress.

MUTUAL STAR PRODUCTIONS

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HELEN HOLMES
in
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in FIVE ACTS

A powerful dramatization of the great novel by the world famous author
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A stupendous special production carefully prepared and staged at enormous expense as an appropriate vehicle for the proper exploitation of the extraordinary talents of this popular artist

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A wonderful dramatization of Vaughn Kester's thrilling novel

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In a Series of Magnificently Staged Five Act Dramas Produced by the American Film Company, Inc. and Distributed Through the 68 Mutual Exchanges

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A Masterful Presentation of Edward A. Kaufman's Gripping Drama in which the Noted Author proves in a Striking Manner that no line can be drawn between Men and Women when they are Evil since they cannot be judged by different standards when they are good

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2-Reel Thanhouser Drama
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In a Beautiful Southland Setting; a Story of Rare Charm

FALSTAFF COMEDY WINNERS

"OSCAR and CONRAD"

IN

"DISGUISERS"

1 Reel
Released May 29

CLAUDE COOPER and FRANK E. McNISH in another laughable adventure that will nail this series fast to your programs

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A comedy of the Battle of Married Life, full of quick situations and clever work

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MAGNETIC

GLADYS HULETTE

IN

"OTHER PEOPLE'S MONEY"

A PLAY OF OUR DAY

BY
LLOYD LONERGAN
SUGGESTED BY GABORIAU'S NOVEL
STAGED BY
WILLIAM PARKE

IN 5 PARTS

RELEASED JUNE 1ST

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THEY WANT THE BEST AND GET IT MADE BY

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3-Act version of Wilkie Collins' popular novel. Starring Alexander Gaden and Iva Shepard. Released May 25.

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A big story of a minister's temptation and a woman's rise from the slums. Starring Alexander Gaden and Gertrude Robinson. Now showing.

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The sensation of the Exposition at Madison Square Garden. Gertrude McCoy, the star, in a close-to-nature role. Now showing.

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A popular feature in leading theaters everywhere. The Reel of Scoops. See above.

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The Mutual Film Magazine. A new weekly release featuring all things that live in the great outdoors. Send for list of releases.

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Look to left and right and see Estelle and Nosey Ned, Gaumont laugh-provokers. Everybody likes them. Especially fine for children's programs.

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When Papa Died

—introduces Ben Turpin under the Vogue banner. This far-famed, "cross-eyed" comedian has made the world shake with merriment. With him are Paddy McQuire, Rena Rogers and others in an avalanche of laughter.

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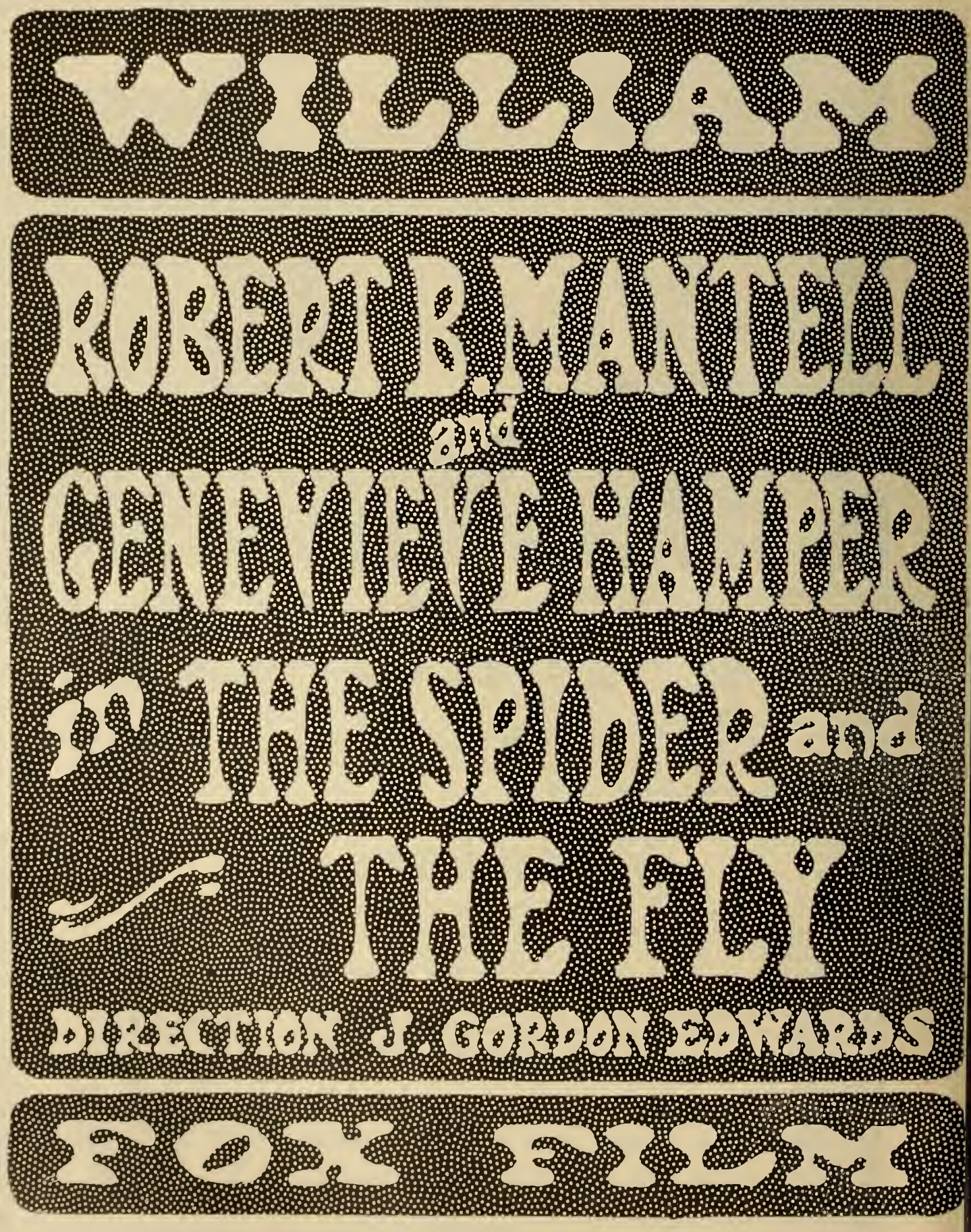
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Sheldon Lewis

with Jane Meredith *and*
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The Supreme Mystery Drama

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From the World Famous Novel by
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Produced by Martin Sabine

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(Names and dates of our releases can be found in "schedule of current and coming releases" on back pages of this publication)

Released on the Metro Program May 29.
METRO PRESENTS
Mme. PETROVA
in Aaron Hoffman's
The SCARLET WOMAN
Five Acts of supreme drama directed by Edward Lawrence.
Produced by POPULAR PLAYS AND PLAYERS INC.

Metro Travelogue

First release, William Lovell Finley's Bottle Fed Bears, Elephant Butte dam, and the greatest irrigation operation.

The newest, the most unusual, the most amazing pictures in the world. Beginning May 29 and thereafter one reel each week.

We request that you see this wonder feature at your nearest Metro Exchange. We are satisfied to let you be the judge.

Science ***Novelty*** ***Scenic***

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RELEASED JUNE 26th

10 WEEKS

20 REELS

What Tom & Jerry Means to You:

Business Insurance for the Summer Season. Competition for the Thermometer. TOM & JERRY ARE FUNNY. They do not resort to rough-house comedy—they are clean in their actions, and THEY WILL COUNT THEIR FRIENDS BY THE MILLIONS.

ALL STAR CAST Including Dolores Cassinelli, Chas. Huntington, Tom Keesey, Byrdine Zuber, Rhea Catto Laughlin, Patrick Miles, Tony West and others.

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PEOPLE ARE GOING TO GO
TO THE THEATRES SHOWING

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TO PREPARE
TO COMPETE
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ARE THEY GOING TO SEE THEM IN YOUR THEATRE ?

YOU

MAY STILL BE ABLE
TO GET A FRANCHISE

Get in Touch with our nearest Branch Office and Find Out.

WORLD FILM CORPORATION

130 WEST 46TH STREET, NEW YORK CITY.

WORLD FILM CORPORATION

WORLD PICTURES

I will give $5,000 in prizes
for good stories to use in making scenarios for World Pictures.

William A. Brady

I invite the co-operation of the writers of the country—amateur and professional—in the work of producing better scenarios for picture plays.

As Director-General of World Pictures, it is my ambition to heighten the standards of the silent drama. Frankly, I am convinced that one of the first needs is much better scenarios. There has been too much trash!

So I have deposited $5000 at the Mutual Bank, New York City, to be awarded to those who present interesting stories, ideas or scenarios that I select for making photo plays. Contest closes at 6 P.M. Sept. 15th, and the prizes will be awarded Jan. 1st, 1917.

Of course, I am now receiving most of the choicest scenarios on the market, and they are being made into World Pictures. Included in them, I believe, are some of the greatest film dramas so far.

But I want to continue buying better-than-usual stories for every new World Picture. I cannot stand mediocrity.

Surely there are hundreds of people—yes, thousands—who have ideas which could be worked up into first-class photo plays, to meet the new standards set for World Pictures.

$1000 for the Best Story

For the best story, idea or scenario, I offer $1000; for the second best, $750; for the third best, $650. The stories taking fourth, fifth, sixth and seventh place, each will receive $500, $400, $300 and $200 respectively. The next twelve successful stories will be paid for at the rate of $100 each. We will therefore accept nineteen stories.

You need not submit a technically perfect scenario, such as are prepared by experts. You may submit merely the story in narrative form. Of course finished scenarios by professional writers will be welcomed.

To give you an idea of the kind of material we are seeking, I have prepared a chart showing what will please and what to avoid. If you wish a copy, write to me for it.

Let me suggest here, however, that the World Film Corporation is interested in unusual plays of present-day life, full of human interest and realism, with plenty of action and with tense, dramatic situations. People seem to like the love element and some comedy in each play.

Please avoid stories of the underworld and of war. Nor do I care to handle anything that is sordid or gruesome. I want clean, wholesome stories for the entire family to see and enjoy. Each story should make a five-reel picture.

What I Seek

Probably you have seen either House Peters in "The Closed Road" or Clara Kimball Young in "The Feast of Life" or Kitty Gordon in "Her Maternal Right." If not, see these pictures and you will get an idea of what we like. At present, thousands of people everywhere are enjoying and applauding the first of our new-day pictures.

Not long ago I stopped loaning my name to screen productions and entered personally into the supervision of World Pictures from start to finish. And now I am surrounded by the combined artistic and financial resources of two great organizations—World and Equitable.

These double resources, together with a reduced schedule of productions, permit me to carry out my most cherished ambitions. For thirty years I have been presenting stage plays to the people of eleven nations. Now I hope to win new friends in Filmland through greater triumphs.

See World Pictures

To further study what appeals to us, see some of the coming World Pictures which will be shown at first-class theatres everywhere. They include: Robt. Warwick in "Sudden Riches," Alice Brady in "Tangled Fates," Carlyle Blackwell and Ethel Clayton in "His Brother's Wife," Kitty Gordon in "The Crucial Test," Holbrook Blinn in "The Weakness of Man," Edna Wallace Hopper and Frank Sheridan in "The Perils of Divorce," Mollie King in "Fate's Boomerang" and Gail Kane in "The Other Sister."

Send your stories or scenarios to me personally. If you wish them returned, include postage. Your name and address should be plainly marked

WM. A. BRADY, Director-General, World Film Corporation
130 West 46th Street, New York City

Alice Brady

Carlyle Blackwell

Gail Kane

Robert Warwick

Ethel Clayton

Edwin August

THESE ARE OUR STARS

See Them at Your Favorite Theatre Then Write for Them

Kitty Gordon

House Peters

Frances Nelson

Muriel Ostriche

Holbrook Blinn

Clara Whipple

Arthur Ashley

Clara Kimball Young

John Hines

Doris Kenyon

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WORLD FILM CORPORATION

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IN A NEW STYLE BRADY-MADE WORLD PICTURE
A WHOLESOME PICTURE FOR SWEETHEARTS, YOUNG OR OLD.
"FATE'S BOOMERANG"
NOT A MERE MOTION PICTURE BUT A VISUALIZATION OF AN UNUSUAL MAN AND A CHARMING GIRL, A BIG RAILROAD JOB AND A PERFECT ENDING
DIRECTED BY FRANK CRANE

WM. A. JOHNSTON, Pres. E. KENDALL GILLETT, Sec'y H. ASHTON WYCKOFF, Treas.

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PUBLISHERS OF

Motion Picture News
HAS THE QUALITY CIRCULATION OF THE TRADE

Motion Picture BRITISH News EDITION
HAS THE QUALITY CIRCULATION OF THE TRADE

Motion Picture Studio Directory
TELLS ALL ABOUT THE PEOPLE OF THE SCREEN

Everyone & Company,
Right Street,
Your City.

May 23, 1916

Gentlemen:

Forty-one and one-sixth (41-1/6) pages more paid advertising were carried in Motion Picture News during the past six weeks than in the picture trade paper that carried the second largest amount.

One hundred forty-five and three-fifths (145-3/5) pages of paid advertising appeared in Motion Picture News EXCLUSIVELY during that time.

The final test of a magazine's success is the amount of advertising it carries.

Very truly yours,
Motion Picture News

MPN/MFA

BEATRIZ MICHELENA *in*

CELEBRATED PRIMA DONNA

As the French opera singer, Beatriz Michelena plays a role to which her type and temperament are particularly well adapted. In this part she is convincing and true and big and reveals new powers of screen interpretation—a great actress in a great role.

All Star Cast including Andrew Robson, William Pike and Albert Morrison

Here is a production that bristles with intense situations. Climax follows climax with gripping continuity until the story reaches its big culmination. The plot in its revealment makes most exacting demands for emotional powers to which Beatriz Michelena responds supremely.

To be distributed through State Rights.
Trade Showing in New York City in June.

California Motion Picture Corporation
Alexander Beyfuss, General Manager
San Rafael, California

CLARA KIMBALL YOUNG

EMPRESS OF THE SCREEN

PYRAMID YOUR BETS ON THIS COMBINATION

IT CAN'T LOSE!

ALBERT CAPELLANI

DIRECTOR GENERAL

Producer of

"LES MISERABLES" *and* "CAMILLE."

"THE COMMON LAW" by ROBERT W. CHAMBERS

For Release in October

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CLARA KIMBALL YOUNG

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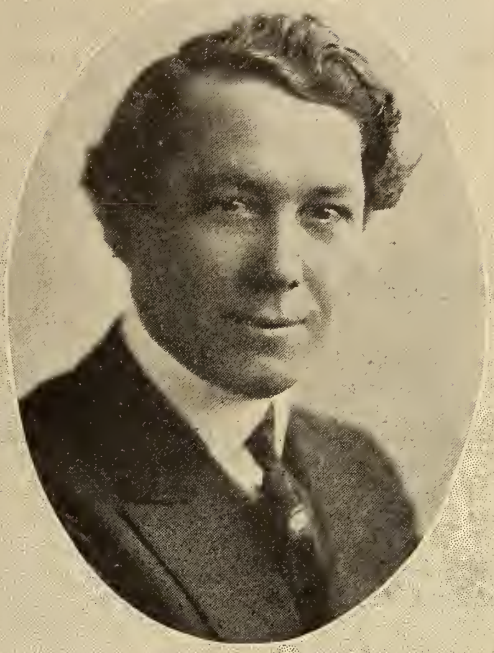

Henry B. Walthall

is announced in
a new feature

"The Little Musketeer"

in 5 acts

Edna Mayo

is announced in
a new feature

"The Return of Eve"

in 5 acts

To Be Released Soon Through the V. L. S. E.

Registered
Reg. U.S. Pat. Off.

Essanay

GEORGE K. SPOOR, PRESIDENT

1333 Argyle Street, Chicago

BIG FOUR FEATURE PLAY
V L S E

The Woman on the Cross!

The half naked troglodyte stalked forth from his cave in search of a mate. He clubbed her into submission. When she proved untrue the remedy was easy, for she was the weaker. He killed her.

Civilized man stalks his mate by cajolery and many promises. When she proves untrue, he slays her.

He does not cleave her with a stone hatchet as did the troglodyte. Civilization has devised more subtle methods. He makes of her an outcast; he tears her own flesh and blood from her arms; he turns a deaf ear to the agonized cry of motherhood robbed of its young; he crucifies her on the cross of convention.

It matters not that he himself has sinned. The woman is the weaker and she must pay.

But must she alone pay?

This question now is stirring the civilized world. Every woman is vitally interested; it is a potent force in the life of every man.

"That Sort," Essanay's five act feature, deals with just such a problem. Warda Howard depicts the agonies of the woman on the cross with a dramatic intensity that strikes straight to the heart. She is ably supported by Duncan McRae, Ernest Maupain and John Lorenz.

This photoplay is taken from the drama of Basil McDonald Hastings, produced under the direction of Charles J. Brabin and released through the V. L. S. E.

MAY 24 1916

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"When You See it in 'The News' It's News"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

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427 SO. FIGUEROA STREET

NEW YORK CITY
SEVEN HUNDRED AND TWENTY-NINE SEVENTH AVENUE

CHICAGO, ILLINOIS
110 SO. DEARBORN STREET

Volume XIII | JUNE 3, 1916 | No. 22

"For the Good of the Motion-Picture"

"IT is for the good of the motion picture interests, as well as the public welfare, that I am pressing this measure for early passage."

With these words of paternal benevolence, Congressman Dudley M. Hughes, of Georgia, chairman of the House Committee on Education, closes a pleading paragraph of his report, recommending to the House of Representatives the passage of the Hughes-Smith-Paramount-Crafts censorship bill.

* * *

OUR thanks to Congressman Hughes, and to his honorable coadjutors in the framing of the measure! If that gratitude is not as spontaneous nor as cordial as these gentlemen believe it should be, let them remember that good intentions, when qualified by pernicious acts, merit no more than cold and formal thanks.

The well-intentioned author of the Federal censorship measure—probably the worst of all the bills that the committee has considered, in many respects—fails utterly to make his point—that "this measure is for the good of the motion picture interests."

"It will make unnecessary the local boards by meeting the public demand for regulation of motion pictures," the worthy Georgian declares. "It is the one way open to the producers to protect themselves from the ruinous effects of state and municipal censorship."

* * *

IN justice to Congressman Hughes, we refuse to believe that he believes this statement.

First, because he is a Southerner—which means that he has been bred and raised in the atmosphere of the doctrine that no Federal regulation of any question which materially affected the persons, lives or concerns of the people of the several states was sufficient, at any time, to abolish or supersede state or local statutes or bodies for the regulation of the same question.

Second, because he knows—or should know—that the "public demand" for censorship is the result of the deliberate and mercenary agitation of three men—Crafts, Chase and Barbour—who by a system comparable to the sleight-of-hand performances of vaudeville magicians have created the illusion of a national outcry for censorship that has never, in reality, been made.

* * *

THESE same men could, if they so desired, manufacture the same sort of "public demand" in any situation in which they chose to meddle—and it would be just as artificial, just as false, as the illusion they have evoked in the present instance.

Mr. Hughes asserts that such a Federal Commission will make local boards "*unnecessary*." Assuredly it will. If they can be made any more *unnecessary* than they are at the present time, a Federal motion picture commission may be relied upon to do it.

But if you ask Mr. Hughes whether a Federal Commission will *supersede,* will *eliminate* local and state censorship boards, you will find that usually eloquent gentleman at a loss for a definite and satisfying answer.

And yet, unless state and local censorship boards are eliminated, a Federal motion picture commission, instead of remedying matters, will only more intolerably confound and aggravate them.

* * *

DOES Mr. Hughes offer any assurance that state censorship boards will disappear, as the dew under the morning sun, upon the rise of Federal censorship? Hardly. Mr. Hughes is too good a politician to commit himself on that point.

Mr. Hughes has heard of the Interstate Commerce Commission, and of the blessings it was supposed to rain down upon the heads of the ungrateful railroads of the country.

And Mr. Hughes is quite well aware that the less said about that situation, or about the outcome of any similar situation, the better.

* * *

OUR Congressional "Good Samaritan" is also alive to the jealousy with which states and municipalities in this country guard their right to regulate the *moral* welfare of their people. He hails from a section of the country where that spirit is more intense, possibly, than in any other quarter of the Union.

Does he sincerely believe that the state of Georgia, which is notoriously fastidious about the observance of its moral customs and traditions, and almost maniacal in the avenging of a transgression of them, will complacently take the say-so of a body of Federal commissioners, located at Washington, ruling for the entire nation, as to the wholesomeness of any given picture—assuming, of course, as he does, that the state of Georgia is convinced that motion pictures need inspection?

* * *

IF he does, let him refer to the telegrams from the governors of half a dozen states, received by J. W. Binder of the Board of Trade, submitted at the Congressional hearings in January, and published in the report of those hearings, in reply to that very question.

Those telegrams were sent, by design, to the Chief Executives of states where censorship then existed—and still exists. *In every case,* the expressed attitude was that the state would resent the creation of a Federal censorship

(*Continued on page* 3376)

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Motion Picture News

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WILLIAM A. JOHNSTON.....*President and Editor*
HENRY F. SEWALL.....*Vice-President*
E. KENDALL GILLETT.....*Secretary*
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WILLIAM RESSMAN ANDREWS.....*News Editor*

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"For the Good of the Motion Picture"

(*Continued from page* 3375)

board, *in so far as it was intended to supplant state boards,* as an act of unwarrantable interference in state affairs.

"We can safeguard the morals of our people; we don't need Federal assistance. Hands off!" That was the substance and spirit of the replies.

* * *

MR. HUGHES, we repeat, is thoroughly aware of these things.

He reveals that in the "extreme unction," so to speak, which he offers the hapless motion picture interests in what he has already vividly pictured as their hour of peril.

"In any event," says Mr. Hughes, with the air of a priest consoling a condemned man, "at any rate, the National Board will be considered the leading motion picture commission, and its decisions will carry the weight of leadership."

In spite of the gravity of the situation, it is impossible to restrain a laugh. Having built up his beautiful dream of one, and only one, censorship board, our esteemed Congressman, sublimely unconscious that he is making a ridiculous spectacle of himself, shatters it with his own words, and begs the whole question.

* * *

WHAT will it profit the motion picture producers that "the National Board will be considered the leading motion picture commission," if the producers must, in spite of that, go on paying fees to every state that chooses to set up its own censorship board in defiance of or regardless of the Federal Government?

But why expose the fallacies and sophistries of Hughes & Company any further?

We do not believe that Congress will pass this or any other censorship law. There must be more than one Dallinger in the halls of the nation; more than one man who believes that "the regulation of local amusements by national legislation is entirely unnecessary and unjustifiable"; more than one man who sees clearly the unmistakable dangers of establishing the precedent of *pre-publicity censorship of anything* in this republic.

* * *

SHOULD the unexpected and the highly improbable come to pass and such a law be placed upon the statute books—then our sympathy is entirely with the producers, who have mistakenly (however sincerely) advocated and espoused the measure, and who will discover, to their cost, for what a mess of pottage they have sold their birthright.

Strange Bedfellows

"SOMEBODY is always taking the joy out of life" is a pat phrase of very broad human application. Newspapers as guilty parties are not exempt.

No sooner do we arrive at a pretty solid feeling that the motion picture is generally understood for what it really is than we get a savage jolt from some quarter; and most always the jolt comes from our friend the newspaper.

* * *

"TOBACCO, Drugs and Movies" is a newspaper caption, given wide circulation last week. Just because some prominent officers and stockholders of the American Tobacco Company have entered the directorate of a picture producer it is at once assumed that the move means chains of theatres in combination with the merchandising of drugs and tobacco products.

The suggestion, of course, is humorously absurd. The popular conception to-day of the American Tobacco Company is chains of retail stores. When any of its stockholders, therefore, invest in any other enterprise the headline writers immediately assume that the enterprise will be "store-chained" just as when members of the Standard Oil Company invest in any outside concern, the latter is automatically stamped as a trust. There is. of course, quite as much reason for assuming that theatres are to be placed upon street cars just because a traction magnate becomes a stockholder in a picture producing company.

* * *

IT is obviously absurd: But it does a grave business injustice to the producing company concerned which has not the slightest intention of owning theatres in chains or otherwise; and it tags motion pictures with an outrageous misconception.

There is nothing degrading in an association with cigars and packages of pills. But motion pictures are not "movies," nor are they made and sold like cigars and pills, nor will they ever be. Some people who have regarded them purely as merchandise have lost vast sums of money through their false judgment. They have found indeed that the production of pictures has horns, like the drunken farmhand who tried vainly to get a horse collar over a cow's head and exclaimed in desperation: "Why the horse's ears are frozen!"

An Excellent Step Forward

GEORGE KLEINE'S "Cycle of Film Classics," recently issued, and which was reviewed in a previous issue, is deserving of more than passing notice.

This exceptionally rich and tasteful brochure should do much to crystallize the movement for the genuinely educational picture, a movement always glittering in potentialities, but only now taking form and substance.

Eight historical novels are presented, covering, in chronological order, a cycle of nineteen hundred years, and the interesting and attractive volume closes with a citation of three plans by which the pictures may be viewed, as a course of study, by societies and organizations through co-operation with the exhibitor.

This is an excellent and practical step forward.

Minority Protests As House Gets Censorship Bill

Opponents in Committee Point Out That a Law for the National Regulation of Pictures Would, Instead of Destroying or Superseding Local Supervision, Have the Opposite Effect by Encouraging Authorities in Communities Where Censorship Does Not Now Exist, to Mulct Industry

Special to Motion Picture News.

Washington, May 20.

THE enactment of the so-called Hughes Motion Picture Censorship Bill, which has been favorably reported to the House by a majority of the Committee on Education, would serve to defeat the very ends to which the reformers who advocate its passage, are said to be working.

This and similar charges are contained in the report of the minority of the Committee and an accompanying statement by Representative Frederick W. Dallinger, of Massachusetts, who, at the request of Representatives William W. Rucker, Caleb Powers and Edmund Platt, the other objecting members of the House Committee on Education, prepared the report which they have signed and presented to the House.

At the same time, Representative Dudley M. Hughes, of Georgia, chairman of the Committee and father of the bill, issued a statement to the press of the country, just prior to presenting the majority report to the House. Mr. Hughes, advocating Federal Censorship, makes the dire prediction "that should this bill not be passed at the present session, the great majority of motion picture producers will come to Congress—as the Famous Players, Paramount, Lasky, World and Equitable companies have already come—at its next session, demanding the passage of the bill to save them from the tremendous costs and hardships of local censorship."

Minority Report Sees Evil Effects of Bill

The minority report denies that at the hearings before the whole committee any real evidence was shown that any significant proportion of the films now being exhibited are objectionable. The report also points out that the proposed law would place in the hands of five men a power which could be wielded to advantage for evil. "The extraordinary power vested in the commission proposed to be created by this bill," says the Dallinger report, "will not only prove ineffective to protect public morals * * * but it is utterly un-American in its character and in the highest degree dangerous from every point of view."

It is pointed out that pre-publicity censorship in England has not been successful. A committee of Parliament has recommended its abolition. In showing how ineffective the law would be, as well as how detrimental it would be to the extension of motion picture production, Congressman Dallinger states:

"There is nobody who is more bitterly opposed than I am to the exhibition of indecent and immoral pictures. I believe, however, as pointed out in the minority report, that the proper exercises of the existing police power of the several states supplemented by an amendment to the Federal Criminal Code prohibiting the interstate transportation of objectionable films, is more than adequate to remedy any evils that may exist. That the regulation of local amusements by national legislation is entirely unnecessary and unjustifiable is, in my opinion, too plain for argument.

"Having been engaged all my life in reform work, I cannot understand how the official representatives of organizations which are striving to remedy some of the evils in our American life can advocate this legislation. From the beginning of time the most effective weapon of reform has been the portrayal of the evils of existing conditions, whether that portrayal has been by word of mouth, as in the days of the Prophets, through the printed page of poet and novelist, by means of the artist's canvas or upon the stage. The motion picture art affords the most effective means of propaganda yet devised and to cripple its usefulness as is proposed by this bill would be most unfortunate and dangerous.

"The effect of Harriet Beecher Stowe's 'Uncle Tom's Cabin' in bringing home to the American people the evils of human slavery is a matter of history. How much more quickly and more effectively the same result would have been accomplished if the moving picture art had been in existence at that time? And yet does anyone doubt if such had been the case and a Federal Censorship Board had been in existence with the slave power in control of the National Government, that the film depicting the scenes portrayed in 'Uncle Tom's Cabin' would have been refused a license on the specious ground that it was inhuman and tended to corrupt morals?

Law Would Work Harm

"I am firmly convinced that if this bill should become a law it is not only possible, but extremely probable that, under some conditions, motion picture films setting forth the need of national preparedness or portraying the evils of the white slave traffic, of intemperance and even of child labor, might be refused a license. In my opinion, those who are interested in progress and reform are the very ones who should be most vitally interested in keeping absolutely free from arbitrary control this latest and most powerful instrument of free thought expression.

"The enactment of the Alien and Sedition Laws utterly destroyed the great Federalist party in the early days of the republic. These laws, however, merely punished the author of objectionable written or spoken words after they were written or uttered and then only after a trial by jury. This bill seeks to set up in this country pre-publicity censorship, one of the most effective instruments of European military despotism and I cannot believe that any political party is willing to assume responsibility for its enactment."

In contrast to this cogent argument, the statement by Representative Hughes confines itself to glittering generalities, and the very weak argument that Federal Censorship would eliminate state and local censorship.

"The report which I am submitting to the House fully explains the bill," says Judge Hughes. "The Committee has endeavored to so frame the measure that it will safeguard the public welfare and at the same time work no unnecessary hardships on the motion picture industry. I believe we have accomplished not only this, but have presented a measure which will vastly benefit the industry in relieving the producers in a large measure from the oppressive weight of the growing local censorships. The bill is the one way open to the producers to protect themselves from the ruinous effects of state and municipal censorship, for it will make unnecessary the local boards by meeting the public demand for the regulation of motion pictures.

"The sooner the bill becomes law the better it will be for the industry," he continues, "for it will be much easier to prevent the formation of a state or city board of censors by showing that there is already in existence an efficient Federal regulation than it will be to have a local board abolished which was created before the Federal law became effective. In any event, the National Board will be considered the leading motion picture commission and its decisions will carry the weight of leadership. Should a picture be passed by the National Board, a local board would have to give good reasons to the public for prohibiting the exhibition of the picture.

"It is for the good of the motion picture interests, as well as the public welfare, that I am pressing this measure for early passage."

Will Not Do Away With Local Censorship

Opponents of Federal censorship point out, in reply to this argument, that instead of destroying or superseding local censorship, Federal censorship will have precisely the opposite effect. It will open the eyes of the authorities in communities where censorship does not now exist to the excellent opportunity for fattening the exchequers of their towns; and there is no more reason to suppose that Federal censorship will replace local censorship than the creation of the Interstate Commerce Commission elminated the state railroad commissions."

Probably the most astonishing statement in the Hughes report itself is a reference to the brief filed by the so-called Paramount-World group, advocating Federal censorship. After remarking that the vicious picture brings the larger return to exhibitor and producer, the report says: "This statement of con-

ditions is made in the brief filed by the representatives of four of the ten manufacturers who produce ninety per cent. of the motion pictures in the United States," apparently attempting to give the impression that the four manufacturers are the ones who produce the ninety per cent.

That the work of the commission would be enormous, and that the expense of its maintenance would be a distinct burden on the producers is an easy deduction from the Hughes report itself. In addition to the five commissioners, there is to be a supplementary force of deputy commissioners to be appointed by the commission. It is estimated that 200 original reels of 1,000 feet each are produced weekly, and that there are 25 copies of each original. The income to the Government from the originals at $2 per 1,000 feet would be $28,000 per annum, while the duplicates would bring in $130,000 yearly.

The report containing the minority views, says in part:

"This bill proposes to regulate by a Federal Commission the principal amusement agency and what is rapidly coming to be one of the chief educational agencies of the people of the United States. It is not proposed to censor the plays or operas produced at the high-priced theatres throughout the country, but it proposed to give five men at Washington the absolute power to determine beforehand what the great mass of the American people shall be permitted to see upon the motion picture screen. Before the National Government undertakes to thus exercise the local police power hitherto reserved to the States, and to regulate purely local amusements, thus stretching the implied power of the Interstate commerce clause of the Federal Constitution to the breaking point, it is incumbent upon the proponents of such legislation to show that a widespread evil exists with which the State and local authorities are unable to cope.

Hearings Fail to Reveal Widespread Evil

After declaring that the hearings at Washington failed to reveal any such widespread evil, the report continues: "In the last analysis, it appears that what the proponents of this legislation really desire is to prevent the exhibition through the agency of the motion picture film of any book or play which in any way depicts crime or immorality or paints the vile side of human life, on the ground that such scenes tend to corrupt morals and incite to crime. It is obvious that any such test as this would prevent the great mass of the American people whose limited means will not permit them to patronize the high-priced theatres, from seeing depicted upon the motion picture screen practically all the great works of literature from the beginning of time. Judged by any such standard most of Shakespeare's plays and even many parts of the sacred Scriptures would be barred.

"That there are occasionally indecent and obscene motion picture films exhibited here and there, is perfectly true, just as there are obscene and indecent plays produced in high-priced theatres and indecent and immoral books published. Such productions, however, are already prohibited by the laws of the several States, and their transportation from State to State is also prohibited by Federal statute under severe penalties. In our opinion, an amendment to the United States Penal Code, including motion picture films in the list of objects barred from interstate transportation, will answer every purpose and is as far as Federal legislation should go. Such an amendment is proposed in a bill introduced in the present Congress and now pending before the Committee on the Judiciary.

"The overwhelming weight of opinion amongst those producing motion pictures is against the proposed censorship bill. The opposition to the bill represents more than 85 per cent. of the total number of motion picture films produced. Those manufacturers who favor the bill represent a very insignificant proportion of the output. The attitude of this inconsiderable minority is naturally and frankly selfish and commercial. They believe that it would be less expensive and troublesome to deal with and perchance control a single Federal Censorship Commission than to deal with or control the several State authorities acting under their already ample police powers. The notorious effectiveness of the pre-publicity censorship of theatrical productions in England has undoubtedly influenced this minority of the moving picture manufacturers to believe that a like National pre-publicity censorship as provided in this bill willl have a similar effect in this country. * * * A censorship commission under the influence of a rival could thus absolutely ruin a producer by exercising corruptly or even with unconscious partiality the arbitrary power vested in this commission to condemn a film.

"But we regard the balance of interests between those several small producers catering to high-priced houses who believe in censorship because it will relieve them of the necessity of deferring to local standards of decency on the one hand, and those large producers who want to leave the industry free to develop still greater fields of usefulness on the other, as of little moment compared with another and very grave phase of this question.

Most Serious Objection to the Measure

"The most serious objection to this bill lies in the power it seeks to give to an executive commission to trammel the moving picture art, the propagandist power of which is already marvelously developed, and the potential power of which seems limitless. It is in this rapidly developing power and use for propaganda that the moving picture film has taken its place beside speech and press as a thing to be kept free from arbitrary control in the interest of free institutions."

A striking parallel is then drawn between the attempt to trammel the picture, and a similar attempt to muzzle the theatre in England in the time of Walpole's ministry. "Walpole, whose government was the most corrupt England ever knew, found his power threatened by a popular play exposing the venality of his political followers, and he learned that another play was about to be produced. It was to stop this second play that he caused to be enacted, the present censorship law in England.

"If we keep in mind that the vital thing in speech and press which was sought, on the one hand, to be restrained, and, on the other hand, to be kept free, was the power of propaganda, we shall understand more clearly the importance of bringing the moving picture film within the constitutional guaranty of a free speech and a free press, because the analogy in principle and necessity is complete. Indeed, the history of the attempt to censor moving picture films bears a close analogy to the history of the attempt to abridge the freedom of speech and of the press."

In presenting the censorship bill to the House, Judge Hughes submitted the following assertions in the majority report:

"The necessity for the regulation of motion pictures is apparent. It has been acknowledged by a large majority of the film manufacturers by their voluntary submission of their films to unofficial boards for approval. That the public demands this regulation is demonstrated by the scrupulous regularity with which the producers exhibit such approval at the end of each picture.

"This bill has the earnest support of the leading moral and religious organizations of the nation. A similar bill was unanimously reported to the House from this committee in the last Congress.

"With the acknowledgment of the need of regulation both by the motion picture interests and the public they serve, the question arises as to what shall be the regulation and who shall do the regulating. The National Board of Review, at New York City, is composed of representatives of various moral and civic organizations. It is estimated that more than 95 per cent of all pictures produced in this country are passed upon by this unofficial board.

Local Boards Rapidly Multiplying

"In addition to this voluntary board, there are numerous official censors, both State and municipal. The establishment of such large numbers of these local boards, which are rapidly increasing, clearly demonstrates the inadequacy of the so-called National Board of Review, which by its very character cannot exercise effective supervision. Though it were to exercise a careful and intelligent supervision, over 95 per cent of all pictures, still there would remain 5 per cent which could be immoral and unfit to be shown. It is only fair to assume that those pictures, which are most objectionable, will not voluntarily be submitted for review.

"An unofficial board which has not the right to examine 100 per cent of the pictures is not in reality a board of regulation, but a board of recommendation and approval. As a matter of fact, evidence before the committee discloses that a very considerable percentage of the pictures approved by the unofficial board are declared by the local boards unfit for exhibition. The decision of the National Board of Review is not binding. Pictures which have been disapproved by it are shown to the public.

"The character of the motion picture industry renders State and municipal regulation inadequate. Motion picture films are essentially articles of interstate commerce. * * * Inumerable inspections by local boards work great hardships on the industry.

(*Continued on page* 3431)

Ince Is in New York Arranging for "Civilization" Premiere

Triangle Abandons Open-Air Studios for Transparent Stages, From Hot House Idea That Choice Pictures, Like Fine Plants, Are Best Obtained "Under Glass"—Inceville Will Be Used for Making of Special Features, While Society Dramas Will Be Staged at Culver City by Six Companies

Glimpses of the New Ince Studios at Culver City: (Left to Right) Three Stage and Dressing Room Building; Partial Panorama of Studios; Photographic and Cutting Department

THOMAS H. INCE, accompanied by Barney Sherry, veteran actor who has been with the producer for more than five years; Barney Bernard, assistant to Kenneth O'Hara in the publicity department, and a number of others, are in New York making arrangements for the Broadway premier of "Civilization." Before Mr. Ince returns to the coast, he will consummate deals for the presentation of this spectacular production in Chicago, Washington, Philadelphia, Boston and other big cities. A representative of Ince is now at San Francisco arranging for the showing of the picture there.

Since the first showing of "Civilization" in Los Angeles, a material change has been made which places the spectacle more in the class of a heart interest drama. This was accomplished by the removal of a number of scenes, and an addition of approximately twenty-four hundred feet. The change does not in any way alter the original version of the subject, but it adds greatly to the romantic values of the picture, which the producer believes will add to its popularity.

Since the subject has been shown in Los Angeles, the inquiries regarding the picture have been increasing daily, and now Business Manager E. H. Allen has found it necessary to add to the office staff at the Culver City studios, a department, the purpose of which will be to answer inquiries regarding "Civiization." This also leads to the conclusion that Ince will retain all rights in the picture, and present it throughout the country as a theatrical attraction.

"We have what I believe is the finest plant for the taking of motion pictures that you can find in this or any other country," said Thomas H. Ince shortly after his arrival in New York the other day. He was making his first visit to the new offices of the Triangle Film Corporation in the Brokaw Building, and was asked just what the new Culver City studio plant meant to the motion picture business.

"It is going to mean a great deal," said Mr. Ince. "We moved because we felt that there was good reason to believe that by the construction of a new and modern plant, built upon intelligent manufacturing lines, some of the enormous overhead expense of taking motion pictures could be eliminated, with the result that bigger and better pictures would be made. Culver City is the last word in studio facilities. It is good commercial planning that has produced it, and then it won't do any harm that close to a half million dollars expended in a tract of sixteen acres—with another sixteen lying alongside it for future development—makes some considerable showing in buildings.

"We have practically abandoned the open-air studio for the taking of our pictures," Mr. Ince went on. We have come to the conclusion that the best results are to be obtained under glass, and we have equipped all our studios with the best lighting system that we could find anywhere, one that makes possible results that would have been impossible six months ago, even. We have five glass stages, and have the facilities and equipment to add more at short notice. Culver City, I believe, is the top notch in studio work. We have taken what I feel is a large step forward, and the keynote of the whole of the new plant has been something that is sadly lacking in motion picture making heretofore.

"I mean efficient manufacturing methods and proper administration in the layout of the work. I don't pretend to say that we have reached the point where no further improvements may be made, but we have taken a long step forward.

"I think that what we are doing now at the Culver City studios will be sure to have its effect on the motion picture industry, and I am reasonably certain that Triangle exhibitors and patrons will have no reason to complain when they see the steady gain that is now becoming apparent. What we are doing at Culver City is going to have its effect elsewhere; it will have to. There is little doubt that the great things that have been accomplished in the motion picture business have been due to the hard and imaginative work of the men who have performed that work, but we have reached a point of industrial development that makes it imperative that we should begin employing intelligent commercial methods to our work.

"No industrial corporation would stand for a minute the things that have been done in the name of motion picture production. We have got to make the most of our resources; we have to eliminate waste, and we have to cut our corners in order to maintain high standards and produce better pictures without sacrificing any of the artistic standards we have established. That is spoken for the whole motion picture industry.

"Triangle pictures have established themselves, and there is little need for us to do anything now but put the best ideas, the best people and the best work of which we are capable into them. That means, of course, that we will have taken the essentia steps for continued success along these lines. The time has come when big things are expected of the motion picture; when it has become really an integral part of the national life, and as such has come to assume a position of dignity. An industry that has risen to fourth place is truly deserving of the best equipment we can give it, and we have made a long step in the direction of industrial efficiency at the new plant.

"The move to Culver City does not mean that we have abandoned the Inceville studios. They will be used for the taking of special features, and all the W. S. Hart pictures will be made there exclusively. Inceville, with its 18,000 acres of western landscape and hundreds of head of horses and cattle, lends itself better than any other studio in America to the making of western pictures."

All the Ince society dramas will be made at Culver City, where he will have six producing companies. Bigger and better pictures is the Culver City slogan, and Mr. Ince assures Triangle exhibitors that he will hold up his end.

BURGER ON TRIP TO PITTSBURGH, CHICAGO AND ST. LOUIS

J. K. Burger, manager of exchanges, of the International Film Service, Inc., is off on a week's trip to Pittsburgh, Chicago, and St. Louis, where he is called on business matters in connection with the booking of the "Mysteries of Myra."

On a recent trip to Boston Mr. Burger booked additional business to the amount of thirty-nine thousand dollars.

VAN RONKEL SEES BLUEBIRDS IN NEW YORK

I. Van Ronkel, manager of the Chicago Bluebird Photoplays, Inc., returned to New York with Mr. Hoffman from the first lap of his little exchange inspection tour. In the two days which he has now spent in New York he has looked at six Bluebird Photoplays, which have not yet been released.

They are "Naked Hearts," "The Eye of God," "Bobbie of the Ballet," "The Three Godfathers," "Shoes," and "Yellow and White," and the excellence of the six, piling one upon the other, convinced him that there was room in the Chicago office for at least two more prints on all Bluebirds. Mr. Van Ronkel has had charge of the Chicago office for the past two months.

COLLEGE GIRL MAKES RECORD AS BOOKER IN PITTSBURGH

Effie L. Ross, a woman booker in the Pittsburgh office of the V-L-S-E is pronounced one of the most efficient bookers in the business by E. O. Child, Pittsburgh manager for the company. This commendation has been sent recently in a letter to the home office.

Miss Ross, a college graduate, came to the V-L-S-E a year ago in a stenographic capacity. Her advancement has been rapid.

PATHE PUBLICITY TO WORK WITH NEWSPAPERS

A publicity department, to work with the country newspapers and the exhibitors, is to be established in the Pathé Exchange at Kansas City, Mo. C. S. Edwards, jr., manager of the exchange, has developed a constructive idea with reference to such a department, and will probably give it much of his personal attention in the first stages.

Lyons and Moran Stay with "U"; Christie with Horsley

Oldest Producing Company on Pacific Coast, Nestor, Justifying Title by Its Age, Will Continue to Turn Out Funmakers, with the Two Comedians

EDDIE LYONS and Lee Moran, for almost five years the mainstay of the Nestor-Universal Comedy Company, completed arrangements while in New York City last week to continue in the employ of the Universal Company as actors and co-directors. As yet the rest of the company has not been decided upon, but in all probability it will be composed of members of the stock company at Universal City.

Al. Christie and all the other Nestor players, with the exception of the two stars, have severed connections with Universal, and it is reported will make comedies for David Horsley. Mr. Christie's company includes, Horace Davey, director, and Ed. McMillan (once known as Burns), Neil Burns, Dave Morris, Billie Rhodes, Betty Compson, Ethel Lynn, Harry Rattenberry, Stella Adams, Gus Alexander and others.

The Universal, however, is not to lose its Nestor brand mark nor the comedians that helped materially to make it famous. Thoroughly familiar with the style of Nestor comedies, it is believed that Mr. Lyons and Mr. Moran will be fully capable of jointly directing the future Nestors.

Let Mr. Moran speak for the two. "Lyons and I," he says, "have appeared together in Nestor comedies for almost five years, and we know our work from every angle. As co-directors for the new comedies we will be able to employ our past experience to good advantage. We are to produce one reel every week, with a double thrown in now and then. The style will be the same in the future as it has been in the past. Situations and not slapstick is our aim, with burlesques on typical dramatic plots as another variety."

Mr. Moran will, he says, appear in eccentric character parts almost totally. Many are acquainted with his ludicrous creation of Detective Potts, and more parts like this will be written for him. Mr. Lyons is to do the hero parts generally.

This breakup in the Nestor Company separates the oldest producing company of the coast colony. The three, Christie, Lyons and Moran, were together before the film industry was taken seriously. Lyons was the first to join the Christie organization, and later Moran was discovered in musical comedy and induced to take up work on the screen. The company has made a record not paralleled by any other organization, having averaged more than one reel of comedy per week.

House of "Iron Claw" Shows Good Hand for Two Weeks

Eight Reels of Serials, Two of Slapstick, a Goldberg Comedy Ani(mated) with Four Pathe News and Five Scenics and Educationals Make List

WITH eight reels of serials, two reels slapstick comedy, a Goldberg animated cartoon, four issues of the Pathe News, and five split reel scenic and educational pictures, the House of Pathe shows its hand to the exhibitor for the next two weeks (up to and including June 17).

In the week beginning June 5, "The Double Resurrection," an episode of "The Iron Claw" will be released. A mysterious veiled lady furnishes the thrill in this. The fifth drama in the "Who's Guilty?" series produced by the Arrow Film Corporation and entitled "Sold Out," with Anna Nilsson and Tom Moore, makes its appearance at the same time.

"Luke Laughs Last," featuring Harold Lloyd, will be the slapstick one reeler released the week of June 5, while the Goldberg cartoon is entitled "The Fatal Pie." Attached to the latter is a part reel, "Some Fresh Fishes," an educational. On this same program is another educational, "The Zinc Mines of Lang Hit," an educational of French Indo-China, which will be presented with "Around Mount Fuji," a scenic of Japan. Two issues of the Pathe News round out the week's program.

For release in the week beginning Monday, June 12, Pathe offers "The Unmasking of Davy," another episode of "The Iron Claw." Next follows "Sowing the Wind," a drama of the "Who's Guilty?" series. "An Awful Romance" is the title of a one reel slapstick comedy produced by Mittenthal for Pathe, slated for release in the week of June 12, and featuring James Aubrey, of "Heinie and Louie" fame.

There is also a split reel educational and scenic, "France's Canine Allies" and "The Gorges of Colorado." The week's program is complete with two releases of the Pathe News.

Morosco Banquet for Miss Ulrich Before She Leaves for West

Company Gives a Theatre Party to the Trade Press and Their Friends at the Lyceum, Where Actress Was Starring in "The Heart of Wetona"

THE New York representatives of the Oliver Morosco Photoplay Company tendered another of its welcome parties to the trade press and their friends, on Friday, May 19, when they gave a theatre party at the Lyceum playhouse where Leonore Ulrich was starring in "The Heart of Wetona."

The affair was in the nature of a farewell to Miss Ulrich before her departure for the west coast, where she is again to take up work with the Morosco producing forces. After the theatre a sumptuous repast was served at Wallick's Hotel.

Later in the evening after the cabaret performance was completed, a painting of Miss Ulrich was put on view on the small stage in the restaurant, which was greeted with rounds of applause. Balloons were produced bearing the lines, "Leonore Ulrich, Oliver Mososco Photoplay Company," and there wasn't a soul in the restaurant who was not acquainted with the identity of the guest of honor at the supper table.

"The Heart of Wetona" closed the next night and the following week Miss Ulrich departed for Los Angeles to take up the studio work. The play has had a most successful run in New York. Miss Ulrich's appealing rendition of Wetona the Indian girl and the superb work of the supporting cast gave it a successful run.

Those present at the entertainment were Mr. and Mrs. Carl H. Pierce, Julian M. Solomon, Jr., Pete Schmid, Mr. and Mrs. A. H. Blank, Wallace Thompson, Charles E. Moyer, Irene Page Solomon, Mr. and Mrs. Harold F. Rendall, Marjorie Seagrave, Dickson Watts, Mr. and Mrs. Fred Gunning, Estelle Murphy, Charles Condon, C. P. Smaney, Bernard P. Fineman, Margie Ganss, Mr. and Mrs. James Hoff, Mr. and Mrs. Jack Edwards, Dorothy Kelly and Peter Milne.

PACIFIC PICTURES PRODUCING ORGANIZED

The Pacific Picture Producing Company is the name that hangs over the door of a studio at 1776 Allesandro Street, Los Angeles. The sign also bears the name "Sunshine Films." This company was organized with Josh Binney, formerly at the Keystone, as its head. Horace B. Cornish is scenario editor, and another member of the staff is Jack Leonard.

Five Kalem Stars: (Left to Right) Ollie Kirkby,

Marin Sais, Ivy Close, Ethel Teare and Helen Gibson

SOUTHERN AUDIENCE PETITIONS FOR RETURN SHOWING OF "RAVEN," ESSANAY

So popular was the Essanay, Big Four feature "The Raven," a picturization of the life of Edgar Allan Poe, when it played at Jacksonville, Fla., that the patrons of the Imperial theatre voiced their approbation by drawing up three petitions duly signed, and presented them to Manager N. W. Redmond of the Imperial theatre, asking him to secure a return engagement of "The Raven," with Henry B. Walthall in the leading role.

The Jacksonville, Fla., Times Union, ran the story as a front-page news story.

UNIVERSAL IS IN THE MARKET FOR ONE, TWO AND FIVE REEL SCRIPTS

Helen Starr, scenario editor of the Universal Film Manufacturing Company, announces that she is in need of regular scripts. She is not interested in embryo amateur efforts. Work from established photoplaywrights will be welcomed. The Universal Company is in need of one and two reel comedies, one, two and five reel dramas. The scenario department at 1600 Broadway, New York, buys for both the eastern and western studios.

Metro's Got Him—Who?—Charley Chaplin of Birdland

He Is in a Study of Animal Life, Part of Weekly Travelogue Releases—State Biologist of Oregon Responsible for Intimate Glimpses of the Feathery World

METRO Travelogues, a weekly feature, will have its first release on May 29. under the auspices of the Metro Pictures Corporation. These features embrace a wide range of subjects, including studies in animal and bird life and glimpses of interesting and picturesque locales throughout the world.

Unlike similar travelogues heretofore presented upon the screen, the Metro weekly features will carry a predominating element of humor in the animal and bird studies. The seemingly impossible has been obtained in the humorous "close-ups" of bird life.

For example, one of the early releases shows a scene that a mother pelican has with her obstreperous baby. The baby insins on having its way in all things. The mother struts around indifferently. The baby wants to be fed, but the mother will not heed his appeal. In sheer desperation, and acting for the world like a spoiled child, the baby pelican throws himself down on the ground, feigning starvation and pretending that it is dying. This evidently touches the mother's heart, and she gives into the "young 'un."

William Lovelle Finley, biologist for the State of Oregon, is the genius responsible for these intimate pictures of bird and animal life.

There are laughs aplenty in the introduction of a comical old sea parrot, the Charles Chaplin of the bird world. He seems to be conscious that motion pictures are being made of actions, and consequently he "shows off." Then there are the "Waders of the Marsh," shown in their favorite pastime and also "at home."

The rest of the animal kingdom also comes in for its share. It is difficult to give an adequate description of the fun created by the antics of two clumsy, good natured brown cub bears. They are seen at play with three cougar kittens, beautiful specimens, and the tricks they perform are the kind one never tires of seeing. The bears are shown at their dinner hour, they are bottle fed, and then seeking to take a nap after a full meal. But the cougar kittens will not allow this, and they proceed to make the cubs miserable.

In one of the Metro Travelogues considerable material is shown that will not only prove of intense interest to all anglers, but to the general public, because of its novelty. It is a chapter called "The Life History of the Salmon." The salmon is shown on its long and tiresome journey up the Columbia River, when at a certain season it swims and leaps high in the air, up rapids and cascades, in its progress to the spawning ground. Other touches dealing with trout life are shown, as well as glimpses of the fisherman's life along the great rivers of that country.

Among scenic beauties presented in the Metro Travelogues, is the feature dealing with the gigantic construction work being carried on under government supervision in the construction of the Elephant Butte dam and irrigation project on the Rio Grande near El Paso. All these films are edited by the United States Department of the Interior, before being released by Metro.

There are many scenic offerings in the Metro Travelogues, including an automobile trip over the Lincoln Highway, showing picturesque localities of that route.

Ivy Close Arrives from England for Work in Kalem Films

Star Will Spend Few Weeks in Combined Rest and Sightseeing Before Posing for the Camera—She Will Also Appear in One-Reelers

IVY CLOSE, the English beauty, engaged as a screen star by the Kalem Company, arrived in New York on May 14 on the St. Louis to begin her work. Stories written especially for Miss Close, around the characteristics which have made her a favorite in London and Paris, are now being prepared by Kalem. They will present Miss Close in one-reel comedy subjects. The supporting cast is also being selected. Meanwhile, the star will seek a few weeks of combined rest and sightseeing, probably making her debut before the Kalem camera about June 1.

On her arrival at Quarantine, Miss Close was bombarded with questions by reporters on subjects ranging from pictures to the Irish rebellion.

"No, I had no fear of submarines," she laughed in response to one interviewer's question. "Not after those excitnig days in Dublin. A submarine is a harmless toy compared to a fight in the home of fighters.

"It seems to me that all my friends who come over usually tell you how they like America in these first interviews, but as I haven't seen any more than the Statue of Liberty yet I'm afraid I'll have to be daringly original and not answer that question.

"I am all enthusiasm though over the prospect of my motion picture work with Kalem. I have always felt that when I decided to enter motion picture work seriously it would be with an American company. We have had some very fine British productions, but on the whole, you Americans seem to be far ahead of us in the cinematographic art."

Coincident with the star's arrival Kalem announced that one-reel comedies would be the vehicles for her screen work. William Wright, of the Kalem Company, who was among the party meeting the American Line boat St. Louis, immediately had a long consultation with the star.

TRACY, ENGLISH CELEBRITY, WILL WRITE "GRIP OF EVIL" FOR PATHE

J. A. Berst, vice president and general manager of Pathé, last week entertained in his office Louis Tracy, the English novelist, and persuaded him to lend his talents to screen work.

As the result of the meeting of Messrs. Berst and Tracy, the author is to write "The Grip of Evil" for Pathé, a serial story which will be picturized and released probably during the early summer.

Mr. Tracy's works are tremendously popular, and he may be said to be the man with a million readers. Among his books are "The Wings of the Morning," "The Pillar of Light," "The Silent Barrier," "Karl Grier," "A Son of the Immortals," and "The Great Mogul." A man of strong personality, he is of an extreme reserve. Born in Liverpool and educated in France, he ran away from home to join the British navy, only to find that it was not his vocation. So he drifted into journalism, and later through his novels became an international celebrity.

Los Angeles Mayor Will Not Appoint Film Commissioner

Sebastian Will Ignore the Provision of the Ordinance Passed by Council Some Time Ago, Which Gives Him Power to Put the City Under Censorship

Special to Motion Picture News.

Los Angeles, May 20.

FOR the first time in six years, Los Angeles is without motion picture censors, and it is the general opinion that the city will remain in this condition, as Mayor Charles Sebastian has announced that he has no intention of appointing a film commissioner, as provided by the ordinance recently passed by the city council.

The passing of the ordinance late in March provided for the abolishment of the board of censors, and also that a commissioner be appointed by the mayor to inspect the films shown here, and see that only those passed by the National Board of Review be projected in public theatres. The appointment of the commissioner by this ordinance was placed within the power of the mayor, and this statement coming from the chief executive of the city, points out that he believes no censorship of the films is necessary.

Mayor Sebastian, in speaking of the intention of the present administration with respect to censorship, definitely stated: "I have no intention of appointing a film commissioner." The civil service commission of the city has called an examination for the position of film commissioner, which will afford the mayor opportunity of selecting a candidate for the appointment, should the administration come to the conclusion that a commissioner is necessary.

This change in Los Angeles most emphatically brings out the uselessness of censorship with respect to motion pictures, inasmuch as this was one of the first cities in the country to draft and pass an ordinanee establishing legalized censorship of films. From the first the board of censorship was not in harmony with public opinion. Every film that has been condemned by the censors, has later been shown, after the case had been carried through one or more courts at considerable expense to the city, and still more to theatre men, exchange owners, and motion picture manufacturers. The board of censorship in Los Angeles was conducted along the most economic lines. No member was paid a salary except the one that served as secretary, and the monthly salary for this office was seventy-five dollars. Annually $8,000 was appropriated by the city to cover cost of light, heat, rental, salary for projecting machine operators, and incidental expense. No fees were charged for examining the films, but each exchange or film owner was compelled to deliver the film to the office of the board, and later have it returned to the exchange after it had been examined.

In the three or four instances where the board condemned a subject, nine out of ten who saw the subject had no hesitancy in going on record with the statement that they thought the film should be shown and the public act as the jury. Finally a very large percentage of the civic organizations, clubs, business and professional men signed petitions asking for the abolishment of censorship, believing that it was unconstitutional and un-American. The city council caused an exhaustive investigation to be made, and later set dates for public hearing for and against censorship. At these meetings a protest against the abolishment of the censor board was made by three or four ministers, a representative of the Humane Society, and the W. C. T. U.

The city council before taking definite action with respect to the censorship matter, found that if the question was put to a vote, the censorship would be defeated by an overwhelming vote of perhaps ten to one. This condition in Los Angeles is no doubt due to the fact that the voters have had opportunity to see censorship tested and have taken it upon themselves to investigate, and thus have found censorship unnecessary. This bears out the statement of many of the film industry who are working to kill censorship in any legalized form, that if the people are informed—educated with respect to film matters—they will be ardent supporters of the anti-censorship movement.

J. C. Jessen.

Arrangements for Sixth Convention Nearly Completed

Coliseum in Chicago Is Ideally Suited for the Housing of the National Exposition, set for July 10-18—Committees for Handling Event Are Appointed

Special to Motion Picture News.

Chicago, May 20.

ARRANGEMENTS are fast being completed for the sixth national exposition and convention of the motion picture industry to be held under the auspices of the Motion Picture Exhibitors League of America at the Coliseum in Chicago from July 10 to 18. The Coliseum, which contains 31,000 square feet of floor space on the main floor, and 15,000 in the balcony, is ideally suited for the housing of the exposition. Twelve thousand square feet of space has already been spoken for, and from the rate things are going it is anticipated that all the space will be subscribed for by the middle of June. The rush of business incidental to launching this convention has forced the Chicago branch of the Motion Picture Exhibitors League to secure quarters additional to those they are occupying at 1413 Masonic Temple.

A committee consisting of William J. Sweeney, chairman of the convention committee; Louis H. Frank, general manager of the exposition, Fred W. Hartman, secretary of the convention committee; Fred Schaefer of the finance committee, attended the two shows in New York to get ideas for the conducting of the Chicago convention. This committee reports that they have been very successful in interesting the eastern manufacturers and have already signed all the leading concerns for spaee.

Chieago, with its temperate lake cilmate, its unsurpassed hotel facilities, its accesibility from all other points of the country, and its many points of interest, offers an ideal place for the holding of this convention. The entertainment committee is working night and day so that the visiting exhibitors will be shown the time of their lives.

Plans have been made to start a nationwide scenario contest to secure a scenario which will be enacted during the convention; also the selection, through the newspapers, of the most beautiful girl in the country to act as the leading lady of this film. The one chosen will be given a week's contract and the opportunity to display her talent, which will probably result in a permanent position with some producing company.

The committee chosen to handle the convention consists of the following members: William J. Sweeney, national vice president and chairman, convention committee; Fred W. Hartman, secretary, convention committee. Exposition and finance committee: Louis B. Frank, chairman; M. A. Choynski, secretaiy; John H. Frundt, August Zilligen, Jr., and Fred Schaefer. Printing and badge committee: H. Lieberthal, chairman; Sidney Smith, secretary, and M. S. Johnson. Press, entertainment and reception committee: George M. Laing, chairman, C. C. Whelan, secretary; Harry Hyman, Julius A. Alcock and Robert R. Levy.

YOUNG SIGNED TO DIRECT MABEL NORMAND

Special to Motion Picture News.

Los Angeles, May 20.

A change has been made with reference to the Mabel Normand Feature Film Company, as Richard Jones who was to be director, has decided to remain with Mack Sennett and the Keystone organization. James Young, who came to the coast to direct two pictures for the Lasky Company, has been engaged, and as soon as a suitable story is secured, the filming of the first subject will be taken up. Wheeler Oakman, who for a long time was with the Selig Company, and there played leads in many important subjects.

Annette Kellermann, Star of the William Fox Forces, in a Quartette of Striking Poses

Glimpses of the Famous Dancer and Screen Player as She Will Appear in the New Fox Spectacle, Made in Jamaica

TWO SCENARIOS FOR FAY TINCHER, A FOIL FOR HOPPER IN TRIANGLES

For the first time since De Wolf Hopper arrived in California last September to begin his motion picture work for the Triangle, Fay Tincher has had a vacation. It proved a most profitable rest, too, because when she returned to Fine Arts two scenarios were waiting for her. When the pictures are completed and released Fay Tincher's name will appear in the big type.

This promotion is in recognition of the diminutive comedienne's faithful work at Fine Arts. She has been in the films less than three years, but when Hopper arrived in California she was selected as a foil for the huge comedian. Then followed her Dulcinea in the Chester Withey version of "Don Quixote," the Widow Marrimore in "Sunshine Dad," and soon she will be seen as Shortie Sal, a crook's "steady," in "Mr. Goode, the Samaritan." Her first appearance in the films was in Griffith's "The Battle of the Sexes." Subsequently she played in a series called the "Komics."

During her brief vacation Miss Tincher lived in her bathing suit at the various California beaches. She recently dived forty-five feet into the Pacific.

OMAHA GETS READY TO LOOK AFTER 7,500 AT ITS CONVENTION

Special to Motion Picture News.

Omaha, May 20.

Arrangements have been completed to entertain between 5,000 and 7,500 people at the Nebraska-Iowa Exhibitors' convention and ball to be given at Omaha, May 25, by the Omaha Screne Club and Photo Play Managers' Association. The advertising, under the direction of live wire exhibitors and exchangemen, has reached into every city and town in the state and even people in some of the rural routes have become interested. Manager C. W. Taylor of the general exchange in Omaha, treasurer for the event, and in charge of the ticket selling, has established ticket centers in every drug store of importance in the state.

The plan is to get the exhibitors and motion picture fans together for a good time, to see private exhibitions, special vaudeville acts, hear a one-hundred-piece band, and to spend the evening dancing with their wives and sweethearts, together with as many film stars as can be secured. Part of the proceeds will go to the motion picture actors' benefit fund.

Plot of Kellermann Picture at Last Made Public by Fox

Story is a Delightful "Arabian Nights" Medley of Ancient Fable and Modern Story So Wide in Scope it Admits of Fanciful Treatment for Matter-of-Fact Spectators

FOR the first time, the Fox Film Corporation announces, in brief, the plot of its new million dollar Annette Kellermann picture, made by Herbert Brenon in Jamaica. The spectacle will be ready for the public in a few weeks.

Summarized, the story of the photoplay tells how little Katherine, a Roman child, has a canary which she idolizes.

She releases this unhappy bird to join a joyous sparrow living free in a nearby wood. One day the sparrow falls victim to a barn dog and the canary, desperately in love, flies out to sea and dies on the waves. Little Katherine dies of grief.

Sunrise on a wonderful palm-fringed beach reveals a flock of mermaids arising at the sound of a morning call sounded by their queen. As they glide into the sea they carry with them a baby mermaid with the face of a little angel. This little mermaid is the child who had died of grief over the death of her bird. The sparrow that died is transformed by a fairy queen into a youth and the canary, by the wave of a wand is made into a perfect woman of great beauty. She is borne shorewards on a wondrous shell by the mermaids. Over the universe the good spirit waves her wand and then into the picture comes a wonderful colorful garden in an Eastern kingdom where these two fairy-made creatures (William E. Shay and Annette Kellermann) are to enact a drama surrounded by thousands of people.

After the mermaid and mythological scenes you pass into the episodes dealing with the Sultan and his harem of oriental beauties. You see the loss of his four-year-old son at sea; of his terrible anger and melancholy that later makes him known as the Mad Sultan. Then into the picture comes Dragona, the witch, who will make evil descend upon the land and who plots to wreak the downfall of the dream-maiden.

Unity Service Meets with Hearty Response from Exhibitors

"Consistency in the Standard of Our Pictures and Strict Supervision of Every Print Is Not Least Part of Our Plan," Says Cobe

THE announcement last week of the plans of the newly formed Unity Sales Corporation to consolidate in an economical and efficient manner the interests of the independent manufacturer of pictures and the independent exchangeman, have met with instant and gratifying response from the industry at large, according to Charles W. Allen, president and treasurer, Andrew J. Cobe, vice-president and general manager, and Arthur Rosenbach, secretary of the organization.

"Our policy of service and co-operation to the manufacturer and exhibitor on our new system of mutual understanding, has resulted in an instant response," said Mr. Cobe. "Consistency in the standard of our pictures and strict supervision of every print and every feature is not the least important part of our policy as exchangemen, exhibitors will realize. I intend to see to it personally that our slogan 'The concern with a conscience' is no idle phrase; but one which will be lived up to in everything it implies. In the near future I have some plans to announce which will be, I hope, of immense interest to every wide-awake exhibitor and exchangeman."

The Unity Sales Corporation is at the present time distributing, besides other pictures, "My Country First," a feature made by Tom Terriss for the Terriss Film Corporation and in which Mr. Terriss is starred.

Another feature distributed by the Unity is the "Pursuing Vengeance," in which Sheldon Lewis is starred. This feature, which was directed by Martin Sabine, employs in addition to Mr. Lewis and a cast of artists, the services of Jane Meredith and Henry Mortimer, who both furnish remarkable characterizations. The subject matter of the photodrama, which is based upon Burton E. Stevenson's mystery novel, "The Boule Cabinet," one of the series of stories in which Crochard, the polished "bird of prey" figures.

WIL REX DIES SUDDENLY IN NEW YORK

Wil Rex, one of the most popular of the younger men in the film world, died suddenly at his home in New York April 12 of septic spinal meningitis. He was twenty-four years old.

Wil Rex

A graduate of Stevens Institute, Mr. Rex began his career in pictures at an early age, attracting attention in 1915 when he appeared with Al Ray, his chum, in "The Adventures of Smaltz and Fish." He retired from screen acting as the result of an unfortunate accident, which disfigured his face. He then began to direct dramas for Associated. His health failing, he gave up directing to write scenarios and magazine articles, and became associate editor of the Picture Play Magazine, where he remained until two weeks before his death.

JAKE WELLS SENDS CERTIFIED CHECK FOR $3,200 TO KLEINE FOR "GLORIA"

Special to Motion Picture News.

Lynchburg, Va., May 20.

Jake Wells has obtained the rights for George Kleine's new serial, "Gloria's Romance," featuring Billie Burke, and will exhibit the picture at his theatres in Richmond, Norfolk and Lynchburg. Sixteen thousand dollars was offered by Mr. Wells for the rights in these cities, and the New York office acknowledged his certified check for $3,200 covering twenty per cent of the film rental.

One hundred and sixty thousand people will have to witness this picture before the amount paid by Mr. Wells will be reflected in the box office. Richard B. Tant, of Augusta, Ga., who was sent to Lynchburg by Mr. Wells to open the Isis theatre, has returned home and the big photoplay house is now in charge of Janet Allen.

Vim Comedies Lynch Mr. Censorship at Garden Exposition

Victim Is Portrayed as Western "Badman" Who Starts to Shoot Up the Town—Sheriff's Posse Gets Him and He Is Strung Up with Short Shrift

A NOVEL and effective treatment of the censorship question afforded much amusement to the crowds at the Madison Square Garden on Friday evening, May 12, when three clowns representing Vim comedies lynched Censorship in the glare of spot-lights thrown on the big ventilating fan near the roof of the building. The victim was portrayed as a western desperado who started to "shoot up" the unoffending citizens in his vicinity. Word of this was carried to the sheriff, and a posse was sent in pursuit of the marauder. After an exciting chase, in which toy pistols were pitted against the big "forty-five" of the desperado, he was captured and strung up in approved western style.

The event was advertised in advance in the New York morning papers, and considerable speculation was aroused by the form of the advertisement, which ran:

LYNCHING

That varmint, Censorship, has been marauding' round too long—an' we're goin' to get him Friday night at the Garden an' string him up. All law-abidin' citizens invited to be present at the obsequies.

The Vigilance Committee.

Following the lynching, the corpse was cut down and placed in a box. Quicklime was then thrown in, and the lid nailed down, after which the remains were addressed to one Breitinger in Philadelphia, with the compliments of the Vim Film Corporation.

The Vim comedy clowns, who executed the offender, were in evidence throughout the week, and attracted attention with their "circus" stunts.

Asher Gets World Rights to San Francisco Fair Negatives

Picture He Obtains Will Be Released in 800 Foot Lengths, Including Sculpture and Statuary, Gardens and Buildings, and Night Illuminations

GEO. A. COLLINS, president of the Exposition Players' Corporation, arrived in New York from the Coast last week, at which time a deal was consummated whereby E. M. Asher takes over the world's rights for seventy-five thousand feet of negative, which covers the complete history of the world's Fair, which closed in San Francisco last December.

The Exposition Players' Corporation controlled the exclusive and only franchise which permitted the taking of scenic pictures inside the exposition grounds, and this it is announced, is in full effect until July, 1917.

The compiling of the negative, which is due to arrive in New York next week, required almost two years of preparation, none of which has ever been released, but now through the watchful eye of the motion picture camera it is made possible to show the world's fair achievement to millions who were unable to journey to the Coast.

Asher announces that the pictures will be ready for release in about two weeks, and after being cut to ten thousand feet will be marketed as a serial in eight hundred feet lengths at the rate of one each week, as follows: A Story, Gardens and Buildings, Palaces, Architecture, Sculpture and Statuary, Aviation, Lighting and Night Illuminations, and Natives from Foreign Climes.

Each subject will be handled in a thorough manner, and the spectator is taken from point to point with a continuity of understanding.

Selznick Reports Increased Demand for Young Subjects

Exhibitors Seek Franchises for the Pictures Featuring the Star of Many Sueeesses—Berman, Mastbaum, Smith and Garson Taking Many Contraets

THE general headquarters of the Clara Kimball Young Film Corporation and Lewis J. Selznick Productions, Inc., in the new Film Building at Forty-ninth street and Seventh avenue, New York, reports increasing demand from exhibitors seeking franchises to present the future pictures of Miss Young in their theatres, beginning with the first of the new company's releases, "The Common Law," by Robert W. Chambers.

With the opening of the New York Exchange in charge of Sol J. Berman, late of Bluebird and World Film, a large number of franchises have been applied for by local and up-state exhibitors. In Philadelphia, Stanley Mastbaum and W. B. Smith, Mr. Selznick's partners in the distribution of Miss Young's pictures in Pennsylvania and southern New Jersey, are taking care of applications, while in Detroit, Harry I. Garson, the Michigan representative, is equally busy. Mr. Selznick is negotiating with film men to conduct his exchanges in the different territories and has practically closed with a number of them. Meanwhile, his personal representatives are making a systematic tour of the Eastern States, closing franchises with individual exhibitors.

JACK SHERRILL ATTENDS A COWBOY DANCE

Jack Sherrill, who played Steve O'Mara, opposite Alice Brady in "Then I'll Come Back to You," the Frohman Amusement Corporation's last release, who is on a visit to California, attended a cowboy dance given by Douglas Fairbanks in Los Angeles. Numerous screen celebrities were present and all helped to make the dance a success.

While in Los Angeles, Jack Sherrill met, through William Hurlburt, Charlie Chaplin, and saw him do some of his work before the camera.

Jack Sherrill has had several offers from large producers in California, and while there, will investigate their possibilities and continue his work out there.

Some Striking Scenes from "A Million A Minute," a New Metro, with Francis X. Bushman and Beverly Bayne

CLAIRE ALEXANDER IS SIGNED BY HORSLEY FOR LEADS IN OVEY COMEDIES

Claire Alexander has been signed by David Horsley and in the future will be seen in leading feminine roles, in support of George Ovey, star of the Cub Comedies on the Mutual program.

Director Milton H. Fahrney, who has supervised the Cub Comedy Company ever since that brand of pictures was produced at the Horsley studios, became interested in the young woman and consented to give her a trial.

Claire Alexander, of the Cub Comedy Company, in the Costume Which She Wore During the Venice Bathing Parade

"The Traitor" was the first picture in which Miss Alexander was cast. A small part was assigned to her and her work and general understanding of what was wanted impressed her director as well as everyone else around the studio who witnessed her performance.

In "Preparedness," the next Cub Comedy to be filmed, Miss Alexander was seen in a larger part and she was given even a bigger role in Mr. Ovey's next picture, "Jerry's Perfect Day." Then came "Jerry's Big Lark" and at the conclusion of that Director Fahrney was convinced that he need go no further in his search for a leading woman.

Photodrama Develops A New School of Writers, Says De Mille

Newspaper Men and Women Seem Especially Well Qualified for This Work—Why, He Does Not Attempt to Explain, Merely Pointing Out the Fact

CECIL B. DEMILLE, director general at the Lasky Studios in Hollywood, dropped in at the Lasky offices in New York last week, on the first visit he has made to the east in six months. His stay was short; several large productions are in hand simultaneously under his supervision, and it was necessary for him to get back "on the job." From New York he went to Georgia, where he will spend a week in search of "atmosphere" for one of the new pictures on the way.

Mr. DeMille stopped long enough to say that he has found so much more in the photoplay, in the matter of possibilities for dramatic expression, than he ever had in his long experience with the stage, that he has erased from his mind most of his stage recollections. "I know nothing about the stage—any more," he said to MOTION PICTURE NEWS. "The picture is much more fascinating, so much bigger, with so much more room for development. It is not so hide-bound as the stage.

"The protodrama is bringing forth a new school of writers, those who can tell their story by the movements of the actors rather than by their utterances. This new school of writers is being rapidly developed, but it is still young. It is hard to impress distinguished novelists and dramatists that the same care is necessary to make good photoplays as is required to make a good novel or good drama, but it *is true,* nevertheless.

"The story is the one essential thing of the whole picture. A good story, badly cast and badly produced will hold its audience, whereas a poor story perfectly produced will not create a single response. And we get a lot of bad stories—I should say about 997 out of every thousand submitted are bad.

"The new school of dramatic writers seems to be coming from the younger generation. Newspaper men and women seem to be especially well qualified for this work. I cannot set my finger on the exact reason why this is so, but such seems to be the case. Our two best photodramatic authors are still in their twenties, and they are both graduates of the newspaper college.

"Many, many stories are better not told. If they are worth telling at all they are worth telling well. As to the length—I wish I knew the proper length of the photoplay; I would say that it depends on the story itself."

SUCCESSFUL PUBLICITY WORK FOR ACTORS' FUND BY HARVEY

The remarkably successful publicity of the Motion Picture Campaign for the Actors' Fund was handled by E. L. Harvey, who left the assistant city editorship of the New York Evening Journal to take up the work. The campaign is now drawing to a close and Mr. Harvey is undecided whether to return to newspaper work or remain in the film business.

NEWSPAPERS TAKE UP MICHELENA CRUSADE AGAINST FAKE SCHOOLS

As the result of the publicity given the interview which Beatriz Michelena (who is now working in a seven-part film adaptation of "The Woman Who Dared" for the California Motion Picture Corporation), had with Governor Johnson concerning official legislation against fake schools of motion picture acting, influential newspapers in many cities are taking up the crusade.

Joyce Fair in a Scene from "Orphan Joyce," Two-Act Essanay Photoplay

LIVE WIRE EXHIBITORS

EDITOR'S NOTE.—It is the desire of "Motion Picture News" to include under this heading novel advertising ideas, successful schemes in the management, decoration and equipment of the theatre—everything, in fact, done by the exhibitor to stimulate his trade. We invite every exhibitor to write us about any new enterprise he has; also to come to us for advice or information along any line. Address: Editor, "Motion Picture News," 729 Seventh Avenue, New York City

YOUNG WOMEN DONATE SERVICES AS USHERS IN ST. JOHN

The Imperial theatre, the finest photoplay house in St. John, N. B., will have lady ushers. The fact that these young women are working for nothing is distinctly odd. The facts are these. The young women are members of a patriotic association and as many of the regular male ushers in the Imperial had enlisted, they proposed to the management of the theatre that they take the places of the men and be paid the same amount as the regular ushers, but the money to be paid into the club treasury.

The girls will hold these positions until the end of the war, or until the former occupants come to claim them, the positions being held for the former holders, as is the case all over Canada, in similar situations.

EXCELLENT ADVERTISING SCHEME FOR OPENING OF THEATRE

When The Muse, Omaha's newest motion picture theatre, opened recently it took a whole page in the three big daily papers of the city. The firm who did the galvanized iron work on the ventilation system took part of the page; the drug store on the corner nearest the theatre; the motion picture machine installed in the Muse; the Omaha General Iron Works, which did the structural steel work on the new picture house; L. C. Thrane, who did the outside galvanizing; Rogers' buffet, "on the way to the Muse"; and the various exchanges took up other parts of the page. In the center was a large picture of the theatre, with the announcement in big type of the first picture and the show's other attractions.

Any exhibitor can utilize these in advertising the opening of his new theatre.

LOUISVILLE EXHIBITOR RUNS FILMS OF LOCAL PAGEANT

Motion pictures of a Shakespearean pageant which was held in Central Park, Louisville, May 6, were taken by a Cincinnati photographer, whom Manager Lee Goldberg of the Mary Anderson Theatre brought to Louisville for that purpose. Pictures were also taken by Joseph Howard, actor-song writer, who was filling an engagement at Keith's Theatre. The pictures enjoyed a successful run at the Mary Anderson, Keith's and the Alamo theatres. They will also be shown at other Louisville houses.

How the Parkway Theatre, Baltimore, Has Made the Children's Performance a Success—List of Films Shown

SPECIAL children's performances are attracting much attention in Baltimore just at present. A number of theatres are conducting children's performances at irregular intervals, making it, in most cases, a Saturday morning performance. One local theatre, however, makes a specific feature of a Saturday morning children's performance.

The latter theatre is the Parkway, one of Baltimore's largest and most exclusive motion picture houses. Each Saturday morning, between 10.30 and 12.30, pictures that appeal particularly to children are shown. There is always a feature reel consisting of a fairy story or some scenario that is bound to hold the attention of the children.

This is shown in conjunction with travel pictures, a trick film, and other educational or juvenile productions. The performances are always well attended. The Parkway has found the special children's performances not only profitable, but a big source of advertising.

It has been proven that by carefully selecting the class of film to be shown, the house has gained the confidence of the parents, and they do not hesitate to send the children to any of the special children's performances, nor at the regular matinee or night performances, when the scheduled program is presented.

Among the feature reels presented at the Parkway at the children's performances are the following:

Mary Pickford in "Cinderella," "Alice in Wonderland," "Little Mary Sunshine," "Good Little Devil," "The Girl of Yesterday," "Patch Work Girl of Oz," "The Magic Toy Maker," "Golden Locks," "Rumpelstiltskin," "The Wishing Ring," "The Little Dutch Girl," "The Old Homestead," "Rip Van Winkle," "Treasure Island," "The Foundling," "Wild Flower," "The Prince and the Pauper," "Molly Make-Believe," "Loyalty," and "Uncle Tom's Cabin."

The accompanying picture gives an idea of the popularity of the children's performances. This picture was taken of the crowds that were unable to get in to the first performance one Saturday morning. It was found necessary to run two performances and the house was filled to capacity for each.

ASK MAYOR TO DECLARE HOLIDAY IN CHAPLIN'S HONOR

Lawrence Stuart, manager of the Old Mill, Dallas, put over an ingenious publicity stunt in connection with his showing of the first Charlie Chaplin-Mutual release. He wrote a letter to the Mayor of Dallas, suggesting that a holiday be declared "in honor of the most popular man in America."

The letter was printed by the newspapers, and attracted a great deal of attention.

Colonial Theatre — **Program-May '16** — Metro Pictures

W. F. SMITH, MGR. SAVE THIS FOR REFERENCE

MONDAY	TUESDAY	WEDNESD'Y	THURSDAY	FRIDAY	SATURDAY
1 S. Miller Kent in The Cowboy and The Lady	2 Chapter No. 9 "Strange Case of Mary Page"	3 Henry Kolker in The Bigger Man	4 Tully Marshal in Sable Lorcha	5 Hazel Dawn in Niobe	6 Ina Clare in The Wild Goose Chase
8 Lionel Barrymore in The Flaming Sword	9 Chap., No. 10 "Strange Case of Mary Page"	10 Gail Kane in Her Great Match	11 Bessie Barriscale in The Golden Claw	12 Marguerite Clark in The Pretty Sister of Jose	13 Victor Moore in Snoba
15 Ormin Johnson in Fighting Bob	16 Chapter No. 11 "Strange Case of Mary Page"	17 Emily Stevens in The Soul of a Woman	18 Douglas Fairbanks in Double Trouble	19 John Mason in Jim The Penman	20 Elsie Janis in Betty in Search of a Thrill
22 Edmund Breese in The Song of the Wage Slave	23 Chapter No. 12 "Strange Case of Mary Page"	24 Mary Miles Minter in Emmy of Storks Nest	25 Lillian Gish in The Lily and The Rose	26 Blanche Sweet in In Stolen Goods	27 Dustin Farnum in Captain Courtesy
29 Francis X. Bushman in The Silent Voice	30 Chapter No. 13 "Strange Case of Mary Page"	31 Emmey Whelen in When a Woman Loves	Metro Features Mondays and Wednesdays	Triangle Features Thursdays	Paramount Pictures Fridays Saturdays

A Useful Calendar for the Theatre Patron, Issued by the Colonial, Clarion, Iowa, and Printed on Card Stock for Mailing or Distribution in the Theatre

An Attractive and Well Arranged Lobby: The Bijou Theatre, Greenville, S. C., a House of 325 Capacity

NOVEL PROGRAM FOR ANNIVERSARY OF 'FRISCO FIRE

J. L. Partington, manager of the Imperial theatre, San Francisco, took advantage of the tenth anniversary of the Frisco fire to present a program that proved of intense interest to his patrons.

A series of moving pictures which had been taken just before the great conflagration was secured after a diligent search and as a glowing comparison pictures showing Market street as it is today were also placed on the same program.

The stage set used with the anniversary program showed San Francisco's crowning achievement, the Panama-Pacific International Exposition as it appeared at night, together with a night flight of aviator Art Smith.

The production of this scene was made under the direction of W. Austin, who built some of the spectacular scenic features of the exposition.

BALLOON KITE HERALDS SHOWING OF "MYRA" IN BOSTON

Frank D. Stanton is responsible for filling the Franklin Park theatre, Boston, to its capacity for the initial release of "The Mysteries of Myra." Suspended above the playhouse was a huge balloon kite with the title of the feature picture showing boldly on all sides.

Mr. Stanton's idea of giving away souvenirs to the children succeeded in filling the street to the extent that the police were required to keep the traffic open. The souvenirs in the form of toy balloons were distributed to the kiddies, and went a long way towards increasing Mr. Stanton's popularity with the little tots.

PHOTO CARD OF BLANCHE SWEET

Announcing the appearance of Blanche Sweet in "The Ragamuffin," the Auditorium, Coatesville, Pa., sent out a neat card, with a character pose of Miss Sweet on one side, and a short sketch of her career on the other. Besides being an attractive piece of advertising, it is also a souvenir.

FIGHTS CENSORSHIP IN HIS HOUSE ORGAN

The Granite Square theatre, Manchester, N. H., lines up on the side of the enemies of censorship. It fights censorship in its house organ, which, you remember, we have urged all exhibitors to do.

The Granite Square News is only a small four-page circular, but almost half of one of its pages is devoted to creating among its patrons an attitude hostile to censorship. If this small theatre can give so much valuable space to the question, what excuse is there for failure to do so on the part of larger theatres with larger house organs? We commend the management of the Granite Square for what it is doing. We hope it will continue the fight.

FREE TAXI HOME FOR PATRONS AT MIDNIGHT PERFORMANCE

In order to draw the largest possible patronage to a midnight performance of "The Dumb Girl of Portici," at the Princess theatre, Evansville, Ind., Manager A. J. Merrill advertised that each patron would be given a free taxi ride home within the 25c limit. The Princess couldn't accommodate the crowds.

FULL PAGE NEWSPAPER AD ANNOUNCES TRIANGLE PICTURES

Manager N. B. Maysmith of the Columbia theatre, Victoria, B. C., attracted general attention to the inauguration of Trangle pictures at that house by the use of a full page ad in the *Daily Colonist*. A coupon was printed in the ad, good for admission to the Columbia at any time during the first two weeks of the Triangle policy.

CHILDREN'S PROGRAM FOR OWENSBORO, KY., THEATRE

A special children's program was given April 29 at the Queen theatre, Owensboro, Ky. The show was arranged by Manager Bleich upon the solicitation of Mrs. Frank Rounds, acting for the Woman's Club, and in answer also to a request from Miss Bomar, a teacher in the public schools. More of these special shows at the Queen theatre will be put on at intervals.

HOSPITAL BENEFIT NIGHT WINS FRIENDS FOR THEATRE

The management of the Imperial theatre at Chilliwack, B. C., on one night each month donates the use of the house for a benefit for the local hospital, and has made many new friends in this way. The regular program of pictures is shown, and local people assist with songs, playlets, and musical selections.

The Attractive Exterior of the Clemmer Theatre, Seattle. Note the Tasteful Arrangement of Signs and "Stills"

Looking Ahead With The Producers

"Iron Hand," with Bosworth and Jane Novak, from "U" in Week of May 29—Same Date, "All Over a Stocking"

"THE IRON HAND," the Red Feather feature of the week of May 29, will be released on that date with Hobart Bosworth and Jane Novak in the principal roles. On the same date Eddie Lyons, Lee Moran and Betty Compson disport themselves in "All Over a Stocking," a Nestor comedy.

On May 30, the feature of the day will show Bob Leonard and Ella Hall in the Gold Seal two reel mountain drama, "The Silent Man of Timber Gulch." The two reeler will be followed by the Laemmle drama, "The Fur Trimmed Coat," in which Rupert Julian, Elsie J. Wilson and Francelia Billington play the leads, and by "A Double Fire Deception," an Imp comedy in which Matt Moore and Jane Gail share honors.

"The Attic Princess," a Big "U" drama featuring Thomas Jefferson with little Zoe Bech, opens the program of the day of May 31 and is followed by "Tough Luck on a Rough Sea," a two reel L-KO comedy featuring Dan Russell. Animated Weekly, No. 22, will be released on the same day.

On Thursday, June 1, the feature will be "Two Mothers," a two reel Laemmle society drama in which Emory Johnstone and Dorothy Davenport play the leading roles. The Big "U" drama, "Brother Jim," follows with Thomas Jefferson and his little co-star again appearing in the principal roles. The Powers comedy, "It Can't Be True," with Ernie Shields and Marcia Moore, closes the day's program.

King Baggot in "Jim Slocum No. 46-393," a two reel heart interest drama will be released under the Imp brand on June 2. Edna Hunter supports Mr. Baggot. On the same day Neal Burns and Billie Rhodes will cavort and disport in the Nestor howler, "Good Night Nurse."

On June 3, "Tammany's Tiger," a two reel Bison animal comedy, leads off the day's program with Marie Walcamp and Lee Heel in the principal funmaking roles. On the same day Ben Wilson appears with Dorothy Phillips in the Rex drama "A Cad," and William Franey and Gale Henry split the fun between them in the Joker comedy "A Dark Suspicion."

"As In a Dream," an unusually strong three reel human interest drama featuring Sidney Ayres, Olive Golden and Dorris Pawn will be released on June 4 under the Rex brand. It will be followed on the same day by Herbert Rawlinson in the Laemmle comedy. "The Wire Pullers," in which Mr. Rawlinson is supported by charming Agnes Vernon.

The fifth episode of "The Adventures of Peg o' the Ring," entitled "The House of Mystery," will also be released during the week of May 29. Grace Cunard and Francis Ford, despite all reports to the contrary, will play the leading roles in "The Adventures of Peg o' the Ring" to the end of the serial.

THEDA BARA, VIRGINIA PEARSON, MME. KALICH AND FARNUM IN FOX RELEASES EACH SUMMER MONTH

Notable among the William Fox releases for the month of June is Theda Bara in "East Lynne." There is hardly a person of the present generation who has not sympathized with the trials of Lady Isabel. In "East Lynne," Miss Bara is cast in a role distinctly different from those which she has played so consistently in the past. Miss Bara is supported by Stuart Holmes, Claire Whitney, William H. Tooker and Stanhope Wheatcroft.

Jose Collins is presented in the June releases as a William Fox star for the first time. She will be seen in "A Woman's Honor." Mr. Fox has also planned that a photoplay by Miss Bara, Virginia Pearson, Mme. Bertha Kalich and William Farnum shall be released each month during the summer. With releases of photoplays each month of these four stars of the first magnitude, exceptionally attractive programs are assured.

The June releases announced are: on the fifth, Virginia Pearson in "Hypocrisy," a play dealing with social conditions and ambitions; on the twelfth, Jose Collins in "A Woman's Honor," a photoplay of the trials of a young woman; on the nineteenth, Theda Bara and an all star cast, including Stuart Holmes, Claire Whitney and William H. Tooker in the old favorite, "East Lynne."

SPOOR ANNOUNCES "THAT SORT" AS ESSANAY'S FIRST JUNE RELEASE

George K. Spoor, president of Essanay, announces "That Sort," a five reel photodrama from the play of Basil McDonald Hastings, as Essanay's first feature release for June. Warda Howard will be seen in the principal role, with Duncan McRae, Ernest Maupain and John Lorenzo as her principal support.

Some exceptionally beautiful scenes are promised, showing the cliffs of Dover, an English fox hunt, scenes on the Spa, along the Riviera, Monte Carlo, and the Imperator in mid-ocean and docking in New York. These were taken by Director Brabin before the outbreak of the European War, it is announced.

"OH, YOU UNCLE," FROM LUBIN ON MAY 27

"Otto the Hero," a new one in the Davy Don series of one-reel comedies, is released May 22 by the Lubin Company through the General Film Company. The story as written by Jack O'Neill and screened under the direction of Edwin McKim, devises new ways of making Mr. Don suffer on the screen for the entertainment of audiences. The supporting cast includes Patsy DeForest, Florence Williams, George Egan and Bernard Siegel.

"Prisoners of Conscience," a three-reel drama, directed for the Lubin Company, is released May 25, through the General Film Company. The story is by L. V. Jefferson and Josephine McLaughlin, produced under the direction of Melvin Mayo. A young minister is thrown into love's crucible and is assyed pure gold. A physician errs through carelessness and death ensues. The act includes Adda Gleason, Lucy Payton, Evelyn Page, Alan Forrest, Cecil Van Auker, George Routh and Ben Hopkins.

"Oh, You Uncle," is written by Bide Dudley and produced in one reel by Clay M. Greene, is released by the Lubin Company, May 27, through the General Film Company. A festive bachelor with a sporty nephew seeks to conceal their proclivities from each other with a gay soubrette taking an active hand in the game. The cast includes June Dane, Lenore Peacock, Edithe Pierce, Francis Joyner, and Kempton Greene.

FOR THIS WEEK'S PLASTIQUE MILLER HAS A COW ELASTIC

"Did Sherman Say Law or War?" will be the second of Ashley Miller's "Plastiques" on the Paramount Program to be released among the short reel subjects, from the J. R. Bray studios. The characters in these scenarios are introduced to the audience by evolution on the screen.

Two farmers, a lawyer and a cow constitute the cast of "Did Sherman Say Law or War?" For plot this drama is sculpture depends on the squabble of the farmers over a cow, claimed by both. The rightful owner engages a lawyer to defend his rights, but the litigation drags out through the courts until the cow wastes away to a skeleton. At the final settlement one farmer is awarded the cow's tail and the other the horns. To the lawyer himself goes the cow as payment for long and faithful service.

THE MAY INDEX OF REVIEWS
IS ON PAGES 3443-45

Illustrating "The Woman Who Dared," California M. P. Production

Beatriz Michelena is the Star of this Multiple Reel Drama

CAMPBELL LEAVES FOR VICKSBURG, MISS., FOR "CRISIS" SCENES

Director Colin Campbell, of the Selig Company, has closed his work at the Selig Chicago studios and on Wednesday, May 17, left with his company of players for Vicksburg, Miss., where on or before May 23, Mr. Campbell expects to start work on productions of battle scenes in "The Crisis." The interior scenes in the film dramatization of Winston Churchill's novel have all been completed. It is planned to complete the work at Vicksburg by June 1, when the company will visit St. Louis for special work.

A staff of scenic artists and stage carpenters left in advance of the Selig director and stars for Vicksburg, where special properties were prepared in anticipation of the arrival of the players. From St. Louis, it is the present plan to escort the Selig players to the Pacific Coast.

Allegorical Subject Featuring Audrey Munson Is Completed by American Film Under Personal Supervision of Hutchinson

THE "Flying A" forces have about completed the filming of an allegorical subject featuring Audrey Munson, under the personal supervision of Samuel S. Hutchinson, president of the American Film Co., Inc. The name and release date will soon be announced by the Mutual Film Corporation.

On the green of a beautifully laid out and well groomed lawn overlooking the Pacific Ocean, two hundred nymphs recently took part in the allegorical dance in this picture.

Chosen for its magnificent scenic splendor from the numerous finely kept and appointed estates of millionaires' homes in Santa Barbara and Montecito, "La Chiquita," the estate of Francis T. Underhill, a noted landscape architect, made a striking frame for this great outdoor scene.

Acting as an assistant to Director Rea Berger in this seven reel feature, Geneva Driscoll, a former pupil of Ruth St. Denis, drilled the dancers for weeks. The dance began far away at the ocean's edge, at the end of a wide, wooded avenue, an exquisite pastoral picture as the nymphs posed for the dance. Draped in flowing veils, the oncoming dancers, most of them girls between the ages of fifteen and eighteen, barefooted and bare-legged, danced over the grass carpeted lane and swept out upon the great lawn. There a spectacle lasting five minutes spread itself to view, the premier dancers being the characters of Pandora and Evil, portrayed by Josephine Phillips and Mons. Dumont.

Three cameras were used by the "Flying A" squad of photographers to take the big scenes, and the costumes were designed by drapers under the supervision of Ed Langley, art director.

Notable poses in which Miss Munson will be seen in this allegorical masterpiece, will be that of "Descending Night," posed on the lawn of another handsome Montecito country home. The piece of statuary "Descending Night," posed for by Miss Munson, attracted wide attention at the San Francisco Exposition. In this picture she is seen posing for the same statue in life.

Output of Gaumont in June Is Practically a Program in Itself; "Armdale" on May 25

THE promised output of the Gaumont Company for June is practically a program in itself. The first in quantity are the new three-reel photodramas which have begun with the release of the film version of Wilkie Collins' "Armdale" on May 25. General Manager F. G. Bradford has had Scenario Editor George D. Proctor on the watch for some time for three-reel photoplays that would meet requirements.

Two photoplays have been announced by Gaumont for June. The first of these three-reel productions is "Flames of Vengeance" by Paul M. Bryan. Mr. Bryan is responsible for "The Isle of Love," "The Idol of the Stage" and "Lessons in Love." "Flames of Vengeance" stars Gertrude Robinson, with Iva Shepard featured in her support. The photoplay has been directed by Edwin Middleton. In the cast are John Reinhard, John Mackin, Birsha Shepard, Albert Macklin and James Levering.

The second three-reel release is "The Spatulate Thumb." This was written by Lionel Barrymore and Wright Huntington. The identity of the mysterious criminal in this play is established by the fact that his thumbs differ; one is conic, the other is the spatulate thumb of a murderer. "The Spatulate Thumb" will be released June 22.

The single-reel releases of the Gaumont Company reach the public weekly. In this connection, it is interesting to note that The Mutual Weekly, the motographic news reel manufactured by Gaumont, is being shown at the three leading Broadway, New York, theatres showing pictures. These are the Rialto, the Strand and the Palace.

In the new Gaumont single-reel, "Reel Life," the Mutual Film Magazine, the subjects for June have not been announced. The Gaumont Company has its own cameraman at work, and until he has been some time in the field there will be no authoritative statement of what this film will contain.

"See America First," manufactured by the Gaumont Company, has been selected by the United States Government itself as a medium for informing Americans concerning some of the wonder spots of this continent.

On the same reel with "See America First," the Gaumont animated cartoonist, Harry Palmer, releases his Kartoon Komics. "Nosey Ned" and "Escapades of Estelle" will alternate.

RELEASES, UNDER MELVILLE'S SUPERVISION, FOR LUBIN THROUGH GENERAL

Releases by the Lubin Company during May include several noteworthy subjects from the company studios in California under the personal direction of Captain Wilbert Melville. Among them are: "The Candle," two reels; "None So Blind," three reels; "The Wheat and the Chaff," three reels; "The Beggar King," two reels; "Jackstraws," three reels; "Prisoners of Conscience," three reels; "The Final Payment," two reels, and "The Code of the Hills," three reels. This series is released in the order named through the General Film Company.

Four Vitagraphs: (Left to right) "Carew and Son," "The Lonelies," "The Rich Idler," and "Kernel Nutt the Chauffeur"

NO LIGHT TALK EXPECTED TO GREET "THE DARK SILENCE"

Five stars of the World Film Corporation have been assigned important roles in productions and will begin work shortly under the supervision of various directors. Holbrook Blinn is working in "The Weakness of Man," while Clara Kimball Young, under the direction of Albert Capellani, is about to begin work on "The Dark Silence," a new and original play.

Muriel Ostriche, co-starring with Carlyle Blackwell, is well along in "Molly o' Pigtail Alley." Alice Brady, starting work under the direction of Harry Knoles, is beginning the first scenes of "Miss Petticoats," which will follow "Mimi," based on Murger's book, "De La Vie De Boheme," and which comes on the program June 26.

Maurice Tourneur is directing Gail Kane and House Peters in "The Velvet Paw" and Gail Kane and June Elvidge in "Reparation."

In addition to these players, Frances Nelson and June Elvidge will play opposite E. K. Lincoln. Alma Hanlon and Eleanor Woodruff are in support of Holbrook Blinn in "The Weakness of Man," and Mollie King is being starred in "Contrary Mary," with Arthur Ashley.

"Lights of New York" is Vitagraph Blue Ribbon Feature for Week of May 29; "Rich Idler" Features Mary Anderson

"THE Lights of New York" is the Vitagraph Blue Ribbon Feature for the week of May 29. Other photoplays on the list are: "The Rich Idler," "Kernel Nutt the Footman" and "The Lonelies;" one-part comedies, and "Carew and Son," a three-part Broadway Star Feature.

"The Lights of New York" is a five-part drama featuring Leah Baird. It shows how an East Side gunman works his way into the "upper ten." The crook reaps a fine harvest among the society buds, but is prevented from marrying a debutante when his true character is revealed and he is sent to jail by his half-sister, whom he had entirely forgotten. Walter McGrail plays the part of the gunman, and Adele de Garde is seen as the half-sister. Arthur Cozine and Don Cameron also appear in this photoplay, which was produced by Van Dyke Brooks.

In "The Rich Idler," Mary Anderson takes the role of the proprietor of a small notion goods store, who, when the landlord calls for rent, thinks he is looking for employment and gives him a job. Webster Campbell is also seen in this comedy. Its filming was supervised by William Wolbert.

Frank Daniels in "Kernel Nutt the Footman," is seen as one of the army of the unemployed. He finally lands a position as footman in a millionaire's home. After sampling his master's wine and finding it to his distaste, he spills a few quarts over that grouchy gentleman and is given the "grand bounce." John T. Kelly and Alice Washburn assist in the fun making. C. Jay Williams produced this comedy, which is the latest of the "Kernel Nutt" Series.

Can anyone imagine Lillian Walker being lonely? Perhaps not, but in such a condition she is seen in "The Lonelies." She despairs of ever having any friends until Evart Overton as a cub reporter becomes interested in her—than things take on a different appearance. William Shea and Edwina Robbins make up the balance of the cast. Wilfrid North directed the action of the story.

"Carew and Son" is the story of the machinations of an adventuress to obtain possession of the fortune of young Bob Carew. When she is told that he will be unable to touch the money for two years, she is surprised to find that she feels no remorse, as she has really learned to love him regardless of his wealth. Charles Kent, Mary Maurice, Walter McGrail and Belle Bruce portray the leading roles. Harry Davenport is responsible for its production.

Five Productions Will Come from Famous Players in June; "The Evil Thereof" is Morality Play by Pollock and Wolf

FOR the month of June, the Famous Players' Film Company will release five productions.

The list is as follows: "The Evil Thereof," a morality play written by Channing Pollock and Rennold Wolf, is for release on June 5. Chief in the cast is Frank Losee, whose work in many Famous Players' productions, notably in Denman Thompson's own role in "The Old Homestead," has made him a popular figure on the screen. Grace Valentine, Crauford Kent and others of equal prominence are in the cast. The story deals with the evils of money.

On June 12, Marguerite Clark will star in "Silks and Satins," a combination of comedy and drama, which opens in the present and goes back to mediaeval times. The latter portion of the play is invested with all the romantic glamour of the days of old when the rapier commonly settled all disputes.

Appearing with Louise Huff in "Destiny's Toy," which is to be released on June 15, is William Courtleigh, Jr., who has been seen recently with Marguerite Clark in "Out of the Drifts," and with Valentine Grant in "The Innocent Lie." The exteriors for this play of romance and adventure were taken on picturesque Block Island. As the locations of the settings suggest, the picture opens as a sea story. The action later moves to the city.

"Susie Snowflake," Ann Pennington's introductory vehicle, will be released on June 22. This is a comedy-drama of musical comedy life which is peculiarly suited to the diminutive star, in view of the fact that her whole theatrical career has been devoted to this branch of stage activity. Susie is a little country girl whose musical comedy success does not exactly meet with the approval of her family.

Pauline Frederick stars in "The World's Great Snare," an adaptation of the well known novel by E. Phillips Oppenheim, on June 26. This deals with the elemental life of a western mining town. Of the big scenes perhaps one of the greatest is the fight in the Montana Cabaret, in which Irving Cummings and Riley Hatch engage.

GYPSY O'BRIEN SIGNS WITH VITAGRAPH

Gypsy O'Brien, who created a reputation for herself in "Devil's Garden," a recent metropolitan production at the Harris theatre, in West Forty-second street, New York, has joined the Vitagraph Company under the direction of Wally Van.

Miss O'Brien, whose work as leading woman for Lynd-Harding, now playing in Henry the Eighth with Sir Herbert Tree, at the New Amsterdam theatre, is considered one of the most beautiful and talented of the younger American actresses.

A native of Ireland, she possesses a large amount of that charm and beauty which have made its women famous the world over.

In the "Scarlet Runner" she will have an opportunity to display her dramatic talents to the fullest extent.

In and Out of West Coast Studios

By J. C. Jessen

Special to Motion Picture News.

Los Angeles, May 20.

RICHARD STANTON, who has been with the Universal for the past nine months, and during that time produced the "Graft" serial in forty reels, and a number of other subjects, has resigned to accept the directorship of a Fox company now being organized. Production will be taken up within a few days, and it is the present intention that Mr. Stanton will direct the filming of western subjects. Previous to his connection with the Universal Mr. Stanton was for about two years actor and director for Thomas H. Ince at Inceville. Fred Granville, who has been cameraman with Stanton at Universal, will accompany him to the Fox studio.

Clifford Elfelt, who has been assistant to Director Campbell at "U" City, has been placed in charge of a company, and is filming a one reel subject entitled "Muggins," from a scenario by Harvey Gates. It is a drama pertaining to a child reuniting its parents. Gretchen Lederer is the wife, and Norbert Myles the husband.

Another addition to the "U" producing staff is George Marshall, who served for the past year as assistant to Director Jaccard. Marshall has been placed in charge of directing Harry Carey and a company of western players, and the first subject is entitled "The Bludgeon Man." A woman leaves a war ridden nation and comes to western America. Shortly after her arrival, a baby is born. Through boyhood and in young manhood, he shows a disposition to fight at all opportunities. This mania, however, is overcome when he meets the right woman.

Allen Holubar, Universal director of the eastern studios, has been transferred to "U" City, and last week took up the making of the first subject here, a one reel picture entitled "Any Youth." Director Holubar was accompanied by Dorothy Phillips who has been the star of his company in the east. "Any Youth" is of an allegorical nature which deals with the conflict between the better and baser self of the average human being. Holubar, Hector Sarno and Dorothy Phillips are the principals.

Director Robert Leonard has taken up production of an adaptation from the book by Elenor Hollowell Abbott, "Little Eve Edgarton," with Ella Hall playing the ingenue lead. Thomas Jefferson has been cast to play the part of her father, a scientist, and Robert Leonard appears as the city man who has tired of social butterflies.

A Bill of Fare of Greens from a Fair Hill of Beans

The Sinclair Lewis story, "Nature, Incorporated," has been adapted for the screen by Ben Cohn, and is now in charge of the direction of William Worthington. Herbert Rawlinson appears in the role of a dashing young real estate agent, who locates a professor who desires to establish a health reviving colony where vegetables, peanuts and beans will be the principal dishes of every bill of fare. After the colony is established, the real estate man pays it a visit, is surprised at the coarse sacks worn as clothing by the close-to-nature patients, and meets the daughter of the professor. The meeting results in the real estate man becoming a member of the colony and the professor's household. After three days at the colony following the wedding, he induces his bride to return with him to the city. Upon his return he finds cafe and club life a hollow mockery, and returns to his daily morning plunge in the ocean and his peanuts and beans. Agnes Vernon is the daughter, and William Canfield the professor.

"Uncle John's Money" is being filmed by Director George Cochran at "U" City. George Berrell is the uncle, Malcolm Blevins and Burton Law the nephews, and Margaret Ellison and Linnie Gee the wives. The scenario is by Fred Myton.

A Universal company has left for the lumber region in the vicinity of Eureka, Cal., and en route by boat, will make the exteriors for a one reel sea story by Ben Cohn which has been titled "On the High Seas." It is a story of mutiny of the crew at a time when the captain's only friand aboard, the mate, is preparing to leave the ship to return a stowaway girl to shore, following a battle with the captain to protect her. The mate returns to duty, and in the fight in which he aids the captain, the captain is killed. Albert MacQuarrie, Jack Holt and Lucille Young play the leading parts in this. Ben Cohn accompanied the players, and will write several stories around locations in the timber region. One scenario has already been prepared, the title of which is "The Wilderness Creed."

The scenario entitled "Not By Faith Alone," adapted from the Bob Wagner story of the same name, is to be made into five reels instead of two as first planned. This is under the direction of Lloyd B. Carleton. It is a story of the early mission days in southern California, and the scenes will be made on the exact locations described in the story.

A small village made up of members of a religious sect known as "The Seekers," be cause their object was to find the needy and give aid, serves as the locale of a five reel subject entitled "The Seekers," being

Fay Tincher Garbed in the Bathing Suit Worn by Her at the Venice, Cal., Carnival; Douglas Fairbanks Poses with the Fine Arts Star

Four Scenes from "The Sorrows of Love," a New Ince Triangle, with Bessie Barriscale and William Desmond

made by Director Otis Turner and a company composed of Flora Parker DeHaven, Paul Byron, Charles Mailes and Edward Hearne. The story is by Olga Printzlau.

Number two of the "Timothy Dobbs" series by Bess Meredyth, being produced by Wallace Beery, takes the Centerville protege to a motion picture studio, where, after many difficulties, he secures a pass and becomes an extra player. A number of scenes are destroyed when Dobbs fails to follow instructions, and finally he is thrown off the lot. Carter DeHaven is featured in this, with Robert Mylash as his valet and Vola Smith as his sweetheart.

An Undaunted Pair

"It's Liable To Happen" is a one reel comedy made by Wallace Beery while waiting for sets. The director plays one leading part, and others in the cast are Helen Leslie, Victor Potel and Gretchen Lederer. The story concerns a couple who were estranged and they each marry. One becomes the wife of a widower with seven children, and the other the husband of a widow with six. At the end of a year, both are single, and begin life as husband and wife with a very good start of thirteen.

Director Allen Curtis and his Universal Jokerites are making "She Was Some Vampire." This is a burlesque in which Gale Henry wins the hearts of many and ultimately brings upon herself her own downfall by flirting with a policeman. The usual Joker players including Milburn Moranti, Charles Conklin, William Franey, Lillian Peacock and Gale Henry appear.

An invalid, mortgage, mysterious disappearance, supposed murder, betrothal and elopement, all serve to make up the plot for "The Deacon's Demise," now being filmed by Universal Director Lynn Reynolds. This photoplay will consist of five reels and has for the principals of its cast, Myrtle Gonzalez, Val Paul, George Hernandez, Frank MacQuarrie, Fred Church, Lule Warrenton, Jack Curtis and others.

The last consignment of Nestor comedies to be made by Al. E. Christie has been turned over to the Universal Company. There are three in all, the titles of these being "What Could the Poor Girl Do," "Almost a Widow," and "Wanted — A Husband." Two were produced by Horace Davey, and one by Eddie Lyons.

Members of the Scream Club, friends, and a number of celebrities of the film colony, were guests at a western dance given by Douglas Fairbanks, at a dance hall of a decided western type located in the foothills north of Los Angeles. Approximately fifty cowboys and cowgirls and a number of Indians were present wearing costumes of the early west, and these together with a three piece orchestra gave ideal atmosphere for the occasion. One large section was devoted to the serving of refreshments which greatly added to the merriment of the evening. Indians gave their native dances, and cowboys entertained with roping and difficult lariat feats. The host was there in chapps and a sombrero. Among the guests were De Wolf Hopper, Elda Furry, William Collier, Marie Doro, Charlie Chaplin, William Farnum, John Emerson, William Hurlburt, Mary Alden, Oscar Apfel, Elliott Dexter, W. S. Hart, Dustin Farnum and Winifred Kingston.

Complete Three Fine Art Subjects

Three Fine Art Triangle plays were completed last week, two of which were of but two reels. One stars Fay Tincher and has been titled "The Two O'Clock Train." The Douglas Fairbanks subject of two reels is known at the studio under the working title of "The Detective." It is a burlesque which deals with the secret service detective who exposes a gang of Japanese smugglers. DeWolf Hopper for the last time had on the make-up of Casey for the film version of "Casey at the Bat."

Fairbanks has been cast to play the star part in the film version of the Bret Harte story "In the Carquinez Woods," and he with a large number of other players are now in the Sequoia Park district making exteriors for this subject. Alan Dwan is in charge of the direction. The players went by automobile to Calaveras County, four hundred miles north of Los Angeles, in central California, where they will find most of the locations needed. In traveling in this section they will all go by mountain burros, the roads being too narrow for automobile or wagon travel. Supporting Fairbanks in this are Jewel Carmen, Sam de Grasse, Alma Ruben, George Beranger, Frank Brownles, Art Rosson, Tom Wilson, together with twenty-five cowboys and Indians.

The southern story starring Lillian Gish as the daughter of a strict southern gentleman, has been titled "An Innocent Magdeline," and is now ready for release. Spottiswoode Aitken plays the leading character part, and others in important roles are Sam de Grasse, Mary Alden and Jennie Lee. The scenario for this was by Merton Merrill Burtin.

A third two reel subject has been taken up at the Fine Arts studio in which Fay Tincher is starred. It is a farce comedy wherein a father sends his daughter to a girls' boarding school to break up a case she has with a certain youth, and to prevent her from eloping. The sweetheart arranges for an elopement, and it is carried out when cupid picks the lock on the door of happiness. Supporting Miss Tincher in this will be her new style bathing costume of black and white, Harry Fisher, Kate Toncray, Max Davidson and others.

The "mystery" Fine Art film made several weeks ago with Mae Marsh, Wilfred Lucas and Bobbie Harron in the principal parts, has been titled "The Wild Girl of the Sierras." The scenario for this subject is by Anita Loos. Miss Marsh and Harron are now working on an Irish story laid in Wexford County, Ireland. The plot of this unnamed play is said to depend more on characterization than on complications. The "heavy" lures the peasant girl away with a promise to marry. She is rescued by her peasant sweetheart following a thrilling hand to hand fight between Harron, as the sweetheart, and James O'Shea, as the heavy. Paul Powell is directing this subject.

Director William Christy Cabanne is now at work with the filming of a symbolic drama. Much action takes place in the garden of life where all is in bloom in youth. Temptation overpowers the couple, and the flowers of the garden gradually fade and die. William E. Lawrence, who has played juvenile parts in many productions from the Fine Arts studio, and has been with the organization since its inception, plays the lead opposite Lillian Gish. Spottiswoode Aitken is the grandfather who attempts to keep the young people from falling into the power of temptation. The story was written by Granville Warwick.

Arrangements have been made with the school authorities for the making of scenes at Sunland school. Twenty children in addition to the Fine Arts juveniles will take part in this, and the scenes will be used for the Fine Arts subject "The Schoolma'am" which features Dorothy Gish in the name part. The principals in this photoplay besides the children are Elmer Clifton, Jack Brammall, George Pierce, Hal Wilson, Josephine Crowell, Alberta Lee, Millard Webb and Glen Williams.

Signal Company Off for Honolulu

The Signal Film Company's producing organization left Los Angeles on Monday evening, May 15, for San Francisco, where on the following Wednesday they embarked for Honolulu for a trip of about four

weeks. A week prior to the departure, Director J. P. McGowan took up the filming of a five reel story entitled "The Diamond Runners," which was written by himself from first hand knowledge of life in the Kimberley region of South Africa, where he spent several years. Helen Holmes appears in the stellar role, with Leo D. Maloney opposite. Others in the part who will take part in the production are Paul C. Hurst, Thomas D. Lingham, William Brunton, J. E. Perkins and Chance E. Ward.

The company worked on scenes for this up until the last hour of sunlight prior to their departure, and also made a number of scenes in San Francisco. During their absence from the Pasadena Avenue studio, a number of sets will be constructed for the filming of "Judith of the Cumberlands." One particularly large set will represent a street in a southern town. This includes a court house about which much of the action of the story centers.

President Samuel S. Hutchinson of the American Film Company, arrived in Los Angeles the latter part of the past week from the east, and spent several days at the studios of the Signal, Vogue and Chaplin companies, while on his way to Santa Barbara, where he will remain several weeks. Upon his arrival, special private showing of the ten reels of "Whispering Smith" and "Medicine Bend" was arranged, and he witnessed the projection of this at the Signal studio. Later he saw the first print of the second Chaplin comedy "The Fireman," which an hour or two later was shipped to the factories with the negative.

The making of a three reel Selig picture entitled "The Preacher," was begun last week by Director Robert Daly. The title part is taken by Charles West, late Biograph player, who was specially engaged for this role.

Vernon Snively, son of Chief of Police Snively of Los Angeles, and late of Universal Company, has been engaged as assistant director for the T. H. Heffron Selig Company.

The E. & R. chimps, Napoleon and Sally, are again working in a one reel comedy, which has been given the working title of "The Sailor's Mascot." In this, Charles Carter, as a sailor, returns from the African tropics with the two chimps as pets. He wooes the daughter of the man who lives next door, and is kicked out, whereupon he turns loose the chimps. They find the girl's father in a wheel chair propelled by a burro. The chimps never did love burros, and they administer a beating so strenuous, that the motive power of the wheel chair runs away. The blame for this is fixed by the father on the favorite suitor for the girl's hand, and the sailor wins by catching and stopping the burro and saving the old man's life. Lillian Brown Leighton appears in the part of the girl's mother, and the direction is by J. J. Franz. Preparations are now being made for the making of an E. & R. subject in which a majority of the trained animals of the zoo will take part.

A Wright Story for Clune

Production Manager Lloyd Brown, and Director Donald Crisp of the Clune Film Producing Company, are now with Harold Bell Wright, the author, at his ranch on the border south of Tucson, Ariz., where they are preparing the scenario from Wright's story "The Eyes of the World," which is to be filmed next by the Clune Company. They will also select locations for a number of the exterior scenes for this photoplay. The two men expect to have a complete scenario before they return to Los Angeles.

Juanita Hansen in a Scene from "The Secret of the Submarine," the New American Serial

The Kalem Glendale studio players are making the final scenes for "The Music Swindlers," fourteenth episode of the "Social Pirates" serial, and during the coming week will make the fifteenth and last episode, which has been titled "Black Magic." With the completion of this, filming of another serial will be taken up by Director James Horne and the company. Particulars concerning this have been withheld for the present, but scenes about the studio indicate that extensive preparations are being made which will add materially to the new release. Special sets and many novelties will be introduced. "The Music Swindlers" gave the players opportunity to display their hidden musical talents, as there were a number of singing and musical numbers, taken part in by Marin Sais, R. E. Bradbury and Frank Jonasson, also ballroom and fancy dancing introduced by Olive Kirkby with Frank Jonasson as her partner.

Marjorie Wilson (Triangle)

The Kalem Company has a thrilling comedy completed which was produced by Harry Edwards. The story pertains to the constant rise of the price of gasoline, and the misfortune which befalls every car that Ham buys, each one being blown up by some mysterious explosion effected by revengeful Bud, because of the attention shown to Norma Nichols, his sweetheart. The comedy ends with a machine occupied by three dashing off a hundred foot embankment into the ocean. The three players in the comedy are said to have occupied the car when it made the dive.

Railroad officials last week prohibited employes in charge of a train leased by the Kalem "Hazards of Helen" company, from carrying out the orders of the producing organization, because they felt the stunt being staged too hazardous. One attempt was made by Helen Gibson to climb across a rod from a car on one track to a car on another while the trains were in motion. This being prohibited, a scene in which Miss Gibson leaped from one car to another was substituted. No title has been given this subject, which will be released as one of the "Hazards of Helen."

Aviator Runs Into Wire

In attempting to make a scene for the current "Hazards of Helen" subject, to be known under the title "The Spirit of the Rail," Aviator Christofferson, who was carrying Helen Holmes so that she might drop from the aeroplane to a moving freight train, ran so close to the train that he could not escape colliding with a wire stretched from one telephone pole to another on the opposite side of the track. The machine was badly wrecked. The actress dropped from the aeroplane. but as it had not gained the right position over the train, she alighted in the sand along the track and was not injured. The damage of the aeroplane made it impossible for a re-take, and additional scenes will be taken so that the action photographed may be used.

Another Kalem Comedy company is filming a woman police story. This tells of Ethel Teare's refusal of John, who joins a bachelor's club, which requires making a vow to ignore the weaker sex. Ethel joins the police force, and is detailed to arrest all men who flirt with her. The arrested ones are practically all members of the bachelors' club, her last victim being her former lover. Others in this are Victor Rottman, Jack McDermott and Gus Leonard. The uniform worn by Miss Teare and the beribboned gun she carries will be features of this picture. The direction is Harry Millard.

A visit to a Los Angeles employment agency to secure types for a one reel comedy known under the working title of "Ham's New Job," caused a Kalem com-

edian to be booked for labor on a moving van at two dollars per day. The manager of the department judging from Lloyd Hamilton's make-up assigned him to the first job open. Hamilton then explained his mission to the place.

A mention of the word versatility to any Vitagraph player will immediately bring out the story that Corrine Griffith worked in three different subjects for three different directors within an hour. She made a new scene for one, a retake for another, and then played the remainder of the afternoon in the Blue Ribbon feature "Through the Wall," for Director Roland S. Sturgeon. Each part required a different costume and make-up, the first being a costume comedy, the second a shop girl lead, and the last a gay young widow of the vampire type.

A Gasoline Tragedy

Gasoline plays an important part in a comedy being made at the L-Ko studio by Director Craig Hutchinson, as it is a fireman's story, and the members of the tank town department make the mistake of attaching the hose to a spigot from a gasoline tank instead of a hydrant. The fire occasioned by burning down a specially constructed building, afforded some very realistic scenes, and endangered practically every member of the company. Billy Anderson and Jean Rogers play the important parts.

M. Morris, business manager of the William Fox studios, and their west coast auditor for the Fox Company, is making a tour over the territory, and is now at Seattle.

The first subject of the B. & L. Company, with studios at San Mateo, Cal., has been completed and titled "The Strangest Man in the World." Scenes are laid in the city and also a western country. The leads in this are taken by Neva Gerber and Ed Cecil. The direction was in charge of Ben Rothwell, late of the Universal.

Rehearsals have been started at the Lasky studio for filming of "The Storm," with Marie Doro as star. This will be made under the direction of William C. deMille. The photoplay was especially wirtten for Miss Doro.

Another new picture will be started the first of the coming week by Director Frank Reicher, in which Blanche Sweet will play the star part. No name has been selected for this.

Director George H. Melford's desire for securing realistic effects for Lasky subjects, caused Wallace Reid several moments of worry this week which the actor thought were hours. A scene was being made in quarries near the city, and it was Reid's duty to jump and get out of the way of gravel dropped by a steam shovel. He stumbled, and the entire load fell upon him. Reid proved to be a human mole, and shortly had dug himself out. Pictures of his strenuous work were made by the cameraman, Percy Hilburn, which were shown at the studio for the members of the organization.

Wyckoff Perfects Film Polishing Device

George Foster Platt, Lasky scenario editor, who was injured in an automobile accident last week in which two others lost their lives, has sufficiently recovered to resume his work at the studio.

Alvin Wyckoff, director of photography at the Lasky studio, has perfected a new film polishing device which does away with any strain on the sprocket holes of the film, and at the same time polishes the film as thoroughly as any method now used. Application for letters of patent on the new device has been made, and already four machines are being built for use at the Lasky studios. It is very probable the Lasky Company will finance the manufacture of these machines. Mr. Wyckoff is responsible for a number of devices which have aided in the betterment of photography for Lasky subjects, and the company has furnished him with a completely equipped experimental laboratory.

A number of the Horsley studio animals last week worked in pictures for the last time for many months, when they took part in scenes for the two reel Centaur drama, "The Star of India," produced by Director Charles Swickard. The scenario is by Francis Doughty. The title refers to a large diamond discovered about two hundred years ago, and which was stolen recently. The locale of the photoplay is Europe and East India and the plot pertaining to the theft and recovery of the gem, is an oriental mystery. William Clifford and Margaret Gibson with Fred Montague and A. D. Blake make up the principals for this cast.

The David Horsley Cub Comedy Company is filming "Jerry's Elopement" with the usual cast.

Photoplayers' Day at San Diego Exposition Draws Crowds from All Parts of the State

Special to Motion Picture News.

San Diego, Cal., May 15.

Photoplayers' Day at the Panama-California International Exposition is now a thing of the past but the memories of it will linger long with the motion picture people.

Many of the visitors arrived by train and automobile from the north, and in the evening the Cristobal Cafe at the exposition was the scene of a ball. The dance program contained numbers named for different prominent actors and directors, such as a Bosworth one-step, Myrtle Stedman waltz, Ruth Roland fox-trot, Tom Mix gálop and the like, while others were named for companies, such as the Universal slow drag, Morosco one-step, N. Y. M. P. elephant's prance, Balboa glide, Lubin gavotte and Lasky one-step. In recognition of the military people in the boxes, there was an army and navy trot.

One of the most prominent of the boxes which had been arranged for the evening had above it in large letters the word Lubin, and in this sat Capt. Wilbert Melville and his companies from the Coronado studio. Hobart Bosworth, who was director-general of the occasion, also had a box. With him sat Robert Z. Leonard and Ella Hall. J. Warren Kerrigan sat in a box with Kenneth Croft and friends. Mr. Croft is manager of the Cristobal Cafe, as well as of the Hawaiian village on the Isthmus, the amusement section of the exposition. Ruth Roland, Victoria Forde, Eugenie Forde, Cleo Madison and others well known on the screen were seen in other boxes.

President G. Aubrey Davidson and other officials of the exposition were among the guests of the evening. John D. Spreckels, one of the millionaires of the coast, had a party of friends in a prominent place in the ball-room.

There was a large attendance on Photoplayers' Day. At the big music pavilion one of the features of the day was the singing by Ruth Roland and Myrtle Stedman, both of whom received vociferous applause, winning even a stronger hold upon the affections of their many friends who have seen them on the screen. They were introduced by Robert Leonard, the Universal Star.

On the wide veranda of the United States government building the stage force from the Lubin studio had placed four sets, and here the immense crowd which gathered on the Plaza de Panama had the interesting experience of watching the filming of four different scenes, just as made in the studio. In the first, a dining-room scene in which a husband is surprised by his wife as he is in the act of kissing the maid, Miss Hall, Myrtle Gonzales and J. Barney Sherry participated, with Robert Leonard directing.

In the second scene, set as a drawing-room, Henry King directed as well as acted, with Ruth Roland and Miss Wilson. A stockbroker's office, with Hobart Bosworth as the broker and Robert Leonard as a client, formed the third scene. A comedy scene was the fourth, with a kitchen as the set, and in this Tom Mix and Virginia Forde furnished the fun.

Following these Mr. Bosworth and Miss Stedman gave an excellent reproduction of a love scene, with the shrubbery and the pillars of the building as a background. The length of this scene, with a fade-out, caused some of the young men in the crowd to vow that, if there was much of that sort in the work, they would immediately take up the profession of acting before the camera.

Capt. Wilbert Melville, manager of the Lubin studio at Coronado, entertained a party of photoplayers from Los Angeles on board his private yacht Sunday on a cruise to La Jolla.

Catherine Marie Eppinger, secretary and treasurer of the American Motion Picture Company, is a visitor in the city, having recently returned from an extended trip through Ireland.

Allen H. Wright.

FANNIE WARD IS GUEST OF THEATRE CLUB IN NEW YORK

Fannie Ward, the Lasky star, who has been spending a few weeks' vacation in New York, after seven months of constant acting before the camera in Hollywood, was the guest of honor of the Theatre Club of New York, an exclusive society organization, at its meeting May 16 in the Hotel Astor ballroom.

JUST TO MAKE TALK

By LONGACRE

WHEN a great metropolitan newspaper—great in the sense of capital and resources—establishes a flat rate of $35 a week as the salary of its copy-readers and headline writers, it is fair to assume that it wants $35-a-week men in these important positions. It is also fair to assume that it will get them, and that only occasionally will it get anything better. Very little in the way of good taste is to be expected from either editors or men around a desk where such a standard prevails. Therefore, the headline: "Tobacco, Drugs and 'Movies' all Under One Roof," appearing in a New York newspaper last week, could not have been much of a surprise to the readers of the paper in question. Neither reader nor copy-editor is expected to delve very far into the story, and thus by inference, a deliberate slur is cast on the picture industry. If, in spite of the head-line writer, the reader should peruse the whole, he will find that the $35 man has himself read merely enough of it to get material for his sparkling "head," which is about as far as the mind of this price goes.

In this same building, occupied entirely by the newspaper in question, we know a man, who for the sake of a ten cent piece, has been served with the vilest whisky to be found east of Bucyrus, Ohio. In the same room he has been allowed to spend $2.65 a week on a gambling pool, which was operated systematically, with elaborate paraphrenalia for years. It now occurs to us that he might have made a great "hit" with the brain trust of the concern by writing a headline something like: "Bulletins, Booze and Bridge in Same Building." And again, he might not have been appreciated.

Between the office of the newspaper mentioned and our own, we know of six theatres, none of them devoted to motion pictures, which house either drug-stores, cigar-stores or barrooms under the same roof. Yet the writer of snappy head-lines has never seen fit to cast inferential odium upon the drama on that account. It is true that tobacco is sold in the Rialto theatre building; that drugs are sold in the Knickerbocker theatre building; that liquor is sold in the Strand theatre building, but so were they in the Casino, Knickerbocker—yes and in the sacred Empire long before celluloid was ever run through a camera. We blush for the depravity wrought by the "movies." We are forced to confess that cigars are on sale even in the very building where these lines are written.

The real reason J. K. Burger, head of the International Film Service exchanges, is affectionately referred to as "Simon Legree Burger" is just this:

Last week Mr. Burger received a long and laudatory telegram from one of his exchangemen, ending with the statement: "I look upon you as the Simon Legree of the exchange business." Well pleased, Mr. Burger showed the telegram to E. A. McManus. "Very good," said the latter, "but do you know who Simon Legree was?" Mr. Burger said he had been too busy selling the "Mysteries of Myra" to keep abreast of Civil War literature, but he was sure it was something nice. So Mr. McManus told him. Mr. Burger changed his views on the telegram, and wrote to its author to that effect—in fact, the reply was so sharp that the exchangeman instinctively reached for his hat and coat as he read it. Then it developed that he, too, had neglected his literature, and was of the opinion that Simon Legree was one of the twelve apostles. He lost no time in looking it up, and the next time the messenger dropped in to Mr. Burger's office he delivered a long and sincere apology.

A certain important film concern, whose offices are located in the district between the Battery and Harlem, takes an inordinate interest in all modern "efficiency" methods. When a dreamy looking man wandered into the office, obtained an interview with the boss, and gave him some figures on the miles wasted by the stenographers in walking from their desks, etc., he was well received and given a job putting things on a more efficient basis. Two days later a brisk individual walked into the same offices.

"Is Mr. Brown working here?" he demanded.

"Yes," said the Boss; "he's been here for the last two days, and has given us several brand new ideas. Want to see him?"

"I would," replied the visitor. "I'm the head keeper at the Islip Insane Hospital. Brown escaped three days ago, and we've just traced him here."

Harold Lloyd, the "Lonesome Luke," of the Rolin comedies, released through Pathe, is credited with one of the best stories of the season. We have delayed printing it for several weeks because we have been telling it with such good effect ourselves. Harold, it seems, became annoyed at the start-at-the-bottom stuff handed out by successful men, and evolved a little anec-

The Bayside Bugle

"Bigger, Busier, Brighter Bell Ave." Bayside, L. I., June 3, 1916.

EDITORIAL

We think it is a shame more directors do not take note of the beautiful scenery around Bayside and on Little Neck Bay, as scenes for producing their pictures. To be sure, many pictures have been taken here, such as "The Battle Cry of Peace," by Comm. Blackton, and "Body and Soul," by Geo. Irving, and many others, but we hold this section does not get the attention it deserves. With nature so bountiful in her gifts to this region, including beautiful hills and valleys, mansions and Yacht club and Bay, not to mention Fort Totten, and the glimpse of the sound, with Great Neck beyond, and all inside the city limits of New York, it should prove a popular spot and of great benefit to producers, in our opinion. "Come one, come all," is the Bayside spirit, and the BUGLE will be on hand to welcome them.

Local News

—Gus. McHugh, J. Clarence Harvey and Rudie Cameron, of Gt. Neck, motored over to call on friends, including Jim McKenna and Ye Editor, Sat. eve. A good time was reported.

—Many actors and others, of here, are getting ready to put their boats in the bay this week.

—Ray Hyde was a N. York goer, one day this week.

—Warm weather the past week has made the gardens come up quite satisfactory, and made it necessary for Ralph Dean to get a new straw hat, he having just recently purchased a derby.

—News are rather voluminous this week.

—There is much talk of forming a preparedness regiment of Baysideites, Great Neckians and Flushing residents, to drill Sat. afts. at Ft. Totten. There was a meeting at All Saints Church, last wk. at which steps were taken.

—Art. James has got his car out for the summer, but often goes in to N. York by train these mornings. Art. is a busy man these days.

—WANTED—We will take one 36-ft. cabin-cruiser, with 10 h. power eng. on subscription if offered quick.—Advt. 6-3 tf.

—Junie McCree, our talented fellow-townsman, has wrote a play which has been accepted by some managers in the City. We have had our eyes on Junie for some time, and always knew he would get there. Don't forget the old town, Junie.

—Jack Clymer bought a new automobile last wk., which he drives to N. Y. often, Ye. Ed. accompanying him semi-occasionally. On one of his trips a cab backed into him and bent a mudguard, which was not Jack's fault. Tough luck, we say.

—H. Reichenbach and Geo. Irving, of our village, were among those who went up to Albany to see the Gov. anent censorship, last week. Harry says the trip was very successful, he winning more than $70 on the way back.

—Many from here were fooled when the railroad changed train-time, Mon. a. m. Some got left and were quite sore at the R. R. Co., and Bill Johnston forgot his commutation ticket and had to pay 39c. carfare.

dote illustrating the value of perseverance.

"Perseverance is a great thing," he said to Pop Parsons. "Why, ten years ago I knew a man who didn't have a nickel; nor did he have any talent or ability for earning money. But he believed in persevering; he said he would persevere until he made his pile. So he started in to collect old bones. Soon he found there were more bones to be gathered than he could carry in his hands, so he went to a grocer, told his story and got a market basket on credit. That was ten years ago. What do you think that man is worth today?"

"Millions, I suppose," ventured Parsons.

"No, not exactly," replied Harold. "He still owes for the basket."

The time has been when even we, with all our debonair *esprit* fell for these tales of highly-fabled salary; how actorettes and actorines were fed on multi-thousand beans, collected from the orchestra and the gallery. But now we count our wage and laugh, while offering this photograph (which, like our own emolument, is

Douglas Fairbanks Counting His "Salary"

funny), because we note that little Doug indulges in a "bunny-hug" on nothing more than artificial money. If you will take the time to trace the words on bills about his face (which now, as it has ever been, is sunny) you'll note that Doug is just as gay as if he didn't draw his pay in greenbacks plainly reading "real stage money."

A casual glance at the latest issue of the Pictures Magazine, gives the impression that it has arranged for a "great series" of stories based upon the lives of noted actresses. From the first thirty-seven lines of the first column of the first page, we cull this:

"In just two issues from now we will begin the greatest series of stories ever presented to the public. We refer to the life series written exclusively for the Pictures Magazine by Viola Dana * * * May Allison's great series of stories from life are in preparation * * * Mme. Petrova's own story, written by herself and filled with the wonderful experiences of this wonderful woman, is to be published in forthcoming issues," etc.

Brady Offers Big Money Prizes for Scenario Material

In June 1st Saturday Evening Post, Prodneer Will Institute Contest for Public—First Award is $1,000, Second, $750, Third, $650, Fourth, $500, and Fifth, $400

WHAT should prove to be a far-reaching scenario contest will begin in the Saturday Evening Post, June 3, under the direction of the World Film Corporation with the sole judge represented in the person of William A. Brady.

Mr. Brady, who instituted the contest and who will devote his personal attention to every scenario or story submitted, will give, to the writer of the best story or scenario, $1,000.

In addition to the capital prize there will be nineteen other cash awards. The first prize of the one thousand dollars will go to the winner, of course, with those fortunate enough to write material sufficiently interesting, awards will be made in the following manner:

Second prize, $750; third prize, $650; fourth, fifth, sixth and seventh prizes will be $500, $400, $300 and $200, respectively, with prizes of $100 each to the next twelve best stories or scenarios accepted by Mr. Brady.

The first announcement runs in a full page statement in the Saturday Evening Post on June 3. It is an expression by William A. Brady of the fact that in his opinion the stories and scenarios submitted and actually visualized during the past several years, have been in the majority thrash. He wants live, present day, society and human interest stories and that almost everyone has had incidents and experiences in life which, if elaborated upon and built up into a plot or series of plots, would make interesting screen material.

With its vast circulation, its great home influence and the great diversity of readers, Mr. Brady confidently hopes to receive fifty thousand scenarios or stories.

The five thousand dollars in prizes has been deposited in the Mutual Bank of New York, there to remain until the final judgments and awards are made.

Six secretaries will handle the incoming scripts. They will be divided into four classes, the logical, illogical, impossible and probable, and will be turned over to Mr. Brady when the absolutely impossible have been eliminated.

The contest will close with the issue of the Saturday Evening Post dated September 15 and the awards made as soon after that as the material can be read.

The contest is open to writers of all kinds, professional, amateur and those who can only jot down their series of incidents. The scenarios do not have to be in regular form, so long as they form a basis for the picturizing of the story.

As the stories are for the World Film stars such as Robert Warwick, Alice Brady, Kitty Gordon, Ethel Clayton, Carlyle Blackwell, Muriel Ostriche, E. K. Lincoln, June Elvidge, Holbrook Blinn, Doris Kenyon, Alec Francis, House Peters, Mollie King and Arthur Ashley, Mr. Brady is suggesting in his first announcement that aspirants for the prize go see the World stars and then write their stories to fit the players' personalities, which makes good sales talks and an exhibitors' help.

MR. WOOLWORTH, WHO MADE BIG FORTUNE SELLING MANY LITTLE THINGS, VISITS "U" CITY

One of the most interested of visitors at Universal City in the last week was F. W. Woolworth, the well known merchant prince and owner of the New York skyscraper which bears his name.

It was the first time he had ever visited a motion picture studio and he declared it was one of the most interesting of his many experiences in all parts of the world.

The New Yorker went over many of the big stages, met directors and performers, posed for a photograph and even enjoyed taking part in one of the big scenes of a photoplay.

With Woolworth were Mr. and Mrs. H. A. Allbright and Miss W. Salter, of New York, and Mr. and Mrs. W. J. Rand, Jr., of San Francisco.

E Richard Schayer, the man who was handed $50 by the Detroit Ball Committee, to pay for the meals of the New York delegation on the way home, and Harry Reichenbach, the man who saw to it that none of the fifty was left—even to the point of ordering champagne, returned from Detroit last Wednesday. With Mr. Reichenbach on the special train were Lewis J. Selznick, and others.

We have a little spike just abaft the starboard side of our desk, consecrated to a collection of the stories of the dog which should have bitten the soldier with his tail as an indication of the fact that he wanted the butt instead of the muzzle of the rifle used on him. We collected three last week.

"The condition of the film industry," said Arthur James, opening a fresh box of Richmond straight cuts (advt.), "is well indicated by the number of persons now running around in circles and crying 'bloody merger.'"

IN AND OUT OF TOWN

Among the prominent visitors to New York from out of town during the last week were:

John Greenbaum, Alhambra theatre, Cleveland.

E. Beatty, Cameraphone theatre, Pittsburgh.

Harry Garson, Broadway Strand theatre, Detroit.

Joseph Grossman, Standard theatre, David Adler, Strand theatre, Cleveland.

Thomas H. Ince, Kay-Bee Studios, Los Angeles.

Fulton Brylawski, Washington, D. C.

Cecil B. DeMille, Lasky Studios, Los Angeles.

Johnny Ray, Ray studios, Cleveland.

Lee Moran, Universal City, Los Angeles.

Eddie Lyons, Universal City, Los Angeles.

THE EASTERN STUDIOS

ELIZABETH LE ROY, who plays the part of Mrs. Gallagher in the new Metro-Columbia production, "Notorious Gallagher," has had an interesting career of twenty-two years on the stage. In the early days she traveled over much of the West and Southwest by stagecoach, crossing the Mojave Desert and going to the very tip of Lower California.

No longer than two years ago, Miss Le Roy played the part of a child twelve years old, in a stock company in Oklahoma City. She is able to make up for any age from ten to one hundred, but she greatly prefers the extreme age limit, and Lovisa in "Thelma," was her favorite part when on the speaking stage.

Harry O. Hoyt, chief of scenario writers at the Metro-Rolfe studio, has added another mark to his versatility record by his apearance before the camera in the role of the Warden at Sing Sing in "Notorious Gallagher." William Nigh, the director and author of the production, and Marguerite Snow, are starred in this five part feature.

Lawrence McCloskey has sold to the Universal, through the Amalgamated Photoplay Service, Inc., his latest feature scenario, called "Souls in Darkness," which is to be filmed on the West coast. McCloskey was formerly scenario editor with the Lubin Company, is devoting his time to free-lancing. His two latest releases are "Pawn of Fate" and "Pasquale," both of which he wrote in collaboration with George Beban.

Francis J. Grandin, the well-known director, who recently completed "The Soul Market" and "Playing With Fire," with Mme. Olga Petrova, for Popular Plays and Players, is to go with the Universal Film Manufacturing Company. Negotiations were arranged through the Amalgamated Photoplay Service, Inc., No. 220 West 42nd Street, New York. Mr. Grandin will direct Violet Mersereau in Bluebird Features for Universal. Previous to his engagement with Popular Plays and Players, Mr. Grandin was with D. W. Griffith at the Fine Arts Triangle Film Company.

Sara Alexander Joins Fox

Sara Alexander, who is now past eighty years of age, has joined the Fox forces and will shortly be seen in her first photoplay. Miss Alexander was a protege of President Brigham Young of the Mormon Church and was the leading lady of the Salt Lake City Stock Company, which he owned, in the early sixties. The story of her life is almost a history of the American stage.

In the new feature film in which Madame Bertha Kalich is appearing for William Fox this star has been surrounded by a cast of well known players. Her leading man is Kenneth Hunter and among the other players are William H. Tooker, the lively Kittens Reichert, W. W. Black, Barrett-Greenwood, Frank de Camp, Fay Tunis and May Price.

Virginia Pearson, Fuller Melish, Stuart Holmes and other members of Miss Pearson's company are now in Savannah making portions of a William Fox picture. Among other things they will do will be to act in the church where John Wesley preached his first sermon in America and also in the house from which were released the first English sparrows ever set at liberty in the United States.

The entire ground floor of the Hotel Astor in New York was used last Sunday as a motion picture studio and several important scenes for Thomas W. Lawson's "Friday the 13th" were staged there.

Lawson's story is one based on finance and Wall Street. Post and Flagg, whose brokerage offices occupy the entire south wing of the hotel, turned the offices over to World Film and had their staff of clerks and assistants report for work just as on a business day, thus Director Chautard of World Film was enabled to get a faithful representation of a Wall Street institution.

In addition to Robert Warwick, who is starring in the picture, the other principals and three hundred extra people took part. The scenes were staged at seven o'clock in the morning and work continued right on until noon. Hundreds of curious passers-by stopped to watch operations and without knowing it became part of the crowd supposedly gathered outside the broker's office.

Mr. Warwick, Director Chautard, the other principals and the producing staff, under the direction of William A. Brady, made a record job of wiring the office and lighting the various entrances and removing the installation before the day's business began. The Astor management was willing and anxious to co-operate and did so, even lending a helping hand in the wiring and other arrangements.

Two New Essanay Features

Two more Essanay feature productions, one presenting Henry B. Walthall and the other Edna Mayo, which will be released on the V-L-S-E program, have been announced by George K. Spoor, president of Essanay.

"The Little Musketeer" was written by Charles Mortimer Peck especially for Mr. Walthall. It is in five acts. Mr. Walthall, who is making a short visit to his home in Birmingham, Ala., will return to the Essanay studios in a few days and take up work on this new feature.

This is a story of Southern chivalry and romance during the reconstruction period,

From the Essanay Studios: "Putting It Over," William Gillette in "Sherlock Holmes," and a Scene from "Police," with Charles Chaplin

although it does not touch on any phase of the North and South controversy of that time. It also carries a crime mystery which nearly wrecks several lives.

"The Return of Eve," also in five acts, is the vehicle in which Miss Mayo will next appear in feature productions. It was written by Lee Wilson Dodd, and adapted by H. S. Sheldon.

It is the story of the Garden of Eden brought down to date. A boy and girl brought up on a desert island, finally taste civilized life. It disgusts them, but when they go back to their island they find that they have eaten of the fruit of the tree of knowledge and their Eden is an Eden no longer. They are barred as effectually as were Adam and Eve by the flaming sword.

Essanay's short reel releases, which it is producing with as much care as it does its features, have been booked through July and are just announced by Mr. Spoor.

Among the two reelers is a fable by George Ade, that of the Fearsome Feud Between the First Families. This is the first of Mr. Ade's fables to be released in two reels. The one reel releases for the month consist of a Canimated Nooz Pictorial, cartoons on events of the day by Wallace A. Carlson, Vernon Howe Bailey's Sketch Book of New Orleans and two of Ade's fables.

The three reel releases consist of "The Regeneration of Margaret," presenting Warda Howard and John Junior; "Power," featuring Sydney Ainsworth and Nell Craig; "Secret of the Night," featuring Sydney Ainsworth, Lillian Drew and John Lorenz, and "The Grouch," presenting Harry Beaumont, Harry Dunkinson, John Cossar.

Lillian Drew, with whom picture patrons are most acquainted in heavy leads, has another such part in "Secret of the Night." Her last picture was a comedy drama, "A Return to Youth—And Trouble," and she demonstrated her versatility by packing it full of laughs. Sydney Ainsworth and John Lorenz also appear in the new piece.

Edith Storey and Antonio Moreno will soon be seen in a five-part Mexican story. Miss Storey plays the part of a dancer and Mr. Moreno that of a Mexican gentleman, her lover. Besides producing the picture, George D. Baker, also conceived the plot. Mr. Baker selected an all-star cast to support the Vitagraph pair.

Frank Daniels Working in a Comedy

Frank Daniels, the Vitagraph comedian, is working under the direction of C. Jay Williams in a one-part comedy which comes from the pen of Mark Swan.

Marc McDermott, now a recognized Vitagrapher, is busily engaged on his first picture to be released by the Vitagraph Company. It is a five part dramatic story by Louis Joseph Vance and is being filmed by Director William Humphrey as a Blue Ribbon feature. Naomi Childers, Robert Whitworth and Josephine Earle play important characters in its enactment.

Hughey Mack, Vitagraph's heavyweight comedian is now appearing in "The Battler," a one-part comedy by Lawrence Semon and C. Graham Baker. Hughey, as a boxer, introduces something entirely new in the "squared circle," when he uses

A Scene from Chapter Three of "Gloria's Romance," the George Kleine Serial, with Billie Burke

gas bombs in his line of defense. Lawrence Semon, besides being co-author also directed the action of the story.

Harry T. Morey, who supported Edna May in "Salvation Joan," is now working in a three-part Broadway Star Feature. Eugene Mullin, author of many Vitagraph successes, is supervising the filming of the story.

Earle Williams is still having numerous experiences in the C. N. and A. M.

Alice Hollister (Kalem)

Williamson story which Wally Van has well under way. It will be released in fifteen episodes, one episode a week.

No more striking instance of the remarkable growth and development of the art of photoplay construction could be found than in the setting—over one hundred feet in depth—which has just been erected in the Famous Players studio for a few scenes in "Silks and Satins," in which Marguerite Clark is to star.

The scene represents the great hall of a mediaeval castle and has at the far end a massive stairway which sweeps across three sides of the hall. The whole is a representation of gray stone and so massively constructed, that several persons promenade down the stairway from the

Lucille Lee Stewart in "The Destroyers," Vitagraph-V-L-S-E

gallery without causing the least vibration anywhere in the scene.

Turning Back the Clock

The wisdom of the popular European pastime of advancing the clock one hour in order to take advantage of the earlier dawn in the summer months, has been appreciated by the Famous Players Film Company to such an extent that the stars at the company's studio are being called earlier than heretofore when the day's schedule includes outdoor photography.

Without good clear sunshine the motion picture producer is helpless when working at "exterior" scenes. Of course he seldom uses natural light in the studio, preferring to rely upon the mathematical certainty of the perfectly regulated artificial light rather than to run the risk of having to re-photograph a large percentage of his scenes because of variations in the light.

Al this may be very interesting from a scientific standpoint, but, as Marguerite Clark remarked when she learned of the advanced hours, "It does not in the least restore my lost hour of sleep and that final sixty minutes is all that really counts in the whole night's rest."

(*Continued on page* 3401)

New Laws and Court Decisions

This department is designed to keep the industry informed of all news concerning new or projected laws, Federal, State, County or Municipal, that may affect the business, and all events involving any branch of the trade with the authorities in all sections of the country

Police Cannot Act as Censors Is Ruling of Judge in "Damaged Goods" Case; Exhibition of Picture Is Allowed

UPON the presentation of affidavits declaring that Chief of Police Michael Long has expressed himself as opposed to the performance in Newark, N. J., of the picture dramatization of Eugene Brieux's play, "Damaged Goods," and threatened to prevent its being shown there, on the grounds that it is objectionable morally, Vice Chancellor Howell has issued an order restraining the police from interfering with the presentation of the picture. The exhibition of the picture has been set for next week at the Orpheum theatre.

The vice chancellor expressed himself strongly in granting the order, going so far as to say that the police have no right or authority to interfere with dramatic productions, but may bring an alleged objectionable production before the grand jury in due order. He declared that an indictment and trial was first necessary to determine whether an exhibition was of an illegal nature.

This is the third time efforts of the Newark police to prevent or stop the production of theatrical performances have been interfered with by the courts. It is however the first time the issue has turned upon a purely moral question. In the case of "The Birth of a Nation," the only other instance in which an order restraining intereference in advance of production has been issued in that city, the position of the court was taken upon the allegation of the police that the film would lead to riot and disorder. It was asserted by the police that disorder would follow the presentation of the film and the court in issuing the restraining order declared that such an assumption could not hold, but the police must wait the actual outbreak of disorder, following production, before they could take action.

The other instance of court restraint upon the police assumption of censorial powers over public entertainment in Newark, was that which occurred a few weeks ago, when Chief Long's prohibition of the performance of "Marie Odile," at the Newark Theatre was overruled, the objection having had rather a religious than a moral issue.

The application for the order was made by Arthur F. Egner, of McCarter & English, in behalf of Emanuel Schiller, of Bayonne. It was represented that Mr. Schiller had rented the Orpheum theatre for a week at a cost of $350, with the privilege of renewal for two weeks more, for the purpose of producing the picturized Brieux play there. The vice chancellor expressed surprise when informed by Mr. Egner that Chief Long had put his official veto upon the production. He said:

"He has no authority whatever in the premises—not even a semblance of authority. Suppose the play is immoral, the chief can't stop it in advance. The producer has the right to have the matter go before a grand jury and after indictment to trial by a petit jury. The right of censorship is not vested in the chief of police."

SMOKING LAW INTERPRETED MORE LIBERALLY IN NEW YORK

An employee of the Renfax Film Company, 110 West Fortieth street, New York, who was arrested for smoking in the hallway of the building, was adjudged not guilty at a hearing before Magistrate Appleton last week. The defense was conducted by DeWitt Fax, vice president and counsel of the company.

Magistrate Appleton upheld Mr. Fax's contention that, under the provision of Chapter 10, Section 8, of the Code of Ordinances, smoking is permitted in the offices, halls and every other part of a building separated by a self-closing door from rooms in which films are kept.

CENSOR ORDINANCE IN ST. LOUIS DEFEATED

At a meeting of the Board of Aldermen in St. Louis last week, a censorship bill was brought up again for consideration, and Alderman Barney Schwartz talked with eloquence and conviction upon the uselessness and futility of local censors. Several exchange managers and others interested in the film business helped to convince the law makers that St. Louis does not need motion picture censorship, and the bill was defeated.

PROPOSE HEAVY BILLBOARD TAX IN OAKLAND

The Oakland section of the California Art Association recently held a discussion at Oakland, Cal., on the subject of billboards, which are widely used there as an advertising medium by motion picture houses. The use of these was condemned and it was suggested that a very heavy tax would aid materially in eliminating a large number of them.

CINCINNATI JUDGE ASKED TO AID CURFEW PLAN AGAINST PICTURE HOUSES

Interests of motion picture exhibitors of Cincinnati, O., are in jeopardly it is believed there as the result of an appeal made recently to Judge Charles W. Hoffman of the Court of Domestic Relations by the Federation of Catholic Societies. This organization requests that the Juvenile Court over which Judge Hoffman presides take steps to have children under sixteen years of age excluded from all motion picture theatres in which are displayed sex problem photoplays. This followed a meeting at which prominent Catholic social workers deplored the fact that the sex problem theme is prevalent in a large percentage of pictures shown in Cincinnati.

The resolution by which the matter was brought to the attention of Judge Hoffman has not yet been acted upon, either by the Court or by the Motion Picture Exhibitors League, but comment on the action of the society has been freely given. It is believed that the request for Juvenile Court action while not so bad as it applies to the sex problem picture, will have a tendency to increase the official and legal surveillance by which the exhibitors are already handicapped in the State Censorship system. In addition to this the Catholic Federation addressed a communication to Archbishop Henry Moeller, asking him to issue a ban on all motion picture theatres. The Archbishop so far has taken no action in this respect and is considering the claims of the society that there is a prevalence of pictures exploiting questions of sex.

INDIANA ENDORSES CAMPAIGN FOR CHILD LABOR RELIEF

Following a conference with Kate Davis, of Cleveland, president of the International People's Aid Association, Frank J. Rembusch and Dr. J. M. Rhodes, president and secretary, respectively of the Indiana Motion Picture League, and Ike Beitman, president of the Indianapolis Motion Picture Association, the motion picture men indorsed the federal legislation on child-labor problems.

Miss Davis asked the co-operation of Indiana exhibitors in a campaign on the federal child-labor legislation, and asked that the exhibitors of Indiana show slides calling attention to the proposed legislation and urge patrons to write their representatives in Congress in favor of the bill.

NO GRUMBLING OVER THEATRE TAX IN ONTARIO

The past week has been one of confusion among exhibitors in Toronto and Ontario generally. Ever since the notification went out that the new one cent amusement tax would be effective on May 15, exhibitors have been hsutling about making arrangements to suit the new legislation. The government has also insisted that a chopper be installed in every theatre to mutilate the tickets as they are used. This, too, has been a source of worry to the theatre men, for many of them do not own a chopper.

The Canadian Universal Company has made arrangements with the government to stock the tickets and they will supply them to their customers, thus saving the theatre men the time and expense necessary to secure them from the government. The new tax provides a one-cent ticket tax for every ten cents of admission; thus a dollar admission is subject to a ten-cent ticket tax. Some of the theatre men have suggested that the admission rate be dropped to nine cents, or ten cents including the tax rate, thus doing away with the necessity of using choppers. It is generally conceded that the new tax will be a great bother, but the theatre men are very loyal and so far no great grumbling has been heard.

NO MONEY WHACKS FROM AMUSEMENT TAX; WILLING PUBLIC MEETS THE CENT ON SEATS

There comes a wail from Toronto regarding the one cent Amusement tax. According to reports emanating from the Queen city, the smaller exhibtors fear that this new tax will so affect their business that they will be obliged to close. That this fear is ungrounded is shown by the result of the amusement tax in Montreal. Since the inauguration of the tax over a year ago, the vast majority of houses have been doing bigger business than ever. As a general rule Mr. Average Public is quite willing to pay an extra cent for a worthy cause.

NO FILMS CONDEMNED IN LAST REPORT OF DALLAS BOARD

What film men say is the first report to come from the Division of Censorship of Commercialized Amusements of the City of Dallas, Tex., without a film being condemned or a request that "This film must be shown to the Board before action is taken," is the report of May 5. The report comes out weekly, and the one on the fifth, in addition to "Films for which permits are granted" and "Films approved withont change," mentions only minor eliminations for a few subjects.

Aims of Political Advocates for Censorship in San Francisco Revealed in Fight Against Passage of Bill

THE fight against the passage of a moving picture censorship ordinance at San Francisco has been enlivened by the injection of a political issue and now that some of the adherents of this ordinance have come out and publicly announced the real reason for their stand on this question those opposed to it have been given fresh ammunition for the battle, as well as an added incentive. After several months of dilatory tactics, during which time a covert attempt was made to secure the passage of the measure without the knowledge of film interests, the fight has become open and developments of late have been very rapid.

The revival of the censorship question came about through an opinion rendered several months ago by City Attorney Long that the board that has been supposed to be in existence for several years is an illegal body, as appointments are made by organizations having no appointive power in the city administration. The new ordinance now under discussion is the signed to abolish the old board and create a new one of five members, three of whom are to be appointed by the mayor, one by the board of education and one by the police commissioners. One must be a woman and one a member of the Motion Picture Exhibitors' League.

On May 8, the board of supervisors considered this question for the first time, all previous hearings having been held before the police committee of three, which had recommended the passage of the measure. One of the members of this committee outlined the decision that had been arrived at in a speech that for sheer frankness might be classed as a classic. He failed to mention in a single instance any desire for a board of censorship to protect public morals and unintentionally threw a boomerang into the ranks of club women and others who have been working for censorship in the belief that this purpose would be accomplished. He declared that he had not formally favored censorship but had recently learned that William Randolph Hearst intended to use moving pictures in a campaign for prohibition in California and that he was for a board of censors that would suppress such pictures. It is a well known fact that Mr. Hearst is not in favor of prohibition and has no intention of using moving pictures in such a campaign, and it requires no great effort to penetrate the illuminating address of the supervisor who made the speech. He told what has long been suspected in San Francisco, that the sole reason why a board of censors is desired by certain interests is that such a board could be used for its power in a political way. A board of this kind could be used to stop any film that attacked corruption of any kind, particularly in municipal government. It could stop films exposing rascality or any designed for public enlightenment. The supervisor acknowledged at a meeting of the city lawmakers that it was wanted to aid the liquor interests in their fight against prohibition. He is to be thanked for his free expression of just what a board of censors is intended to mean in San Francisco and the state of California.

The film interests of San Francisco have heretofore refused to take any part in the prohibition fight now being waged in California. A number of prohibition films have remained unused on the shelves of exchanges and liquor propaganda has also been rejected. If the liquor interests insist on this issue being brought into the censorship fight, exhibitors will know what action to take and in case the ordinance is passed they will no longer be neutral.

Evidence has been piling up in splendid fashion during the past week to show that the general public in San Francisco does not want censorship. Almost one hundred thousand names have been secured to the petitions circulated among the patrons of picture shows opposing the proposed ordinance and others are being added steadily. The Carpenter's Union, one of the strongest labor organizations in that city, has adopted resolutions opposing the ordinance, as has the Iroquois Club. Committees from the Exhibitors' League and the San Francisco Film Exchange Board of Trade are interviewing prominent business men, addressing clubs and improvement organizations and such a sentiment against censorship is being created that it is believed that the battle has been won.

CLAIMS AGAINST ASSOCIATED ARE TO BE FILED WITH SHELBY

In pursuance of an order of the Hon. M. Warley Platzek, one of the Justices of the Supreme Court, New York County, notice is hereby given to all persons having claims against the Associated Film Sales Corporation, lately doing business at 110 West Fortieth street, City and County of New York, to present the same, with the vouchers thereof, duly verified, to the undersigned, who had been duly appointed assignee of said corporation for the benefit of its creditors, at his office, 60 Wall street, City and County of New York, on or before the 15th day of June, 1916.

Dated New York, May 12th, 1916.

EVAN SHELBY,
Assignee.

CHATTANOOGA WOMEN'S COUNCIL ASK FOR MORE DRASTIC CENSORSHIP

At the regular meeting of the Chattanooga, Tenn., Women's Council, talks urging the need of more drastic censorship in the city were made and a censorship committee consisting of Mrs. C. C. Huntington, Mrs. F. K. Rosamond and Mrs. H. Goodman, was appointed.

Some of the most prominent women in the city spoke in favor of the censorship proposition. The posters shown in front of the picture theatres were commented upon and it was suggested that these be less disgusting and suggestive. The pictures that have been exhibited here recently also came in for comment.

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IF not, write or wire your nearest Universal Exchange for a copy. It's Free to Exhibitors only. If you do not get immediate response with a copy of this great book from your Exchange by return mail, write or wire the Universal Film Mfg. Co., 1600 Broadway, New York City—(Adv. Dept.).

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Unsold territory now offered to wise State Rights buyers. The magnificent production that amazed Broadway. The star with the greatest drawing capacity in the most lavish and spectacular production ever filmed. The opportunity of a lifetime.

The world's great picture PAVLOWA the Incomparable, in the dramatization of Auber's opera, "The Dumb Girl of Portici." Produced by the Universal Film Mfg. Co. By arrangement with Max Rabinoff. Directed by Lois Weber and Phillips Smalley. Wire, phone, write or call for complete details of unsold territory. Special advertising campaign ready for use of Exhibitors. Address promptly State Rights Department.

UNIVERSAL FILM MANUFACTURING CO.

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY ∴ NEW YORK

The Universal Program
The Greatest on Earth

REASONS why the Universal Program reigns supreme are offered in the following review of the seven feature releases which head the daily programs for the week of June 12. Read and learn why the Universal dominates them all. Remember the balance of the week's bill includes one reelers that other producers would pad to two or three. It includes animated cartoons: frequent novelties, juveniles, specials galore; it is the one supreme varied program that never fails of interest. Get full particulars from your nearest Universal Exchange. If you cannot get the Universal Program NOW—watch your chance and get it at the very first opportunity. In the meantime book these features and bolster up your show.

"What Love Can Do." With Adele Farrington, C. H. Hammond and Mina Cunard. Story by Gertrude Nelson Andrews. Directed by Jay Hunt. Twentieth Red Feather Production. Released June 12. A theme that stirs a responsive chord in the heart of every lover of moving pictures forms the basis of the strong photoplay reviewed here. That theme is the course of a great love that suffers all, gives all, conquers all—thereby proving itself true. Adele is a newspaper woman who for five years has given her love—her very life—to the owner of the paper. She is loved by the City Editor—"Old Grouch," who is ignorant of her liason. The "man" in the case thinks he is tired of Adele, and only her wonderful loyalty through a dangerous strike, and great mental trouble bring him to the realization of his true feeling for her—that of undying love and devotion. Strong situations; a big strike scene; emotional moments of tense dramatic power, mark this as a fine play—one that will please your audiences at every performance.

J. Warren Kerrigan in "The Melody of Love." Three Reel Gold Seal Heroic Western Drama. Produced by J. Warren Kerrigan. Released June 13. Fortunate, indeed, are the Universal Exhibitors, who recognize the box office power of J. Warren Kerrigan in plays like "The Melody of Love." Fortunately for them here is one of the best this great actor ever did, released at a time when he is at the height of his power—in constant demand for features of greater length. It was in this stirring style of drama that he made his first bid for fame, and the present release is worked out with all his old time swing and dash that captivates every man, woman and child who sees it. This is an opportunity that happens once in a lifetime. If you are not showing the Universal Program, book this and be happy.

"How Stars Are Made." With Alice Howell and Ray Griffith. Two Reel L–KO Komical Absurdity. Released for laughing purposes only June 14. Alice has an ambition. She will be a movie star. She interviews the studio watchman. She sneaks into the star's dressing room and swipes a costume. There's a grand carnival in town that day and the star is to ride on a float as a queen—of something or other. Alice beats her to it and the fun is fast and furious. The street parade is a scream and the finish is typically L–KO—that means an absolute surprise with the laughing punch that will leave your audience breathless.

"Her Soul's Song." With Dorothy Davenport and Emory Johnson. Two Reel Laemmle Heart Interest Drama. Directed by Lloyd Carleton. Released June 15. The varied nature of the Universal Program has made it the greatest on earth. The recognition of what people want, and that they don't want the same thing all the time, keeps the U. P. at the top of the heap all the time. Here's evidence. The stars of this beautiful little drama have shown what they could do in heavy emotional work time and again. In this story of an opera singer who gave up her career for love, and who lost her voice when the baby came; who regained it under the most peculiar conditions, is so absorbingly human that it is positively universal in its appeal to the finer emotions of the heart. Abounding in heart throbs, it will please any audience.

Hobart Henley in "The Devil's Image." Two Reel Dope Drama. Directed by Henry Otto. Released June 16. Every lover of Universal moving pictures enjoys handsome Hobart Henley's every moment on the screen. Clean, wholesome, young, good-looking, with the frank, engaging manner that makes everyone like him, he has made millions of friends among the fans. In this fine picture his friends will get something of a shock. They will realize that Hobart Henley is an emotional and character actor of fine ability as well as a handsome man well fitted for heroic parts. Here we see him as a dope fiend deprived of the drug, and in one of the wierdest situations, where in a dream he fights with himself, is acting of the highest order. The thrills in this will hold 'em on the edge of their seats. The double exposure work of Mr. Henley has rarely been equalled.

"A Railroad Bandit." Two-Reel Railroad Drama. With Lee Hill and Marie Walcamp. Directed by Henry McRae. Released June 17. Judged by their plays you would think that Director McRae lived on railroad wrecks; that Lee Hill would rather risk his life than eat, and that life held nothing for Marie Walcamp unless there were a few death defying stunts served to her every so often. This realistic portrayal of a Western hold-up, love rivalry, and the ensuing complications is a great picture. No living man, woman or child could sit through this marvelous film without being moved to their depths. A picture that will please everyone and that will stand a lot of boosting—in fact all that you can give it. Don't fail to book this if you are not showing the regular Universal Program.

Ben Wilson in "The Finer Metal." With Dorothy Phillips. Adapted for the screen from the play by E. E. Kidder. Produced by Raymond L. Schrock. Two Reel Rex Emotional Drama. Released June 18. Pure drama of the most intense and emotional sort marks this photoplay which was originally written and produced for the Actors' Fund Benefit with Henry Kolker in the lead. Among others the unusual situation is presented of a husband coming to the room of his wife's lover to save him from arrest on a charge of embezzlement while the guilty wife learns of his magnanimity while hiding behind a curtain. Big in theme, in acting, and in production this is a big offering which fittingly closes the big Universal Program for the week.

UNIVERSAL FILM MANUFACTURING CO.
Carl Laemmle, President
"The Largest Film Manufacturing Concern in the Universe"
1600 BROADWAY, NEW YORK

STATE RIGHTS ON "Where Are My Children" Still Selling. At the time of the writing of this Advertisement the following States are sold

California — Arizona — Nevada — Michigan — Greater New York Territory — Minnesota — Wisconsin — New York State—North Dakota—South Dakota—Iowa—Washington—Oregon—Montana—Idaho—and negotiations pending for many more. To the State Rights Buyer who has not acquainted himself with the tremendous business "Where Are My Children" did on Broadway, New York, the hardest picture territory in America, we say, communicate at once with the State Rights Dep't of the Universal, 1600 Broadway, N. Y., and learn the facts. State Rights Buyers who know what this production has done have purchased territory—virtually snapped it up.

Box Office Attraction Unparalleled, is the true way to describe this remarkable picture that packed the Globe Theatre in New York City to capacity for weeks

This is the only moving picture production that blocked Broadway traffic—that crammed, jammed and packed 'em in . . . that caused a sensation—and that returned real profits to the owners of the Greater New York Territory. This production from the world's most brilliant screen genius Lois Weber, produced by The Smalleys, is tremendous in its influence—powerful in its appeal and pronounced "Society's mightiest weapon against the criminal destruction of the unborn."

Press—Public and Clergy have united in one huge endorsement of this remarkable production

Such prominent people as The Rev. Dr. Parkhurst—the Rev. Thomas A. Daly—the Superior Paulist Father of the United States—John J. Hughes—the New York Newspapers—the Trade Press and the public at large have pronounced this "marvellous." One newspaper described it as "A smashing daring subject done in a smashing, daring way." The possibilities and profits of this great subject are limitless, modified only by the manner and method employed in the way it is put on. INVESTIGATE what this Box Office attraction has already done. Then ACT. All communications handled in order of their receipt. State Rights Dep't., Universal Film Mfg. Co., 1600 Broadway, New York City.

AMONG THE EXCHANGES

Quaker City Exchanges, Avoiding a Dead Halt in Sales, Make Their Work Hum With Live Efforts

MANAGER H. M. Osborn of the Pathé Exchange, Philadelphia, took in the Motion Picture Exposition in New York, when he went over to attend the banquet of the Pathé Club held recently at the Hotel McAlpin.

The first Goldberg cartoon the Boob Weekly ran a whole week at the Stanley Theatre. There are already thirty-five bookings on this release.

Manager Harry Scott of the Kleine branch has installed Rudolph Berger as manager of the newly formed Washington office. Mr. Berger was formerly salesman in the Philadelphia exchange. The Washington address is 204, Bank of Commerce Building.

A. G. Steen, manager of the Unicorn Film office has three Mary Pickford releases for the fourth week of the service. These are already proving very popular in this territory. There was a private exhibition of the Unicorn program at the Regent Theatre in Scanton, Penn., on a recent Sunday to which exhibitors and their friends were bidden by Mr. Steen. Not only was much enthusiasm manifested, but many bookings obtained through this showing. This was for the up-state exhibitors, but a showing for the Philadelphia exhibitors is also arranged for at the Family Theatre on Market street. Several Southern exhibitors, old friends of manager Steen, stopped in the Philadelphia office on their return from the New York Exposition and booked Unicorn.

Amongst these were F. D. Hofheimer, general manager of the Strand, Palace, Arcade, Manhattan of Norfolk, Va., and W. H. Harris, owner of the Broadway of Hopewell, Va. This theatre which was burned when the town itself was wiped out by a disastrous fire is being rebuilt and will open up with Unicorn service. Amongst the Philadelphia theatres that have booked the program are the Rittenhouse, Dreamland, Imperial, Walnut, Franklin of the neighborhood houses and the big Manheim of Germantown.

The International Film Service Exchange is now cosily established in its roomy three-story building at 1335 Vine street.

Extensive improvements were made on the property before the new exchange moved in. Manager Earl Sweigert has appointed as roadman for Pennsylvania. C. R. Mailliman, formerly representing the Red Feather and Bluebird releases.

The V-L-S-E exchange reports unabated vigor in the bookings on the Essanay Chaplin-"Carmen."

The Vitagraph "Battle Cry of Peace" continues more popular than ever, being booked solid until June 15.

Leon D. Melter of the Masterpiece Film Attractions at 1325 Vine, booked the twelve-reel edition of "The Spoilers" at the Forrest, one of the large legitimate theatres for a two weeks' run. This was put on with the usual accompaniment of symphony orchestra, and regular theatre service, the prices being 25 and 50 cents. Prof. Richard Smith is orchestra leader. As soon as the run of the "Spoilers" is completed, the "Ne'er-Do-Well," the big Selig production will be put on at the Forrest.

The Monarch Film Exchange, Edward Krupa, proprietor has moved from 1220 to 1223 Vine street. The new quarters are more accessible, being on the first floor of the building.

William P. Haslett, special representative of the Kalem Company on the "Social Pirates," reported a very successful trip all through his territory on this release.

Mutual Manager of W. Pope has just returned from an important business trip to Kansas City.

On May 15 the first Mutual Chaplin picture, "The Floorwalker," had its initial showing at the following Philadelphia theatres: Germantown, Alleghany, Victoria, Locust, Alhambra, Forepaugh's Palace. Twelve prints of the picture are in use by the Philadelphia office, in spite of the big figure asked for the subject.

Rosenthal Puts on Novel Stunt for "Peg" When Circus Strikes St. Louis; Kleine Opens New Exchange There

A NEW exchange has been opened by the George Kleine Film Company in the Empress Theatre Building at 3618 Olive street, St. Louis, to distribute the output of the company to the district of which St. Louis is the centre. The wide circle of acquaintance and his experience in all branches of the distributing end of the film business makes Manager Rosenberg a fitting person to be placed in charge of the branch office.

Joseph Levy, manager of the Fox Film Exchange, at 3632 Olive street, St. Louis, was visited during the week of May 8 by Harry Leonhardt, special representative of the corporation.

The St. Louis office of the Bluebird Photoplays, under the management of S. J. Baker, won the $100 prize for the month of April, for the best proportionate increase of bookings of all the Bluebird offices. Mr. Baker and his assistants, Messrs. Levy and Shurman, feel very proud of their accomplishment, especially when the keen competition that prevails in the St. Louis territory is taken into consideration, and the work necessary to close a contract.

A private showing of new World Film features was given at the New Grand Central theatre on May 16 by George W. Fuller, manager of the St. Louis branch. Many local exhibitors and out of town theatre managers attended the exhibition.

Barney Rosenthal, in charge of the Universal Exchange in St. Louis, put on a very neat live wire stunt in an advertisement of the "Peg o' the Ring" serial. Just the week before the first chapter was released, the Ringling Brothers Circus came to St. Louis. Rosenthal secured a former circus bareback rider, furnished a "Peg" costume modeled after the costume worn by Peg in the pictures, and a white horse upon which the rider stood, while a ringmaster in full regalia attended the lady, leading the horse. Another attendant followed with a large banner setting forth the merits of the circus serial, and a large bag of capsules containing strips of paper with the words: "Good dope; a sure cure for all grouches" visible through the celluloid. The rest of the advertisement read: "Take one episode of 'The Adventures of Peg o' the Ring' each and every week at your motion picture theatre. Fifteen weeks of thrills, adventure, love and laughter. By order of Francis Ford, M. D., and Grace Cunard, M. D." The trio traveled all over town during circus week and drew innumerable comments of approval on the unique advertising stunt.

MONTHLY INDEX OF REVIEWS IS ANOTHER VALUABLE HELP IN "NEWS" FOR EXHIBITORS, SAYS NORTH

Says Tom North, manager of the Seattle V-L-S-E Exchange, in the May 6 issue of "V-L-S-E Pals":

"The current issue of 'Motion Picture News' carries a Monthly Index of Reviews. All releases reviewed during the month are listed, with the maker, releasing date and company, title, nature, size and date of issue. This is a fine idea and will be a big help to the exhibitor who is wise enough to study the reviews.

"We are glad to see the constant effort being put forth by the publishers of the 'News' to get into their pages all that is interesting and instructive."

No Friends for "Mr. Care" in Buffalo, Where Dry-eyed Joy Reigned Without Alloy of Gloom in Elmwood Music Room

WITH Mr. and Mrs. Roscoe Arbuckle, Mignon Anderson, Earl Metcalfe, Helen Green, John Hines, Jessie Bonstelle and her associate players, and Corrine Farren Parquette, the beautiful girl who won the popularity contest in Rochester, conducted by the management of the Victoria, as guests, the Buffalo Screen Club held its first annual ball at Elmwood Music Hall on Monday evening, May 15.

The outstanding fact about the whole affair is that it was "The Big Success" of the year in Buffalo, despite the fact that several stars who were promised by their companies and who were advertised big in the press as among those going to the ball, were not able to appear. This part of the Buffalo's Screen Club ball was its only disappointing faetor. But these things were not known to the public, which however, had been told that the stars would appear.

The ball was attended by over 2,000 dancers, including many of Buffalo's leading citizens and officials. Norman E. Mack, owner of the Buffalo Times, who is also interested in the motion picture business, encouraged the club in many ways, not only by liberal space in his paper, but by attending the ball with his family, buying a box and taking a large advertisement in the program and in addition to all this bringing Earl Metcalfe and Ethel Green to Buffalo.

Elmwood Music Hall never presented a more inviting appearance, the decorations were beautiful, the music excellent, the atmosphere cordial. The affair lasted from 9 P. M. until 6 A. M. and everybody expressed himself as having a great time.

The music was furnished by a band of fifty pieces, under the direction of John W. Bolton, and an orehestra of the same number of men under the direction of Herman E. Schultz, director of Shea's Hippodrome orchestra.

The elub feels that it can never repay the kindness of Mr. Arbuckle for the way he entered into the spirit of the occasion. "Fatty" remarked as he entered the hall, "We are going to put this ball over big." He did! Mr. Metcalfe, also a "prince of good fellows," did his share in keeping the people in a good humor. "Fatty" conducted the orchestra and band as did Mr. Metcalfe and almost "stopped" the ball with their amusing antics.

Mr. Arbuckle was the guest of Manager Farren of the Victoria in Rochester on Sunday before the ball and went to Buffalo with Miss Parqutte, who was the winner of the contest held there. He took Miss Farren to New York with him where she will appear in forthcoming Triangle pictures.

So delighted were all the stars who did attend the ball, with the fine time they had in Buffalo that they all promised to go again, when the elub holds its next ball. As "Fatty" stepped on the train he said, "Boys, I've had the time of my life in Buffalo. I will come all the way from Los Angeles when you hold the next ball." The members of the Sereen club took Mr. Arbuckle and the other stars to Niagara Falls on Monday, and as Mr. Arbuckle had never seen the Falls he greatly enjoyed the trip. Mr. Arbuckle made a big hit in Buffalo and he will always be remembered there and given a royal welcome if he ever returns.

So successful was the ball that a large sum was realized after all expenses were paid. The event was the talk of Buffalo for a month in advance and the attendance greatly exceeded the wildest hopes of the club.

In view of the great success of this year's ball, the elub plans to hold one next winter.

The grand march took place at midnight, led by "Fatty" and Miss Anderson, and from that moment until the wee sma' hours care was thrown to the winds and joy reigned supreme. Everyone of the thirty boxes was occupied. All the Buffalo exchanges purchased boxes.

The notices in the papers the morning following the ball were most laudatory, in fact the press did a large share in bringing about the success of the affair.

The Screen Club ball is over, but the club is already planning a housewarming in its clubrooms, which are being elaborately furnished. This event will be held in two weeks. A river party and a Screen Club day at Crystal Beach are also being planned. From this date on Buffalo's Screen Club is going to be heard from and it is rumored that in the fall a big motion picture exposition will be held under its auspices in the Broadway Auditorium, extending over a week.

W. B. EMRICH MADE MANAGER OF BLUEBIRD IN KANSAS CITY

W. B. Emrich, formerly traveler for the Bluebird Photoplay Company out of the Kansas City office, is now manager of that company in Kansas City, succeeding A. G. Hull, who recently left for the East. Mr. Emrich was given this appointment because of the great work he has done while on the road, much of the success for the Bluebird pictures in that section being due to his untiring efforts.

One instance of his excellent record is shown by this fact: out of six contests held by the Kansas City Bluebird office for a weekly five dollar prize to the traveler turning in the largest number of contracts, five were won by Mr. Emrich. Before coming into the employ of the Bluebird exchange, Mr. Emrich was connected with the Chicago and Kansas City offices of the Fox Film Corporation

TRIANGLES IN TWENTY OF FORTY THEATRES IN BOSTON

Manager W. H. Bradley of the Triangle exchange in Boston has put on a night force and is using conveyances of his own in addition to the express eompanies, for the purpose of preventing lost time in delivery. Out of forty-nine theatres in Boston, the Triangle pictures go into twenty of them. In the district Manager Bradley has booked over ninety eontracts in four weeks. Billie Burke is now on her eleventh week in "Peggy" and all the prints are at work. And it is the repeats that are doing the business, according to Mr. Bradley. The Triangle opened at Keith's Lowell theater last week.

Shapiro Is Appointed Manager for Triangle in Detroit; Floor Added to Mutual Exchange

PAUL MOONEY, district manager for the Fox Film Corporation, when in Detroit on May 15, announced the appointment of Marty Brennan as assistant manager of the Detroit exchange. Mr. Brennan is a newcomer to the film business, but not to the amusement business, as he was for several seasons with leading musical comedy produetions. He is a young fellow with lots of personality and pep, and should make an excellent Fox representative.

Fire on Friday, May 18, practically destroyed the building at 183 Jefferson avenue, Detroit, occupied by the Universal Film Company on the first floor and the Metro Film Corporation on the second floor. The loss was thousands of dollars to the building and to the film exchanges.

The Picture Playhouse Film Company, Detroit, has leased space at 92 Griswold street, where it will conduct an exchange for Michigan. The business is in charge of A. Lee, who has appointed W. W. McEwen as special representative.

Abe I. Shapiro, for several years connected with the Fox Film Corporation, and for sometime in charge of the Detroit exchange, has been appointed manager of the Detroit branch of the Triangle Film Corporation, which is now conducted at 183 Jefferson avenue. The branch will be moved within a few weeks to larger and finer quarters at 73 Broadway, where an entire floor has been leased. "Shap," as he is familiarly known, is certainly welcome back to Michigan. L. W. Foster will continue with the Triangle Company as special representative.

G. Spencer Trask, manager of the Detroit branch of the Mutual Film Corporation, announces the appointment of H. W. Smith as special city representative. Mr. Smith was formerly manager of the Garden theatre for John H. Kunsky, and was also manager of the Empire theatre in Detroit for nearly a year. The men at the Garden presented him with a handsome silver loving cup when he left there May 6.

Another floor has been added to the Detroit exchange of the Mutual Film Corporation, which will be for the advertising and poster department. This will give more room for the general handling of the business on the second floor.

LUX BUYS RIGHTS TO "DUMB GIRL" FOR TWO STATES

Edward T. Lux, for several years manager of the Cincinnati-Buckeye Film Company, the Universal branch in Cincinnati, has resigned. He has purchased the state rights for the Pavlowa film, "The Dumb Girl of Portici," for Kentucky and Indiana.

Middle West Is Right in Middle of Good Business; "Peg o' the Ring" Helps Roadmen to Win Prizes

C. S. EDWARDS, JR., manager of the Pathe exchange at Kansas City, Mo., has instituted a series of salesmen's meetings, for Saturday evenings, at which experiences will be exchanged and problems of the business threshed out. The purpose is to find out what special service is winning in each territory, and extend the successful methods to all. Each of the salesmen has his own methods of co-operation with the exhibitors, besides the general policies dictated by Mr. Edwards. It is well known, however, that the "chief" gives his men a tolerably free hand, and this policy has been very successful in developing salesmen. Now steps are being taken that will cause a distribution of all the good plans throughout the territory.

J. S. Stout, who for the past six or eight months, has been traveling out of the Kansas City office of the World Film Corporation, has been promoted, and left there the middle of May to take charge of the Salt Lake City branch of this company. Mr. Stout was, previous to his connection with the Kansas City office, in the employ of a film company in Chicago and is an experienced man. He has made an excellent record in his territory. His manager, Richard Robertson, is high in praise of Mr. Stout's ability and predicts a very successful career for him. His position as traveler in the Kansas City branch has not yet been filled.

J. Erwin Dodson, Universal traveler, won the fourth and last contest held by the Kansas City Universal office, for the traveler getting the most business during a period of four weeks, and was awarded the twenty-five dollar prize. Of the four series held, "Red" Jones got two, Dodson one and C. W. Potter the other. Each traveler reports that much of his success was due to "Peg o' the Ring."

Harry C. Drum, assistant general manager of the World Film Corporation, spent one day with Richard Robertson, Kansas City chief, recently, but promised to stay longer when he returns in June. Mr. Drum was making a tour of the World's offices and this was one of the points of his journey.

A new traveler for the Bluebird Photoplay Company traveling out of the Kansas City office of D. O. Reese. In 1915 Mr. Reese distributed Paramount pictures, traveling for the Kansas City Feature Film Company. Previous to that time he was with the Baker-Dodge Amusement Company, managing theatres in various parts of Oklahoma and Texas. Recently he has been acting as manager of the Hetrick and Peoples theatres at Chanute, Kans. Mr. Reese has been actively connected with the promotion of several successful stock companies in the Southwest, but desired to get back in pictures in which he is an experienced man. He has a wide acquaintance all over the territory and is looking forward to a good season.

Walter S. Quade is the latest addition to the force of the Unicorn Film Service, acting as traveler in Kansas and Oklahoma. Mr. Quade recently relinquished the position of manager of the Bonaventure theatre, previous to that being connected with other houses in that territory. His work in the Kansas City territory dates back for some time, as he was a former manager of the now demolished Olympic theatre, which held forth on Grand, between Eleventh and Twelfth streets for some years.

G. B. Howe, assistant manager of the Kansas City office of the Universal Film and Supply Company, and Leola McMillin, assistant booker in the same office, were married there on May 18. Previous to their marriage, the young couple fitted out their apartment and the ceremony was held there. The event was a surprise to most people up until a week before it occurred, when it became public property. Mr. and Mrs. Howe are well known in the Kansas field, Mrs. Howe becoming known for her excellent work in the booking department of various companies. The employes of the Universal office presented Mr. and Mrs. Howe with a large floor lamp. The affair was to be a quiet one, but the Universal office force took a part in the entertainment, with the result that it was far from what the "newlyweds" had planned.

On the resignation of Leola McMillan, formerly assistant booker at the Kansas City office of the Universal Film and Supply Company, Mrs. W. B. Emrich was given that position. Mrs. Emrich gave up her place at the Fox exchange to take this one. Her husband is W. B. Emrich, the newly appointed manager of the Bluebird Photoplay Company in the Kansas City territory.

Changes in Coast Exchanges Mean No Bartering of Chances by "Moving" Picture Men, Who Refuse to "Stand Still"

N. E. LEVI, who has been connected with the Los Angeles Mutual Exchange for the past year as salesman, following work in the same capacity at Phoenix, Ariz., has been transferred from the Los Angeles office to that at San Francisco. Prior to his departure a luncheon was given him at a popular downtown cafe by a number of exhibitors, exchangemen and trade paper representatives. Levi has been very popular with the exchangemen and exhibitors in Los Angeles and the luncheon given him was an unusual distinction.

Officers of the San Diego Exposition hope to secure considerable advertising for the Fair by the aid of motion pictures, and to this end have engaged Charles Marley as commissioner of distribution and Robert A. Brackett as cameraman.

The plan to be followed is that of making from one to two hundred foot subjects of the nature of news contributions, which may be used by film companies to complete a short reel or subject. It is the intention of the Exposition to furnish such prints free.

With the acceptance of this position, Marley resigned as secretary and general manager of the Los Angeles Film Exchangemens Board of Trade, which place he had held since the formation of the board. It is not known at this time whether a successor will be selected by the exchangemen, as the Board of Trade has accomplished the purpose for which it was organized; namely, the discontinuance of credit to exhibitors for film rental and a strict cash-in-advance policy. Such a policy has been inaugurated by all Los Angeles exchanges.

Bracket is a cameraman of many years' experience, his first work having been done for Lyman Howe in the early days of this traveling organization. Recently he has been making the Los Angeles and southern California contributions of the Pathe Weekly.

Through arrangements completed by C. L. Theuerkauf, manager of the Los Angeles Bluebird Photoplays department of the California Universal exchange, and Messrs. Mock and Rickard, owners of the Columbia theatre, Phoenix, Ariz., a private preview was given the Violet Mersereau photoplay of prison reform, "The Great Problem," for Governor Hunt and his staff at the Phoenix theatre on May 12. Governor Hunt is known nationally as the leading worker for prison reform, and he was glad to accept the invitation to attend a showing of this picture upon learning that it dealt with this subject.

Manager S. N. Robinson of the Los Angeles Fox Exchange has just returned from the first trip into the Imperial Valley, which is the reclaimed desert of southern California. Several months ago representatives of the company made that territory and secured contracts from theatres in practically every city. Hardly had the Fox representatives returned to Los Angeles than an earthquake affected the section and paralyzed business, with the result that contracts were canceled. Manager Robinson secured contract for Fox service in the four principal cities, El Centro, Holtville, Brawley and Calexico. This is the hotest section in the United States and the temperature frequently rises to as high as 115 degrees during the summer months.

W. E. Cree, manager of the Denver General Film Exchange, has been transferred to the Los Angeles branch and is now in charge at the latter place. William Hepburn, who was assistant manager at the Los Angeles office, has been selected for manager of the Salt Lake branch and has gone to that city.

Ernest Silcocks, late of Kansas City, has been selected manager of the Los Angeles office of the George Kleine Attractions, and has arrived and opened an office on the second floor of the Knickerbocker building, 645 South Olive street.

Manager Harry Lustig of the Los Angeles Metro Exchange has started something new by moving to the beach and becoming a commuter.

J. J. Unger, special representative of the Metro Pictures Corporation on the coast, whose headquarters are at San Francisco, spent the past week at Los Angeles. He found conditions very satisfactory for the Metro, the exchange supplying service to twenty-eight theatres in the city and a large number in the small towns outside of Los Angeles.

V-L-S-E BOOSTS MORE ENERGETIC EMPLOYEES

In line with the policy of V-L-S-E to promote its members from the ranks to make for stability and permanency within the organization, so that the exhibitor will be dealing with the same people whenever he comes to the office, the company announces the promotion of H. E. Stillwell, who has been bookkeeper for the Atlanta branch. He will now cover the territory in Georgia, Alabama and Tennessee as salesman.

L. E. Schaffer, who has been with the Denver branch since it was made a buying office, and who has covered the territories in Missouri, Kansas, Oklahoma, Arkansas, Colorado, New Mexico, Wyoming, Utah, Idaho, Montana, west Nebraska and western South Dakota, has been promoted to assistant branch manager of the Denver exchange.

In Montreal, the constantly enlarging scope of activity which business has necessitated in that territory, has meant the addition of a new salesman. Patrick Doyle, who has had extensive experience with the Fox Film Corporation, and the World Film Corporation, now becomes associated with the Montreal office.

Mr. Hayden, a former exhibitor, automobile salesman and driver of racing cars, recently resigned from the Denver Locomobile agency, becomes affiiliated with the Denver office of the Big Four.

VOLUME OF FOX BUSINESS IN SAN FRANCISCO IS ON THE INCREASE

In speaking of the business of the William Fox Film Corporation in the San Francisco territory, Manager William J. Citron states that a feature that stands out foremost is its steady volume. Since the policy of putting out one release a week was adopted and of requiring a deposit from exhibitors, there has been a steady gain in business and practically all of the customers who signed for the service in the first place are still talking it. The result is that a large volume of business is done with a much smaller force than is the case with most exchanges.

But few solicitors are employed, it being unnecessary to maintain a regular traveling schedule, as almost every town of any size in California has an exhibitor taking Fox service. Manager Citron has been busy of late receiving visitors from out of town points, the local exchange being a gathering place for exhibitors whether they are Fox customers or not, the location being a central one, with a spacious reception room. Mr. Citron has also been devoting considerable of his time to the fight against censorship, co-operating with the Film Exchange Board of Trade in this work.

BERMAN GOES FROM KANSAS CITY TO CINCINNATI FOR UNIVERSAL

H. M. Berman, for the past year Kansas City, Mo., manager of the Metro Picture Service, has resigned and is now located at Cincinnati, Ohio, where he is acting as manager of the Universal. Mr. Berman has been in Kansas City but a short time, but during that period the Metro office has taken many steps forward. He was an active worker in the betterment of the moving picture industry and in addition to this his connection with Metro acted as a member of the adustment committee of the Kansas Association of Exhibitors, in which organization he was a very strong worker.

Cresson E. Smith, manager of the Metro exchange at Des Moines, Iowa, has been in Kansas City the past week taking temporary charge of the office. It has not been decided who will succeed Mr. Berman, but the fact that Mr. Smith was sent to relieve him would indicate that he would be given the office.

Ten Loving Cups for Exchange Managers Pushing Picture Depicting Spiritualism and Hate, "Mysteries of Myra"

The Ten Trophy Cups Awarded to Branch Managers of the International Film Service

J. K. BURGER, manager of exchanges for the International Film Service, was responsible for an arrangement by which each of his branch exchange managers will receive a loving cup as a testimonial to their success in handling first-run booking for the International serial, "The Mysteries of Myra."

The ten trophy cups were designed and manufactured by Black, Starr and Frost, New York. The International claims that the "Myra" series enjoyed a greater first-run booking than any other similar series ever produced. Part of its popularity is attributed to the extensive advertising and publicity campaign which is being promoted in the Hearst newspapers and publications throughout the country.

MANAGER ATWOOD ADDS TO STAFF OF INTERNATIONAL IN LOS ANGELES

Manager G. H. Atwood of Los Angeles International Film Corporation exchange, has now completed his staff which includes William R. Dunlap as city salesman, E. L. Lamson, Charles P. Miner and Bert Sacre, salesmen in the territory; George Wilson, bookkeper, and O. W. Rheinhart, cashier.

The first release of "The Mysteries of Myra" by this organization, was booked at the Symphony theatre, 614 South Broadway, and for the first time in the history of the theatre, which has a seating capacity of seven hundred, nightly there have been waiting lines of patrons. The Powers and Harriman cartoons have been booked for one year at the Alhambra theatre on Hill street, Los Angeles.

WILLIS IS IN CHARGE OF MERIT, THE OUTLET FOR IVAN, AT BUFFALO, NEW YORK

F. J. Willis, well known to the film trade as a manager of exchanges for various film manufacturers, has ben placed in charge of the new Merit Film Corporation's office in Buffalo, N. Y., which is located at 39 Erie street. Frank Wykoff has been transferred from the New York office as his assistant. All Ivan features will be handled from this base for the northern part of New York state.

The Merit Film Corporation has also acquired the exclusive franchise as distributors of Ivan productions for New England and Harry Samwick left New York for Boston for the immediate purpose of opening an office there, from which point exhibitors desiring Ivan features will be supplied.

I. Goetz of the Merit sales staff is now covering Connecticut and accepting bookings on Ivan features.

THIRTY-NINE NEW ENGLAND ACCOUNTS FOR UNICORN

The New England office of the Unicorn Company has opened thirty-nine accounts during the two weeks of its existence, according to an announcement by Fred B. Murphy, Eastern manager. These include the Fenway theatre, Boston, the Park theatre, Taunton, and the Colonial, Pittsfield.

Film News from Foreign Parts

Australian Daily Devotes Two Pages to Film News

Special to Motion Picture News.

Sydney, N. S. W., May 1.

PERHAPS one of the best programs of pictures yet presented in any Sydney photoplay theatre was that of the Triangle last Saturday. Opening with "Fido's Fate" (Keystone), then "Jordan Is a Hard Road" (Fine Arts), and lastly, the "one and only" Billie Burke in "Peggy." The Lyceum theatre could not accommodate the number who were waiting for admission. From the moment Miss Burke appeared on the screen until the conclusion of the picture, the audience responded to the various elements of comedy and drama depicted in this fine feature. No picture has received finer criticisms in the Sydney papers than "Peggy." William Duncan, who played the role of the "Meenister," appeared here on the stage in "Alias Jimmy Valentine" about two years ago. Recently Sydney has been given two phases of Scotch humour: Harry Lauder in song, Graham-Moffat on the stage, and now Billie Burke in "Peggy" makes the third.

Marie Tempest in "Mrs. Plum's Pudding" (the first Broadway Universal feature to be screened in Sydney), and Haddon Chambers' (the Australian dramatist) story, "The Idler" (Fox), are the two features at the "Royal" this week.

Walter Bentley, well known as a Shakespearian actor, and also secretary of the Actors' Association of Australia, has opened a school for teaching "picture acting." Mr. Bentley has for years been a prominent figure on the stage, but it is doubtful if he can successfully conduct such an academy as he has now opened.

Film Australian Armies

The New South Wales Recruiting Association has, with the assistance of the Department of External Affairs, and Mr. Bert Ive, commonwealth photographer, prepared a series of pictures depicting the organization and training of Australia's armies. Up to the present time the commonwealth of Australia have sent nearly two hundred and fifty thousand men to the "front."

Theater Magazine has received a very newsy letter from Wilton Welch, husband of Louise Carbasse. This team of artists were very popular when playing through Sydney theatres, and their first picture will no doubt be duly appreciated.

The Haymarket theatre, under the management of Fraser Films, Ltd., will open next week as a first-class photoplay theatre with a seating accommodation of two thousand. The opening bill will consist of "Scandal" (Universal) and the first episode of "The Broken Coin."

Current features this week introduce a variety of old favorites—Carlyle Blackwell and Blanche Sweet in "The Secret Orchard," Bushman and Beverly Bayne in "Pennington's Choice" (Metro), and Vivian Martin in "Little Mademoiselle" (World). Two continental pictures are also showing at Waddington's theatres. "Alsace," with Mme. Rejane, and "Money," by O. H. Northern.

"The Christian," written by Hall Caine, and adapted and produced by George Loane Tucker for the London Film Company, is the feature at the Crystal Palace this week. Derwent Hall Caine appears in the role of John Storm, and his performance throughout is entirely unsatisfactory. Elizabeth Risdon, Mary Dibley, Gerald Ames and Charles Rock do some very fine work. The picture has been well produced and some very fine photographic effects add greaty to the interest. The religious theme has been well brought out and is not, as in the case of most pictures dealing with this subject, unintentionally ridiculed.

Metro Advertising Striking

One exhibitor advertises a Metro as follows: "A Yellow Streak," five thousand feet long. Apparently it's some streak.

Another new theatre opened last week, "The King's Cross," under the Waddington management. "The Secret Orchard" was the star feature. His new house holds sixteen hundred, and is situated in one of the largest suburbs in Sydney.

"Pearl of Great Price," a story of the South Sea Islands, from the pen of Randolph Bedford, a noted local author, is the next production of the George Willoughby Photoplays. "The Woman in the Case," Clyde Fitch's drama of the stage, has now been completed. "Joan of Arc of Loos," this company's first production, is on the open market.

During the "Nation" season at the Royal, Fox pictures will be shown at Waddington's theatres.

Australasian Films, Ltd., announce the following forthcoming features: "Iris" (Hepworth), "One Day" (Moss), "She," and the "Ne'er Do Well" (Selig.)

Pathé's serial, "New Adventures of Get-Rich-Quick Wallingford," is having a good season at the Emu theatre, Sydney.

A representative of the "Mutual Movies" arrived per the "Niagara" last week. Recently Mutuals have been conspicuous by their absence, except for an occasional masterpicture.

The Clement Mason Cinematograph Company of Sydney, who have the exclusive rights to Essanay-Chaplin comedies and numerous other brands of imported film, have decided to extend their business to Victoria. Cecil Mason will shortly proceed to the Victorian capital in the interests of the firm.

Sun Devotes Two Pages to Film News

The "Sun" newspaper now devotes two pages exclusively to timely news connected with motion pictures. This is the first daily paper in Australia to adopt this course, and the character of the department reflects the highest credit on the editor.

Special programs have been announced for Good Friday, and William Farnum will be seen in a revival of "The Sign of the Cross" at Waddington's theatre.

Hal H. Carleton.

PAYS $175,000 FOR AUSTRALIAN RIGHTS TO CHAPLIN SUBJECTS

The sum of $175,000 was paid on May 16, in royalties for the right to release the new Mutual Chaplin comedies in Australia, according to an announcement made from the offices of John R. Freuler, president of the Mutual Film Corporation and president of the Lone Star Corporation which holds the $670,000 contract for Chaplin's year's services.

The Australian business is but a small fraction of the total foreign revenue to be earned, according to Mr. Freuler. The royalty was paid by Henry J. Brock, film exporter. Above and beyond this, each Chaplin comedy print will be sold for the Australian market at a price not given out by Mr. Freuler. A total of $1,300,000 in bookings on Chaplin-Mutual comedies for the United States has been reached. This is said to establish a record for similar operations in the film trade.

ENGLISH GUINEAS ADDED TO AMERICAN DOLLARS FOR ACTORS' FUND

The interest in the Motion Picture Campaign for the Actors' Fund has extended to England. The canvass of the heads of the film industry to raise $500,000 for the endowment of the great charitable Fund, having spread into every corner of the United States, is now attracting attention abroad. Samuel Goldfish, Chairman of the National Executive Committee of the campaign, received Saturday a check for ten guineas from Larry Trimble, of the Turner Films, Ltd., Hurst Grove, Walton-on-Thames.

THE MAY INDEX OF REVIEWS IS ON PAGES 3443-3445

ALICE JOYCE SIGNS WITH "V" FOR "BATTLE CRY OF WAR"

Announcement is made by Vitagraph that the famous screen star, Alice Joyce, has signed with the company.

Since Miss Joyce's statement a few weeks ago, announcing her intention of returning to the screen, after a year of private life, much interest has surrounded her, and those who have watched her excellent work on the screen for years, will welcome her return.

Vitagraph states that this famous player will be starred in the leading female role of its new film masterpiece, "The Battle Cry of War," which is a sequel to the world-renowned "Battle Cry of Peace."

This role will afford Miss Joyce excellent opportunities in which to display the talents which endeared her to the public before her retirement.

Extensive preparations are under way for the filming of this production and it promises to rival "The Battle Cry of Peace," in every phase of excellence. Miss Joyce begins work at the Vitagraph studios on Monday, May 29.

PUBLIC TO HAVE CHANCE TO CRACK THEIR RISIBLES ON THE "KERNEL NUTT" SERIES

With the completion of the Frank Daniels "Mr. Jack" series of comedies, the V-L-S-E announces another set of ten one-reel comedies, which will treat of the escapades of Kernel Nutt, in the person of Frank Daniels.

These single reel comedy plays, will be released at the rate of one each week, the first having been released on May 15.

Each release has a distinctive plot and has no connection with the other plays of the series.

The first comedy, released on May 15, was "Kernel Nutt, the Janitor," followed by "Kernel Nutt Wins a Wife," "Kernel Nutt, the Footman," and "Kernel Nutt and the Hundred Dollar Bill," to be released on May 22 and 29, and June 5, respectively, with six others to follow.

Screen Club Dance Held in Detroit Brings Out 2,500 People

Clara Kimball Young, Claire Whitney, Alice Brady, Gertrude McCoy and Other Stars Arrive on Special Train and Are Escorted to the Arcadia by Entire Club Body

A Glimpse of the Guests at the Detroit Screen Club Dance

Special to Motion Picture News.

Detroit, May 20.

THE Screen Club of Detroit held a successful dance at the Arcadia, Monday evening, May 15, the attendance being close to 2,500 people. Among the stars present were Clara Kimball Young, Claire Whitney, Alice Brady and Gertrude McCoy; others were Mr. and Mrs. Lewis J. Selznick, E. Robert Schayer, publicity representative for Miss Young, and Harry Reichenbach, publicity representative for Miss Brady. The stars arrived in Detroit on a special train, Monday morning, accompanied by Harry I. Garson, of the Broadway-Feature Film Company, Detroit; George Weeks, manager of the Universal exchange in Detroit; Abe Shapiro, the new manager of the Triangle Film exchange in Detroit; and John H. Kunsky and George Trendle of the John H. Kunsky enterprises. There was breakfast for the entire party at the Hotel Pontchartrain; at noon there was a luncheon and in the afternoon motor car rides, Miss Young stealing away for a few minutes to address the audience at the Broadway-Strand theatre where her latest picture "The Feast of Life" was being presented for the week.

The dance at the Arcadia was all that the press agents said it would be—it was a gorgeous affair—a great spectacle—one that everybody present will long remember in Screendom. It was more than just successful—it was much better than was anticipated. Everything went like clockwork—there wasn't a single hitch—and as for a good time—they all had it. There was a thirty piece orchestra at one end of the room and a twenty piece band at the other end; they alternated the dance music—but there was never a long intermission between dances; no sooner would the band stop when the orchestra would tune up for action. Everything from the one-step to the waltz and fox-trot was played.

About eleven o'clock the stars arrived and were escorted to their special box by the entire membership of the Screen Club. Each was introduced by A. J. Gilligham, president of the club. The grand march followed immediately and was led by Clara Kimball Young, the Mayor of Detroit, Alice Brady and a city official. Following the grand march, people swarmed around the stars to get a good peek, incidentally to ask questions and to get them to autograph photographs. Alice Brady's press agent, Harry Reichenbach pulled a good stunt by having Alice wear—what he said—was a million dollars' worth of diamonds—she was accompanied by several detectives in plain clothes. The dance lasted until long after midnight.

The Screen stars, members of the Screen Club and invited guests, then adjourned to the green room of the Hotel Pontchartain where a banquet was in waiting. The affair started at 1:30 in the morning; the banquet lasted until about three and the crowd danced until nearly six o'clock. Cabaret and vaudeville entertainers galore were on the program and they surely did give the crowd a good time. The stars remained over in Detroit until Tuesday afternoon, leaving for New York on the flyer at 7:10.

The photograph shown herewith tells the rest of the story, but let it be said right here that the screen dance was a success and so was the banquet afterwards.

Al. U. Thornburg.

Daudet's "Sapho," with Theda Bara, for Fox Draws Big Crowds

Grossman's Standard in Cleveland Records Its Largest Week with This Picture, and Zorn in Toledo Touches Highest Mark with Film in His Exhibiting Career

REPORTS to the Fox Film Corporation from its first run exhibitors in all sections of the United States indicate that the appeal of Theda Bara in a modernized version of Daudet's "Sapho" was big.

In Cleveland Joseph Grossman's Standard theatre did the biggest week's business in the history of the house, exceeding the record formerly set by "The Serpent" and "Carmen"—both Bara films. In Toledo at the Temple theatre, Manager Zorn did the biggest business on the week in his entire career as an exhibitor.

In Philadelphia the Broadway theatre reported the top attendance the house has ever handled in a single week. Miller's in Los Angeles telegraphed that he had done "a landslide business." In William Fox's own first run New York house, the Academy of Music, "The Eternal Sapho" broke every existing house record and it became necessary to have a police detail handle the crowds on all the days of the showing.

Incidentally William Fox himself reports on the success of "Blazing Love," his first picture starring Virginia Pearson. The film in its first run at the Academy broke all records of the current spring up to the date of its release; in Cleveland Manager Grossman likewise had a big week with Miss Pearson's picture.

MITCHELL TAKES PLACE OF BERSHON

Dave Bershon, who has been at the head of the California Universal Exchange booking department, has resigned, and Exchange Manager J. V. Bryson has placed Dan Goldbert and D. S. Mitchell in charge of this department.

BLUEBIRD
photoplays, (inc.)
Present
Mr. Tyrone Power
& Miss Lois Weber
in
"THE EYE OF GOD"
An unusual drama of remorse.
Written & Produced by Lois Weber.
Producer of "Hypocrites", "Jewel", etc.
Burton Rice

BLUEBIRD Photoplays (inc)

"LOIS WEBER directed the marvelous photo-drama—"The Eye of God," announced on the preceding page as the latest BLUEBIRD release.

To those familiar with the work of this remarkable woman, the statement is big with promise. Producer of the wonderful spectacles, "Hypocrites," Pavlowa in "The Dumb Girl of Portici," "Scandal," "Jewel" and "Where Are My Children?" —to mention only her most recent work, Lois Weber today outranks any and every other director in the moving picture field.

Her breadth of vision; her innate humanity; her sense of the dramatic; the scope of her artistry unified by her long experience as both actress and producer, are shown in every script which finds its way to the screen through her hands.

"The Eye of God," in which Miss Weber plays opposite that eminent American actor, Tyrone Power, was written by her, staged, and directed by her, and is the strongest possible evidence of the new and higher standard set by BLUEBIRD Photoplays.

Such dramas are giving to moving pictures their rightful place in the field of entertainment—that of dignified, worthy and thoughtful presentations of subjects of universal human interest, capably acted and lavishly produced.

Book through your local BLUEBIRD Exchange or through the Executive Offices of

B L U E B I R D
PHOTOPLAYS (Inc.)

1600 Broadway - - - New York

UNICORN WILL OFFER $1,000 TO EXCHANGEMEN FOR BIGGEST SALE SCORE

The first gun announcing the entrance into the film field of the Unicorn Service was sounded but a month ago. In the short period of four weeks this new organization has established itself in every part of the country.

General Manager Ike Schlank in reviewing the situation, said: "I am particularly pleased with the manner in which the Unicorn Service has been received by the exhibitors.

"I have endeavored to muster a selling organization that would be fully acquainted with the needs of the exhibitors in their respective territories, and I feel very confident that my efforts have been fruitful.

"To encourage the exchange men to keep up the good work that they did during the first four weeks, and to give them an incentive to put forth even a greater amount of energy during the month to come, I have arranged to offer a prize of $1,000 in gold to the exchange man showing the largest increase in business.

"A territorial schedule has been arranged. This schedule will take into consideration the possibilities of securing business in the various territories. In this way each exchangeman will have equal chances and a lively contest is bound to result."

LAUNCHING OF THE MUTUAL FILM COMPANY'S "SUBMARINE" SET FOR MAY 22

The Mutual Film Corporation has announced the postponed release of "The Secret of the Submarine" for May 22.

Mr. Justice Hotchkiss in the Supreme Court of New York decided that the injunction should not be issued in the event that bond be furnished to protect the plaintiff, Mr. Barry, in the event that the final judgment after trial on the merits of the suit should determine whether he was entitled to recover damages. Bond has been furnished by the American Film Company.

The publication of the syndicated novel version of the story by E. Alexander Powell has been begun in several hundred newspapers.

EVA UNSELL ON WAY WEST TO JOIN LASKY

Eva Unsell, well known scenario writer and continuity editor, for a long period with Famous Players and other feature companies, left New York last week for Hollywood, Cal., to join the photodramatic staff of the Lasky Company.

Miss Unsell has to her credit a number of screen successes, among them adaptations for "The Man from Mexico," "Wildflower," "The Morals of Marcus," and "The Dawn of a Tomorrow." Her original photoplays include "The Warning," "The Ransom" and "The Reapers."

WEST, INCE STUDIOS, TAKES FIRST VACATION IN SIX YEARS

Raymond B. West, the oldest subordinate of the Ince Culver City studios in point of association with Ince, is off on his first vacation of a month since he first accepted employment under Ince, six years ago. Mr. West is spending the time on a boat trip to and from the Orient.

Making of Pictures Is Vitagraph's Only Aim, Say Officers

Deny Newspaper Rumor That Company Intends to Operate Chain of Drug and Tobacco Stores and Theatres—Hampton, Vreeland and Ryan Enter Corporation

OFFICIALS of the new Vitagraph Company of America, chartered May 16 at Albany under the laws of the State of New York, and capitalized at $25,000,000, deny emphatically newspaper statements to the effect that the company will operate a chain of drug stores, tobacco shops and theatres throughout the United States.

"This report is absolutely unfounded," said Commodore J. Stuart Blackton, vice president and secretary of the company, to a representative of MOTION PICTURE NEWS. "It is evidently a myth that the newspapers eagerly seized upon as reliable. The Vitagraph Company is a picture company solely and has nothing to do with the distribution of drugs and tobacco.

"Ever since the recapitalization of the company, reports have been circulating to the effect that Vitagraph intends invading other fields of trade. The company is emphatic in its denial of these rumors. The recapitalization was effected so that we might produce more and better pictures. Our program, as to short subjects, features and specials, will be doubled before long."

It is also announced that the new Vitagraph will not be a distributing organization. It wil confine itself to the production of pictures exclusively. It will continue to release its features through the V-L-S-E, Inc., and its program pictures through the General Film Company. The new concern does not involve any of the other producing companies which release through the V-L-S-E.

The new organization was chartered under the name of the Smith-Blackton Company, with a capitalization of $25,000,000, divided into $10,000,000 seven per cent preferred stock, and $15,000,000 common stock. There is an additional $1,000,000 first mortgage six per cent one to five-year notes. Hornblower and Weeks, a Wall street brokerage firm, announces that they have purchased the entire issue of notes. None of the stock is to be offered to the public.

Immediately upon the issuance of the charter, the company took over all properties of the old Vitagraph organization in the United States, England, and France. The properties in this country include the Vitagraph studios in Brooklyn, Bay Shore, and Santa Monica.

After the charter was issued the Smith-Blackton Company changed the name automatically to the Vitagraph Company of America, with the following officers and directors:

Albert E. Smith, president and treasurer; J. Stuart Blackton, vice-president and secretary. The directors are: Albert E. Smith, J. Stuart Blackton, H. H. Vreeland, formerly president of the Metropolitan Street Railways Company; Clendenin J. Ryan, son of Thomas Fortune Ryan; Benjamin B. Hampton, a vice-president of the American Tobacco Company, and Walter W. Irwin, general manager of the V-L-S-E.

A further denial of newspaper reports regarding the new company was telegraphed to all exchanges managers of the V-L-S-E by General Manager Irwin. It reads as follows:

"Absolutely contradict the ridiculous story that the Vitagraph Company intends to establish its own theatres and go into the exhibiting end of the business. Such stories are void of foundation and contrary to the history of the past, present and future policy of the company."

Vim Companies to Come Up from Jacksonville in June

Burstein, Managing Director, Is in New York Conferring with His Partner, Dintenfass, Regarding Summer Plans of the Four Producing Organizations

LOUIS BURSTEIN, managing director of Vim comedies, arrived in New York from Jacksonville, Fla., last Thursday to confer with his partner, Mark M. Dintenfass, regarding the summer plans of the four Vim producing companies.

The companies will leave the Jacksonville studios early in June and will spend the summer months in a studio near New York. Mr. Burstein and Mr. Dintenfass have several studios and locations under consideration, and the matter will be decided within a few days. The directors engaged in production under the supervision of Louis Burstein are: Harry C. Myers, director and co-star with Rosemary Theby; Walter H. Stull, of the "Pokes and Jabbs" comedies; Will Louis, directing Hardy and Ruge in the "Plump and Runt" series; Harry Naughton and Bert Tracy.

Mr. Burstein waxed optimistic in speaking of the market for Vim comedies. He said:

"I hear a lot of talk about over-production, but I am here to say that there never has been, and never can be, an over-production of quality films. So much footage is being turned out at present that the picture of high quality shines out like a star of the first magnitude. And as the exhibitor has the advantage of the market, he is in a position to reject what he does not want and take only the best—something he has not always been able to do. The consequence is that Vim comedies are going strong, and we are ready to increase our output whenever the demand is made."

Mr. Burstein brought with him a number of films, just completed at the Jacksonville studios, which will probably be exhibited privately before a selected audience of exhibitors and exchange managers.

PARAMOUNT PROGRAM FOR WEEK OF JUNE 5

Completing the Paramount Program for the week of June 5, the three short reel subjects will be the eighteenth of the Burton Holmes Travel-pictures, "Visiting the Sultan of Sulu," Paul Terry's "Farmer Al Falfa's Tentless Circus," and the weekly edition of the screen magazine, the Pictographs.

LINCOLN IS NOW A WORLD FILM STAR IN WORK UNDER THORNBY

E. K. Lincoln, one of the youngest photoplay stars and until recently the head and principal star in the concern producing under the E. K. Lincoln banner, joined forces with the World Film Corporation last week and will begin under the direction of Robert Thornby at the Paragon Studio.

Lincoln's first production will be entitled "The Almighty Dollar," and in the production he will have as fellow players Frances Nelson, last seen in "Human Driftwood," and June Elvidge, whose work in "The Hand of Peril" and "The Closed Road" created a favorable impression upon picturegoers.

For years Mr. Lincoln was the leading male star with the Lubin concern, located at Philadelphia. When features became a vogue, immediately Lincoln demanded that he be cast for long subjects, being quick in seeing the advantage and looking into the future, and so certain was he of the success of the multiple reel that he incorporated his own company and produced several highly successful features, including "The Littlest Rebel."

TODD AND MISS JOSLIN FOR ROLIN FILM COMPANY

Special to Motion Picture News.

Los Angeles, May 20.

Manager D. Whiting of the Rolin Film Company, has seen fit to increase the stock company by the addition of Harry Todd and Margaret Joslin, late of the Essanay which produced Snakeville comedies. This action on the part of Manager Whiting is spoken of at the studio as the first step toward the organization of the second producing company, which will make comedies for Pathe. Others of the regular company are Harold Lloyd, Bebe Daniels and Harry Pollard.

DAVIS TAKES 40 FOX PLAYERS TO SAVANNAH

Director Will S. Davis has taken about forty Fox players to Savannah, Ga., to make a picture in which Virginia Pearson will be the star. The picture will be a multiple reel subject with a strong dramatic theme, it is said.

Chasm Between Lowbrows and Highbrows Bridged at Last

Missing Brain Link Between Harvard Professor and the Gent With the Twilight Dome Is To Be Supplied by Pictographs on Paramount Release, Its Editor Declares

"THAT world-old gap between the 'highbrow' and the 'lowbrow' has been bridged at last. The missing brain link between the Harvard professor and the man of the masses is to be supplied by motion pictures in the weekly Pictograph releases of the Paramount Pictures Corporation."

So declares the editor of the weekly Pictograph features.

Not the least of the claims which its editor makes for the Pictograph is this—that the book-loving public which has hitherto spent its evenings in an easy chair beside the library reading lamp with some favorite periodical is now found in the audience of motion picture houses.

"The Pictograph is going into subjects which heretofore, of necessity, have been closed books to the people," he asserts. "Three years ago I declared that Harvard professors would be writing scenarios for motion pictures. My prediction came true when Professor Hugo Munsterberg started his psychological tests in the Pictograph releases. Professors at Harvard and Yale have been propounding new ideas for years. The masses have usually scoffed at them because they did not understand what the college man was talking about. Intellectually, the world has been divided into two classes—the 'highbrows' and the 'lowbrows.' The Pictograph will bring these two brows together as they have never been able to get together before.

"The possibilities of the Pictograph can be developed so that it will become one of the greatest influences in the world," he continued. "Hitherto much of the best thought has been accessible only to those who had access to colleges and universities or to those who are constant readers of the highest class of magazines. Motion pictures are going to reach a far larger audience than magazines and newspapers ever can. Pictograph releases—the first attempt ever made to take up various important subjects in such a manner—will take up all the important topics of the day and show both sides of the question, so that the day laborer in the small country town will be just as conversant with it as the college graduate.

"There must be something in motion pictures which will take the place of the magazines. The Pictograph fills this need, but it appeals, not to the more or less limited public of the magazine, but to an universal audience. Our policies on news are to be sharply defined. We will picturize subjects uppermost in the minds of the people as we have done in the Preparedness films, which have attracted national interest, and in the Better Babies' releases, which are attracting the attention of every mother."

"Fall of a Nation" Will Get New York Premiere at Liberty

Date Is Set for June 6 in the Same House Occupied by the "Birth of a Nation"—National Drama Company, Marketing the Film, Takes Offices in Heidelberg Building

THE National Drama Corporation will present Thomas Dixon and Victor Herbert's musical film spectacle, "The Fall of a Nation," for the first time on any stage Tuesday evening, June 6, at the Liberty theatre, New York. The playhouse is the same at which the Griffith-Dixon spectacle, "The Birth of a Nation," was first presented March 3, 1915. Mr. Dixon has described the new offering as a sequel to the earlier work.

The alterations now making at the Liberty by the new management will include some striking new changes in the technique of picture presentation. Original costumes for the attaches will be in keeping with the atmosphere of the play. The complete grand orchestra for Victor Herbert's musical score is now being drilled by its conductor, Harold Sanford, under the personal supervision of Mr. Herbert himself.

About two weeks later than the New York opening, namely, on Monday, June 19, "The Fall of a Nation" will be presented in Los Angeles. Clune's Auditorium has been leased for the summer, and a production rivaling the one in New York will be made. The Los Angeles orchestra will be directed by Harold A. Levy, one of the most valued members of the Victor Herbert musical staff. Mr. Levy has directed "The Only Girl" and many other Herbert operettas. He was extremey popular as the conductor of the big band at Brighton Beach last summer.

While continuing to occupy its offices at 720 Longacre Building for promotion and booking purposes, the National Drama Corporation has taken a large executive suite in the Subway Central (formerly the Heiledberg) Building on the south side of Times Square. Here the offices of the president, vice president, secretary and treasurer will be located. The corporation expects to utilize the exterior for a great electrical display.

Next Few Months Will Bring Five Features with Miss Holmes

"Whispering Smith," by Spearman, Is First of These Productions—"Medicine Bend" Follows—Others Are "Manager of the B. & A." and "Diamond Runner"

FIVE feature productions, starring Helen Holmes, directed by J. P. McGowan and produced at the Signal studios, will be released in the next few months by Mutual.

"Whispering Smith," from the novel of railroad life by Frank H. Spearman, will be the first of these productions. The release date will be announced shortly. McGowan, Leo Maloney, Paul C. Hurst, Thomas G. Ingham, Belle Hutchinson, Walter Rodgers, and others appear in support of Miss Holmes.

Subseqeunt features will be released under the following titles, and in the order named: "Medicine Bend," another railroad story, with members of the "Whispering Smith" company recast for important supporting roles; "The Manager of the B. & A.", from Vaughn Kester's story of the same name; "Judith of the Cumberlands," a picturization of Alice McGowan's story of the South and West of several decades ago, and "The Diamond Runner," based on the illicit diamond trade in South Africa. Each will be in five acts.

To secure the proper realism for "The Diamond Runner," Director McGowan will take the company to Hawaii, where they will be engaged for several weeks in filming big exterior scenes. The itinerary also calls for a jaunt to Japan and the Philippines.

HOOSIER POET IN THE INDIANA HISTORICAL FILM

James Whitcomb Riley recently posed for motion pictures at his home in Indianapois, Ind. The picture was made under the direction of the Indiana Historical Commission, by the Selig Polyscope Company, which is making films to commemorate the history of Indiana as a State.

When Mr. Riley returned from his morning automobile ride he found a battery of cameras and also a small army of children from homes where the poet is known as a friend. The Indiana Centennial Picture is nearing completion under the direction of the Selig Company.

Pictures Magazine, 100,000 Readers, Is Distinctive

Publication Issued Weekly and Now in Its Eighth Month Reaches Notable Circulation Achievement Under Direction of James and Crawford

THE PICTURES MAGAZINE, a weekly publication devoted to motion pictures and their activities, which started about seven months ago with a circulation of approximately 100,000, has now reached and passed the million mark. The marvelously rapid growth of this publication's circulation is a most notable achievement, and is much discussed in screen and magazine circles.

Arthur James, the editor of the Pictures Magazine, explains, in a word, the cause of the magazine's enormous growth in such a short space of time. He says that motion pictures are the entertainment of the masses and that next to seeing motion pictures the public likes to read about them. He declares it has been the aim of the Pictures Magazine to present each week a variety of stories, well balanced with artistic photographic layouts and illustrations. Mr. James' editorials are always pointed and written in a style all his own. Merritt Crawford, formerly managing editor of MOTION PICTURE NEWS, and before that connected with several New York daily newspapers and other publications, is the managing editor of the Pictures Magazine. Mr. Crawford was a frequent contributor of fiction and special articles to the leading magazines before he directed his talents to the motion picture field. For a time, also, he was associated with Mr. James in an executive capacity on the Sunday Magazine section of the Morning Telegraph.

Arrangements have been completed for a noteworthy series of articles from the pens of the foremost artists now appearing on the screen. These will include a group of personal stories written by Mabel Taliaferro, who was the first recognized stage star to venture into motion pictures.

Another series will be from the pen of Viola Dana, who will be best remembered by theatre-goers for her excellent performance in "The Poor Little Rich Girl," the most successful play on Broadway three years ago. May Allison will also contribute a series, written in her best style. Mme. Petrova will have a series of articles, presenting her advanced ideas on a host of subjects including "Feminism."

There will also be special features from time to time by Francis X. Bushman, who will also contribute a series of articles on physical culture of which he is one of the foremost exponents on the screen; Harold Lockwood, Lionel Barrymore, Ethel Barrymore, Emily Stevens, William Faversham, Irene Fenwick, Ralph Herz, Grace Valentine and other well known stars.

The regular contributors to the Pictures Magazine include Townsend Black, Duane J. Kertyn, Lloyd Llewellyn, Eileen Mack, Tom J. Geraghty, Janet Priest, and other writers of distinction. Miss Priest is a well known contributor to the magazines and was formery dramatic critic on the Minneapolis Tribune. She has also had considerable experience on the stage. Mr. Geraghty is a former member of the New York Herald staff, and worked for seven years on both the daily and Sunday Herald.

Lambert Guenther, formerly art director of the New York Tribune, and counted one of the best artists in this country, is art director of the Pictures Magazine, which is a guarantee of its artistic quality. Henry James, formerly with the Mutual Film Corporation and who has been connected with several successful magazine enterprises, is business manager of the magazine. He is a brother of Arthur James, the editor, who was formerly Sunday Editor of the New York Telegraph.

Benefit Performance at Metropolitan Nets $9,000 for Fund

Next Event in Canvass for the $500,000 Endowment Will Be Actors' Fund Week at Rialto Theatre, New York, Beginning June 5—25 Per Cent. of Proceeds for Indigent Players

Marguerite Courtot, the Gaumont Star, and the Thanhouser Girls Who Sold Programs for the Actors' Fund Tribute Performance at the Metropolitan

THE grand tribute performance held last week at the Metropolitan Opera House, New York, netted $9,000 for the Motion Picture Campaign for the Actors Fund. The next event of importance in the canvass for the $500,000 endowment will be an "Actors Fund Week," beginning June 5, at the Rialto theatre, with elaborate special features. Twenty-five per cent of the proceeds will be donated to the campaign.

The returns from the percentage donations of exhibitors all over the country on May 15 are coming in slowly and it will be some time before Samuel Goldfish, executive chairman, will be ready to announce the total. The day was observed with great gusto in many parts of the country. Aaron Jones, chairman of the Chicago branch committee, lined up nearly 400 theatres in that city and vicinity. Ten per cent of their receipts will be sent to the Fund. John Kunsky, the big Detroit theatre owner, came on personally from the West to confer with Mr. Goldfish about the celebrations in his district and took back with him on a special train a delegation of screen favorites, including Clara Kimball Young, Carlyle Blackwell, Emmy Wehlen, Valli Valli and Alice Brady.

In New York screen stars made personal appearances at the principal film theatres during the evening. Hazel Dawn appeared at the Strand and Fannie Ward and Jack Dean at the Broadway. Other stars, who appeared at other theatres, were received with equal acclaim by their admirers.

The event at the Metropolitan attracted a great crowd. The offerings ranged from Puccini to Berlin in music, and from Bernard Granville to Edna May in the specialties. Geraldine Farrar, the principal attraction, sang the second act of "Madame Butterfly," assisted by Antonio Scotti, Rita Fornia, Angelo Bada, and Pietro Audisio. Georgio Polacco, with the full Metropolitan orchestra, acompanied all the operatic selections. Others who appeared were Anna Fritziu, Leopold Godowsky, Fritz Kreiser, Andrea de Segurola and Louisa Villani.

There were several beautiful ballet numbers, including the appearance of Eva Swain, former premiere danseuse at the Metropolitan. Annette Kellermann did a novelty dance, and Edna May sang her famous "Follow On" song from the Belle of New York." A bevy of young women of the screen, many of them from the Thanhouser studios at New Rochelle, sold programs.

The success of the huge benefit was acknowledged by all who were present.

BRADY PLEASED WITH TRIP

William A. Brady made another flying trip to the various Metropolitan centers between New York and Chicago, returning here Thursday. He visited a large number of important picture theatres, studying conditions, sizing up audiences, interviewing house managers and operators, and in general, reports a satisfactory trip.

His presence at Chicago was essential because of the opening of Grace George in her repertoire, and the third big week at the Colonial theatre of World, Brady-Made Pictures.

Unity Buys Rights to " The Yellow Menace " from Serial Film

Picture Featuring Edwin Stevens Is in Sixteen Chapters and Deals with Helplessness of America if at War with an Oriental Power Under Present Conditions

THROUGH negotiations conducted by Vice-President and General Manager Andrew J. Cobe, the Unity Sales Corporation has purchased a new serial, entitled "The Yellow Menace," written by Louis Tracy, and produced by the Serial Film Corporation under the direction of William Steiner. Edwin Stevens is the star.

"The Yellow Menace," which is in sixteen chapters, deals with the helplessness of America under the present conditions to combat an Oriental foe. In support of Mr. Stevens appear Margaret Gale, Florence Malone, Gerald Griffin, Marie Trendor, Armand Cortez and J. A. Hall. The scenes range from China to New York, and are said to employ in their enactment hundreds of people.

Edwin Stevens in " The Yellow Menace "

Mr. Cobe announces that rights to the picture in practically every territory in the country have been disposed of. The novelized version of "The Yellow Menace" will appear in eleven hundred newspapers simultaneously with its screening.

Florence La Badie Featured in New Role in " The Fugitive "

Subject is Set for Release on June 15—Second Thanhouser Classic for the Month is " Hidden Valley," by Emmet Mixx, Who Recently Joined the Staff

JUNE will find the new plans of the Thanhouser Company well under way and the release list will bear the evidence. The program will carry two Thanhouser Classics, the first releases of the new feature edition.

The first of these is " The Fugitive " on June 15. This features Florence La Badie in a new role, supported by Ethyle Cooke, Hector Dion, George Marlo and Robert Vaughn. In this title role, Director Frederick Sullivan has woven Miss La Badie's art with a tense series of incidents, from the pen of Philip Lonergan. From a society girl reared in luxury she suddenly faces financial difficulty and later becomes involved in a murder committed by her sister.

The second Classic comes at the end of June, on the twenty-ninth. This is " Hidden Valley " written by Emmet Mixx, who recently joined the New Rochelle organization. It is an entirely different production from " The Fugitive " and indicates the scope of variety that may be expected from the Classics. The Baroness Dewitz, known to the screen as Valkyrien, is featured, with Boyd Marshall as her main support. Made in Florida, the picturization of the interior of Africa is treated with unusual realism by Ernest Warde, who directed the production. The Baroness is the prisoner of a tribe of savages who hold her for a ritual sacrifice. The plot revolves around a drought in the fertile valley which Boyd Marshall stumbles across in his adventures in the Belgian Congo country. He discovers the problem to be one of engineering instead of Divine interference and he manipulates matters so that he becomes a demi-god among the natives and eventually departs for civilization, taking the beautiful captive with him.

Another five-reel release, although not a Classic, is " Other People's Money," on June 1. This is by Lloyd Lonergan, inspired by Emil Gaboriau's story. Directed by William Parke, magnetic little Gladys Hulette takes up another piece of work that explains her rapid rise to stardom. Miss Hulette, has the role of a girl whose fate is to be buffeted about on the waves of high finance. Fraunie Fraunholt, J. H. Gilmour, Yale Benner and Kathryn Adams are in the supporting cast.

The shorter releases from New Rochelle introduce " A Flaw in the Evidence," " Brothers Equal," " John Brewster's Wife " and " The Window of Dreams," all two-reelers except the last, which is in three.

In the comedies, Riley Chamberlin's series, where he stars as Conductor 786, will begin to issue on the seventeenth of June. The Oscar and Conrad edition, in which Claude Cooper and Frank E. McNish cut up, will be released under these unique titles " Real Estaters," " Musickers " and " Romeoers."

Billie Burke, Star of George Kleine's " Gloria's Romance," in Three Striking Poses

SOCIETY FOLK TO SEE MISS YOUNG IN " COMMON LAW "

A private showing of Clara Kimball Young's production of the Robert W. Chambers novel, " The Common Law," will be given to society folk of New York in the Italian Gardens of the Hotel Biltmore this summer. The date will be governed by the progress of the work of producing the picture, which will begin in July.

The hotel management is arranging to engage a symphony orchestra to render the musical accompaniment to the picture. Miss Young and Mr. Chambers will be present.

DE MILLE LEAVES COAST FOR 3-WEEK STAY IN EAST

Special to Motion Picture News.

Los Angeles, May 13.

William C. DeMille departed Tuesday for a trip of three weeks in the east. He will spend a week in New York City. It is understood Mr. deMille's trip is made to attend conferences relative to the merger of other producing companies with the Triangle Film Corporation.

ADELAIDE WOODS JOINS PALLAS PICTURES

Adelaide Woods, known among patrons of the screen through her portrayal of the character leads, has been engaged by Pallas Pictures to appear in important roles.

Miss Woods has appeared on the screen some three years, having been identified with Biograph for two years. After six months with Balboa she returned to Biograph, where she remained until the closing of the West Coast studio of that concern. Her greatest work on the screen was evidenced in "Paths That Crossed" in which she scored a personal triumph. Preceding her affiliation with motion pictures Miss Woods played on the concert stage in so many successes for four years.

Adelaide Woods

As Mrs. Cleave in "The American Beauty" a forthcoming Pallas Pictures subject starring Myrtle Stedman, Miss Woods will make her initial appearance before patrons of theatres showing Paramount productions. In this character she is given a particularly difficult part.

NIECE OF SECRETARY DANIELS SIGNS WITH THANHOUSER

Unknown to but a few of her intimate friends Louise Daniels Wirth, niece of Josephus Daniels, secretary of the navy and prominently connected with the social and diplomatic life of Washington, has become a motion picture star. Miss Wirth, who was engaged by the Thanhouser-Mutual studios several months ago, after negotiations extending over several weeks, will make her premier as a cinema player in "For Uncle Sam's Navy," a two-part drama to be released by the Mutual Film Corporation the latter part of this month.

TAYLOR RESIGNS FROM WORLD FILM

S. E. V. Taylor, who has been producing some of the successes on the World Film program, resigned this week from the World organization and the resignation was accepted with regrets by Mr. William A. Brady.

For the past several weeks, Mr. Taylor has been directing Clara Kimball Young. Among some of the best known of his late productions are Miss Young in "The Story of Susanne," Charles Cherry and Mary Charleson in "Passers By" and Mollie McIntyre in "Her Great Hour."

Mr. Taylor said that he would shortly announce what his future plans would be. In the interim he is going to take a much deserved vacation.

SECRETARY OF WAR BAKER PRAISES "HOW GREAT BRITAIN PREPARED"

"A most wonderful set of motion pictures. I have never seen any more interesting. It has been a most instructive as well as entertaining evening for me, as I am sure it must have been for every one else present."

So Secretary of War Baker expressed himself when he saw the British official war films entitled "How Great Britain Prepared," made under the direction of Charles Urban, which were presented to the American public for the first time last week in Washington, D. C.

"The most impressive object lesson that could be offered in behalf of Preparedness!" was the comment of Admiral Chester who made an address on Preparedness at the recent showing of the picture.

These are the motion pictures which will be shown for the first time in New York on Monday evening, May 29, at the Lyceum theatre.

HUNTER IS FOX LEAD FOR BERTHA KALICH

Kenneth Hunter, an actor whose work in the Amelia Rives play, "The Fear Market," has attracted much attention in New York and other parts of the East, has joined the Fox organization and become leading man with Madame Kalich in her newest picture, now being made by Director James Vincent.

A Scene from "Pirates of the Air," L-KO-Universal Comedy

PARAMOUNT PROTEST TAKES IN MIDDLE WEST

Special to Motion Picture News.

Los Angeles, May 20.

The Paramount Pictures Corporation's idea of circulating a "motion picture protest," has made quite an impression in the middle west. In a talk at a recent convention of ministers and laymen at Osceola, Ia., the campaign of the Paramount Corporation for better, bigger and cleaner pictures was mentioned favorably by a speaker, and at a meeting of the Council Bluffs Christian Endeavor union the same campaign was mentioned. Stuart C. Wigg, president of a similar union in Omaha, Neb., at a convention a few days ago remarked about the big advertisements the concern was running in the World-Herald, an Omaha newspaper.

"We are talking about censoring the motion picture theatres, while right here is a chance for us to do our part," he said. "We may not be able to declare what pictures shall or shall not be shown in this or that theatre, but we can all sign this protest and show we will support such a movement." A number of the young people declared their intention to sign the protest.

Omaha film men said this method of the picture makers themselves promoting better and cleaner pictures would do more than anything else toward heading off censorship.

GADEN IS PICKED AS STAR IN GAUMONT SERIES OF 3-REEL RELEASES

Alexander Gaden has been selected by the Gaumont Company to star in its series of three-reel releases, the first of which is "Armadale," a screen version of Wilkie Collins' novel of the same name. Gertrude Robinson will co-star with Mr. Gaden whenever the scenario provides a part suitable for her.

Alexander Gaden

Mr. Gaden has been seen in several Gaumont-Mutuals, among them "As a Woman Sows," "The Drifter," "I Accuse" and "The Quality of Faith."

KOPFSTEIN WILL AGAIN HANDLE IVAN PUBLICITY

Jacques Kopfstein, the advertising expert who was in charge of the publicity and advertising department of the Ivan Film Productions from the re-organization of that company to about six weeks ago when he resigned, has again accepted the incumbency of that office.

GILMORE REPRESENTS MELIES IN EAST

W. J. Gilmore, former manager of the Twenty-third street branch of the General Film Company, has been appointed Eastern representative of the Melies Manufacturing Company, and will make a tour of the Eastern states in behalf of Knickerbocker Star Features and Vim comedies. Mr. Gilmore left New York on Friday, carrying with him sample prints of several forthcoming productions.

Mr. Gilmore's experience in film marketing extends over fourteen years. Graduating into the General Film Company from successful management of a chain of theatres, he entered the Twenty-third street branch and worked his way up until he became assistant manager. His assumption of the management of the branch was marked by a large increase in the volume of business done.

EDMONDS MAKES TRIP TO KLEINE'S SEATTLE OFFICE

William Edmonds, who has established exchanges on the Pacific Coast for George Kleine, is making a trip to Seattle to inspect the branch opened there a few weeks ago. The headquarters at San Francisco are finished and releases are now being made.

Money Level of Scenarioists with Dramatists Realized

Dixon, Whose "Fall of a Nation" Opens in New York on June 6, Will Pay Royalties to Author Furnishing Script of a Theme Warranting Picturization by His Company

WITH the production of his new picture, "The Fall of a Nation," at the Liberty theatre in New York, on June 6, Thomas Dixon, jr., will add the role of producing manager to the others in his remarkably versatile career. Preacher, author, novelist, playwright, scenario-writer and director, Mr. Dixon has also taken executive charge of the National Drama Corporation, which not only has produced the "Fall of a Nation," but aims to produce other vital photodramas, provided they can be found.

The "Fall of a Nation" is based on the serial of the same name, by Mr. Dixon, which has been running for several months in a number of newspapers. It has been altered, adapted to the screen, and fitted with a prologue which is described as a remarkable reel in itself, furnishing the key to the entire drama.

"The Fall of a Nation" is not only historical, but looks into the future, and writes a vivid warning to complacent America of the dangers which threaten it from the outside. It might be described as a sequel to Mr. Dixon's "Birth of a Nation" which New York first saw a little more than a year ago, and which is still showing to great audiences in many parts of this country and Europe.

Mr. Dixon, this week, told MOTION PICTURE NEWS something of his plans regarding this new picture, as well as the aims of the National Drama Corporation.

"Our program is built on a unique idea," he said. "The idea is that we will do one great play at a time, whenever we have the play. If we don't find such a play we don't produce. Our studios in Los Angeles are closed at the moment; but we are looking for a good play by some other author. Personally I want a little rest from writing, and if we can find a play with a big, vital dramatic idea, we will produce it; all our producing will be on the basis of a royalty to the author. We are not manufacturing film; we are producing plays with the cinema as the means of artistic expression.

"Our aim is to combine the cinema with the highest form of musical accompaniment, and every piece we produce will be furnished with original music, prepared especially for it. By this I mean a high type of orchestration, without voices or other theatrical adjuncts. I believe the attempt to combine the picture with other features of the theatre, aside from instrumental music, is a mistake.

"As regards the 'Fall of a Nation,' we have been working on the picture in California since April. A few scenes were taken in Boston, but out in our Hollywood studios we have reconstructed many New York streets, and in the surrounding country have found landscapes which represent well the scenery of Long Island. We have taken 270,000 feet of negative, but the picture as presented will run about 11,500 feet. A great deal of naval material which we photographed has been thrown out as unessential.

"We have made a number of spectacular scenes, but in this play I am depending on the dynamic quality of the ideas rather than on spectacles or tricks of photography. The first reel of the play is a prologue, detailing the origin of the American republic. This covers the period betwen 1620 and 1905; it shows the causes which led the settlers to these shores from Engand and other European countries, and I believe it will teach more American history in fifteen minutes than the average schoolboy picks up in his whole course.

"I am aiming at a new effect in this prologue; it is to color the minds of the audience so they can only see the play through the perspective of this historical review. The balance of the play is laid in the present and the future.

"Victor Herbert has written 1,285 pieces of original music for the production. He will conduct the orchestra at the New York opening, and after that the direction will be in charge of Henry Sanford.

"Another word regarding our future productions. Any play with a big dynamic idea, without regard to its location or period, is what we want. A play that's worth a man's time to produce will be given a production; no other can be considered."

The Generals for May 29-June 3 Effervesce with Comedy

"A Bunch of Flivvers" Suggests Anything But a Serious Picture, While There Is a Serious (and Probably Successful) Attempt to Be Funny in "Pickles and Diamonds"

GENERAL Film Service during the week of May 29-June 3 offers abundance of comedy.

Beginning Monday, May 29, Selig releases "The Hare and the Tortoise," in which Fritzi Brunette is featured. "The Rich Idler," a Vitagraph comedy precedes "The House With Closed Shutters," a Biograph drama; and Lubin's "Frilby Frilled," a comedy, and the Selig-Tribune News Service adds to the day's program.

Essanay, Tuesday, offers an all star two reel drama; Kalem suppies a comedy, "A Bunch of Flivvers," and Lubin strengthens the day's releases with "The Final Payments," a two reel drama. Edison provides "Helen of the Chorus," featuring Sally Crute and Herbert Pryor.

"A Smokey Adventure," Kalem, is the first offering Wednesday. Essanay provides a one reel drama that remains to be christened and Edison supplies a one reel comedy. Biograph releases a three part drama "Woman Against Woman." The gentler sex is again represented in the feature of the day a Biograph release in five parts, "The Woman in Black." In this, Lionel Barrymore and Millicent Evans have stellar roles.

Lubin for Thursday offers "The Code of the Hills," in three parts. Vim comes forward with "Schemers," a comedy, reinforced by the Selig-Tribune animated news of the day.

"Shadows," a three part Knickerbocker Star Feature ushers in the Friday program, with "Sis, the Detective," a Kalem comedy of the "Sis Hopkins" series as a follow-up. "The Lonelies," by Vitagraph, and "The Land Lubber" by Vim, each a one reel comedy, will be given to the public.

For Saturday, Essanay provides a three part drama, "Our People," featuring Bryant Washburn; Lubin comes forward with a one-reel comedy, "Pickles and Diamonds." Vitagraph adds to the day's program with "Carew and Son," in which Charles Kent is starred. Then follows an episode of Kalem's "Hazards of Helen" series, entitled "The Spiked Switch." The week will be closed with the Selig one part drama "Crooked Trails."

SALLY CRUTE PLAYS ROLE OF VAMPIRE TOO FICKLE TO BE PLEASED WITH ANYBODY

Sally Crute, for several years a leading portrayer of heavy roles with the Edison Company, has just completed her first picture under the Ivan banner. It is entitled "Her Husband's Wife."

Miss Crute appears as a vampire, who deceives not only her husband and her lover, but also proves false to her second husband. Co-starring with Miss Crute are Mignon Anderson and Augustus Phillips. In the supporting cast are Edward Mackey, William Bechtel and Brinsley Shaw.

HERE'S "THE ANSWER" ABOUT THAT THANHOUSER PICTURE

Through an error, a Thanhouser drama entitled "The Answer" was advertised as being in one reel instead of two. This production is the first release of Emmet Mixx, the popular short-story writer who has just joined the Thanhouser scenario staff.

Stirring Scenes from the National Drama Corporation's Production of "The Fall of a Nation," by Thomas Dixon

STOP AND LOOK AT FOX, THEN "LISTEN" FOR HIM IN "GASOLINE GALLOPER," INTERNATIONAL

Harry Fox, fresh from his triumph in "Stop, Look and Listen," is making his debut as a screen star in a two-reel comedy entitled "The Gasoline Galloper." This is the first episode of a series of comedies in which Mr. Fox is to be starred, the series to be called "What Happened to Harry." They will be released by the International Film Service.

Cortlandt Van Deusen, who is directing Mr. Fox, has found that comedian has taken as readily to screen work as a duck to water.

Harry Fox

The International Film Service has engaged a supporting company to assist Mr. Fox, including Mabel Morrison, who was with him in "Stop, Look and Listen," Albert Riccardi and numerous other well-known players.

COBB GIVES SPECIAL SHOWING OF RAY COMEDIES

Under the direction of C. Lang Cobb, Jr., whose offices are in the Columbia Theatre Building, New York, a special showing of the first four Ray comedies was given to a selected audience at the Broadway theatre, May 22. Johnny Ray, the noted comedian of the vaudeville circuits, appeared in person, and spoke from the stage, giving a number of incidents connected with the production of the comedies at the new Cleveland studios.

Both Mr. Ray and his comedies were enthusiastically received by an audience of several hundred persons. The comedies shown were "Casey's Dream," "Casey's Kids," "Casey's Servants," and "Casey the White Wing." These are to be released at the rate of one a week to exchanges all over the country. Mr. Cobb, who is head of the Reserve Photoplays Company, is distributing the films direct to exchanges, and is not dealing with individual exhibitors.

MORRISON HOTEL HEADQUARTERS FOR CHICAGO REEL FELLOWS

The "get together" meeting of the Reel Fellows' Club, held at the Morrison Hotel, Chicago, Thursday evening, May 18, was a very successful one from the standpoint of the enthusiasm shown by those present. After the dinner, future plans of the club were discussed, and it was decided to make the Morrison Hotel the headquarters.

Two large rooms on Floor B have been donated by the management of the hotel to the club, and these will be fitted up for its exclusive use. The secretary had on hand ten new applications for membership, which will be passed upon at the next meeting of the board of governors.

SPECIAL MEETING OF FILM MEN IN CINCINNATI CALLED

Special to Motion Picture News.

Cincinnati, May 20.

A special meeting of all exhibitors of the Cincinnati district to consider certain phases of censorship, which may culminate in an alignment of forces to take an active part in a state-wide campaign has been called by President F. L. Emmert of the Motion Picture Exhibitors League of the Cincinnati Chamber of Commerce, for May 22. The members of the league have been making a strenuous endeavor to secure better films. Max Stern, president of the Motion Picture Exhibitors League of Ohio has been invited to attend this meeting.

POWERS JOINS "MAC" AT NATIONAL DRAMA

Sanford Stanton, formerly editor of the Metropolitan Section of The World and more recently with Selwyn and Company, has joined the publicity department of the Triange Film Corporation, succeeding Wallace M. Powers. Mr. Powers, who has been associated with the Triangle since last summer, will rejoin his old chief, Henry MacMahon, at the National Drama Corporation, sponsor for the Thomas Dixon-Victor Herbert opera-cinema, "The Fall of a Nation."

S. RANKIN DREW IS YOUNGEST DIRECTOR IN CONTINUOUS EMPLOY WITH "V"

S. Rankin Drew, director for "The Suspect," a new Vitagraph Blue Ribbon, released on Monday, May 22, is the youngest director regularly employed in the direction of motion pictures in any photoplay production studio in the country.

S. Rankin Drew

A nephew of John Drew and son of Sidney Drew, S. Rankin Drew comes legitimately by his extraordinary ability in the dramatic field. Not only an actor and a director, Mr. Drew is a playwright and scenarist as well, and has been the successful author of several productions in both classes of dramatic writing.

In "The Suspect" Mr. Drew plays the part of Paul Karatoff, son of Karatoff, the military governor of Moscow. Being wounded, he is nursed by Sophie, the daughter of a nihilist, who falls in love with him, and whom he marries.

EXHIBITORS WILL BE RELIEVED OF SEAT TAX

Special to Motion Picture News.

Washington, May 20.

The Administration forces in Congress have decided to abolish the stamp and special taxes, including those which must be paid by motion picture exhibitors. The taxes will be abolished July 1. They would otherwise have expired in December by reason of statutory limitation. The theatre tax is that based on seating capacity.

FEATURES MADE BY BIG FOUR IN COOL MONTHS FOR BUSINESS IN HOT SPELL

The four companies which make up the Big Four, present for the month of June an array of features to assure exhibitors that their summer business will be up to the same standard as that of the cool months.

The four features that the Vitagraph Company has contributed to the June program, consist of the first appearance of Lucille Lee Stewart, the new Vitagraph star, in "The Destroyers," a dramatization of James Oliver Curwood's dynamic novel, "Peter God." "The Destroyers" was directed by Ralph W. Ince, and will be released in five parts.

The other Vitagraph releases will be "The Redemption of Dave Darcey," in which James Morrison is featured, and supported by Belle Bruce and Billy Billings; "Winifred, the Shop Girl," which features Edith Storey and Antonio Moreno; and "Fathers of Men," which features Robert Edeson and Naomi Childers.

Edgar Lewis has produced a drama in which Nance O'Neil is featured. "The Toilers," written by Daniel Carson Goodman, will be released in five parts.

The Selig contribution to the June program, will be a heart appealing drama, "The Valiants of Virginia," which conveys the spirit of the hospitable South to a very pronounced degree.

The Essanay release for June, features Warda Howard supported by Ernest Maupain, Duncan McRae and John Lorenz in "That Sort," a drama which gives a glimpse of the beauty of the Riviera.

IT'S ALL GRIST THAT COMES TO THE MILL OF BIG FOUR IN BOSTON

The Big Four New England exchange, George Balsdon, manager, claims the greatest diversity of buyers for their films of any exchange in the business. They sell to state prisons, reformatories, army posts, colleges, navy yards, churches, women's and civic clubs, schools, and have many other customers.

Manager Balsdon states that the prisoners at the state prison in Rhode Island are just as appreciative as are the students at Harvard, where in the preparedness course the students are allowed to take three hours a week to study evolutions of troops in close formation work with the aid of the pictures.

UNIVERSAL FILM IN KANSAS CITY STARTS A JUVENILE PERFORMANCE DEPARTMENT

Under the direction of "Marty" Williams, one of the representatives of the Universal Film and Supply Company in Kansas City, Mo., that firm is now sending out circular letters to exhibitors in that territory boosting juvenile programs, and offering such pictures as will be useful for such exhibitions. The plan adopted by the Juvenile Performance Department, as the new section pleases to call itself, is different from most plans as this in that it suggests Saturday morning shows for children.

Suggestions as to money-making schemes are included in this letter. No report is as yet available on the new move of the Universal, but it is expected that such action will be very favorably received by those concerned.

PRODUCING COMPANY ORGANIZED BY WOMEN TO MAKE "SAUL OF TARSUS," A 10-REELER

Special to Motion Picture News.

Los Angeles, May 20.

Women have invaded the film industry to the extent of organizing a producing company, owned and managed exclusively by women. It has been named The American Woman Film Company, and the first production to be made will be a ten reel feature "Saul of Tarsus." The company has been organized for several months, but production was not started until during the past week. J. Farrell Macdonald, maker of several of the Oz Company productions, and with the Biograph as director for eighteen months prior to their closing, has been engaged to direct the making of this picture.

He will have the co-operation and aid of the president, May Whitney Emerson, a writer of national reputation, Alice L. McCalden, vice president of the organization, and society women of Pasadena. The cast for the first picture includes Mabel Van Buren, Arthur Maude, P. C. Hartigan, James Warnack, Jane Star, Roxanne Roth, Frank McDonald, Sydney Dean, and Kathrine Buckingham.

EASTERN GOLD DIGGER STRIKES IT RICH IN "PAY DIRT"

"Pay Dirt," a drama of the gold fields, is announced for release by Knickerbocker Star Features on the General Fim program, June 18. This is the second five reel feature under the Knickerbocker brand, following "Spellbound," to be released May 17.

Henry King plays the leading role of a "drifter" from the East, who has staked out a claim that is coveted by Peter Gardner, an "old-timer." Gardner invokes the aid of Dick Weed, a gambler, and the two attempt to cheat the Easterner at cards. He is an inveterate gambler, but the influence of a woman, herself an outcast because of her passion for gambling, helps him to conquer himsef.

Marguerite Nichol is again cast as the female lead. Others in the cast are Mollie MacConnell, Daniel Gilfether, Gordon Sackville and Charles Dudley. Henry King, assisted by Reaves Eason, directed the production, which is from the Horkheimer studios.

LASKY'S "MARIA ROSA" WILL BE SHOWN AT DES MOINES CONVENTION

When Iowa exhibitors meet at Des Moines for the annual convention, May 22-25, the Lasky production, "Maria Rosa," in which Geraldine Farrar is starred, will be shown to them for general discussion from the standpoint of the exhibitor. A. D. Flintom, of Kansas City, distributor of Paramount pictures over a large section of the Middle West, has arranged for the showing of the photoplay at the Omaha convention of Nebraska exhibitors as well as attending to other matters.

In making "Maria Rosa" the subject of free discussion, it is believed many helpful suggestions will be made by exhibitors to one another.

"A MAN'S SOUL" FROM AMERICAN FILM ON MUTUAL PROGRAM

Two five reel dramas to be released as Mutual Masterpictures, De Luxe, two three reel features and seven two reel subjects are undergoing completion at the American studios in Santa Barbara.

The five reelers are "A Man of Soul," with Winifred Greenwood and Franklin Ritchie, and "The Guide," starring William Russell.

Illustrating "Flames of Vengeance," Gaumont-Mutual Masterpicture, with Gertrude Robinson

Three of the Attractive Booths at the Board of Trade Exposition in Madison Square Garden: (Left to right) Vitagraph, Paramount and Universal

EDYTHE STERLING IS CAST FOR LEADING ROLE IN "NANCY'S BIRTHRIGHT"

Edythe Sterling has one of the leading roles in "Nancy's Birthright," a five part Signal-Mutual Masterpicture De Luxe, released on May 22. Miss Sterling appears as a girl who is a believer in the goodness of God, and His power to overcome all evil. The picture was produced by Murdock MacQuarrie, with Norbert A. Myles, Millard K. Wilson, Francis J. MacDonald and MacQuarrie in the cast.

Through a typographical error, the review of this picture in MOTION PICTURE NEWS last week credited the production to another manufacturer. It should have been listed, of course, as a Signal-Mutual Masterpicture De Luxe of five reels.

INTERESTING PHILIPPINE SCENES IN 16TH "BURTON HOLMES"

Views of the Philippine Archipelago are shown by Burton Holmes in the sixteenth of his "Easy Chair" journeys, "Cruising Through the Philippines to Cebu, Iloila and Zamboanga."

Through a land of contrasts this trip is made in the Coast Guard Cutter "Scout" with Uncle Sam as host. En route to Cebu the party goes ashore to see the polyglot population and American colony of Ramblon with its little land-locked harbor. Industries of the Visayans of Tacloban on the island of Leyte attract interest when the next stop is made and the games here are amusing, but the most entertaining of ports is Zamboanga on the Moro's Island of Mindanao.

EFFICIENT EMPLOYEES ARE PROMOTED BY GENERAL

Efficient employees of the General Film Company are receiving promotions for exceptional service, under the policy established by President George Kleine. H. H. Buxman, who has just been placed in charge of the New York exchange, has been with the company several years. He is promoted from the managership of the Philadelphia branch.

Announcement is also made of the promotion of C. C. Knapp to the managership of the Minneapolis office, succeeding J. T. Van Meter, resigned.

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"Power of Mind," from American-Mutual, Features Coxen and Lizette Thorne; "Fate of the Dolphin" Is Sea Story

IN ADDITION to the allegorical picture featuring Audrey Munson directors at the American-Mutual studios are at present engaged in the filming of numerous features, running from five to two reels in length.

Included in the short length features in work at the American-Mutual studios are one three and five two reel subjects. "Power of Mind" is the title of the three reel feature and in it Edward Coxen, Lizette Thorne and George Field are the principal players. It is from the pen of Anthony W. Coldeway and is being screened under the direction of Thomas Ricketts.

"The Fate of the Dolphin," a sea story that smacks of the salt air and deals with the loves, romances and tragedies of the fisher folk, leads the two reel features now well under way at the American-Mutual studios. A cast of playrs, numbering among them several favorites of Mutual followers, appear in the important characters of the piece, among them Edward Coxen, Harry Von Meter and Lizette Thorne. "The Gentle Conspiracy," of which Charles Mortimer Peck is the author and Carl M. Le Viness, the director, is a thrilling two reel feature starring Vivan Rich, Alfred Vosburgh and George Periolat. In this release, Miss Rich essays a dual role, something she has hitherto never attempted, despite her long connection with the studio.

Life as it exists among the floating population of the cow country is presented in "The Pilgram," third of the two reel subjects in work at the American-Mutual studios. Edward Kaufman prepared the scenario. It is being staged by Frank Borzage, who also appears in the chief role. In his support are Anna Little, Jack Richardson and Dick La Reno. "The Pilgrim" will be released under the Mustang brand.

Among the other two reel features now being filmed at the Santa Barbara studios are "A Man's Friend," a story written about the friendship of a dog for his master, and "Jealousy's First Wife," in which Vivian Rich is the feature player, supported by Alfred Vosburgh and George Periolat. It is being screened by Carl M. Le Viness from a scenario by C. M. Peck.

Four Months' Work Required for "The Lotus Woman," a Kalem Starring Alice Hollister and Released on June 20

WITH Alice Hollister, who is said to be the "original screen vampire," in the title role and Harry Millarde playing opposite, "The Lotus Woman" will be released by Kalem on June 20. The feature production will be issued in the regular service of the General Film.

Over four months of labor was necessary before the final touches could be put to "The Lotus Woman" as the action of the story carries the characters from New York to Latin America. Close to five hundred soldiers were used in the scenes showing the battles of a Central American revolution.

Harry Millarde, producer of many of Kalem's multiple reel successes and now in charge of the Ethel Teare comedy company, was the director of "The Lotus Woman." Miss Hollister, in the title role, is seen as Juana, the tempestuous daughter of an exiled Don, who has brought her up without ever having glimpsed the sight of a man other than her father and the aged servant on his estate.

On the morning set for his execution Lopez, the rebel leader, is saved by his white-clad men, who engage the government troops in battle to cover the escape of their chief. Nightfall finds the rebel seeking shelter at the gates of the Don's estate. A flirtation with Juana over the evening meal results in arrangements for a clandestine meeting in the garden. The Don comes upon them, there is a quick exchange of shots, and in a few minutes the Lotus Woman has fled with Lopez leaving her wounded father on the ground.

Jerry Mandeville, an American soldier of fortune, next enters the story. Having lost out to his friend, Everett Chase, in his suit for the hand of Dagmar, he comes to the unnamed Latin republic and is the chief aide of Lopez in the overthrow of the government. A business trip later brings Chase to the republic, where he falls under the spell of the Lotus Woman.

Most of the work of staging "The Lotus Woman" was done around St. Augustine, Fla., and Jacksonville, Fla.

Governor Whitman Vetoes the Cristman-Wheeler Bill

New York Chief Executive Declares That No Tax Shall Be Saddled on Pictures When It Would Cripple the Industry—He Objects to a Measure That Would Interfere Unjustly With a Form of Entertainment Catering to a Large Extent to Persons of Limited Means

GOVERNOR WHITMAN has vetoed the Cristman-Wheeler bill, which provided a remarkable burden of censorship on motion picture films in the State of New York, and threatened irreparable injury to the industry, not only in this state, but all over the country. He vetoed it in a clean, clear, decisive way, which settles the fate of this measure for good, and provides a valuable check to the spirit which prompted it.

The Governor's action is a complete victory for the interests of the motion picture industry and the public which it serves. It was not unexpected; the most prominent men in the several branches of the industry, backed by a delegation of several hundred men and women directly interested, appeared before the Governor at a public hearing on the bill, and presented the most convincing revelation of the threatened injustice of the new law. That the prompt action of this delegation was the principal agent in deciding the Governor is shown by the language in which he killed the measure. He pronounced it unconstitutional, unnecessary, and a carelessly framed attempt to throttle the motion picture business through the imposition of taxes which no industry could support.

As has been the case with similar legislation everywhere, immense political pressure was brought upon the Governor to ratify the bill. This pressure came from persons either with "axes to grind" in a political way, or ignorant of the conditions which exist in the motion picture field.

Daily Press Endorses Governor's Action

Governor Whitman's fearless and courageous defiance of this pressure has won him countless new friends. His repudiation of the Cristman-Wheeler bill is favorably commented on this week by newspapers in all parts of the state. The black cloud which threatened the industry has been cleared away, and the solid business interests behind the making and distribution of pictures are assured that sanity and justice still rule at Albany.

In order to make his stand more impressive, Governor Whitman delayed action of the censorship measure until the eleventh hour. He took no action until 6:30 in the evening of Saturday, May 20, when the other bills before him had been disposed of, and all eyes were upon this one. When he announced his decision, both Senator Cristman and Assemblyman Wheeler, the authors of the bill, were in the executive chamber.

Never has the picture industry been so united as it was in opposition to this bill. At both the big trade expositions in New York, gigantic petitions were prepared and forwarded to the Governor, urging him to repudiate censorship. The newspapers took the matter up, and the eyes of the whole country have been on New York's censorship fight. To this unity in the industry is to be laid the chief credit for the sweeping victory won.

As indicating the impression made by the Governor's action, this editorial from the New York American is significant:

Bill Branded Unconstitutional by Hearst

"The American has decidedly disagreed with Governor Whitman more than once, and has freely and frankly spoken its mind at such times. The American decidedly agrees with Governor Whitman's treatment of several important bills, since the adjournment of the legislature, and is glad to say so, frankly and emphatically. . . . As a capsheaf to this well-doing, the Chief Executive has just killed with his veto the mischievous and unjust and unconstitutional bill establishing a censorship over the moving picture business.

"This veto we look upon as one of the wisest and most commendable exercises of executive authority which the state has seen in a long time. For we feel sure that the censorship of moving picture films was meant to be the beginning of censorships of other mediums of entertainment and publicity—a dangerous precedent for subsequent attacks upon the liberty of speech and the liberty of printing.

"We congratulate the people of the state upon their Governor's good sense and moral courage. We thank Governor Whitman in the name of the people of the state for his sensible and courageous use of the authority of his great office."

Accompanying his veto, the Governor issued a positive and definite statement of his reasons, in which he said in part:

"The framers of this bill seem to me to have disregarded two very important considerations: First, where a tax is imposed upon an industry in which our people are engaged, under ordinary conditions such as prevail to-day, great care should be taken in determining the amount of the tax, to the end that the industry itself shall not be crippled or its development hampered, or that those who use or enjoy the product of the industry shall not be deprived of such use and enjoyment as a result of excessive taxation. Second, that in all legislative acts imposing a tax, the right of redress or appeal in all cases should be preserved to those who will be affected and who may be aggrieved.

Imposes Unnecessary Tax

"The first objection noted, namely, that it appears to place an unnecessary and onerous tax upon the activity which it proposes to regulate, results in part from apparent carelessness in drafting. The bill requires that films be submitted for examination of the censors, and by making them a part of the censors' official report transmitted to the Regents, precludes their return to the owners. The films after examination would be of absolutely no value to the State, would occupy costly space in preservation, and would impose an expense upon the industry, as stated to me at the hearing, of over a million dollars during the first year of the act if it becomes a law, and over $400,000 annually thereafter.

"To remove any doubt that the bill in its present form would require the retention of films submitted for examination, and in reply to the declaration of one of the speakers at the hearing that the bill could not be so interpreted, I quote the following from an opinion of the Attorney General submitted to me on the measure.

"Contention was made at the hearing that a copy of the film must accompany the report to the Regents and that there was no provision made for the return thereof to its owner. My reading of the statute leads me to believe this would be the necessary interpretation of the statute."

"Before the actual examination of the films the applicants are required to pay the equivalent in trade measurement of ten dollars apiece for original films, and five dollars apiece for duplicate films examined. Based on the number of films examined annually by the Board of Review, and on the estimate that twice the annual number of films examined are in use in the State at any one time, the tax for the examination for the first year is estimated at over a million dollars in addition to the loss by failure of the law to permit the return of the films after examination. The estimated annual tax for examination after the first year is approximately three hundred and fifty thousand dollars.

Comparison of Fees

"As compared with the proposed fees for examinations under this bill of $10 for original films and $5 for duplicates, my attention has been called to the censor fees in other States of the union where a moving picture censorship exists.

"As there are approximately sixteen hundred places for the exhibition of moving pictures in the State (I am dependent for all of these statistics upon statements made at the hearing, and not there disputed) the amount of financial burden imposed the first year by the bill under consideration would represent an average actual cost upon each owner of these places of exhibition of between thirteen and fourteen hundred dollars.

"My second and most important objection to the form of the bill is to that provision which permits the State Board of Regents to review the acts of the Board of Censors when the latter approve a film, but does not permit a review by the Regents when the censors reject a film. The language of the bill relating to the powers of the Regents in this matter, is as follows:

Regents With Oppressive Power

"'The Regents may, in their discretion, by majority vote, revoke such approval of any such film or reel at any time. Such revocation shall be complete upon personal service of notice of such application upon the proprietor of such film or reel or upon any agent of such proprietor having charge of the leasing, sale or exhibition of any such film or reel.'

"This provision would give the Regents, acting on their own

(*Continued on page* 3431)

SCREEN EXAMINATIONS

"SWEET KITTY BELLAIRS"

(Lasky-Paramount—Five Reels)

REVIEWED BY HARVEY F. THEW

THERE is an undoubted charm about the costume play when properly handled. This one seems to us to be well handled—at any rate the charm is there. Possibly it is Mae Murray who is responsible, for she certainly carries the centre of interest on two rather small and narrow shoulders, and maybe it is the general atmosphere created and maintained by the director.

The picture is Edgar Castle's and David Belasco's famous play, which held the boards for years, some few seasons ago. The picturizers have taken a number of liberties with the original, as they had every right to do, and as they should have done in order to demonstrate the superiority of the screen over the stage in the expression of many lines of action.

Kitty Among the Officers

A number of bewitching women (headed by Miss Murray) are assembled, costumed and disported in such manner as to make a success of almost any story. In addition, this has the story, and furthermore, the settings, which will hold the eye, and the sympathies of any audience.

The action is laid at Bath, which was the greatest watering place of English fashion late in the eighteenth century. Lady Julia, the bride of Sir Jasper, is heartbroken over her young husband's attentions to Lady Barbara Flyte. She calls in Kitty Bellairs, who is Lady Barbara's rival as the reigning beauty of the season, to help her, and Kitty advises her to flirt with the officers of the barracks.

Lady Barbara, jealous of Kitty, induces Capt. Spicer, one of her suitors, to disgrace her publicly, and this Spicer does by following Kitty and Lady Julia to the apartments of Lieut. Verney, with whom Kitty has suddenly fallen in love. Kitty's visit really was undertaken to prevent a duel between Verney and Sir Jasper. Spicer leads a party of officers to call on Verney, knowing Kitty to be in his apartments, and when they invade the rooms, Kitty aids Lady Julia to escape, by revealing herself, and taking all the blame.

There is great scandal, and Kitty is shunned by the other women. In the end, Lady Julia straightens matters out, but not until Verney has been obliged to resign his commission and accept the scorn of his brother officers.

The piece is especially well-cast. Belle Bennett and Lucile Young not only show to advantage in the costumes of the period, but do some excellent work as well. Joseph King, James Neil, Tom Forman, Lucille Lavarney, Horace B. Carpenter and Robert Gay are also able members of the cast. The scenario and direction are the work of James Young.

"THE GORGONA"

(Authors' Film—Four Reels)

REVIEWED BY PETER MILNE

THE Authors' Film Company will shortly offer to the trade via the special showing route, "The Gorgona," a four reel spectacular picture made in Italy by Ambrosio. Exhibitors will do well to look this picture over because from a spectacular standpoint its like has never been seen in the same length. It is besides, a costume drama as the action is laid in the twelfth century.

The Ambrosio Company has taught the exhibitor time and again what to expect from film exposed in Italy. "The Gorgona" abounds in marvelous photography and superb lighting effects. The cameraman has caught scenes of unusual depth, with the same clarity and distinctness resulting in the background as in the close foreground. The scene is never out of focus.

The picture has obviously been staged by a master of stage technique. The mob scenes have been managed to wonderful effect. The director has gone ahead adhering strictly to the art of the stage. The flashback and the closeup were evidently unknown to him, and although these ommissions result in loss of force at times, the significance of the story is well brought out.

The story tells of Lamberto, a warrior who with his father is obliged to stay behind and defend the city of Pisa while "The

The Pisa Fleet Departs

Coscetto" departs to win laurels fighting in the Balearic Islands. Lamberto languishes under his inactivity and for revenge on "The Coscetto" he steals his bethrothed, the Gorgona. She is quite willing to accept Lamberto's love.

Lamberto's father has forbidden any of his men to leave the barracks, under penalty of death. Lamberto is caught visiting the Gorgona and is sentenced to die. His father allows him a night's freedom in which to visit his love, but stipulates that if he returns not at sunrise, he will die in his place. Lamberto forgets the time and then, remembering his father's words he kills himself. His father is saved from death by the return of "The Coscetto" and he is obliged to lead the Gorgona out to become the bride of his victorious warrior.

The ending of the picture is the most powerful part in it. It is tragic and handled to very good effect. The main part of the piece runs along at an even gait and relies for interest on the beauty of the settings and the impressiveness of the mob scenes. The settings are really astounding. Long corridors, the expansive interior of a church and several exceptional exteriors are viewed time and again. "The Gorgona" appeals throughout to the eye and in the end to the emotions as well.

Five American-Mutuals for May: (Left to right) "The Courtesan," "The Reclamation," "The Overcoat," "Jack," and "His Blindness"

"GOING STRAIGHT"

(Fine Arts-Triangle—Five Reels)

REVIEWED BY OSCAR COOPER

THIS picture grips, because it is an unusual combination of child stuff, thrills, and strong dramatic interest. Not everything about its story is easy to believe, but the material is handled in a distinctive way, and the result is an absorbing subject.

The theme concerns the struggle of a husband and wife to "go straight," after they have abandoned their old life as crooks. Three children are born to them—the cause of their reformation. They rebuild their lives, and reach an estate of prosperity, when along comes Briggs, one of their old accomplices, who blackmails the husband. One of his demands for money meets with a refusal from the husband, with the result that Briggs threatens to have the wife, who had never served time, sent to jail unless the husband assists in a new job which Briggs had planned. To save his wife, the husband consents.

It happens that on the night of the job the wife takes the children to the house of a wealthy friend, which is the very house selected for the job. Briggs is disposed of a little later, when the husband throws him off a window ledge. Whether the husband is ever held to account for the death of Briggs we are not told, but we do not much care because our main interest is in seeing the shadow eliminated from the lives of the husband and wife.

In the telling of this, C. M. and S. A. Franklin, the directors, have developed splendidly the high lights of a tense central situation. They have staged a series of thrilling fights in the crooks' headquarters; have selected some beautiful exteriors to tone up the production; and they have given the players every opportunity to render their parts convincingly.

Briggs Is Overpowered

Norma Talmadge has never done anything better than her portrayal of the wife. It is a refined, appealing visualization of an unusual character. Miss Talmadge makes the wife very human, but she plays always in the proper key. Ralph Lewis is a tower of strength as the husband, and Eugene Pallette is admirable as the villain. Others are Ruth Handforth and Kate Toncray.

There are six children in the cast. It is their presence and their unfailing naturalness which have most to do with making the picture thoroughly distinctive. These youngsters are Nino Fovieri, Francis Carpenter, Fern Collier, Carmen De Rue, Violet Radcliffe, and finally George Stone, as a waif.

Imagine a little ragged waif who is forced by a crook to aid him in crime. Imagine this child stealing through a house at midnight to open a window so that his master may enter. And then imagine the waif meeting unexpectedly three children who have left their beds to invade a pantry, and you have some idea of the human touches with which this picture has been reinforced.

"TANGLED FATES"

(Peerless-World—Five Reels)

REVIEWED BY PETER MILNE

THE seeker of variety will find it in "Tangled Fates." There are scenes in a fashion shop where the models display the latest styles and there are glimpses of Alaskan snow fields, while the action corresponds to the locale in each of these instances and all others besides. Taken as a whole, the picture makes an average impression, although it does not reach that plane where it may pass without a few criticisms, which are brought forth by obvious errors.

Jane Arrives in Alaska

Take for instance that scene in which the hero pockets a package of bills and leaves Alaska for some southern city. He arrives in the city with the money in the self-same pocket, evidently just where he had put it in the scene before. An audience has gone beyond the time when such slips pass unnoticed. While this flaw must be chalked up against the director, the editor or scenario writer is equally at fault in several places where important incidents in the action have been disposed of in a subtitle. It seems evident that this occurred in the assembling of the film. But after all, these points may be of less import than the hypercritical reviewer believes. Our perspective may be distorted.

The story tells of Jane Lawson, daughter of straight-laced parents, who, because she takes the blame for her younger sister's entirely innocent caprice, is turned out of her home. She finally secures employment in the city as a model and later she marries Will Rogers, the dissolute son of her employer, refusing George Blake, the man she really loves.

Rogers embezzles the firm's money and Blake, because of his love for Jane, gives the husband a new start and ships him off to Alaska. Here Rogers goes on wasting his life, but Blake, not wishing to spoil Jane's happiness, lies to her and tells her that he is making good. However, Jane finally goes to Alaska and arrives just in time to see her husband hanged for shooting a man in the back. She realizes the worth of Blake and there is little doubt as to the ultimate ending.

Alice Brady is featured as Jane. Miss Brady is fond of "emoshing" straight into the camera's lens, but she makes a strong impression whenever she appears.. Arthur Ashley as Blake and George Morgan as the husband do creditable work, while others are Helen Weer, Ed Kimball and Doris Sawyer.

"MR. GOODE, THE SAMARITAN"

(Fine Arts-Triangle—Five Reels)

REVIEWED BY OSCAR COOPER

HERE is another De Wolf Hopper subject, equipped with a story of both humorous and dramatic appeal, an exceedingly clever supporting cast, and excellent direction. Mr. Hopper, who appears as a gullible philanthropist, is mildly amusing, but it is the situations, rather than his own acting which make him so. In our opinion, picture-goers will be entertained by "Mr. Goode, the Samaritan," but they will hardly be convulsed with laughter.

Fay Tincher and Edward Dillon are excellent as Sal and Ed, a couple of crooks who become entangled in Mr. Goode's philanthrophy, causing all sorts of excitement when Mr. Goode makes them members of a fashionable party at his home. Chester Withey, as Monte Fox, another crook, is also in the party, his design being to capture Mr. Goode's daughter, any money that may be lying around, and various valuables from the guests.

Mr. Goode's all-consuming belief in the goodness of human nature causes Sal and Ed to reform, but they don't get the credit for it. Suspicion is directed to them by Monte, who makes his getaway with Miss Goode. Sal manages to escape from the house, and follows the pair, breaking in upon them just as Monte and the girl are in a struggle. Through the joint efforts of Sal and Ed, Monte is revealed in his true light.

Probably the most amusing thing in the picture is a series of jail scenes, in which Mr. Goode attempts to reform his fellow prisoners, after he has been arrested as the owner of a stolen car. He has the jail fitted up as a club, provides the keeper with cigars, and otherwise conducts himself as an easy mark.

The settings, lighting and photography are up to the best Fine Arts standard. With Margaret Marsh, Lillian Langdon and Max Davidson the cast is complete.

"THE EYE OF GOD"

(Bluebird—Five Reels)

REVIEWED BY PETER MILNE

IT takes an abnormally strong story and a cast of great ability to retain the interest of a picture that gives its ending away in the first scene. "The Eye of God" commences in such a fashion—to be specific, with a man in the cell of the condemned, doomed to die in the morning. This man, Olaf, by name, had committed murder and deserted his wife to be near the woman he loved, Renie. But he was discovered finally and sentenced to death. All this and quite a bit more, Olaf tells the spectator through subtitles that he writes in diary form and through pictured action.

It is not an unusually marvelous story, but thanks to the author, Lois Weber, the spectator is unable to forsee its important incidents even though he is acquainted with the conclusion. In a fadeout quickly following the first scene, Renie is shown with a man and Olaf writes the words, "While the woman I love is in the arms of another man." Such a subtitle seems to define Renie as just the common run of vampires, and later on when she accepts the attentions of Olaf this conclusion seems substantiated, but it is quite the contrary. Renie is the wife of the man who is languishing in jail for Olaf's crime and is merely playing a game to free her husband of the false charge.

With such a twist as this "The Eye of God" manages to make five interesting reels, although it must be admitted the interest never becomes gripping or absorbing. The film, however, has the other essentials spoken of above—good acting. Tyrone Power as Olaf makes an exceedingly strong figure of the part. Mr. Power is an actor every inch, and his expressive rendition of his role never fails to convince. Miss Weber, or if you will, Mrs. Smalley, appears as Renie and she gives an appealing interpretation of a part that keeps one guessing. Charles Gunn and Ethel Weber are the others in the cast.

The Smalleys have produced the picture with their usual good taste. The settings are so different from the ordinary in their breadth and depth that they almost startle. The photographic effecs achieved are excellent and the straight camera work is equally good. There are some scenes in which Olaf is haunted

Olaf Confesses for Renie's Sake

by the Eye of God and the eye itself is shown. It is as large as a man's head and usually appears in the corner of the scene, shedding a spotlight on the unfortunate victim of a guilty conscience. This effect, while done with considerable skill, makes hardly the impression that the actor would have made by himself.

"THE IRON HAND"

(Red Feather-Universal—Five Reels)

REVIEWED BY PETER MILNE

HOBART BOSWORTH, who essays any role from a minister to a gangster with equal ease, appears in "The Iron Hand" as a political boss, first as a mere ward leader, but later as undisputed ruler of the entire city. Mr. Bosworth has the tough swagger of his character in the early stages of the picture down to perfection and as a mere gentleman politician in the closing scenes he is equally effective.

Mr. Bosworth's vehicle, written by George Edwards Hall and scenarioized by F. McGrew Willis, presents a very strong outward appearance, although if it was analyzed and each character individually taken up it would be found considerably lacking from a dramatic standpoint. What concerns us more specifically is the likely expression it will make with the audience and it can conscientiously be said that it keeps the attention over all its length.

The several climaxes of the film are nicely reached and throughout there are not a few touches administered by Mr. Bosworth that go to the general good effect of the production.

A ward boss holding stern sway over his district is finally bested by his political enemy and sent to jail. He is released, shorn of his power. He is entrusted with the care of a little boy, son of one of his old pals. Unable to educate the child in the right way he places him in charge of a social worker. The boss finally gets another foothold and starts up the ladder again. After twenty years he is the ruler of the city.

On his twenty-first birthday the boy comes to live with his guardian and is highly shocked at his methods of conducting his business. In the election a social reformer, opposed to the boss, triumphs. The young man in charge of the boss loves the daughter of the reformer and when he discovers that her father is penniless due to the pre-election campaign, he is perfectly willing to borrow from his guardian to help the reformer. By this act all parties are united.

A large supporting cast appears, and does good work, with the exception of the actor who plays Connors, the man in opposition to the Bosworth part in the first half of the picture. The character of Connors suffers from an overdose of enthusiasm on the part of the player. In the direction one noticeable slip has been made when twenty years bears no effect on the social worker.

In other hespects, including the realism of the scenes and the good quality of the photography, "The Iron Hand" leaves little to be desired.

"THE FLIRTING BRIDE"

(Knickerbocker Star Feature-General—Three Reels)

REVIEWED BY OSCAR COOPER

JACKIE SAUNDERS is a pleasing and attractive figure in this picture, which begins as comedy, changes to melodrama, and then turns back to near-comedy. The story seems to have been made to fit the players, most of whom are good, and it is quite unconvincing as a story. Nevertheless, the picture will interest a good many people, chiefly because of Miss Saunders.

An Interrupted Honeymoon

A wife who flirts with most of the men who cross her path, with the result that she gets into serious trouble in an unnamed foreign country on her honeymoon, is the central character, played by Miss Saunders, of course. She innocently gets mixed up in a plot engineered by a spy, flees from arrest, is captured by brigands, rescued by soldiers, chained in a dungeon, and released by the American consul, whose aid her husband has enlisted. Thereupon she promises never again to look at a man.

The direction was in the hands of H. M. & E. D. Horkheimer, and is only fair. The set representing the brigands' cave is flimsy, and some of the military costumes very poor. On the other hand, there are some beautiful exteriors, and the photography is very good.

In the cast are William Conklin, Edward J. Brady, Henry Stanley, and a number of extras.

"BURTON HOLMES' TRAVELOGUES—PICTOGRAPHS"

(Paramount—One Reel Each)

REVIEWED BY HARVEY F. THEW

MR. HOLMES'S Travelogue this week, which is entitled "Cruising Through the Philippines to Cebu, Iloilo and Zamboanga," is especially picturesque and interesting. He gives us rather novel views of his surroundings, even to the officers and mess attendants of the ship which carried him through the waters surrounding Mindanao. He shows us the Filipinos in out-of-the-way places, in the various typical games, and with the unusual sidelights cast on their daily life. Views are presented of the quaint city of Iloilo, and of its inhabitants, and the scenery has all the picturesqueness of the unusual.

The pictographs this week include an unusually interesting article on "The Making of a Sailor," by Henry Reuterdahl, an unquestioned authority on naval matters. The article opens with a deck view of a dreadnaught of the Wyoming class, viewed from the head of the forward mast, and with the full complement at "setting-up" exercises running about the deck. Other incidents in the enlistment, examination and training of the new recruits are fully as interesting. "The Preservation of Cut-flowers," "The Trickids," and a review of recent "Science and Invention" are also shown. Under the title "The Man Behind," we are shown just how the motion picture operator feeds the film through his projection instrument, and in "Better Babies" there is a demonstration in the development of the muscular factor in a child's growth.

"THE MADCAP"

(Red Feather-Universal—Five Reels)

REVIEWED BY PETER MILNE

"THE Madcap" thrusts Flora Parker De Haven on to stardom, without the shining presence of lively Carter. However, liveliness seems to be plentiful in the De Haven family and Flora brightens and quickens this latest Red Feather to an extent that almost banishes the light character of the plot.

Light or thin stories appear to be all too numerous nowadays. "The Madcap" is a good picture, produced with a noticeable degree of artistry and one that contains some situations of the stirring sort, but there are not enough of them for five-reels and the action is wont to drag several times. Is it that the supply of five-reel feature stories is exhausted?

William Dowlan directed "The Madcap." Mr. Dowlan's work has improved a hundred per cent. since his last feature, which was loaded to the brim with closeups. All the scenes in these five reels were handled with care and intelligence. Closeups are used in their proper place. The locations furnished are beautiful and the photography supreme.

To the credit of the story it must be said that its action increases in speed toward the close of the picture. There it has the snap and the punch, and awakens sympathy in the spectator for its principal character. The rest of the picture, however, is forced to rely on the artistic taste of the director for its interest and if there be many lovers of beautiful scenery in the audience, "The Madcap" will please all the way.

Flora Fairbanks is introduced as a rich girl who has been unable to find happiness. She becomes acquainted with a philosophical artist and in the summer time these two go as vagabonds through France. The artist is loved by a Countess, who spiteful toward Flora, publicly misinterprets the harmless trip of the two; then the scene again shifts to New York. Flora disappears out of shame.

Flora Hides from the Revengeful Countess

The artist makes the truth known and the Countess is justly ostracized. Afterwards the artist goes in search of Flora and finds her in a French village where they are reunited with no Countess to stand between them.

Mrs. De Haven as Flora, Richard Sterling as the artist and Vera Doria as the Countess have the principal roles. The scenario was done by Leonora Ainsworth from a story by George Gibbs.

"HOUSE OF MIRRORS" REFLECTS NOVELTY GLASS EFFECT

For the initial production of the Rialto Film Corporation, "The House of Mirrors," just completed under the direction of Marshal Farnum, an unusual set was built—a room of mirrors from which the play receives its title. In order to construct this room, twelve large mirrors were made to order by the Pittsburgh Plate Glass Company and placed in frames reinforced with steel.

The effect gained is said to be remarkable. Through the mirrors reflected again and again appear scores of people in evening dress, whereas in fact there are but forty-one persons on the stage.

The picture will be released in two weeks. Frank Mills is the star.

"UNMASKING A RASCAL"

(Kalem—Two Reels)

REVIEWED BY PETER MILNE

AFTER a serial has gone a certain length there is little to review in the successive numbers and in the main the writer must needs rely on a detailed synopsis for the body of his criticism.

But in the first place, "The Social Pirates" is not a serial, and although the general course of all its episodes is somewhat the same, each of its two reel chapters sets forth a story complete and distinct in itself. In the second place this series of Kalem's allows its cast the continual chance to act—a chance that a cast

Fuller Becomes a Victim of the Girls' Justice

of a serial must needs often go without. Lastly the cast is made up of players who fully utilize these opportunities to display their abilities.

In particular is this applicable to Marin Sais and Ollie Kirkby, the principals of the series. No work yet offered these leads has proved at all beyond them. As Mona and Mary, the two girls who live by their wits to right the wrongs of others, they have varied pieces of character work to render. And no matter what bit of caprice or deceit the girls are practicing to badger their villainous victims. Miss Sais and Miss Kirkby come through with flying colors.

"Unmasking a Rascal" deals with their concerted efforts in battling with a banker who has swindled his ward of her small fortune. They are victorious finally and not until their victory, which is staged in the last scene, does the interest at all slacken. The suspense and the comedy are ever present.

Lest the above be taken as padded paper we add that the same review might stand for each chapter. Serials are serials and series are altogether different and incidentally, "The Social Pirates" so closely approximates perfection in this latter class that the difference is not worth consideration.

"PRISONERS OF CONSCIENCE"

(Lubin-General—Three Reels)

REVIEWED BY OSCAR COOPER

THIS is the best Lubin three-reeler we have seen for some time. The story is probable, well handled, and, on the whole, convincing. It is not new, but the treatment is good. In addition, the cast does its work very well, particularly Adda Gleason, whose work in emotional scenes is far above the average. Others are Lucy Payton, Alan Forrest, Cecil Van Auker, George Routh, Evelyn Page, and John Hopkins.

Melvin Mayo directed, under the supervision of Wilbert Melville. The direction shows a commendable effort to get away from hackneyed methods. Some fine types are introduced at the very beginning in a scene depicting a church in the slums. There are also two or three human touches, which tend to give more than one scene the air of reality.

The plot hinges on a mistake in administering a dose of medicine. The villain and a nurse, with whom he is carrying on a flirtation, make the mistake, and put the blame on the hero, also a physician. They advise him to go away, and they tell his wife he has committed suicide. Tortured by conscience, the villain confesses on his death bed, and the hero is brought back.

"HAM'S WATERLOO"

(Kalem—One Reel)

REVIEWED BY PETER MILNE

HAM'S WATERLOO" differs from the general run of Ham comedies in that it introduces trick work both as applied to the camera and studio mechanics. We have a high powered house as a comedy medium and it has been utilized to its fullest extent. The action is rapid during the latter half of the reel when the hose is used to magical advantage. In fact it is much faster than ever the action has been in a Ham comedy, and it follows as a natural course that the fun is of a more dependable variety.

Harry Edwards, who directed this picture, has brought with him to Kalem a number of creditable tricks of business that have been done before by other people but never by Kalem, in our recollection. The hose stunt is one of these. Ham manipulates the stream of water and Bud is sent up through the ceiling on it at one time and again goes crashing through the wall of the room.

At the same time the usual business originated by Ham and Bud is still theirs to perform. The director has not allowed enthusiasm for his tricks to overshadow his respect for the ability of the comedians. The combination proves a very good one and as a result "Ham's Waterloo" is a most satisfactory release—just a little better than the former successful Ham comedies.

So much for that which is worthy of praise in this brief picture. There is not much to be said on the other side—only one point that we can call to mind and that is that the film shows evidence of having been extensively trimmed. For instance, there is an entire setting representing a gymnasium with accompanying apparatus which is not utilized to any extent. It seems plausible to assume that such a setting would not have been erected for nothing, and yet it is not employed in furthering the advance of the comedy. This is merely a minor point and in all probability those on the outside looking in will give it little notice.

Norma Nichols is a valuable addition to the Ham company. She is very pretty and does her work sincerely, making a distinct impression. The rest of the cast is sufficiently good.

The story is quite conventional, but well worked out. Ham is to marry the daughter of his landlord and there is a breakfast before the wedding. Bud, the defeated rival, intends passing a note to the girl, telling her what a rounder Ham really is and under the table hands get mixed and the note goes to Ham. Subsequently he brings the hose into play with disastrous results to all concerned.

Mae Clay, of the Rolin Film Company, in Her 1916 Bathing Suit on the Beach at Venice, Cal.

"THE BATTLE OF HEARTS"

(William Fox—Five Reels)

REVIEWED BY PETER MILNE

"THE Battle of Hearts" offers William Farnum as a burly fisherman, a character smattered ever so gently but perceptibly with the famed "cave man" principle so popular in pictures. The subject was arranged, according to the leader, and produced by Oscar C. Apfel, and while extremely simple in plot, its main characters afford sufficient interest to warrant an enjoyable entertainment.

Mr. Apfel's story has a few loose ends and several situations that are not plausible when dissected, but it contains a popular

The Accusation

appeal which no doubt will carry it to success. Mr. Apfel's direction is up to his usual mark in all save one point and that is the frequent use of backdrops—palpable backdrops. The majority of the interiors show either a door or a window in a prominent place and we have painted canvas for the rolling sea and the sky. When it is possible to obtain real backgrounds with the camera, these substitutes of the property room make one wonder. In other respects, including the photography, the five reels taken from the production standpoint are very good.

The opening scenes introduce Mr. Farnum as a fisherman who knows when and how to use his fists. He loves the daughter of an old salt, but she favors the worthless son of the lighthouse keeper. The favored suitor goes away from home to make good and falls in with smugglers. The girl while mastering one of her father's boats, is wrecked and subsequently rescued by the hard-fisted fisheman. On the same trip he manages to round up the smugglers, and after a terrific fight, captures his rival. The girl has all along been realizing the worth of the fisherman and the worthlessness of the man she thought she loved, and so there is nothing left to prevent a happy ending.

Considerably embellished with incidents that are of more or less benefit in the advancement of the story, this is the substance of the picture. When the action might have taken a severe slump, Mr. Farnum steps in to the rescue. His rendition of the featured part is typical of his past performances. Edna Fury as the girl and Wheeler Oakman as the heavy have the other important parts.

While "The Battle of Hearts" never rises to unusual heights in any respect, there is nothing to prevent it having a successful career before the majority of picture audiences.

"THE MAN FROM MANHATTAN"

(American-Mutual Masterpicture DeLuxe—Five Reels)

REVIEWED BY WILLIAM C. ESTY, 2nd

THERE are so many favorite screen incidents and characters brought into this picture that it ought to touch some vital spot in most audiences. For example, the hero divides his time between *vers libre* and a business career as meteoric as any ever recounted by Horatio Alger. The seamstress heroine dutifully supports her invalid mother when she is not eluding the villainous son of the villain. The arch-heavy, a flint-hearted landlord, dispossesses the above pair, who are his tenants. The country folk are the absurd bumpkins they are always painted.

These familiar faces and doings are transplanted into an environment comparatively fresh. The interesting background, the occasional divergence of the story into an unexpected channel, and the uniform adequateness of the cast do much to keep the attention from wandering.

The best individual piece of acting is contributed by Perry Banks in a character part. Rhea Mitchell is vivacious in the saccharine heroine's role, and William Stowell makes a romantic hero. Others prominent in the large cast are Charles Wheelock, Jo Taylor, Jack Prescott, Warren Ellsworth, Otto Nelson and George Bailey.

Whipple, the son of a New York broker, buys a run-down country newspaper and proceeds to make it a howling success. He engages Virginia Winters, a local poetress, to help him edit the sheet, and Eggleston, a quaint country character, to print it. When Whipple refuses to support Squire Barton's candidacy for the office of mayor, Barton ejects the paper from his building. Whipple buys a tent and in it continues publication. Barton sets fire to the building, hoping that Whipple will be suspected. Whipple is jailed. When the safe in the building is later opened, Eggleston is found dead inside it. He had seen Barton setting fire to the place, and had crowled into the safe to escape the flames. Before dying, he wrote that Barton was the incendiary. Barton is punished, while Whipple becomes mayor and Virginia's husband.

"THE RAY COMEDIES"

("Casey's Dream"—One Reel. "Casey's Kids"—One Reel. "Casey's Servants"—One Reel. "Casey the White Wing"—One Reel. Reserve Photoplays)

REVIEWED BY HARVEY F. THEW

IN this new series of comedies John and Emma Ray are featured in the style of humor in which they have long been known to vaudeville patrons all over the country. Their friends will recognize them instantly, and will recognize their style of stage "busi-

Casey at the Reception

ness. The action is lively. The Rays have not injected anything unusual into their picture work, but perhaps this is just as well; the Ray style of comedy has "gone big" on many vaudeville wheels for many years; they have their followers on the stage and they are now making a bid for a screen following. It is only reasonable to expect that they will get it.

Johnny Ray impersonates a harmless, lovable Irish laborer, and the various episodes are devoted to his experiences. In the first, "Casey's Dream," he drops into a barroom for a glass of beer on his way home from work, falls asleep at the table, and dreams that he and his wife are wealthy, and are entertaining a party of "swells." In the end he has a rude awakening. In "Casey's Kids" he has a family of six little ones, whom he marshals to repel the enemy when his neighbor begins to hurl bricks through the window. "Casey's Servants" again shows him in luxurious surroundings, and "Casey the White Wing" returns him to the ranks of the day laborers. The subjects all have a quaint human touch, and the real affection between Casey and Mrs. Casey is emphasized in gratifying manner in each episode.

PARAMOUNT-BRAY ANIMATED CARTOON BY EARL HURD CONTRIBUTES TO THE ANNALS OF FISHING LORE

TO the annals of fishing lore, Bobby Bumps, the mischievous youngster, contributed by Earl Hurd to the Paramount Bray Animated Cartoons, adds another chapter in the twenty-second release of these drawings—"Bobby Bumps Goes Fishing." When the hero decides on a fishing trip, Dan accompanies him, both on pleasure bent. Bobby seats himself at one end of the boat, Dad at the other. The latter's luck is consistently against him, but Bobby's success is so phnomenal that he makes a catch every time he throws his line in.

A Scene from "Bobby Bumps Goes Fishing," Paramount Bray Cartoon

Dad changes places with his son, but having no better results, resumes his original position. Bobby's next catch is so large that Dad is sent headlong into the water. Dad registers such anger that Bobby hastily exits. Starting off in search of adventure, the hero buys a large stuffed fish which he rigs up with a motor attached to a propeller at the fish's tail. Entering the scene where Dad is still fishing, the fake fish immendiately gets his hook and they exit together. Dad's next stop is at the photograph gallery, where he and his catch pose before the camera. Then he goes home to mother, who listens to his tale, but at once discovers the fraud. Bobby is immediately bribed and exits victoriously.

GLOBE PICKED FOR NEW YORK OPENING OF BILLIE BURKE PICTURE

THE Billie Burke serial picture, "Gloria's Romance," in process of filming at the George Kleine studios for the past six months, will have its New York opening at the Globe theatre May 22. This is the official announcement of the Kleine studios, following negotiations between the producer, George Kleine, and Charles Dillingham. Contracts were signed Tuesday whereby the Globe will show the various episodes of "Gloria's Romance" in weekly instalments.

"Gloria's Romance" is a motion picture novel of twenty episodes written by Mr. and Mrs. Rupert Hughes. The Titian-haired star is supported by a cast which includes Henry Kolker, David Powell, William Roselle, Frank Belcher, Wm. T. Carleton, Frank McGlynn and Jule Power.

NANCE O'NEIL COMPLETES CONTRACT WITH LUBIN AND RETURNS TO NEW YORK

HAVING completed her contract with the Lubin Company,, Nance O'Neil has returned to New York and is busily at work on future plans. Miss O'Neil was filmed in two feature pictures by the Lubin Company—"The Fires of Johannis" and "The Toilers." Miss O'Neil has received a number of offers from motion picture producers and at the same time is considering a number of stage plays that have been submitted to her. Her decision as to her next engagement will be announced shortly.

"A DASH OF COURAGE"

(Keystone-Triangle—Two Reels)

REVIEWED BY OSCAR COOPER

A never failing chloroform apparatus; a few slippery streets; two skidding automobiles; a stone wall; a neatly contrived plot; a chase; a safe; a little nitroglycerine, and six principals are the ingredients mixed here by Director Charles Parrott to make a Keystone comedy. Out of these varied elements enough entertainment ought to come to please the most jaded picture-goer.

Except for such tame things as lifting off the top of a patrol wagon in a street collision, and driving an auto into a wall, the picture relies for its humor mostly upon a lot of clever fooling, in which a crook attempts to relieve the richest man in town of his money and his daughter at the same time. His confederates chloroform the police, seize their clothes, and dress the unconscious guardians of the law in convict's garb. The plot fails, of course, but not until it has been made to do service for two thousand feet of very good slapstick.

In the cast are Harry Gribbon, Wallace Beery, Guy Woodward, Gloria Swanson, William Mason, and Bobbie Vernon.

MUTT AND JEFF IN "THE OUTPOSTS"

(Mutt and Jeff Film—One Reel)

REVIEWED BY OSCAR COOPER

BUD FISHER'S two eccentric characters still have the military fever, and are still performing in the war zone. Jeff's services are declined by the British, so he enlists in the French army, explaining to Mutt that he is going to make the Germans run. He does—make them run after him.

As usual, the idea is original, and Fisher's technique is good—which probably explains why these animated cartoons find distinct favor with picture goers.

GOVERNOR WHITMAN VETOES CHRISTMAN-WHEELER BILL

(*Continued from page* 3424)

initiative, or upon appeal to them by a patron of any exhibition, the right to disapprove a film previously approved by the censors. But there is no opportunity for appeal to the Regents by an owner who might feel aggrieved by the censors' disapproval of a film, the action of disapproval by the censors being final under the bill as drawn.

"It has been urged that in this end and other respects the bill, if it became a law, would be unconstitutional. I do not think that we need to go even so far as a discussion of constitutionality to satisfy ourselves of the impropriety of placing a provision such as this upon the statute books.

Badly Constructed Bill

"I deem it neither wise nor courageous to accept a badly constructed bill in the hope that future legislation may correct its admittedly objectionable features.

"I have found such fundamental objections to the form of this bill, and the procedure under it, that the necessity for censorship has been eliminated as a factor in its consideration.

"If we must have such censorship, it should not be established hurriedly or by an imperfect statute and one which is open to such serious and sound objections as are urged against this measure which I am asked to approve."

MINORITY PROTESTS AS HOUSE GETS CENSORSHIP BILL

(*Continued from page* 3378)

In the absence of any official Federal regulation, the States and cities are finding it necessary to establish these local boards to prevent the exhibition of immoral, indecent, and obscene pictures. The only adequate method of regulating motion pictures is to be had in a Federal commission, and the establishment of such a commission is the one way to obviate the necessity for innumerable local boards."

The report then enumerates in brief the provisions of the bill, among which the following provisions are stated:

"The commission is authorized to issue licenses for pictures which are to be shown only to people over sixteen years of age.

"Motion picture films meant for use by the learned professions, and not for purposes of entertainment are excepted from the operation of this bill."

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LIST OF NEW BLUEBIRDS ANNOUNCED

Rex Ingram has just completed the production of "A Human Pawn," a five-reel feature in which Violet Mersereau will soon make her regular appearance as a star on the Bluebird program. William Garwood will be featured in the production as Miss Mersereau's leading man.

"A Human Pawn" will appear in the Bluebird serics immediately after the production of "Shoes" that the Smalleys have made with Mary Ida McDonald, the new screen star, in the leading role. "Shoes" is based originally on a paragraph written by Jane Addams, the famous sociological worker, but the complete story appeared in Collier's written by Stella Yynne Herron, a well-known writer.

Lois Weber has made the scenario and exclusively directed the production, her husband, Phillips Smalley, having in this instance only a minor share in the work. Mary Ida McDonald is a "discovery" Miss Weber made at the time she was directing "Where Are My Children?"

Miss McDonald was playing a "bit" in the Tyrone Power sensational feature.

"The Three Godfathers," with an all-star cast, is another forthcoming Bluebird. Peter B. Kyne wrote the story for the Saturday Evening Post.

When Bluebird secured the moving picture privilege Harvey Gates was commissioned to write the scenario from which Edward J. Le Saint directed the picture.

Louise Lovely, in "Bobbie of the Ballet," a story based on incidents of stage life; and "The Eye of God," a Smalley production, with Tyrone Power, the first June release in the Bluebird series, are other features for exhibitors who employ the Bluebird Program.

The inserts of the Bluebird advertising are now perforated, enabling exhibitors to tear out the pages and use them for advance display purposes in their lobbies.

This feature of the Bluebird advertising pages cannot fail to prove of service to exhibitors handling Buebird pictures, as the inserts are handsomely colored and make an instant appeal by their striking and original designs.

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PRODUCTIONS FROM ALL PROGRAMS

GENERAL FILM PROGRAM

"The Spirit Awakened." (Biograph. Reissue.)—A fairly good study of the awakening of a coward is supplied in this old Griffith film. It is interesting up to the turning point and subsequently it grows more exciting when the reformed coward gives chase to the villain. There is a long horseback ride, in which the suspense is amply retained by the flashback, and then there is the leap that the pursuer takes from one horse to the other. It is an intense climax ending an altogether pleasing picture. Blanche Sweet and Edward Dillon are the principals.

"Liberty Belles." (Biograph. Three reels.)—This is a comedy produced some time ago by Del Henderson. It resembles a musical show to a certain extent, in that it has dozens of pretty girls shown off to good advantage in pajamas and bathing suits, a whole lot of plot and very little central line of action. Dorothy Gish and Gertrude Bambrick are the principal young ladies of the piece, while others in the cast are Reggie and Dave Morris, Jack Pickford and Spotiswoode Aitken.

"A Fair Rebel." (Biograph. Three reels. Reissue.)—A civil war picture is offered in "A Fair Rebel," containing an average story materially enlivened with a quantity of thrilling action, including several sensational battle scenes. In fact the story of itself is of little importance, it is its scenes and highly colorful atmosphere that makes for its success. The cast includes Linda Arvidson, Charles Pearly, Charles West, Dorothy Gish and Robert Drouet.

"The Unwelcome Guest." (Biograph. Reissue.)—This is a Mary Pickford reissue and should prove valuable, for the star has an ideal role which she handles quite as well as she would in the present day. As the little slavey who befriends the feeble and discarded grandfather, Miss Pickford acts with rare skill. Christie Miller, Jack Pickford, Charles H. Mailes and Claire MacDowell complete the cast.

"The Reformers." (Biograph. Two reels. Reissue.)—In which picture D. W. Griffith showed his aversion to censors and rabid social reformers by casting them in a ridiculous light. He shows the manner in which the son and daughter of two prominent reformers went wrong because of their parents' neglect and cramped ideals. The picture offers a number of good comedy scenes, while the whole is well acted by a cast which includes Mae Marsh, Robert Harron, Charles H. Mailes, Jenny Lee, Charlie Murray and Walter Miller.

"A Misunderstood Boy." (Biograph. Reissue.)—A cast composed of Robert Harron, Lillian Gish, Alfred Paget, Lionel Barrymore and Charles H. Mailes, enact this drama which is more or less of an interesting study in character development. The misunderstood boy at last makes good after he has been the central figure of a number of interesting incidents.

"The Woman in Black." (Biograph. Reissue. Five reels.)—While slightly crude at times in its unwinding, this five-reeler of several years back contains a certain appeal and an average amount of strength that place it in the class of acceptable features. It tells the story of a corrupt political candidate who holds the father of the girl he desires in his power. The girl favors the opposing party's candidate and she at last has her way when the skeleton in the villain's closet arrives via a gypsy maiden he had previously wronged. The climax is handled with a very good degree of suspense.

"The Song in the Dark." (Essanay. Re-issue. Two reels. Tues., May 30.)—Not shown for review. The cast consists of Richard Travers, Gerda Holmes, Bryant Washburn, and John Cossar.

"The Fable of the Willing Collegian Who Wanted to Get a Foothold." (Essanay. Wed., May 31.)—This George Ade fable not shown for review; the story follows: A college gink wanted to cop a soft job. A doctor told him that there were four medical degrees to every case of tonsilitis in the U. S. Judge Caveat claimed that nobody could get the coin in the law without selling his soul to a corporation. Everybody told the collegian to lay off his particular profession. The lad finally married an heiress to help count her kale. Moral: Every man knocks his own line but sticks to it like glue.

"Our People." (Essanay. Three reels. Sat., June 3.)—Not shown for review; the story follows: Ed Bryce is the editor of a country paper and is in love with Ellen Calhoun, the daughter of the local banker. Calhoun objects to Bryce as a son-in-law, but his rich sister likes the young man. A run on the bank is started, and Calhoun is unable to pay the depositors. Ellen's aunt promises to pay the clamoring horde if her brother will consent to the marriage, and this he does.

Appearing in the cast are Bryant Washburn, Gertrude Glover, Thomas Commerford, Richardson Cotton, and Florence Oberle.

"The Schemers." (Essanay. Three reels. Sat., May 27.)—Reviewed at length elsewhere in this issue.

"The Capture of Red Stanley." (Kalem. Sat., May 27.)—This "Hazards of Helen" number has thrills to start with in the shape of much daring riding and later the story settles down and leads up to a climax of great sensational power when Helen rides her horse into a box car after escaping from bandits. In addition to the thrills the reel contains, there are unusual night effects in its camera work. One of the best of the series, we should say.

"Unmasking a Rascal." (Kalem. Two reels. Week of May 29.)—Reviewed at length elsewhere in this issue.

"The Bogus Ghost." (Kalem. Wed., May 24.)—Ethel's lover believes her drowned while instead she has gained employment as a mystic's spirit. The comedy waxes rapid when the lover goes to the mystic's den and sees Ethel and after many laughs a satisfactory conclusion is attained. An average comedy.

"Sis the Detective." (Kalem. Fri., June 2).—Sis gets the amateur detective fever in this release and after taking a correspondence course she, quite by accident, succeeds in locating the missing daughter of a millionaire who had eloped with the chauffeur. Rose Melville and her usual support make this comedy, written by S. A. Van Petten, very laughable.

"The Spiked Switch." (Kalem. Sat., June 3.)—Another runaway freight results in Helen taking a daring leap from a single piece of rolling stock to the train in this "Hazard of Helen" number. While this stunt has been worked before even in this series, the story is of an exciting nature and the thrill is well worked in.

"The Winning Number." (Lubin. Sat., May 20.)—Hester's uncle makes her sole heir to his millions on condition that she marry before she is twenty-one. Hester is a man hater, and rejects every man her parents propose. Finally, a raffle is arranged, and the winning number is secured by the most undesirable suitor. The puzzle is solved when a young attorney, whom Hester loves, gives the undesirable $5,000 to retire from the field. It is quite an amusing little comedy. In the cast are Francis Joyner, Walsh Ray, George R. Raymond, Eddie Hoffner, John Shermer, Kempton Greene, Florence Williams, June Daye, George Clarke, Eleanor Blanchard, and Adelaide Hayes. Clay M. Greene's direction is good.

"Otto the Hero." (Lubin. Mon., May 22.)—Otto to win Patsy, tries being a hero, by framing up a fake hold-up with a couple of yeggs. This impresses Patsy greatly, and she is about to be married to Otto when Clarence unearths the fake. He tries a frame-up himself, which leads to the minister's house. An overturned lamp starts a fire, but Otto's nerve fails him, and Clarence rescues the girl from the flames. There is enough plot and enough comedy in this to interest the average audience. Davy Don, George Egan, Bernard Siegel, Florence Williams, and Patsy De Forest are in the cast. Edwin McKim directed.

"The Hare and the Tortoise." (Selig. Three reels. Mon., May 29.)—Reviewed at length elsewhere in this issue.

"Crooked Trails." (Selig. Sat., June 3.)—This Western is along the usual Tom Mix lines, with an elementary plot and lots of action. Some of the exciting scenes are marred by inferior photography, but all lovers of this kind of drama will like the roping, riding, and shooting specialties introduced. Victoria Forde, Pat Chrisman, Sid Jordan, and Joe Ryan appear in Mr. Mix's support.

Irene Norris returns to her father's ranch after a year at boarding school. Taylor, the ranch foreman, wins Irene's love, much to the disgust of Poncho, a half-breed, who also loves her. Poncho steals a large sum of money, but Taylor captures him.

"Baby Doll." (Vim. Thurs., May 25.)—Hardy and Ruge, the Vim comedians, appear in this as Plump and Runt. It is an ultra-slapstick, with several situations which might have been omitted. The humor is not equal to other Vim comedies and the story could have been improved.

MUTUAL PROGRAM

"Politickers." (Falstaff. Mon., May 22.)—Oscar and Conrad have more than the usual opportunity for fun-making in this reel. They are both lawyers, both suitors for the hand of May, the Major's daughter, who in turn is loved by and loves Frank. Conrad arrives with the joyful news that he is the republican candidate for mayor. Later Oscar brings the information that the democrats have nominated the Major, and Conrad is kicked out of the house. The returns show the Major's election, and he celebrates by ordering the immediate marriage of May and Frank. A recount, however, gives Conrad the election, and he takes possession of office and girl.

"Preparedness." (Cub. Fri., May 26.)—Jerry is with us again in this subject. He falls in love with a policeman's daughter. and the two attempt to steal away; another policeman attempts to stop them but Jerry succeeds in tying him to a pole. Other policemen come to his rescue, but Jerry makes his escape after firing a volley of bricks. The girl's father, admiring Jerry's courage, favors the suit, until Jerry's clumsiness results in his being thrown into the street. There the policemen are waiting to nab him. George Ovey, Louis Fitzroy and Claire Alexander head the cast.

"Sammy's Semi-Suicide." (Falstaff. Sat., May 27.)—Here is a comedy with features a little out of the ordinary. Sammy has a leaning toward suicide whenever anything goes wrong, and when May, his sweetheart, neglects him at a garden party, he resolves to die; he changes his mind at the last moment, but the firing of pistols by guests convince him that he has succeeded. He believes himself really dead, until the next day, when the familiar voice of his mother awakens him. He hurries to the office, finds May there at her desk as usual, and everything is adjusted. The comedy is interpreted by Walter Hiers and Frances Keyes.

"The Release of Dan Forbes." (American. Two reels. Mon., May 29.)—There is a lot of old-fashioned melodrama in this picture, most of it familiar through long usage. The poorly motivated ending is compensated by a really good fight. The cast does good work with the conventional parts assigned. The players are William Stowell, Helene Rosson, Harry Von Meter, Harry McCabe, and Perry Banks.

While Dan Forbes is in prison, Stark tries to seduce his wife. Forbes is released early for good behavior, but before he can get home, an enemy of his is shot, and he is suspected of the murder. He flees to his flat, and there finds Stark trying to embrace his wife. In a terrific fight he beats the man senseless. The police are attracted by the noise, and arrest Forbes. Stark admits that someone else did the shooting, so Forbes is released.

"Shy Thirty Cents." (Vogue. Tues., May 30.)—This is more of a drama than a comedy; the plot is not burlesqued enough to make it funny throughout. The occasional laughs are furnished by the colliding and falling of the players. Rube Miller, Madge Kirby, Arthur Tavares, Edward Shaw, and Charlie Evans appear.

Madge, a farmer's daughter, is kidnapped by a band of gypsies and held for a one dollar ran-

som. The father has only seventy cents, so the gypsies tie the girl to a keg of dynamite. Rube, Madge's sweetheart, has buried his money under six feet of earth, and he starts to dig for it madly. The dynamite explodes, hurling the kidnappers into the newly dug hole, and Rube buries them alive.

"The Comet's Come-Back." (Beauty. Wed., May 31.)—A cracker-jack comedy has here been evolved by employing a little used device. The first part of the picture was taken by a slowly turned camera, consequently the action is very fast. During the latter part the crank was turned furiously, so the actors barely move. When they jump they stay in the air several seconds. Some of the effects are weird and genuinely amusing. This is the best "Beauty" released for some time. John Steppling, John Sheehan, Carol Halloway, and Dick Rosson are in the cast.

Professor Peedecque deplores the modern tendency to hurry too much. He especially dislikes the speed of the young man who is engaged to his daughter. But a comet comes, bringing in its wake noxious gases that slow up the whole world. The father, daughter, and fiancee watch the strange effects on athletes, dancers, etc., while they remain normal in the professor's oxygen room. But there is not enough oxygen for all of them, so the young man is forced to go out into the slow world.

"The Trail of the Thief." (American. Three reels. Thurs., June 1.)—The popularity of the players, the type of story, and the adequate manner of production make this an acceptable offering. While this sort of thing has been done many times, this version differs enough to be interesting. Winnifred Greenwood, Edward Coxen, and George Field take the leads, with Jack Farrell, George Armstrong, Meta Drinkwitz, and Anna Morrison in their support.

Dorothy Baird is a clever woman operative in the detective agency owned by Martin Gale. Dorothy falls in love with Vallon, a crook poising as a society man. One day Dorothy follows a suspicious character to a dilapidated house. When she enters she is gagged and tied. She finds that Vallon is the leader of the crooks. Meantime the gang have started to blow up the safe in a jeweler's shop. Gale captures the crooks and makes them tell Dorothy's whereabouts. He hurries to the house and saves her from being violated by Vallon. The two then go and get married.

"A Man's Friend." (Mustang. Two reels. Fri., June 2.)—Not shown for review.

"Ima Knutt Gets a Bite." (Beauty. Sun., June 4.)—Not shown for review.

"Nailing On the Lid." (Vogue. Sun., June 4.)—Not shown for review.

PATHE EXCHANGE, INC.

"The Iron Claw." No. 12. (Pathé. Two reels.)—In "The Hidden Face," as this episode is entitled, the mysterious Laughing Mask reveals his identity—almost. As a matter of fact, he reveals it to Margery Golden, but the mask is replaced just as he turns toward the audience. Margery's astonishment at discovering who her mysterious protector is, serves to heighten the mystery. The Mask, having been captured by Legar, escapes after signalling the police with an electric light. He flees to the Golden home and asks Margery to secrete him, but she refuses unless he reveals his identity. This he does, and Margery, despite her bewilderment, hides him, after he has assured her that the missing Manley may still be alive. Pearl White, as Margery, Sheldon Lewis as Legar, and Creighton Hale as Manley, head the cast.

"Luke's Late Lunches." (Phunphilms.)—Luke gives some really laughable comedy as the proprietor of a quick lunch. He provides soup by squeezing out the old dish rag, he furnishes crullers which break the policeman's teeth, he protests when one customer calls his china cracked when in reality there is nothing but a hair on it, and soon a fight starts, which ends only when all the china is cracked.

"Leap Year." (Pathe Split reel.)—This is one of the ludicrous Goldberg Cartoons, showing in Goldberg's own way, how Orphelia Oldface attempted to grab a husband. All her victims were saved by a merciful providence, and she was obliged to seize a tailor's dummy and hurry off to the preacher. On the same reel is "How to Bring up a Child," a burlesque on domestic advice, in which real children appear.

UNIVERSAL PROGRAM

"The Iron Hand." (Red Feather. Five reels. Mon., May 29.)—Reviewed at length elsewhere in this issue.

"All Over a Stocking." (Nestor. Mon., May 29.)—Because her husband's stenographer wears a pair of stockings just like the pair she wanted to purchase at the sale, wifey throws several fits and causes unearthly eruptions until the stenographer explains. Arthur Mackley wrote this story and it was produced by Al Christie with a cast including Eddie Lyons, Betty Compson and Ethel Lynn. It is one of Christie's good ones.

"The Silent Man of Timber Gulch." (Gold Seal. Two reels. Tues., May 30.)—A well rounded drama in which a young girl is the means of bringing her father out of a long isolation, caused by his intemperate habits in earlier days. Robert Leonard both wrote and produced this, playing the lead opposite Ella Hall. Leonard furnishes the strong scenes and Miss Hall the sympathetic ones, and the result is a nicely balanced picture. Miss Hall, we are inclined to believe, does quite the best work of her career. Others who appear are Marc Robbins and Duke Worne. The scenes and photography are unusually good.

"The Fur Trimmed Coat." (Laemmle. Tues., May 20.)—Once more has Rupert Julian risen to unusual heights in a short one-reel drama. The story credited to Irene Haere has as its principal characters the unfaithful wife and the husband who appears to be hard working. The last scene, however, discloses him as equally unfaithful. This is excellently done with a cast including Julian, Douglas Gerrard, Elsie Jane Wilson and Francelia Billington.

"The Double Fire Deception." (Imp. Tues., May 30.)—Jane Gail and Matt Moore to our notion have no superiors in the portrayal of refined comedy. Miss Gail is the maid in this case and she takes her mistress's position when the latter learns that she must marry a certain man to inherit her fortune. The certain man sends his butler ahead of him and he is mistaken for his master. The results are uproarious. Jay Hunt wrote the story, Norbert Lusk adapted it, and Matt Moore produced it. Clara Beyers and Alan Holubar are others.

"Tough Luck On a Rough Sea." (L-KO. Two reels. Wed., May 31.)—This two-reeler has some most humorous action transpiring on a ship at sea while it also introduces a clever contortionist and acrobat who plays the leading role with comical results. The rolling ship movement done by rockers is not always consistent with weather conditions outside, but on the whole is a most satisfactory release. Dan Russell is among the cast.

"The Attic Princess." (Big U. Wed., May 31.)—An over sentimental story by Calder Johnstone has been made into a pretty picture by George Cochrane with his two leads, old Thomas Jefferson and young Zoe Bech. The picture which depicts the harsh treatment meted out to a ward by her guardian and how she was saved from it by a wealthy painter across the way, will appeal more to children than to grown-ups.

"Two Mothers." (Laemmle. Two reels. Thurs., June 1.)—This is a most unusual feature of life on the operatic stage, constructed in original style and worked out effectively. An opera singer is married to a man who has divorced another woman of the same profession. The husband tells his new wife the story of his unhappy married life before and that his first wife was a flirt and forsook her home and child. The former wife then tells her story and in that the husband gets all the blame. Which is right? The divorcee answers more or less positively when she, at the pleadings of her little son, allows the other woman to assume her role on the opening night. Alfred Allen, Virginia Southern, Dorothy Davenport, Emory Johnson and Gordon Griffith appeared under Lloyd Carleton's direction.

Howard Estabrook About to "Shoot the Rapids": A Scene from "The Mysteries of Myra," International Film Service

"It Can't Be True." (Powers. Thurs., June 1.)—Written and produced by Craig Hutchinson, starring Ernie Shields, supported by Marcia Moore, Harry Tood and Margaret Joslin, the last mentioned player once being prominent in Essanay "Slippery Slim" comedies. Shields is seen to good advantage as the penniless boarder in love with his landlord's daughter and how he wins her makes a very funny story.

"Brother Jim." (Big U. Thurs., June 1.)—Showing how the faith of a little child regenerated a derelict. An excellent little drama that will appeal wherever exhibited. Thomas Jefferson, Frank Newburg and little Lena Baskett are the principals. Calder Johnstone and George Cochrane furnished the scenario and direction, respectively.

"Jim Slocum—46393." (Imp. Two reels. Fri., June 2.)—A very nice heart interest offering in which a doctor after refusing a hurry call to save a poor man's child, rights his error of omission by giving the fellow a job and a home. It is a good picture of its kind and those who enjoy the work of King Baggot will be doubly pleased with it for he appears in the title role. Edna Hunter and Charles Ogle are chief in the supporting cast.

"Good Night Nurse." (Nestor. Fri., June 2.)—Al Christie has unearthed a rather time-worn plot in this number and its laughs will result from conventional situations. An idler seeing a pretty nurse pretends sickness to be near her and after all the nurse is called away. A violent chase results. Neal Burns and Billie Rhodes are the leads.

"Peg o' the Ring." (Universal Special Feature. Two reels. Fourth Episode. Week of May 22.)—At the opening of this number, Lund and Peg, who are still captives of the Hindu, manage to escape by dumping the lions into the pit of water. The Hindu is led to believe that Peg is out of the way and he reports this to Mrs. Lund. Later at the circus the thug employed by Lund, Sr., who is in search of the mysterious letter to Peg, gets the wrong envelope owing to the alacrity of Flip, the clown. Peg is again made captive by the Hindu and imprisoned in a trunk in the circus tent. Dr. Lund, Jr., is worsted in an argument with the Hindu and in the closing scene the tent is discovered to be on fire.

"As In a Dream." (Rex. Three reels. Sun., June 4.)—This picture was made some time since under the direction of Carl Leviness and has a cast composed of Sydney Ayres, Doris Dawn, Richard Sterling and Olive Fuller Golden. The story furnished by L. V. Jefferson might be described as a political melodrama with a main theme of Capital versus Labor with love and aphasia as side issues. Coincidence plays such a large part in the story's development that it fails quite utterly to convince. The direction is poor, as regards the handling of many players in the important scenes and also regarding the properties which almost always betray artificiality.

"The Wire Pullers." (Laemmle. Sun., June 4.)—Another delightful little romance indulged in by Herbert Rawlinson and Agnes Vernon, assisted very ably by Jack Holt and Mina Cunard. The story by Catherine Carr is imaginary and impossible but William Worthington's company puts it over in excellent style.

"Tammany's Tiger." (Bison. Two reels. Sat., June 3.)—Somewhat of an indefinite comedy that starts off as a melodrama but quickly swings to wild humor. Most of the scenes just show the trouble caused by a group of tigers, lions and pumas, who are let loose in a village. After the first few scenes there is no plot and the picture presents just a series of disconnected incidents, quite funny, but handled in rather a slipshod fashion. Henry McRae wrote and directed a cast headed by Marie Walcamp, Lee Hill and L. C. Shumway.

"A Cad." (Rex. Sat., June 3.)—One of the rivals tells the girl that the other suitor has been killed on a hunting trip. After a time she decides to marry the deceiver, but just before the final wedding vows are taken the other bursts in and the truth is known. Ben Wilson, Dorothy Phillips and Joseph Girard are the leads in this, which will prove fair entertainment.

"It's Awful to be Jealous." (Joker. Sat., June 3.)—A jealous wife and a jealous husband create the greater comedy in this excellent reel. Business and situations are both sidesplitting. Allen Curtis seems to be improving every day. William Franey, Gale Henry, Lillian Peacock and Milburn Moranti are the principals.

WEEKLIES

"Hearst-Vitagraph," No. 39.—Thousands march in New York preparedness parade; water queen makes daring dive from Boston Bridge; ten thousand New York children in May Day fete; disastrous fire at Revere Beach, Mass.; representatives of motion picture industry protest against proposed censorship bill at Albany, N. Y.; border conference at El Paso ends; Tris Speaker gets an ovation at Boston; two killed on Sheepshead Bay motor race course; other views.

Hearst-Vitagraph, No. 40.—Russian troops arrive in France; Princeton crew wins Henley regatta; negro Baptists immerse converts in river at Chattanooga; Roosevelt host to Boy Scouts at Oyster Bay; new automobile ferry at Benicia, Cal.; military funeral at Hebrew tabernacle for Private Cohen, U. S. Army, killed in Mexico; unique motor train operated in Chicago Zoo; Sir Roger Casement awaits trial for high treason; twenty-five thousand race fans at Churchill Downs to see the Kentucky Derby; other views.

Mutual Weekly, No. 72.—Horse show at Washington, D. C.; oil tanker Acme added to the fleet; annual parade of Nek York police; Scott-Funston-Obregon conference at El Paso; girl swimmer dives off West Boston bridge into ice cold water; fifty auto ambulances ready for the front in France; parade of motion picture stars at Madison Square Garden; Caruso sings over the phone from Atlanta to Frisco; school for baseball umpires opened at Cincinnati; other views.

"Pathe News," No. 39. (Pathé.)—10,000 Russian troops arrive in France; Little John Ryan wins the grand prize in the New York baby contest; conference over Mexican situation, at El Paso, is futile; animated cartoon; American troops in camp in Mexico; scenes on the French war front; King and Queen of Montenegro, driven from their own country, find refuge at Bordeaux; 10,000 school girls dance about May poles in New York.

Selig-Tribune, No. 39. (Mon., May 15.)—General Obregon at Juarez, Mexico; fire destroys grain elevator in Chicago, Ill.; 20th century prairie schooner leaves Washington, D. C., in interest of good roads; President and Mrs. Wilson receive domestic science school graduates, Washington, D. C.; Lord Kitchener and other war leaders meet in Paris, France; aeroplane manoeuvers in Mexico; Mayor Mitchel presents medals to honor men of police force, New York City; 8th U. S. cavalry leaves El Paso for Marathon, Texas; deer drive at Shelter Island, N. Y.; Bishop Greer in the presence of Governor Whitman, Mayor Mitchel and others, breaks ground for nave of Cathedral of St. John the Divine, New York City.

Selig-Tribune, No. 40. (Thurs., May 18.)—May day celebration in New York City; with the U. S. troops in Mexico; main base of U. S. army at Marathon, Texas; activities in navy yard at Mare Island, Cal.; largest hydro-aeroplane wrecked in the Potomac, Washington, D. C.; bales of hay for soldiers' horses in Mexico destroyed by fire at Columbus, N. M.; miniature railways installed in Chicago parks for children; Governor McCall reviews 150th anniversary parade of Fusiliers, Boston, Mass.; prize "better baby" of New York City, John Ryan; 42nd opening of the Kentucky Derby at Churchill Down, Louisville, Kentucky.

"Universal Animated Weekly." (Wed., May 17.)—Katherine Stinson flies at Sheepshead Bay, N. Y., looping-the-loop and beating Dario Resta, auto speed king; prominent men in picture business protest to Governor Whitman of New York against censorship bill, Albany, N. Y.; baby week scenes in New York City; deer are banished from Shelter Island, N. Y.; U. S. sailors parade in Charleston Navy Yard, Mass.; auto race at Sheepshead Bay, N. Y.; scenes from Washington include picture of the President, Secretary Baker and ex-Speaker Joe Cannon; a variety of interesting scenes in connection with Mexico; New York City's preparedness parade; horse race in Louisville, Ky., and Hy Meyer's cartoons.

Universal Animated Weekly, No. 21.—Spring's birth shown in dance by girl students of Newcomb College, New Orleans; Princeton wins regatta at Philadelphia; London welcomes Serbian prince; views of military activity on the border; military honors for Private Cohen, killed in Mexico; U. S. sailors parade at Charlestown Navy Yard; N. Y. National Guard gives preparedness show at Sheepshead Bay; Boy Scouts visit Roosevelt; Kentucky Derby run at Louisville; Evening Mail marathon through streets of New York; cartoon by Hy Mayer.

INCORPORATIONS

The Corporation Trust Company, 37 Wall street, New York, reports the following new corporations:

In Delaware:

PIEDMONT PICTURES CORPORATION; Manufacture of and deal in motion picture films and photoplays; capitalized at $2,500,000 in Wilmington, Del.; incorporators are: Cornelius A. Cole, Hackensack, N. J.; Robert A. Van Voorhis, Jersey City, N. J.; and Arthur R. Oakley, Pearl River, N. Y.

HARRIGAN FILM CORPORATION; to acquire rights to plays known as the Harrigan plays for production as motion pictures; capitalized at $500,000 in Wilmington, Del.; incorporators are: F. R. Hansell, Philadelphia, Pa.; George H. B. Martin, Camden, N. J., and S. C. Seymour, Camden, N. J.

AMERICAN TALKING FILM CORPORATION; manufacture of phonographs, motion picture talking machines, etc.; capitalized at $2,500; incorporators are: J. J. Comer, Chicago, Ill.; Walter I. Patton, Chicago, Ill.; H. P. Elliott and A. J. Elliott.

In Illinois:

MOTION PICTURE REBUS COMPANY; manufacturing and operate moving picture films; capitalized at $50,000 in Chicago, Ill.; incorporators are: Oscar Bauer, Henry D. Sulcer, Elmer Warch, Chicago, Ill.

WHITE CITY AMUSEMENT COMPANY; conduct amusement enterprises; capitalized at $50,000 in Chicago, Ill.; incorporators are: Oscar W. Olson, W. E. Davis, C. D. Outhouse.

FOREIGN FEATURES FILM COMPANY; exhibiting moving picture films; capitalized at $2,500 in Chicago(Ill.; incorporators are: B. R. Silver, E. O. Blackburn, North Storms.

In New Jersey:

SUCCESS AMUSEMENT COMPANY; conduct places of amusement; capitalized at $10,000 in Trenton, N. J.; incorporators are: Charles C. Hildinger, 135 E. Hanover Street, Trenton, N. J.; George D. Bishop, 135 E. Hanover street, Trenton, N. J., and Russell H. LaMont, 135 E. Hanover street, Trenton, N. J.

CUMBERLAND AMUSEMENT Co.; Amusement enterprises; capitalized at $5,000 in Camden, N. J.; incorporators are: Rose Block, 5123 N. 15th street., Phila., Pa.; Max Satinsky, 2851 Tulip street, Phila., Pa.; S. MacGregor Clyde, 1759 No. Dover street, Phila., Pa.

S. J. SURTEES COAL CO., INC.; deal in coal, coke, etc.; capitalized at $25,000 in Trenton, N. J.; incorporators are: Samuel J. Surtees, Trenton, N. J.; Thomas F Trunstall, Trenton, N. J.; Mary A. Trunstall, Trenton, N. J.

In New York:

BEEBEE PHOTOPLAY CORPORATION; theatrical and motion pictures; capitalized at $10,000 in Manhattan; incorporators are: Robert D. Ireland, 19 Liberty Street, New York City; Ward B. Yeomans, 19 Liberty Street, New York City, and Jas. R. Cusack, 19 Liberty Street, New York City.

FILM DEVELOPING CORPORATION; general motion picture and film business; capitalized at $100,000 in Manhattan; incorporators are: J. H. Kaesen, 1790 Broadway, New York City; Henry Bayar, 1790 Broadway, New York City, and Christopher J. Dolan, 1790 Broadway, New York City.

MEGS PALACE AMUSEMENT COMPANY, INCORPORATED; theatrical and motion picture business; capitalized at $5,000 in Manhattan; incorporators are: Louis Schneider, 500 E. Parkway, Brooklyn; Chas. Schindler, 215 W. 116th Street, New York City, and Jacob Elpern, 764 E. 168th Street, New York City.

HUNDRED AND EIGHTY-FIRST STREET AMUSEMENT COMPANY, INCORPORATED; moving picture and amusement business; capitalized at $1,000 in Manhattan; incorporators are: Clarence May, 600 W. 125th Street, New York City; George J. Grady, 192 6th Avenue, Brooklyn, and Sadie Flaumenhaft, 734 DeKalb Avenue, Brooklyn.

INTERSTATE MOTION PICTURE SERVICE CORPORATION; manufacturing motion picture apparatus, films, supplies, chemists, druggists, alarm systems, etc.; capitalized at $500,000 in Manhattan; incorporators are: Leon Stern, 120 Broadway, New York; Hiram B. Danziger, 50 Church Street, New York, and Louis Isenburg, 1919 7th Avenue, New York.

THE PENN THEATRE, INCORPORATED; public amusement resort and moving picture theatres, etc.; capitalized at $10,000 in Brooklyn, N. Y.; incorporators are: Samuel Lesselbaum, 432 Ashford Street, Brooklyn, N. Y.; Mollie Lesselbaum, 432 Ashford Street, Brooklyn, N. Y., and Gussie Warshower, 436 New Jersey Avenue, Brooklyn, N. Y.

THE WILLIAM H. KEMBLE HOLDING CORPORATION; motion picture and theatrical business; capitalized at $250,000 in Brooklyn; incorporators are: George B. Hawthorne, 230 Lincoln Road, Brooklyn; Joseph Lacov, 824 Kenmore Place, Brooklyn, and Margaret A. Bates, 253 Carleton Avenue, Brooklyn.

FELROSE ADVERTISING AND BUILDING COMPANY, INCORPORATED; manufacturing artistic stage settings, general advertising business, theatrical business, motion pictures, etc.; capitalized at $5,000 in Manhattan; incorporators are: Richard Cunningham, 284 Park Avenue, Hoboken, N. J.; Lillian Lowenthal, 100 W. 118th Street, New York, and Harry Ratkin, 601 W. 127th Street, New York.

HIS BRIDAL NIGHT COMPANY, INCORPORATED; theatrical and motion pictures; capitalized at $5,000 in Manhattan; incorporators are: Albert H. Woods, 236 W. 42d Street, New York; Martin Herman, 236 W. 42d Street, New York, and Ralph I. Kohn, 236 W. 42d Street, New York.

FRANK POWELL PRODUCTIONS, INCORPORATED; motion picture business, printing and publishing, etc.; shares, 5,500; carry on bus with $75,000 in Manhattan; incorporators are: Frank Powell, Bayside, L. I.; Frank J. Carroll, 220 W. 42d Street, New York, and Arthur B. Graham, 412 West End Avenue, New York.

NATIONAL CINEMA SYNDICATE, INC.; deal in and rent films, gen. brokerage and com. business, moving picture theatres, etc.; capitalized at $10,000 in Manhattan; incorporators are: Eugene H. Kaufmann, 191 Claremont avenue, New York; Samuel H. Krellberg, 1012 Simpson street, New York; and Louis Krellberg, 1012 Simpson street, New York.

CHATHAM HOLDING CO., INC.; produce and present theatricals, and motion pictures; capitalized at $1,000 in Manhattan; incorporators are: Morris Kutisker, 239 East Eleventh street, New York; Rosie Kutinsky, 846 Tinton avenue, Bronx; and Philip Cashman, 94 East Seventh street, Bronx.

WATCH YOUR STEP CO., INC.; motion pictures and theatrical bus; capitalized at $1,000 in Manhattan; incorporators are: Benj. E. Forrester, 114 West Thirty-ninth street, New York; Max Plohn, 830 Seventh avenue, New York; and Issac M. Mittenthal, 114 West Twenty-ninth street, New York.

BESELER EDUCATIONAL FILM COMPANY, INC.; motion picture business; capitalized at $50,000 in Manhattan; incorporators are: Fred'k Schwanhausser, Jr., 131 East Twenty-third street, New York; August C. Streitwolf, 233 Broadway, New York; and Walter P. Graham, 382 Wadsworth avenue, New York.

BEAUCLAIRE AMUSEMENT COMPANY, INC.; motion pictures and vaudeville business; capitalized at $40,000 in Manhattan; incorporators are: Frank J. McEwen, 115 Broadway, New York; John H. Miller, 115 Broadway, New York; and Maurice Cohen, 312 West Forty-second street, New York.

LEANDER FILM CORPORATION; theatrical and motion pictures; capitalized at $200,000 in Manhattan; incorporators are: Cecil B. Ruskay, 949 Broadway, New York; Jacob Pascou, 949 Broadway, New York; and Henry Vogel, 31 Manhattan avenue, Broooklyn.

UNITED WORLD PHOTOPLAY CORPORATION; conduct exhibition in vaudeville, theatrical and motion picture business; capitalized at $10,000 in Manhattan; incorporators are: Vincent Pampallona, 251 East One Hundred and ninth street, New York; Frank Fois, 210 Canal street, New York; and Luigi Ognibene, 19 Kenmare street, New York.

F-4 CORPORATION; motion pictures, theatres, amusement parks, etc.; 375 shares in Eddyville; incorporators are: Sidney Smith, 1476 Broadway, New York; A. S. Roth, 1476 Broadway, New York; and A. H. T. Banzhaf, 2 Rector street, New York.

YORKE FILM CORPORATION; motion pictures; capitalized at $5,000 in Manhattan; incorporators are: Nelson Ruttenberg, 1129 Nyes avenue, Bronx; J. Robt. Rubin, 165 Broadway, New York; and Marie A. Ritter, 183 St. Nicholas avenue, New York.

KEEN CARTOON CORPORATION; moving pictures and theatricals, films, etc.; capitalized at $2,000,000; incorporators are: Arthur Wm. Barber, 34 Nassau street, New York; Andrew J. McElhinney, 34 Nassau street, New York; and Edw. D. B. Stryker, 34 Nassau street, New York.

PERFECT PICTURE PRODUCERS, INC.; manufacturing and exhibit motion pictures, theatricals, etc.; capitalized at $25,000; incorporators are: Wm. S. Ridley, 2725 Henry street, Brooklyn; Edw. G. Wagner, 56 Waverly street, Jersey City, N. J.; and Harvey K. Bleeker, 79 Saratoga avenue, Brooklyn.

THE SMITH-BLACKTON CORPORATION; moving picture and theatrical business; capitalized at $25,000,000 in Brooklyn; J. Stuart Blackton, East Fifteenth street and Locust avenue, Brooklyn; Albert E. Smith, East Fifth Street and Locust avenue, Brooklyn; and Walter W. Irwin, 1600 Broadway, New York.

Calendar of Current and Coming Releases

GENERAL FILM PROGRAM

RELEASES FOR CURRENT WEEK

KALEM—Unmasking a Rascal, (Tenth of the Social Pirates), D., 2000.....Special

Monday, May 29, 1916.

BIOGRAPH—The House with the Closed Shutters, D., 1000 (Re-Issue) 20620
SELIG—Selig-Tribune, No. 43, Topical, 1000..... 20619
SELIG—The Hare and the Tortoise, D., 3000..... 20615
LUBIN—Trilby Frilled, C., 1000..... 20621
VITAGRAPH—The Rich Idler, Com. D., 1000..... 20618

Tuesday, May 30, 1916.

EDISON—Helen of the Chorus, D., 3000..... 20627
ESSANAY—The Song in the Dark, D., 2000 (Re-Issue). 20622
KALEM—A Bunch of Flivvers, C., 1000..... 20624
LUBIN—The Final Payment, D., 2000..... 20625

Wednesday, May 31, 1916.

BIOGRAPH—Woman against Woman, D., 3000..... 20633
BIOGRAPH—The Woman in Black, D., 5000..... 20636
EDISON—Cartoon Comedy and 500 ft. Scenic, Split reel 20632
ESSANAY—The Fable of the Willing Collegian who Wanted to Get a Foothold, C., 1000..... 20631
KALEM—A Smoky Adventure, C., 1000..... 20630

Thursday, June 1, 1916.

LUBIN—The Code of the Hills, D., 3000..... 20641
SELIG—Selig-Tribune, No. 44, Topical, 1000..... 20644
VIM—The Schemers, C., 1000..... 20645

Friday, June 2, 1916.

KALEM—Sis the Detective (Sis Hopkins), C., 1000... 20649
KNICKERBOCKER STAR FEATURE—Shadows, D., 3000 (Frank Mayo and Lillian West)..... 20646
VIM—The Land Lubbers, C., 1000.....20651
VITAGRAPH—The Lonelies, C., 1000..... 20650

Saturday, June 3, 1916.

ESSANAY—Our People, D., 3000..... 20652
KALEM—The Spiked Switch..... 20659
LUBIN—Pickles and Diamonds, C., 1000..... 20655
SELIG—Crooked Trails, D., 1000..... 20660
VITAGRAPH—Carew and Son, D., 3000 (Broadway Star Feature) 20656

RELEASES FOR COMING WEEK

KALEM—The Fangs of the Tattler (Eleventh of the Social Pirates), D., 2000..... Special

Monday, June 5, 1916.

BIOGRAPH—The Girl Across the Way, D., 1000 (Re-Issue) .....
SELIG—A Temperance Town, C., 3000.....
SELIG—Selig-Tribune, No. 45, Topical, 1000.....
LUBIN—Title not reported.....
VITAGRAPH—New York, Old and New, 1000.....

Tuesday, June 6, 1916.

BIOGRAPH—The Yaqui, Cur., D., 2000 (Re-Issue)....
EDISON—Title not reported.....
ESSANAY—Orphan Joyce, D., 2000.....
KALEM—Ham Comedy (Title not decided).....

Wednesday, June 7, 1916.

EDISON—Title not reported.....
ESSANAY—Vernon Howe Bailey's Sketch Book of Berlin, Cart., and 500 ft., Sc., Split reel.....
KALEM—Ethel Teare Comedy (Title not decided).....

Thursday, June 8, 1916.

LUBIN—The Scapegrace, D., 3000.....
SELIG—Selig Tribune, No. 46, Topical, 1000.....
VIM—The Sea Dogs, C., 1000.....

Friday, June 9, 1916.

KALEM—Juggling Justice (Sis Hopkins), C., 1000.....
KNICKERBOCKER STAR FEATURE—Drama, 3000 (Title not decided).....
VIM—A Dollar Down, C., 1000.....
VITAGRAPH—She Won the Prize, C., 1000.....

Saturday, June 10, 1916.

ESSANAY—Fool's Gold, D., 3000.....
KALEM—The Treasure Train (H. of A.), D., 1000.....
LUBIN—(Title not reported).....
SELIG—Going West to Make Good, D., 1000.....
VITAGRAPH—The Strange Case of Robert Burnham, D., 3000 .....

MUTUAL FILM

Monday, May 29, 1916.

AMERICAN—The Release of Dan Forbes, D., 2000... 04771
FALSTAFF—Disguisers, C., 1000..... 04773

Tuesday, May 30, 1916.

THANHOUSER—The Nymph, D., 2000..... 04774
VOGUE—Shy Thirty Cents, C., 1000..... 04776

Wednesday, May 31, 1916.

MUTUAL—Mutual Weekly, No. 74, Topical..... 04777
BEAUTY—The Comet's Comeback, C., 1000..... 04778
GAUMONT—See America First, Sc. and Kartoon Komics, Cart., Split reel..... 04779

Thursday, June 1, 1916.

AMERICAN—The Trail of the Thief, D., 3000..... 04780

Friday, June 2, 1916.

MUSTANG—A Man's Friend, D., 2000..... 04783
CUB—Sawdust Love, C., 1000..... 04785

Saturday, June 3, 1916.

CENTAUR—Clouds in Sunshine Valley, D., 2000..... 04786
FALSTAFF—Peterson's Pitiful Plight, C., 1000..... 04788

Sunday, June 4, 1916.

BEAUTY—Ima Knutt Gets a Bite, C., 1000..... 04789
VOGUE—Nailing On the Lid, C., 1000..... 04790
GAUMONT—"Reel Life," (Magazine), 1000..... 04791

Monday, June 5, 1916.

AMERICAN—Jealousy's First Wife, D., 2000..... 04792
FALSTAFF—Advertisementers, C., 1000..... 04794

Tuesday, June 6 ,1916.

THANHOUSER.—John Brewster's Wife, D., 2000.... 04795
VOGUE—A Plane Story, C., 1000..... 04797

Wednesday, June 7, 1916.

MUTUAL—Mutual Weekly, No. 75, Topical, 1000..... 04798
BEAUTY—Billy Van Deusen's Operation, C., 1000.... 04799
GAUMONT—See America First (Montgmery, Ala.), and Kartoon Komics, Cart., Split reel..... 04800

Thursday, June 8, 1916.

GAUMONT—The Flames of Vengeance, D., 3000..... 04801

Friday, June 9, 1916.

MUSTANG—The Pilgrim, D., 2000..... 04804
CUB—Jerry's Big Lark, C., 1000..... 04806

Saturday, June 10, 1916.

CENTAUR—The Lion's Nemesis, D., 2000..... 04807
FALSTAFF—Where Wives Win, C., 1000..... 04809

Sunday, June 11, 1916.

BEAUTY—THINIM STOUT, C., 1000..... 04810
VOGUE—His Blowout, C., 1000..... 04811
GAUMONT—"Reel Life," Magazine Reel..... 04812

MUTUAL PROGRAM

DAVID HORSLEY PRODUCTIONS

CRANE WILBUR

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LOS ANGELES

Calendar of Current and Coming Releases

UNIVERSAL PROGRAM

RELEASES FOR CURRENT WEEK

UNIVERSAL SPECIAL FEATURE—The House of Mystery (Peg o' the Ring, No. 5), D., 2000..... 01487

Monday, May 29, 1916.

RED FEATHER.—What Love Can Do, D., 5000..... 01469
NESTOR—All Over a Stocking, C., 1000..... 01470

Tuesday, May 30, 1916.

GOLD SEAL—The Silent Man of Timber Gulch, D., 2000 01471
LAEMMLE—The Fur Trimmed Coat, D., 1000..... 01472
IMP—A Double Fire Deception, C., 1000..... 01473

Wednesday, May 31, 1916.

BIG U—The Attic Princess, D., 1000..... 04171
L-KO—Tough Luck on a Rough Sea, C., 2000..... 01475
UNIVERSAL ANIMATED WEEKLY—No. 22..... 01476

Thursday, June 1, 1916.

LAEMMLE—Two Mothers, D., 2000..... 01477
BIG-U—Brother Jim, D., 1000..... 01478
POWERS—It Can't Be True, Com., 1000..... 01479

Friday, June 2, 1916.

IMP—"Jim Slocum, No. 46393," D., 2000..... 01480
NESTOR—Good Night Nurse, C., 1000..... 01481

Saturday, June 3, 1916.

BISON—Tammany's Tiger, C., 2000..... 01482
REX—A Cad, D., 1000..... 01483
JOKER—A Dark Suspicion, C., 1000..... 01484

Sunday, June 4, 1916.

REX—As in a Dream, D., 3000..... 01485
LAEMMLE—The Wire Pullers, C., 1000..... 01486

RELEASES FOR COMING WEEK

UNIVERSAL SPECIAL FEATURE—Peg o' the Ring, No. 6..... 01506

Monday, June 5, 1916.

GOLD SEAL—The Rose Colored Scarf, D., 2000..... 01490
IMP—His Little Story, C., 1000..... 01491

Tuesday, June 6, 1916.

RED FEATHER—The Madcap, D., 5000..... 01488
NESTOR—Never Again Eddie, C., 1000..... 01489

Wednesday, June 7, 1916.

VICTOR—Object-Matrimony, C., 2000..... 01492
L-KO—Billie's Waterloo, C., 1000..... 01493
UNIVERSAL ANIMATED WEEKLY—No. 23..... 01494

Thursday, June 8, 1916.

LAEMMLE—Alias Jane Jones, D., 2000..... 01495
BIG U—The Sea Lilly, D., 1000..... 01496
POWERS—Mr. Fuller Pep—He Breaks for the Beach, Cart., and Pygmies of the Zoo, Ed., Split reel.. 01497

Friday, June 9, 1916.

VICTOR—The Scorpion's Sting, D., 3000..... 01498
REX—The Code of His Ancestors, D., 1000..... 01499
NESTOR—Twixt Love and the Iceman, C., 1000..... 01500

Saturday, June 10, 1916.

BISON—The Cage Man, D., 2000..... 01501
POWERS—Betrayed by the Camera, C., 1000..... 01502

Sunday, June 11, 1916.

REX—The Sheriff of Pine Mountain, D., 2000..... 01503
LAEMMLE—The False Gems, D., 1000..... 01504
L-KO—Phony Teeth, and False Friends, C., 1000..... 01505

UNICORN PROGRAM

Monday, May 22, 1916.

SUPREME—The Yellow Hound, D., 2000..... 600
GAYETY—Mary's Mistake, and Tricking the Trickster, Comedy Split 601

Tuesday, May 23, 1916.

HIAWATHA—The Dividing Line, D., 1000..... 602
RANCHO—Mother's Strategy, D., 1000..... 603
JUDY—Hubby's Present, and Our Darling's Playmate, Comedy Split..... 604

Wednesday, May 24, 1916.

BUFFALO—In the Hills of Kentucky, D., 1000..... 605
HIPPO—The New Ranch Owner, C., 1000..... 606
SUPREME—The Stone Hammer, D., 1000..... 607

Thursday, May 24, 1916.

LILY—The Hindoo's Revenge, D., 2000..... 608
JOCKEY—The Hobo Impostor, C., 1000..... 609

Friday, May 25, 1916.

HIAWATHA—Falsely Accused, D., 1000..... 610
GAYETY—The Busy Bee, C., 1000..... 611
SUPREME—The Village School Master, D., 1000..... 612

Saturday, May 26, 1916.

SUNSET—The Mystery at Shallow Creek, D., 1000.... 613
SUPREME—The Empty Crib, D., 1000..... 614
HIPPO—A Gentleman of Leisure, and Our Darling's Chips, Comedy Split..... 615

Sunday, May 27, 1916.

UTAH—The Indian Child's Gratitude, D., 1000..... 616
JOCKEY—O'Brien's Investment, C., 1000..... 617
PURITAN—The Uncut Diamond, D., 1000..... 618

Monday, May 29, 1916.

SUPREME—The Price He Paid, D., 2000..... 625
GAYETY—A Bride to Order, and In the Balkans, Split reel 626

Tuesday, May 30, 1916.

HIAWATHA—A Daughter of the Hills, D., 1000..... 627
PURITAN—Kentucky Brothers, D., 1000..... 628
JUDY—The Skating Craze at Moodyville, C., 1000..... 629

Wednesday, May 31, 1916.

BUFFALO—Rival Candidates, D., 1000..... 630
HIPPO—A Modern Hercules, C., 1000..... 631
PURITAN—The Wheat King, D., 1000..... 632

Thursday, June 1, 1916.

LILY—The Sacred Oath, D., 2000..... 633
JOCKEY—Billie's Find, and the Enchanted Matches, Split reel 634

Friday, June 2, 1916.

RANCHO—A Double Reward, D., 1000..... 635
GAYETY—All for the Love of Laura, C., 1000..... 636
SUPREME—When a Man Weakens, D., 1000..... 637

Saturday, June 3, 1916.

SUNSET—His Indian Guardian, D., 1000..... 638
SUPREME—The Heart of a Peddler, D., 1000..... 639
HIPPO—Nearly Married, C., 1000..... 640

Sunday, June 4, 1916.

UTAH—Fate's Decree, D., 1000..... 641
JOCKEY—Willie the Sleuth, C., 1000..... 642
PURITAN—The King's Vengeance, D., 1000..... 643

RELEASE DATES FOR READY REFERENCE

GENERAL FILM PROGRAM

BIOGRAPH

4—25. Celeste, D.....2000
4—26. A Spring Chicken, C.....3000
5— 1. Swords and Hearts, D. (Re-Issue)..1000
5— 3. Fit for Burning, D.....3000
5— 8. During the Round-Up, D. (Re-Issue).1000
5— 9. Merry Mary, D.....2000
5—15. The Perfidy of Mary, D. (Re-Issue).1000
5—17. Beverly of Graustark, D.....3000
5—22. The Mistake, D. (Re-Issue).....1000
5—23. Who's Looney Now? C.....2000
6—29. The House with the Closed Shutters, (Re-issue).....1000
5—31. Woman Against Woman, D.....3000
5—31. The Woman in Black, D.....5000

EDISON

5— 9. Celeste of the Ambulance Corps, D..3000
5—10. A Mix-up in Black, C.....1000
5—16. The Littlest Magdalene, D.....3000
5—17. Robbing the Fishes, C.....1000
5—23. The Duel, D.....3000
5—23. The Coward's Code, D.....3000
5—24. The Cedropia Moth, Ed.; Tom the Tamer, and Kid Kelly, Cart..Split Reel
5—30. Helen of the Chorus, D.....3000

ESSANAY

4—29. The Danger Line, D.....3000
5— 2. In the Moon's Ray, D.....2000
5— 3. The Fable of "The Preacher Who Flew His Kite," C.....1000
5— 6. Once a Thief——? D.....3000
5— 9. A Return to Youth and Trouble, C.-D.2000
5—10. The Fable of the Good Fairy, etc., C.1000
5—13. The Jester, D.....3000
5—16. The Double Cross, D.....2000
5—17. Vernon Howe Bailey's Sketch Book of San Francisco, Cart, and 500 ft. Sc., Split Reel
5—20. A Rose of Italy, D.....3000
5—23. The Condemnation, D.....2000
5—24. Canimated Nooz Pictorial, No. 10, Cart., and 500 ft. Sc.....Split Reel
5—27. The Schemers, D.....3000
5—30. The Song in the Dark, (Re-issue), D.2000
5—31. The Fable of the Willing Collegian Who Wanted to Get a Foothold. C.1000
6— 3. Our People, D.....3000

KALEM

4—26. Counting Out the Count, C.....1000
4—28. A Lucky Mistake, C.....1000
4—29. The Trail of Danger (H. of H. Series), D.....1000
5— 3. Romeo of the Coal Wagon, C.....1000
5— 5. The Dumb Heiress, C.....1000
5— 6. The Human Telegram, D. (H. of H. Series), ...1000
5—10. Not What the Doctor Ordered, C....1000
5—12. A Lunch Room Legacy, C.....1000
5—13. The Bridge of Danger (H. of H. Series), D.....1000
5—16. The Irish Rebel, D.....1000
5—17. The Artful Dodger, C.....1000
5—19. An Innocent Vampire, C.....1000
5—20. One Chance in a Hundred (H. of H. Series), D.....1000
5—23. Ham's Busy Day, C.....1000
5—24. The Bogus Ghost, C.....1000
5—26. The Baby Grand, C.....1000
5—27. The Capture of Red Stanley (H. of H. Series), D.....1000
5—30. A Bunch of Flivvers, C.....1000
5—31. A Smoky Adventure, C.....1000
6— 2. Sis the Detective, C.....1000
6— 3. The Spiked Switch (H. of H. Series), D. 1000

KNICKERBOCKER STAR FEATURES

4—14. Haunted and Hounded, D.....3000
4—21. When Might Is Right, D.....3000
4—28. The Broken Promise, D.....3000
5— 5. The Oath of Hate, D.....3000
5—12. Broken Fetters, D.....3000
5—17. Spellbound, D.....5000
5—19. A Child of Fortune, D.....3000
5—26. The Flirting Bride, D.....3000
6— 2. Shadows, D.....3000

LUBIN

4—22. Millionaire Billy, C.....1000
4—24. Germs and Microbes, C.....1000
4—27. Playthings of the Gods, D.....3000
4—29. Love and Bullets, C.....1000
5— 1. The Buckshot Feud, D.....1000
5— 2. The Candle. D.....2000
5— 4. None So Blind, D.....3000
5— 6. Father's Night Off, C.....1000
5— 8. Skirts and Cinders, C.....1000
5—11. The Wheat and the Chaff, D.....3000
5—13. Jenkin's Jinx, C.....1000
5—15. Otto the Artist, C.....1000
5—16. The Beggar King, D.....2000
5—18. Jackstraws, D.....3000
5—20. The Winning Number, C.....1000
5—23. Otto the Hero, C.....1000
5—25. Prisoners of Conscience, D.....3000
5—27. Oh! You Uncle, C.....1000
5—29. Trilby Frilled, C.....1000
5—30. The Final Payment, D.....2000
6— 1. The Code of the Hills, D.....3000
6— 3. Pickles and Diamonds, C.....1000

SELIG-TRIBUNE NEWS PICTORIAL

Issued every Monday and Thursday.

SELIG

4—22. Too Many Chefs, C.....1000
4—24. The Woman Who Did Not Care, C..3000
4—29. Badgered, C.....1000
5— 1. The Man Within, D.....3000
5— 6. An Elephant's Gratitude, D.....1000
5— 8. A Stranger in New York, C.....3000
5—11. Selig-Tribune, No. 38, Topical.....1000
5—13. The Sheriff's Duty, D.....1000
5—16. The Hardy Way, D.....3000
5—18. Selig-Tribune, No. 40, Topical.....1000
5—20. A Boarding House Ham, C.....1000
5—22. The Test of Chivalry, D.....3000
5—27. A Five Thousand Dollar Elopement, C. 1000
5—29. The Hare and the Tortoise, D.....3000
6— 3. Crooked Trails, D.....1000

RELEASE DAYS

GENERAL FILM

Monday—Biograph, Lubin, Selig, Selig-Tribune, Vitagraph.
Tuesday—Biograph, Essanay, Kalem, Lubin.
Wednesday—Biograph, Essanay, Kalem.
Thursday—Essanay, Lubin, Selig-Tribune, Vim.
Friday—Knickerbocker Star Feature, Kalem, Vim, Vitagraph.
Saturday—Essanay, Kalem, Lubin, Selig, Vitagraph.

MUTUAL FILM

Monday—American, Falstaff, Vogue.
Tuesday—Thanhouser, Vogue.
Wednesday—Beauty, Mutual Weekly, Gaumont.
Thursday—Gaumont, American.
Friday—Mustang, Cub.
Saturday—Centaur, Falstaff.
Sunday—Beauty, Vogue, Gaumont.

UNIVERSAL FILM

Monday—Red Feather, Nestor.
Tuesday—Gold Seal, Rex, Imp.
Wednesday—Victor, L-Ko, Animated Weekly.
Thursday—Laemmle, Big U, Powers.
Friday—Imp, Victor, Nestor.
Saturday—Bison, Powers, Joker.
Sunday—Rex, Laemmle, L-Ko.

VIM

4—14. The Sleuths, C.....1000
4—21. Hired and Fired, C.....1000
4—27. What's Sauce for the Goose, C.....1000
4—28. The Rivals, C.....1000
5— 4. The Brave Ones, C.....1000
5— 5. Home-Made Pies, C.....1000
5—11. The Water Cure, C.....1000
5—12. The Pretenders, C.....1000
5—18. Thirty Days, C.....1000
5—19. A Fair Exchange, C.....1000
5—25. Baby Doll, C.....1000
5—26. Villains and Violins, C.....1000
6— 1. The Schemers, C.....1000
6— 2. The Land Lubbers, C.....1000

VITAGRAPH

4—21. His Lucky Day, C.....1000
4—22. A Caliph of the New Bagdad, C-D...3000
4—24. The Rookie, D.....1000
4—28. Terry's Tea Party, C.....1000
4—29. The Man Hunt, D.....3000
5— 1. Jane's Husband, C.....1000
5— 5. Some Chicken, C.....1000
5— 6. The Resurrection of Hollis, D.....3000
5— 8. The Double-Double Cros, C..... 1000
5—12. Out Ag'in, In Ag'in, C.....1000
5—13. The Accusing Voice, D.....3000
5—15. The Lucky Tumble, C., and Scenes in Iceland, Sc.....Split Reel
5—19. More Money Than Manners, C.....1000
5—20. Miss Adventure, Com.-D.....3000
5—22. The Cost of High Living, C.....1000
5—26. The Battler, C.....1000
5—27. The Wheat and the Chaff, D.....3000
5—29. The Idle Rich, Com.-D.....1000
6— 2. The Loneliness, C.....1000
6— 3. Carew and Son, D.....3000

MUTUAL FILM RELEASES

AMERICAN

4—22. Realization, D.....3000
4—25. The Counterfeit Earl, D.....2000
4—27. A Broken Genius, D.....3000
5— 1. Pierre Brissac the Brazen, D.....2000
5— 8. The Touch on the Key, D.....2000
5—11. The Profligate, D.....3000
5—15. The Pretender, D.....2000
5—18. Four Months, D.....3000
5—22. Repaid, D.....2000
5—29. The Release of Dan Forbes, D.....2000
6— 1. The Trail of the Thief, D.....3000

BEAUTY

4—23. The Bookworm's Blessed Blunders, C.1000
4—26. Bugs and Bugles, C.....1000
4—30. Two Beds and No Sleep, C.....1000
5— 3. Billie Van Deusen's Ancestrie, C....1000
5— 6. All for Nuttin', C.....1000
5—10. Skelly's Skeleton, C.....1000
5—15. "No Title," C.....1000
5—17. Billy Van Deusen's Fiance, C.....1000
5—21. Twenty Minutes in Magic, C.....1000
5—24. Adjusting His Claim, C.....1000
5—28. The Pork Plotters, C.....1000
5—31. The Comet's Comeback, C.....1000
6— 4. Ima Knutt Gets a Bite, C.....1000

CENTAUR

5—13. The Jungle Outcasts, D.....2000
5—20. High Lights and Shadows, D.....2000
5—27. The Kaffir's Gratitude, D.....2000
6— 3. Clouds in Sunshine Valley, D.....2000

CUB

4—21. The Conquering Hero, C.....1000
4—28. The Traitor, C.....1000
5— 5. M. T. Dome's Awful Night, C.....1000
5—12. Jerry's Perfect Day, C.....1000
5—19. Harmony and Discord.....1000
5—26. Preparedness, C.....1000
6— 2. Sawdust Love, C.....1000

FALSTAFF

4—17. The Sailor's Smiling Spirit, C.....1000
4—22. Simple Simon's Schooling, C.....1000
4—24. Dad's Darling Daughters, C.....1000
4—29. Willing Wendy to Willie, C.....1000
5— 1. The Dashing Druggist's Dilemma, C..1000
5— 5. The Sleigher's Strategy, C.....1000
5— 8. The Kiddie's Kaptain Kidd, C.....1000
5—13. Freddie's Frigid Finish, C.....1000
5—15. Deteckters, C.....1000
5—20. Steven's Sweet Sisters, C.....1000
5—22. Politickers, C.....1000
5—27. Sammy's Semi-Suicide, C.....1000
5—29. Disguisers, C.....1000
6— 3. Peterson's Pitiful Plight, C.....1000

GAUMONT

5— 3. See America First, No. 34, and Kartoon Komics.....Split Reel
5— 6. "Reel Life" Belgian Cavalry, Topical 1000
5—10. See America First (Atlanta, Ga.), and Kartoon Komics.....Split Reel
5—14. "Reel Life," Topical, Ed.....1000
5—17. See America First (Yosemite National Park), and Kartoon Komics, Split Reel
5—21. "Reel Life".....1000
5—24. See America First (Savannah, Ga.), and Kartoon Komics.....Split Reel
5—25. Armadale, D.....3000
5—28. "Reel Life".....1000
5—31. See America First, Sc. and Kartoon Komics, Cart.....Split Reel
6— 4. "Reel Life," Magazine.....1000

MUSTANG

4—21. The Return, Com.-D.....2000
4—28. Unlucky Luke, Com.-D.....2000
5— 5. With a Life at Stake, D.....2000
5—12. The Gulf Between, D.....2000
5—19. The Blindness, D.....2000
5—26. Jack, D.....2000
6— 2. A Man's Friend, D.....2000

RELEASE DATES FOR READY REFERENCE

MUTUAL WEEKLY

Issued every Thursday.

THANHOUSER

4—25. A Man of Honor, D.....2000
4—29. The Carriage of Death, D.....3000
5— 2. The Weakling, D.....2000
5— 4. The Spirit of '61, D.....3000
5— 9. When She Played Broadway, D.....2000
5—16. The Answer, D.....2000
5—23. For Uncle Sam's Navy, C.....2000
5—30. The Nymph, D.....2000

VOGUE

4—23. Slipping It Over on Father, C.....1000
4—25. The Island that Never Was, C.....1000
4—30. Bungling Bill, Doctor, C.....1000
5— 2. Out for the Count, C.....1000
5— 6. Bundling Bill's Dream, C.....1000
5— 9. Germatic Love, C.....1000
5—14. A Mix-Up at Rudolph's, C.....1000
5—16. The Man with the Hod, C.....1000
5—21. The Chinatown Villains, C.....1000
5—23. Rival Rogues, C.....1000
5—28. National Nuts, C.....1000
5—30. Shy Thirty Cents, C.....1000
6— 4. Nailing the Lid, C.....1000

PATHE EXCHANGE, INC.

The Pathé News—Issued Twice Every Week.

Week of May 8, 1916.

The Iron Claw, No. 11, D.....2000
Who's Guilty? No. 1, "Puppets of Fate," D. 2000
Luke and the Bomb Throwers, C.....1000
Beautiful Lake Chuzenji (Piet. Japan), and The Ascent to Mt. Ranier, Sc.....Split Reel
Boob Weekly, Cartoon.....1000

Week of May 15, 1916.

The Iron Claw, No. 12, D.....2000
Who's Guilty? No. 2, "The Tight Rein," D. 2000
The Girl with the Green Eyes, D.....5000
Reckless Wrestlers, C.....1000
Siberia, the Vast Unknown, No. 7, and On the Island of Luzon (P. I.), Sc.....Split Reel

Week of May 22, 1916.

The Iron Claw, No. 13, D.....2000
Who's Guilty? No. 3, "Tangled Web," D.2000
Luke's Late Lunches, C.....1000
Saving the Shad Supply, and Yunnan-Fou (S. W. China), Sc.....Split Reel
Leap Year, Cart., and How to Bring Up a Child (Colored).....Split Reel

Week of May 29, 1916.

The Iron Claw, No. 14, D.....2000
Who's Guilty? No. 4, "The Silent Shame," D. 2000
Ice, C.....1000
Siberia, the Vast Unknown, No. 8, and The Tokio Exposition, Scenic.....Split Reel

UNICORN FILM PROGRAM

BUFFALO

5— 3. Hold-up at Devil's Pass, West.-D....1000
5—10. She Never Knew, D.....1000
5—17. Divided Love, D.....1000
5—24. In the Hills of Kentucky, D.....1000

GAYETY

5— 1. Our Darling Needs Nourishment, C., and the Syncopated Melody...Split Reel
5— 5. Pretzel and Flanigan, C.....1000
5— 8. The Hoodoo Guest, and A Bomb Scare, C.....Split Reel
5—12. Boarders and Ghosts, C.....1000
5—15. The Teacher and the Bully, C.....1000
5—19. Wholesale Proposals, C.....1000
5—22. Mary's Mistake, and Tricking the Trickster.....Split Reel
5—25. The Busy Bee, C.....1000

HIAWATHA

5— 9. The Substitute, D.....2000
5—16. The Eagle Feather, D.....1000
5—16. The Rose of Love, D.....1000
5—23. The Dividing Line, D.....1000
5—25. Falsely Accused, D.....1000

JUDY

5— 1. Deceiving Dad., C., and U. S. Cavalry at Fort Meyer.....Split Reel
5—10. Disappearing Dough, and Our Darling's Portrait, C.....Split Reel
5—16. A Musical Deception, C. and The Black Mark, C.....Split Reel
5—23. Hubby's Present, and Our Darling's Playmate. .....Split Reel

HIPPO

5— 3. Tango and Poker, C.....1000
5— 6. Our Darling's Image, D., and Wanted, a Husband.....Split Reel
5—10. Strictly Prohibition, C.....1000
5—13. Osculation, and Getting Even, C., Split Reel
5—17. Father's Flirtation, C.....1000
5—20. All On Account of an Olive, C., and Mary Makes Believe, C.....Split Reel
5—24. The New Ranch Owner, C.....1000
5—26. A Gentleman of Leisure, and our Darling's Chips.....Split Reel

PURITAN

5— 3. For His Brother's Sake, D.....1000
5— 7. The Little Black Shoe, D.....1000
5—10. Strong Men of the North, D.....1000
5—14. The Stolen Opal, D.....1000
5—17. The Tell-Tale Stain, D.....1000
5—21. The Fisherman's Choice, D.....1000
5—27. The Uncut Diamond, D.....1000

LILY

5— 4. The Bachelor's Romance, D.....2000
5—11. The Sacred Rock, D.....2000
5—18. The Disappearance of John Brady, D..2000
5—24. The Hindoo's Revenge, D.....2000

JOCKEY

5— 4. A Good Skate, C., and Tots of Mystery .....Split Reel
5— 7. Real Love and Counterfeit Money, C.1000
5—11. Our Darling Loves the Witching Waves, and The Diplomatic Lawyer, C. .....Split Reel
5—14. Robbers, Romance and Reggie, C....1000
5—18. Auntie's Romance, C., and The Nation's Capitol, Ed.....Split Reel
5—21. A Midnight Escapade, C.....1000
5—24. The Hobo Imposter, C.....1000
5—27. O'Brien's Investment, C.....1000

RANCHO

5— 5. The Sure Shot, West. D.....1000
5—12. The School Teacher's Reward, D.....1000
5—19. Their Indian Friend, D.....1000
5—23. Mother's Strategy, D.....1000

SUNSET

5— 6. The Demon's Victim, West. D.....2000
5—13. The Son's Sacrifice, D.....2000
5—20. The Mexican Insurrection, D.....2000
5—26. The Mystery at Shallow Creek, D...1000

SUPREME

5— 1. Tess of the Hills, D.....2000
5— 5. The Gangster's Decoy, D.....1000
5— 8. The Undelivered Message, D.....2000
5—12. The Lucky Horseshoe, D.....1000
5—15. The Call of the Heart, D.....2000
5—19. The Birthday Gift, D.....1000
5—22. The Yellow Hound, D.....2000
5—24. The Stone Hammer, D.....1000
5—25. The Village School Master, D.....1000
5—26. The Empty Crib, D.....1000

UTAH

5— 7. Bandits of Lone Pine, D.....1000
5—14. A Woman Scorned, D.....1000
5—21. The Wrong Room, D.....1000
5—27. The Indian Child's Gratitude, D.....1000

UNIVERSAL PROGRAM

ANIMATED WEEKLY

Issued every Wednesday.

BIG U

5—4. The Beloved Liar, D.....3000
5—19. Nadine of Nowhere, D.....1000
5—25. Corporal Billy's Comeback, D.....2000
5—31. The Attic Princess, D.....1000
6— 1. Brother Jim, D.....1000

BISON

4—29. The Torrent of Vengeance, D.....2000
5— 6. The Leap, D.....2000
5—13. A Fight for Love, D.....2000
5—20. Hulda the Silent, D.....2000
5—27. The Wedding Guest, D.....2000
6— 3. Tammany's Tiger, C.....2000

GOLD SEAL

5— 2. The Purple Maze, D.....2000
5— 9. The Mark of a Gentleman, D.....2000
5—16. Darcy of the Northwest Mounted, D.3000
5—23. The Woman Who Followed Me.....
5—30. The Silent Man of Timber Gulch, D..2000

IMP

4—28. Why Mrs. Wentworth Lied, D.....3000
4—30. Through Flames to Love, D.....2000
5— 2. When Slim Was Home, Cured, C....1000
5— 4. Won with a Makeup, C.....1000
5— 5. Just Kitty, D.....1000
5— 9. When a Wife Worries, C.....1000
5—10. The Go-Between, D.....1000
5—12. The Capital Prize, D.....2000
5—16. When Slim Picked a Peach, C.....1000
5—21. Claudia, C. 1000
5—23. The Health Road, D.....1000
5—26. The Unconventional Girl, D.....2000
5—30. A Double Fire Deception, C.....1000
6— 2. "Jim Slocum, No. 46,393," D.....2000

JOKER

4—29. The Jitney Driver's Romance, C.....1000
5— 6. A Perfect Match, C.....1000
5—13. A Wife for a Ransom, C.....1000
5—20. A Raffle for a Husband, C.....1000
5—27. A Stage Villain, C.....1000
6— 3. A Dark Suspicion, C.....1000

LAEMMLE

4—27. Miss Blossom, D.....2000
5— 5. The Thief of the Desert, D.....1000
5— 7. The Marriage of Arthur, C.....2000
5—11. Her Husband's Faith, D.....2000
5—14. Her Great Part, Com.-D.....1000
5—18. Grouches and Smiles, C.....1000
5—19. Heartaches, D.....2000
5—30. The Fur Trimmed Coat, D.....1000
6— 1. Two Mothers, D.....2000

L-KO

4—26. Bill's Narrow Escape, C.....2000
5— 3. The Bankruptcy of Boogs & Schultz, C. 1000
5— 7. Mr. Buddy Briggs, Burglar, C.....1000
5—10. The Great Smash, C.....3000
5—17. Baby's Gasoline Glide, C.....1000
5—24. A Busted Honeymoon, C.....1000
5—28. Gamboling on the Green, C.....1000
5—31. Tough Luck on a Rough Sea, C.....2000

NESTOR

4—28. The Newlyweds Mixup, C.....1000
5— 1. Her Hero Maid, C.....1000
5—19. The Wooing of Aunt Jemina, C.....1000
5— 5. Lem's College Career, C.....2000
5— 8. Potts Bingles Again, C.....1000
5—12. Never Lie to Your Wife, C.....1000
5—15. He's a Devil, C.....3000
4—20. The Royland Villain, and Ed...Split Reel
5—22. Her Celluloid Hero, C.....1000
5—26. Love and Brass Buttons, C.....1000
5—20. All Over a Stocking, C.....1000
6— 2. Good Night Nurse, C.....1000

POWERS

4—27. Such Is Life in China, C.....1000
4—29. A Family Affair, C.....1000
5—11. Mr. Fuller Pepp—He Tries Mesmerism, C. Cart., and Some Monkey Stars, Ed.....Split Reel
5—18. A Toyland Robbery, and Ed...Split Reel
5—20. Their Social Smash, C.....1000
5—25. Mr. Fuller Pep—He Dabbles in the Pond, Cart., and Classic Dances, Vaud. .....Split Reel
5—27. Storming the Trenches, C.....1000
6— 1. It Can't Be True, C.....1000

REX

4—27. Chicken Hearted Jim, C.....1000
4—30. Their Anniversary, C.....1000
5— 2. Eleanor's Catch, D.....1000
5— 7. Scaling the Jungfrau, Ed., Sc.....1000
5— 9. Virginia, D.....1000
5—14. A Soul for Sale, D.....3000
5—18. A Wife at Bay, D.....2000
5—21. Love Triumphant, D.....2000
5—23. "Virginia," D.....1000
5—26. Harmony in a Flat, C.....1000
5—28. A Gentle Volunteer, D.....3000
6— 3. A Cad, D.....1000
6— 4. As in a Dream, D.....3000

VICTOR

5— 3. The Girl Who Feared Daylight, D..2000
5—12. A Strange Confession, D.....1000
5—17. The Three Wishes, D.....1000
5—24. The Limousine Mystery, D.....2000

FEATURE RELEASES—CURRENT AND COMING

Bluebird Photoplays

5— 1. The Crippled Hand (Ella Hall)...5 parts
5— 8. The Glided Spider (Louise Lovely).5 parts
5—15. Elusive Isabel (Florence Lawrence)6 parts
5—22. A Son of the Immortals (J. Warren Kerrigan).....5 parts
5—29. Naked Hearts (Rupert Julian).....5 parts
6— 5. The Eye of God (Tyrone Power and Lois Weber).....5 parts
6—12. Bobbie of the Ballet (Louise Lovely). .....5 reels
6—19. The Three Godfathers (All star cast). .....5 reels
6—26. Shoes (Mary McDonald).....5 reels

Fox Film Corporation

4— 3. Blue Blood and Red.....5 reels
4—10. Slander .....5 reels
4—17. A Modern Thelma.....5 reels
4—24. A Man of Sorrow.....5 reels
5— 1. Blazing Love.....5 reels
5— 8. The Eternal Sapho.....5 reels
5—15. Sins of Men.....5 reels
5—22. Battle of Hearts.....5 reels
5—29. The Spider and the Fly.....5 reels
6— 5. Hypocrisy. .....5 reels
6—12. A Woman's Honor.....5 reels

Ivan Feature Productions

1—Forbidden Fruit (Everett Butterfield and Paula Shay).....5 reels
2—A Fool's Paradise (Chrystine Mayo, Paula Shay, and Joseph Burke)....6 reels
3—The Immoral Flame (Maude Fealy)...5 reels
4—The City of Illusion (Paula Shay and Mignon Anderson).....6 reels
5.—Her Husband's Wife (Sally Crute, Mignon Anderson and Augustus Phillips). .....5 reels

Kleine-Edison Feature Service

EDISON

1—12. The Catspaw.....5 reels
1—26. The Innocence of Ruth.....5 reels
2— 9. The Martyrdom of Philip Strong..5 reels
2—23. At the Rainbow's End.....5 reels

GEO. KLEINE

1—19. Wild Oats.....5 reels
2— 2. The Final Curtain.....5 reels
2— 9. When Love is King.....5 reels
2—16. The Scarlet Road.....5 reels
3— 1. The Mishaps of Musty Suffer.....10 reels

Metro Pictures Corporation

F. A. BALSHOFER

4—24. The Come-Back (Harold Lockwood and May Allison).....5 reels
6—12. The Masked Rider (Harold Lockwood and May Allison).....5 reels

COLUMBIA PICTURES CORPORATION

3—13. Lovely Mary (Mary Miles Minter).5 reels
4— 3. The Kiss of Hate (Ethel Barrymore)5 reels
4—10. The Half Million Bribe (Hamilton Revelle and Marguerite Snow)...5 reels
5—22. Notorious Gallaghar (William Nigh and Marguerite Snow).....5 reels

POPULAR PLAYS AND PLAYERS

4—17. Playing with Fire (Mme. Petrova).5 reels
5—29. The Scarlet Woman (Mme. Petrova)5 reels
5—15. The Spell of the Yukon (Edmund Breese) .....5 reels

B. A. ROLFE PHOTOPLAYS, INC.

3—20. Her Great Price (Mabel Taliaferro)5 reels
5— 1. The Snow Bird (Mabel Taliaferro).5 reels
6— 5. Dorian's Divorce (Lionel Barrymore and Grace Valentine).....5 reels
6—19. The Flower of No-Man's-Land (Viola Dana).....5 reels

QUALITY PICTURES

3—27. The Wall Between (Francis X. Bushman and Beverly Bayne)...5 reels
5— 8. A Million a Minute (Francis X. Bushman and Beverly Bayne)....5 reels

Mutual Masterpictures

DE LUXE EDITION

Week of May 15, 1916.
No. 101. The Isle of Love (Gertrude McCoy), Gaumont.....5 reels
No. 102. The Courtesan (Eugene Forde and Al. Fordyce), American...5 reels
Week of May 22, 1916.
No. 103. Nancy's Birthright (Edyth Sterling and Norbert Myles) Signal.5 reels
No. 104. Reclamation (Winifred Greenwood and Franklin Ritchie), American.5 reels
Week of May 29, 1916.
No. 105. The Man from Manhattan (Wm. Stowell and Rhea Mitchell), American .....5 reels
No. 106. Other People's Money (Gladys Hulette), Thanhouser.....5 reels
Week of June 5, 1916.
No. 107. Whispering Smith (Helen Holmes), Signal.....5 reels
No. 108. Soul Mates (William Russell), American. .....5 reels

Paramount Pictures

FAMOUS PLAYERS

5— 4. The Red Window (John Barrymore)5 reels
5—15. The Trust (Hazel Dawn).....5 reels
5—25. Saints and Sinners (Peggy Hyland).5 reels
5—29. (Title Not Decided), (Marguerite Clark). .....5 reels
6— 5. The Evil Thereof (All Star Cast)..5 reels
6—12. Her Romance (Marguerite Clark)..5 reels
6—15. Destiny's Toy (Louise Huff).....5 reels
6—22. Susie Snowflake (Anna Pennington and Wm. Courtleigh, Jr.). .....5 reels
6—26. The World's Great Snare (Pauline Frederick). .....5 reels

JESSE LASKY COMPANY

5— 8. Maria Rosa (Geraldine Farrar)....5 reels
5—11. Alien Souls (Sessue Hayakawa)...5 reels
5—22. The Frameup (Blanche Sweet)....5 reels
6— 1. The Gutter Magdalene (Fannie Ward). .....5 reels
6—19. The Clown (Victor Moore).....5 reels

MOROSCO PHOTOPLAY COMPANY

5—18. Pasquale (George Beban).....5 reels

PALLAS

4— 3. Heart of Paula (Leonore Ulrich)..5 reels
5— 1. David Garrick (Dustin Farnum)...5 reels
6— 8. The Making of Maddalena (Edna Goodrich). .....5 reels
6—29. The American Beauty (Myrtle Stedman). .....5 reels

Triangle Film Corporation

KAY-BEE-INCE PRODUCTIONS

4—23. Civilization's Child (Wm. H. Thompson). .....5 reels
4—30. The Beggar of Cawnpore (H. B. Warner). .....6 reels
5— 7. The No-Good Guy (William Collier)5 reels
5—14. Not My Sister (Bessie Barriscale)5 reels
5—21. The Primal Lure (Wm. S. Hart)..5 reels
5—28. The Market of Vain Desire (H. B. Warner). .....5 reels

FINE ARTS-GRIFFITH PRODUCTIONS

4—23. Sunshine Dad (De Wolf Hopper)..5 reels
4—30. The Children in the House (Norma Talmadge). .....5 reels
5— 7. The Good Bad-Man (Douglas Fairbanks). .....5 reels
5—14. Susan Rocks the Boat (Dorothy Gish). .....5 reels
5—21. A Child of the Paris Streets (Mae Marsh and Robert Harron).....5 reels
5—28. Mr. Goode the Samaritan (DeWolf Hopper). .....5 reels

KEYSTONE-SENNETT PRODUCTIONS

4—23. The Snow Cure (Ford Sterling)....2 reels
4—23. A Rough Knight (Shorty Hamilton)2 reels
4—30. The Lion and the Girl (Joe Jackson)2 reels
4—30. His Bitter Pill (Mack Swain).....2 reels
5— 7. Her Marble Heart (Charles Murray).2 reels
5— 7. A Dash of Courage (Harry Gribbon). .....2 reels

Red Feather Productions

4—17. Her Bitter Cup (Cleo Madison)....5 reels
4—24. Thrown to the Lions (Mary Fuller)5 reels
5— 1. Dr. Neighbor (Hobart Bosworth)..5 reels
5— 8. A Huntress of Men (Mary Fuller).5 reels
5—15. A Youth of Fortune (Carter and Flora Parker De Haven).....5 reels
5—22. Half a Rogue (King Baggot).....5 reels
5—29. The Iron Hand (Hobart Bosworth and Jane Novak).....5 reels
6— 5. The Madcap (Flora Parker DeHaven). .....5 reels
6—12. What Love Can Do (Adele Farrington). .....5 reels

Vitagraph-Lubin-Selig-Essanay

HEARST-VITAGRAPH NEWS PICTORIAL

Issued every Tuesday and Friday.

VITAGRAPH

4—24. God's Country and the Woman (Nell Shipman, Geo. Holt and Wm. Duncan).....8 reels
5— 1. The Law Decides (Dorothy Kelly, Bobby Connelly, Harry Morey and Louise Beaudet).....7 reels
5— 8. Britton of the Seventh (Charles Kent, Bobby Connelly and Eulalie Jensen). .....5 reels
5—15. The Ordeal of Elizabeth (Lillian Walker, Donald Hall and Evart Overton). .....6 reels
5—22. The Suspect (Anita Stewart).....6 reels
5—29. The Lights of New York (Leah Baird and Walter McGrail).....5 reels
6— 5. The Destroyers (Lucille Lee Stewart). .....5 reels
6—12. The Redemption of Dave Darcy, _____(James Morrison). .....5 reels

LUBIN

4—10. The Flames Johannis (Nance O'Neill). .....5 reels
5— 8. Love's Toll (Rosetta Brice and Richard Buhler).....5 reels
6— 5. Those Who Toil (Nance O'Neil)..5 reels

SELIG

3—20. The Ne'er-Do-Well (Kathlyn Williams and Wheeler Oakman)....10 reels
4— 3. The Cycle of Fate (Bessie Eyton, Wheeler Oakman and Edith Johnson). .....5 reels
5— 1. At Piney Ridge (Fritzi Brunnette).5 reels
5—29. Into the Primitive (Kathlyn Williams, Guy Oliver and Harry Lonsdale). .....5 reels

ESSANAY

4—10. Burlesque on Carmen (Charlie Chaplin). .....4 reels
4—24. The Little Shepherd of Bargain Row (Sallie Fisher, John Junior and Richard C. Travers).....5 reels
5—15. Sherlock Holmes (William Gilette).7 reels
6—12. That Sort (Warda Howard, Ernest Maupain, Duncan McRae and John Lorenz). .....5 reels

World-Equitable Program

WORLD

4—24. The Closed Road (House Peters and Barbara Tennant).....5 parts
5— 1. The Feast of Life (Clara Kimball Young). .....5 parts
5— 8. Her Maternal Right (Kitty Gordon)5 parts
5—15. Sudden Riches (Robert Warwick).5 parts
5—22. Tangled Fates (Alice Brady).....5 parts
5—29. The Other Sister (Gail Kane).....5 parts
6— 5. The Woman of It (Carlyle Blackwell and Ethel Clayton).....5 parts
6—12. The Crucial Test (Kitty Gordon)..5 parts
6—19. The Way of the World (Holbrook Blinn). .....5 parts
6—26. La Boheme (Alice Brady)... ....5 parts
7— 3. Friday the 13th (Robert Warwick).5 parts

State Rights and Miscellaneous Releases

ALL FEATURES BOOKING AGENCY
Right Off the Bat.....5 reels

AMERICAN COMMERCIAL FILM CO.
Animated Cartoons.....

AMERICAN CORRESPONDENT FILM CO.
The Battles of a Nation.....6 parts

AUTHORS FILM CO., INC.
3—27. Sins of the Father.....4 parts
4— 3. Her Redemption.....4 parts
4—10. Denise.....4 parts
4—17. Love's Sacrifice.....6 parts
4—24. A Woman's Awakening.....5 parts
5— 1. Under the Mask.....5 parts

CALIFORNIA MOTION PICTURE CORPORATION
March—The Unwritten Law (Beatriz Michelena).....7 reels
May —The Woman Who Dared (Beatriz Michelena).....7 reels
July —Kismet (Otis Skinner).....10 reels

CELEBRATED PLAYERS' FILM CO.
The Birth of a Man.....5 parts

CHAMPION SPORTS EXHIBITION
Willard-Moran Fight.....4 parts

CHICAGO TRIBUNE
German Side of War.....5 reels
Russian Side of War.....4 reels

CLARIDGE FILMS, INC.
Heart of New York.....5 reels

COSMOFOTOFILM COMPANY
Incomparable Mistress Bellairs..4 parts
Liberty Hall.....4 parts
The Black Spot.....4 parts
Victoria Cross.....4 parts
O 18.....4 parts
His Vindication.....5 parts

E. & R. JUNGLE FILM CO.
Uncle's Little Ones.....1 reel
The Jungle Cure.....1 reel
What D'ye Think of That?.....1 reel
Pa's Family Tree.....1 reel
The Adventure of Sally.....1 reel
The Jungle Kid.....1 reel

E-K-O FILM CO.
The Invisible Enemy.....5 reels

ELDORADO FEATURE FILM CO.
The Impersonation.....5 reels

FORREST FILM CORPORATION
Bottom of the Sea.....5 reels

JOS. W. FARNHAM
Race Suicide.....6 parts
The Awakening of Bess Morton..5 reels

GREAT NORTHERN FILM COMPANY
Sins of Great Cities (E. Thomsen).4 reels
The Man with the Missing Finger (Alfred Hertel).....4 reels
For Her Son (Betty Nansen)....4 reels
A Woman's Honor (Elsie Frolich)4 reels
The Folly of Sin.....5 reels
The Mother Who Paid.....5 reels

HANOVER FILMS
Marvellous Macist.....6 parts
Should a Baby Die?.....5 parts

ESKAY HARRIS FEATURE FILM
Alice in Wonderland.....6 parts

HIPPODROME FILM CO.
At the Front with the Allies.....

HERALD FILM CORPORATION
3—27. Charlie's White Elephant, C. Cart..1 reel
4— 3. Charlie's Barnyard Pets, C. Cart...1 reel
4—10. Charlie the Busy Barber, C. Cart..1 reel
4—17. Charlie the Animal Trainer, Com. Cart.....1 reel
4—24. Charlie's Jitney Hunt, Com. Cart..1 reel
5— 1. Charlie Prepared, Com. Cart.....1 reel

JUVENILE FILM CORPORATION
4— 1. World War in Kidland.....1 reel
4— 8. A Chip Off the Old Block.....1 reel
4—15. Chip's Elopement.....1 reel
4—22. Chip's Backyard Barn-Stormers....2 reels
4—29. Chip's Rivals.....1 reel

KULEE FEATURES
Germany on the Firing Line.....6 parts

MODERN MOTHERHOOD LEAGUE
Twilight Sleep.....

B. S. MOSS
Three Weeks.....5 reels
Salamander.....5 reels
One Day.....5 reels

F. O. NIELSEN
Guarding Old Glory.....5 reels
Just Out of College.....5 reels
Little Sunset.....4 reels
The Spoilers.....9 reels
All for a Girl.....5 reels

PHOTODRAMA COMPANY
How Molly Made Good.....6 reels

PROHIBITION FILM CORPORATION
Prohibition.....5 parts

RAVER FILM CO.
The Other Girl.....5 reels
Life Without Soul.....5 reels
The Fortunate Youth.....
Driftwood.....

RIALTO FILM CO.
The House of Mirrors.....

STANDARD NEWS FILM, INC.
Standard Travelogues.....32 parts
Are We Ready?.....4 parts
The Animal World.....5 parts
Navies of the World.....1 reel
The Price of Liberty.....5 reels
Aircraft.....1 reel

SUN PHOTOPLAY CO., INC.
The Princess of India.....5 reels
A Woman Wills.....5 reels

SUPREME FILM CO.
The Cowpuncher.....6 parts

TRANS-OCEANIC FILMS, INC.
The Life and Adventures of Shakespeare.....6 parts

UNITY SALES CORP.
My Country First.....6 parts
The Pursuing Vengeance.....

VARIETY FILMS CORPORATION
Unto the Darkness.....4 reels
In the Ranks.....4 reels
Harbour Lights.....4 reels
Enoch Arden.....4 reels
Mysterious Man of the Jungle.....3 reels

WAR FILM SYNDICATE
On the Firing Line with the Germans.....6 parts

MISCELLANEOUS

EDUCATIONAL FILMS CORP., OF AMERICA
The Film Hunters.....1 reel
The Yarn of the Slowern'ell.....1 reel
In the Hanging Glacier Country...1 reel
The Sunset Trail.....1 reel
The Trail to Cloudy Pass.....1 reel
The Stampede.....1 reel
American Game Trails.....1 reel

BEACON FILMS, INC.
Venice, the Beautiful.
Study of the Bee.
Somewhere in Brittany.
Sea Anemones.
Life in Egypt.
Offering of Flowers.
Gorges of the Bourne.
Animal Studies.
In the land of the Hellenes.
Portugese types and costumes.

METRO PICTURES CORPORATION
Metro-Drew Comedies (weekly).
Metro Travelogues (weekly).

MUTT AND JEFF FILMS
ANIMATED CARTOONS
1. Jeff's Toothache.
2. Mutt and Jeff in the Submarine.

PARAMOUNT PICTURES CORPORATION
PARAMOUNT PICTOGRAPHS (WEEKLY)
BURTON HOLMES TRAVEL PICTURES
4—10. Bilibid, the "Sing Sing" of the Philippines.
4—17. The Pasig River (The Filipino River).
4—24. The Lowlands of Luzon.

BRAY CARTOONS
4—27. Col. Heeza Liar Wins the Pennant.
5— 3. Al Falfa's Scientific Diary.
5—10. A Toyland Paper Chase.
5—17. Bobby Bumps and His Goatmobile.
5—24. Kid Casey the Champion.

PATHE EXCHANGE, INC.
Pathé travels (See Pathé).

UNIVERSAL
Uncle Sam at Work (See Powers Universal).

VARIETY FILMS CORPORATION
Upper Bavarian Mountain Lakes.
In the Land of the Hindoos.
Victoria Falls.
Should a Baby Die?.....5 reels

VITAGRAPH (V. L. S. E.)
FRANK DANIELS' COMEDIES
5— 1. Mr. Jack Hires a Stenographer.
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The HEART of the MOTION PICTURE

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San Francisco, March 22, 1916.
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The two new 1916 model Motiographs, which we purchased from you the beginning of this year, have given us perfect satisfaction in every particular. I think I can safely say that the Portola Theatre is accredited with showing the finest screen pictures in San Francisco, or elsewhere. This credit, however, is due to the Motiograph machines, as their projection is perfect, and the picture is absolutely flickerless at any speed, as well as delightfully steady. We have had, as you well know, many inquiries from exhibitors who desire the best in projection. Needless to say, we gave your machines our unqualified endorsement. Incidentally, I wish to thank you for the consideration you have always shown us.

Very sincerely yours,

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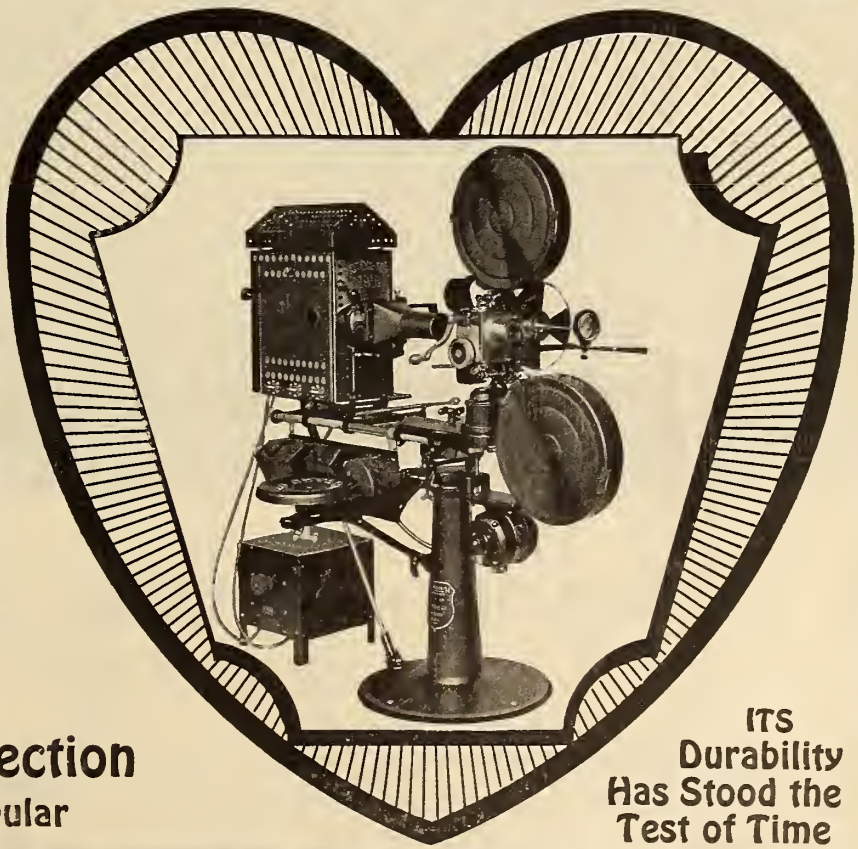
E. H. Roth, Manager.



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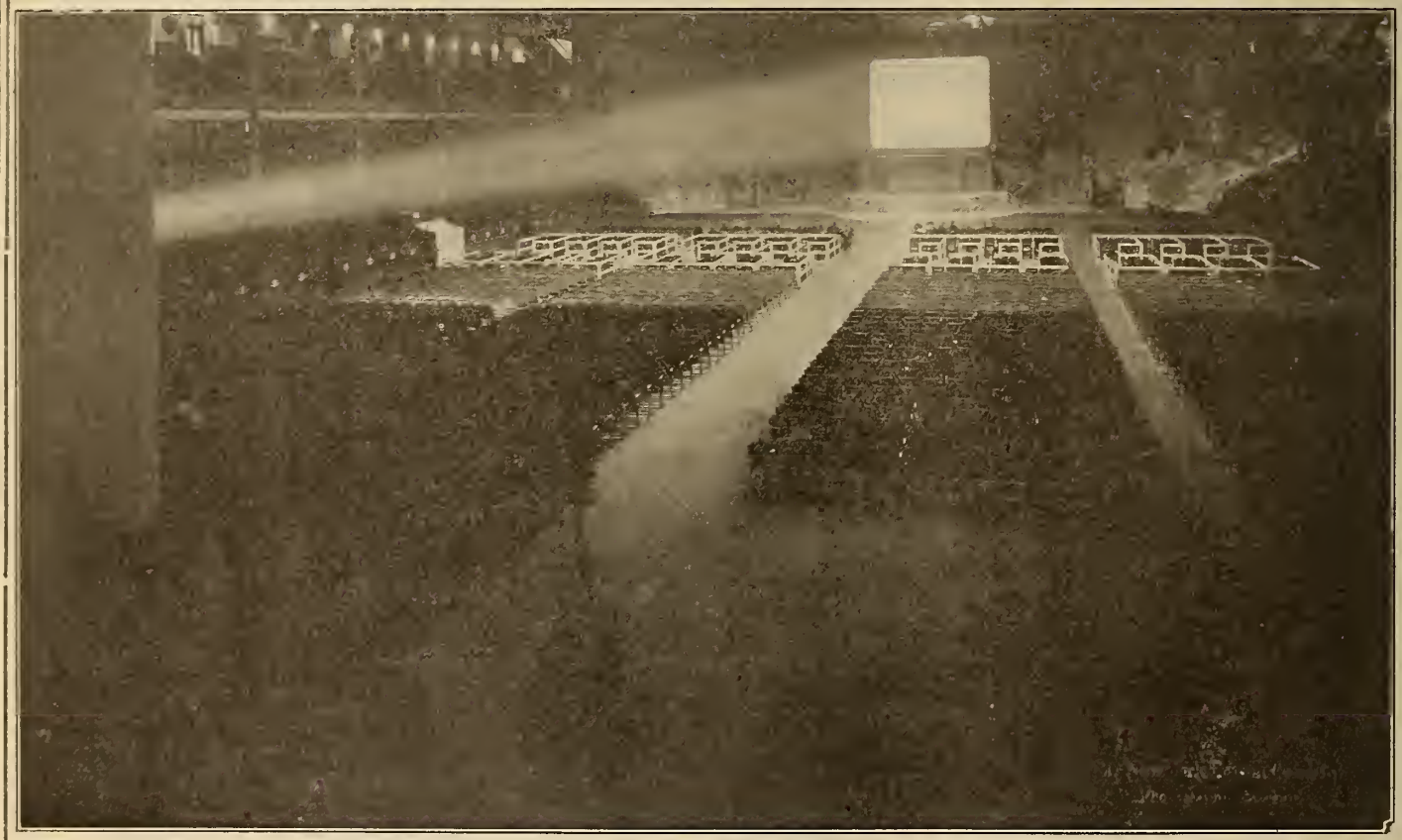

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Section of Motion Picture News

Everything for Theatre, Exchange and Studio

Motion Picture Projection Simplified

By J. H. Hallberg

96—What precaution must be taken in connecting the two coils of a "U" core choke-coil so that they will work in the same direction?

Ans. — Whenever you are planning or studying the connections for a magnet coil of any kind where the windings are divided in two or more sections, it is a good plan to always imagine the core as a straight body. Place one of the coils at the top and the other one at the bottom end of the straight core. Connect the beginning end of the top coil to the line. Connect the end of the top coil to the beginning of the bottom coil and then connect the end of the bottom or second coil to one carbon and then from the other carbon back to the other line wire.

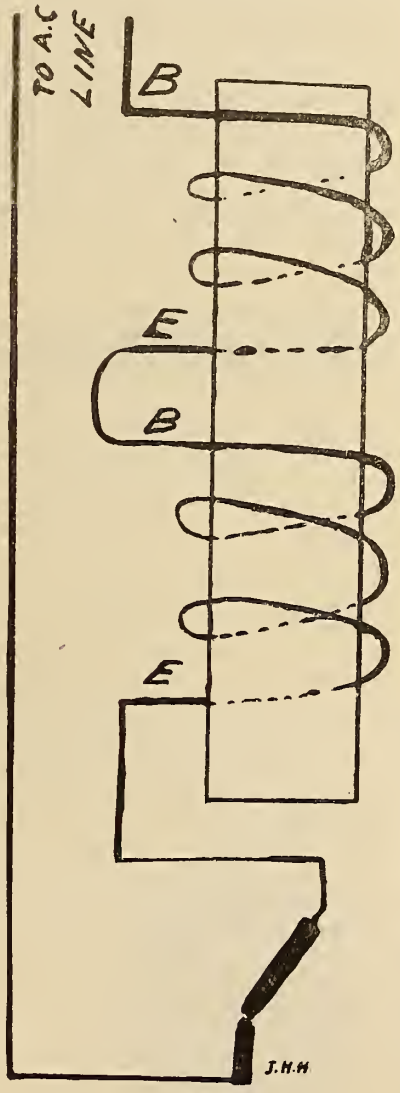

Fig. 47

This arrangement you will observe lets the current through the two coils in series in the same direction. Then the choke-coil is working correctly. If by chance or accident you should have reversed one of the coils so that you would for instance connect the end of the top coil to the end of the bottom coil, then one coil will buck the other and your result will be no choking effect and you will merely get the resistance of the copper wire of the two coils in series with your arc and your fuse will blow.

For better understanding, I herewith submit sketch Fig. 47, showing the correct connections for the two windings of a choke-coil and Fig. 48 illustrates the wrong connections which would cause the device to buck and be inoperative.

By referring to Fig. 47 we find that the beginning end of the two coils is designated in each instance by the letter "B," and the end of the coils is designated by the letter "E." Observation shows that the external terminals of the choke-coil then consists of one beginning and one end terminal. This is the correct arrangement, providing the coils are wound the same way when they are made. I have observed instances where, through carelessness, coils have been wound in opposite direction and one should always make sure of the direction of the winding, because if one of the coils is wound in the opposite direction, then you cannot follow the rule of connecting end of coil No. 1 to beginning of coil No. 2, so that you must not go blindly about determining connections of any kind with magnet coils.

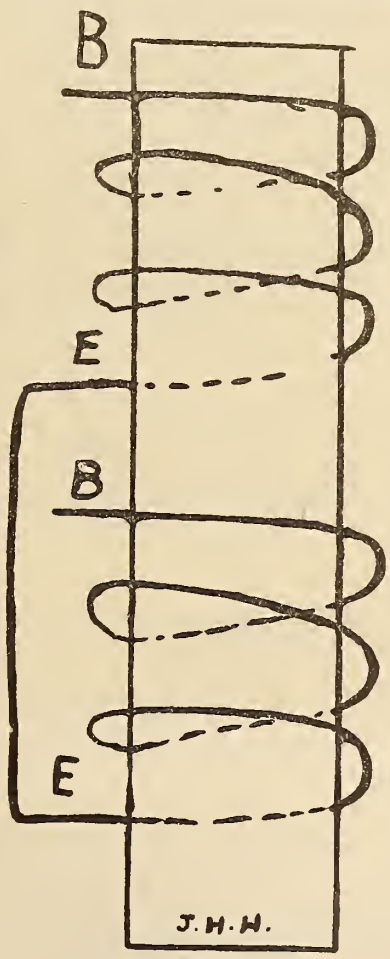

Fig. 48

If results are not obtained you should investigate to determine the direction of the windings and the connections in accordance with the above and then you should also make sure if results are not forthcoming that no portion of the winding is short circuited, between layers

(*Continued on page 3456*)

A Picture Without Music Is Almost Like Soup Without Salt

Motion Pictures Have Lost Their Novelty as Animated Photographic Records and While Appeal Lies in Attractiveness of Subjects, Excellence of Production, Staging and Importance of Cast, the Best Music, Competently Rendered, Must Be Part of Program Expected to Bring Public Back Again

By B. A. Holway

"ANYTHING that will bring patrons to your theatre is good advertising. It makes little difference what it is, nor does it altogether matter how you exploit it. If it brings business, it is good advertising."

This statement, made to the writer by a veteran showman of more than forty years' practical experience in the theatrical industry, emphasizes the fundamental feature of good showmanship.

The main thought of every showman, as it is indeed, in a somewhat similar way, the thought of every business man, is always to attract the public to his theatre. To that end he carefully arranges his program if he is a moving picture manager or a vaudeville man, or keeps his eyes open for the successful plays if he is running a "legit" house. Anything that will bring the people to his theatre is good advertising.

Music has always played a more or less prominent part in theatrical operation and has rightly become an indispensable feature. Its advertising value in the average theatre (and in speaking of music in this sense it may be well to be specific and state that the accompanying music of the house musicians is meant), has perhaps lost its force through the fact that it has become an indispensable feature and is therefore accepted as a matter of course, and not as anything unusual.

But in the moving picture field an altogether different situation has arisen. The ordinary musical accompaniment found in the average moving picture theatre is still in the stage above referred to—considered an indispensable feature and accepted as a matter of course. But among the larger and more progressive theatres of the country, the theatres that are following closely the trend of public opinion and the development of the fourth largest industry in this country, music is assuming more significant proportions and becoming an important factor and hence an advertising asset.

For it is becoming to be realized that moving pictures have lost their novelty as animated photographic records and, while their appeal now lies in the attractiveness of subject and the excellence of production, staging and importance of the cast, the time is not far distant when the public, ever fickle and ever seeking something new, will turn toward the entertainment that offers something different.

Auditory Appeal Next Step

Inasmuch as the appeal to the eye alone is losing some of its force, it is only logical that the next development should be along the lines of auditory appeal. It is recognized that for the present at least the synchronization of sound and screen action is impracticable in so far as it is applied to the effort to reproduce through some medium the spoken words of the actors. Therefore it must be to the musical accompaniment that attention is next turned.

No one realizes this more fully than that master mind of the moving picture world, S. L. Rothapfel, the man who has done more probably than anyone else to set the pace in motion picture exhibition and who has, by force of example and the daring of his convictions, established a new vogue in the presentation of the picture play.

Just as he elaborated and perfected the stage settings surrounding the screen and introduced this phase of cinematographic presentation, so did he develop the musical atmosphere and surrounded the productions exhibited under his direction with elaborate musical accompaniment

The result was inevitable. Patrons were at first attracted by the beauty of his theatre, the splendid projection of his films, but went out talking, not about either of these two nor the pictures themselves, but about the music. Little by little the reputation of the music at the Strand Theatre, in New York, became nation-wide. To speak of the Strand was synonymous with speaking of good music. People from far and near went to the Strand to hear the music and incidentally to see the photoplays presented. The advertising value of music so firmly established by the Strand forced itself to the attention of other large theatrical managers, with the consequence that music became an elaborate feature of their presentations.

But in many instances the basic principles of the Strand music were completely overlooked. For it was not the large orchestra and beautifully toned organ that created the impression in its entirety, but rather the perfect blending and synchronization of music and the pictures. The musical programs were laid out to suit the photoplay and to meet its varying moods. Yet always was it subdued and "under" the picture itself, accompanying it but never rising above or dominating.

In the furtherance of his music as an advertising asset, Mr. Rothapfel introduced specialty numbers, procuring noted singers and musicians who appeared in concert programs between the film presentations. But it would be a mistake to confuse the music for the pictures with musical interpolations of the program, which, after all, were but incidental and in no wise peculiar to a motion picture theatre.

Pains Taken by Rothapfel

In his efforts to obtain the right musical atmosphere for his picture programs, it is said of Mr. Rothapfel that having in one of the big feature films of the day a scene calling for music by a country band, he worked for several days before the opening with his orchestra striving to get the effect that he desired, and failing in that, went out into the street and engaged for the entire week the film was shown a "German" band, marching them back and forth behind the screen during that one scene in the picture. The result was an effect obtainable in no other way and again he had demonstrated the efficacy of synchronizing sound and vision.

Illustrative of other phases of musical atmosphere created for the picture, the writer recalls the presentation of a celebrated film production in which the heroine was shown in the first part of the picture preparing to leave this country for Scotland. Risking the breaking of the continuity of the story, the exhibitor stopped the picture for the space of a moment or two, while in the distance and coming nearer the audience heard the strains of a bagpipe, followed by a quartette of male voices singing "Loch Lomond." With consummate artistry the stage manager dimmed his lights as the voices seemed to diminish in the distance, and before the singers had concluded the song the picture was again on the screen, showing the heroine in Scotland. By a clever method of presentation the spectator had been transported from America to Scotland without there having been any awkward pause or sudden change in locale.

Such little stunts as this have proven good advertising in that they have the effect of causing verbal comment and sending the spectator out talking about the whole program and creating a desire to see and hear what next may be done.

(*Continued on page 3462*)

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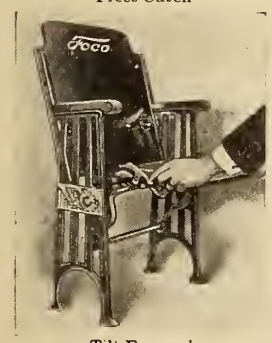

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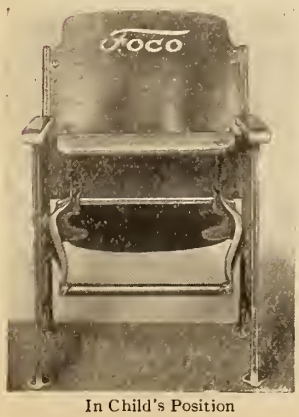

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Projection

Operating Electricity — Questions Answered — Repairing Equipment

Edited by J. H. Hallberg

Who will answer all questions you may send in, no matter how simple or difficult

Bureau of Standards Will Save Industry Millions

C. Francis Jenkins, Chairman of the Recently Organized Efficiency Department of the Motion Picture Board of Trade, Issues Statement Outlining the Aims of His Department—Problems in the Mechanical End of the Business the First to Receive Attention of Expert Supervision

C. FRANCIS JENKINS, of Washington, D. C., chairman of the recently organized Bureau of Standards of the Motion Picture Board of Trade, has given out the following statement, covering the objects of the Bureau.

This movement is one which has been much needed, as millions of dollars have been wasted by the various branches of this industry in not co-operating and through the lack of definite basic standards to be followed by the manufacturers in the various branches.

"The establishment of the Bureau of Standards of the Motion Picture Board of Trade came about by reason of the lack of fixed standards in our industry, the direct cause of an enormous waste, and easily traceable to the loss of more than a hundred million dollars last year alone.

"The Bureau will stand in practically the same relation to the Motion Picture Industry that the Society of Automobile Engineers does to the Automobile business, and the Underwriters' Laboratories does to the insurance companies, and whose recommendations, while they have not the effect of law, are so carefully considered before promulgation that they are now accepted as authorative everywhere.

"The purpose of the Bureau is to bring about such a unification of processes, mechanisms and practices as will insure to the beginner as well as the masters of business in our industry, a lerger net return than now prevails. Its edicts may not be mandatory, but rather express the composite thought of the business at large, a sort of clearing house for trade expression. In due course there will be published a descriptive list of adopted standards and approved ideas, methods and processes but it will condemn nobody's device or idea at any time. Our first work will be the establishment of mechanical standards, some to take effect immediately, others later from time to time as will cause the least possible disturbance in the business.

Every Firm to Contribute Expert

"Every concern known to the Bureau is or will be asked to designate an expert to become a member of the sub-committee relating to that branch of the industry. The sub-committee will select a representative to become a member of the general committee, and report thereto the recommendations of the sub-committee.

"The general committee will consist for the present of representatives of the following general divisions of the industry:

"1, Raw Material; 2, Production; 3, Projection; 4, Exhibitors; 5, Machine Manufacturers; 6, Electrical Goods Makers; 7, Exchanges; 8, Lens Manufacturers; 9, Camera Manufacturers; 10, Reel Manufacturers; 11, Fire Underwriters; 12, Storage and Containers; 13, Transporation; 14, Theatre Construction Arrangement; 15, Miscellaneous.

"This treatment of the subject, it is believed, will be fair and equitable to all, and least likely to seriously disturb any branch of the business while establishing necessary fixed and recognized standards.

"The organization of the Society of Automobile Engineers brought order out of chaos in the automobile trade, and it is reasonable to suppose that the establishment of fixed standards in motion picture mechanism will do as much for our own industry.

"As it is vitally important to all branches of the industry that this come about in the quickest possible time, hearty co-operation is invited from those interested."

REMEDY TO PREVENT "GREEN" FILMS FROM STICKING

C. H., Chicago, Ill.—*Your answers to the operators' and managers' questions have attracted my attention, as I am an old-time operator and know what it means to us fellows to get the information you are giving, which I believe is of good value to any man working in the moving picture business. I have been bothered a great deal when using green film on first runs by the emulsion coming off and sticking on the springs, sprockets, rollers and other parts of the machine. I have used bees wax and tallow to overcome this trouble, but it seems to me that there ought to be some relief to us operators when running first-run film. The picture will run along, and all of a sudden a part of the emulsion will stick on the spring, scratching the film all the way along the sprocket holes. You can hear and feel the machine pull hard, and the picture then becomes unsteady. Do you know of anything which will help to improve the running of first-run pictures?*

ANS.—O. J. Allenbaugh has invented a process which is known as "The Allenbaugh Process," through the means of which a green film is made like a glass finish on the emulsion side, so that it is just as smooth and hard on the emulsion side as it is on the opposite side. The result is that you may take a green film and run it through a machine for the first time with just as much ease as you can an old one which has run through the machines many times.

One day, not long ago, I met Mr. Allenbaugh, and I investigated his process, which is remarkable in all ways. Soon after becoming connected with the Rialto theatre in New York in a consulting capacity, I recommended to Mr. Rothapfel that he have his films treated so as to improve the projection, and also to reduce the wear and tear on his machines. Mr. Rothapfel put the matter in the hands of his chief operator, and, as a result, all films for the Rialto theatre are now treated by the Allenbaugh process; and it is a remarkable fact that not only is the film in itself improved by the hardening process, but it goes through the machine like an old film, without noise or grit, and the motor pulls about one-half as hard as it previously did with green films untreated. The process is well worth the investigation of every exhibitor, and the manufacturers of film should also investigate the Allenbaugh process, as it will increase the life of their film by preventing the elongation of the sprocket holes due to the great strain when the film is run through the machines the first few times with the green side of the film untreated.

This man likes SPEER PROJECTOR CARBONS better than all other makes

THE IDEAL THEATRE
Johnstown, Penn.

May 1, 1916

Gentlemen:

A good exhibitor would not place economy ahead of good projection, but after using Speer carbons for over a month I can say that I can recommend them to any exhibitor as the equal of the imported carbon I ever used and the price is considerably lower.

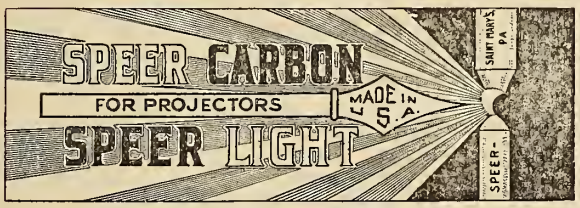
I am using 5/8 x 12" soft cored on 120 Volts A.C. pulling 45 amperes and my results are excellent.

Very truly yours,

WILLIAM B. KLAHRE.

Our Factory is OPERATING NIGHT and DAY to catch up with orders for SPEER CARBONS

You better get your order in NOW!!!



TRADE MARK

NET CASH PRICES

For Regular Speer Carbons

1/2x12, cored, pointed both ends,	$37.50 per M. (1,000 in a case)
9 16x12, cored, pointed both ends,	$40.00 per M. (1,000 in a case)
5/8x12, cored, pointed both ends,	$50.00 per M. (1,000 in a case)
3/4x12, cored, pointed both ends,	$70.00 per M. (1,000 in a case)
7/8x12, cored, pointed one end,	$115.00 per M. (500 in a case)
1x12, cored, pointed one end,	$150.00 per M. (500 in a case)

Sample Orders for 100 Carbons Filled at 10% Advance on Above Case Lot Prices

Speer Carbons are absolutely guaranteed to give satisfaction or money back

SPEER CARBON COMPANY

DEPT. "N"

(Makers of Carbons for Electrical purposes during the past 25 years)

ST. MARYS, PA.

For Sale by Leading M. P. Machine Distributors, Including the Following:

J. H. HALLBERG, 36 East 23rd Street, New York, N. Y.
KLEINE OPTICAL CO., 166 N. State St., Chicago, Ill.
SOUTHERN THEATRE EQUIPMENT CO., Rhodes Building, Atlanta, Ga.
E. E. FULTON CO., 154 W. Lake St., Chicago, Ill.
KANSAS CITY MACHINE & SUPPLY CO., 813 Walnut St., Kansas City, Mo.
G. A. METCALFE, 117 Golden Gate Ave., San Francisco, Cal.

DO NOT WAIT TOO LONG

To put in that new Machine. PROCRASTINATION IS THE ENEMY OF SUCCESS. People who go after things, get them quicker than those who wait for them.

We can equip your Theatre complete (with the exception of Films and Posters) and sell for cash or on the instalment plan.

Write today for catalog

AMUSEMENT SUPPLY COMPANY

Note change in address

THIRD FLOOR MALLERS BUILDING
S. E. CORNER WABASH AVE. & MADISON ST.
CHICAGO, ILLINOIS

Dealers in Motiograph, Powers, Simplex, Standard and Edison Machines, Genuine Repair parts and all goods pertaining to the M. P. Theatre

MOTION PICTURE MACHINES

Power—Simplex—Baird

HALLBERG'S 20th Century Motor Generators

MINUSA Gold Fibre Screens

SANIZONE Deodorants, the perfect perfume for Motion Picture and all Theatres

WE ARE DISTRIBUTORS

Ask for Catalogs

Lewis M. Swaab 1327 VINE STREET PHILADELPHIA, PA.

THEATRE AND EXCHANGE MAILING LIST SERVICE

We rent lists of or address contemplated or existing theatres, exchanges, state rights owners, publicity mediums and producers, selected as to territory, class, etc. Twenty thousand changes were recorded in our list last year. Its use means a saving to you of from 30 to 50% in postage, etc.

N 63

MOTION PICTURE DIRECTORY CO.

80 FIFTH AVENUE, NEW YORK Phone, 3227 Chelsea
425 ASHLAND BLOCK, CHICAGO Phone, 2003 Randolph

Addressing Multigraphing Printing Typewriting

WE ENJOY

75% of the patronage offered by Southern Theatres

Prompt service, attention to detail and a modern supply house makes such an unusual statement true. Why not learn our methods.

Exclusive Southern Distributors
SIMPLEX PROJECTORS

THEATRE ACCESSORIES
LUCAS THEATRE SUPPLY COMPANY
ATLANTA GEORGIA

This matter is worthy of a great deal of consideration, and the fact that the Rialto theatre, the most modern and progressive motion picture theatre in the country, is using this process is an assurance that all I have said concerning the Allenbaugh process for film treating is correct and verified.

TROUBLE IN GETTING A PERFECTLY WHITE LIGHT ALL OVER THE SCREEN

J. R. B., Angola, Ind.: I read your articles in Motion Picture News *with much interest, and think all operators should.*

I have been having trouble in getting a perfectly white light all over the screen. It shows purple in the centre, as the outline of the carbon in Fig. 1. *I am using a Simplex projector with a* 6½*-inch condensing lens nearest the arc, and* 7½*-inch in front. I am using* ⅞*-inch Snow carbons. The current is A. C.* 110 *volt,* 60 *cycles, and I use a Ft. Wayne Compensarc, operating on the* 40*-ampere notch. I make a picture about* 8 *feet by* 10 *feet, at* 70*-foot throw. The condensing lenses are adjustable, and I have them as close as possible.*

I use a straight set on the carbons, and do not "freeze" them. I hope you will be able to help me, as it is a source of considerable annoyance.

Answer.—I am not familiar with the Snow carbon. I do not know who makes it, and I don't believe I have ever had opportunity of testing any of them, at least not as far as I know. Therefore, it is possible that your carbon may cause some of your trouble. However, you are wrong in using a ⅞-inch diameter cored carbon with a Ft. Mayne Compensarc operating on the 40-ampere notch. For this current you should not use a carbon larger than ⅝-inch diameter.

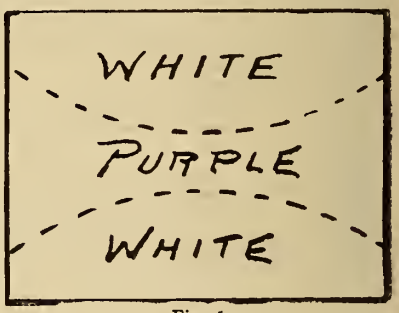


Fig. 1.

Your condensers, 6½ inch, next to the arc, and 7½-inch focus in the front should give you good results, providing you set them right to suit your particular condition.

You state that the condensing lenses are adjustable, and you have them as close as possible. You will smooth out your field of light on the screen considerably by moving the condensing lenses apart, maybe ½ inch, and while you may sacrifice a certain amount of illumination, your field of light will be distributed much better; and I am sure your picture will be improved.

In any case, first of all, use the ⅝-inch carbons. Next, move the condensers apart slightly, and draw your arc lamp back a little bit, and then set the lower carbon straight up and down, and the upper one inclined towards the lower at an angle of about thirty degrees and keep the carbons fairly close together, but use your own judgment on this as you will have to experiment, due to the difference in your carbons and other local conditions which have to be met by each individual operator.

PLANS TO INSTALL PLANT IN TOWN WHERE ELECTRIC LIGHT IS NOT AVAILABLE

M. E. W., Colerain, N. C.—*I am situated in a small town where electric light is not available, and I am planning to install my individual light plant.*

We have in the village a small individual 4 h. p. gas engine that is furnishing lights for a private residence, and I am writing to know if it is possible to build this current to a sufficient power to run motion pictures with. What is necessary to give good pictures, the necessary voltage?

Ans.—If you are planning the installation of your own individual electric lighting plant, you will find advertised in the columns of the News various makes of gasoline electric generating sets which give splendid satisfaction when properly installed and operated.

The gasoline consumption varies somewhat with the different make and type of engines, but my experience proves that it is safe to figure about one pint per h. p. per hour.

You say that you have an individual 4 h. p. gas engine, furnishing light for a private residence, and you want to know if you

BETTER SATISFACTION

This notice is addressed to the minority of our subscribers who do not regularly answer advertisements.

The service described is, however, open and free to all who wish our help.

We do not wish to discourage you from writing direct to our advertisers; in fact, you do not do enough of it for your own good, but we do want you to get the proper goods to fit your needs.

There are many, perhaps you, who are too busy to write each company separately; therefore we are offering our co-operation, which means that you will receive full information on any subject which you may designate by merely filling out the coupon, designating by numbers the goods in which you are interested.

Your inquiries thus received will be forwarded to reputable manufacturers, even though the goods on which you wish information are not advertised in the "News."

1. Architectural Suggestions
2. Arc Controllers
3. Brass Rails
4. Building Materials
5. Cameras
6. Carbons
7. Chairs
8. Chair Upholstery
9. Converters and Transformers
10. Developing and Printing
11. Developing Tanks
12. Disinfectants and Perfumes
13. Economizers and Rheostats
14. Electric Signs
15. Elevators and Escalators
16. Exterior Lighting
17. Film Carriers
18. Film Cement
19. Film Cleaners
20. Film Stock
21. Fire Extinguishers
22. Floral Decorations
23. Generators
24. Gas Engines
25. Heating Apparatus
26. Interior Lighting
27. Interior Telephones
28. Lenses
29. Lighting Sets
30. Lobby Display
31. Lobby Novelties
32. Metal Ceilings
33. Motors
34. Mural Paintings
35. Musical Instruments
36. Paints
37. Perforating Machines
38. Printing Machines
39. Projection Machines
40. Projection Machines (Home)
41. Projection Booths
42. Rectifiers
43. Reels
44. Rewinders
45. Screens
46. Slides
47. Slide Ink
48. Studio Lights
49. Tickets
50. Ticket Selling Machines
51. Ticket Taking Machines
52. Uniforms
53. Ventilating and Fans
54. Vacuum Cleaners

Gentlemen: Please send me descriptive matter on the subjects marked in the above lists.

Name .....

Theatre .....

City .....

State .....

can use this equipment for a motion picture arc. As you do not state the voltage and the ampere capacity of the electric generator, I cannot answer your question with assurance.

However, if your generator is capable of producing not less than 60 volts and from 25 to 35 amperes, then your 4 h. p. engine is powerful enough to drive this generator so that you can operate a motion picture projector arc with good results.

Of course, for a private or small exhibit, 15 amperes, D. C., will do, but under no condition must the voltage be less than 60, as you must have a rheostat in series with the generator and the arc. The arc operates at about 50 volts, and 10 volts drop in the rheostat is the smallest with which regulation of the arc can be obtained. If you will give further information as to the type and capacity of your generator, giving, perhaps, statement of what is contained on the nameplate, and if you operate a storage battery in conjunction with the equipment, with the specifications for the same, I may then be able to give you further information; but it seems to me that if you have the engine, it would be cheaper to install a special generator for the projection machine, and such a generator can be had at prices ranging from $90 to $125, depending upon the design and quality of the machine, and with such a generator you could operate an arc anywheres between 25 and 40 amperes, D. C., without the use of a rheostat in series with the arc, and if your engine is 4 actual break h. p., it will be plenty strong enough to drive the generator.

EDWARD EARL IS RESPONSIBLE FOR MUCH OF THE EFFICIENCY OF NICHOLAS POWER COMPANY

THE growth and development of many of the firms now prominent in the motion picture industry has been phenomenal and it has been no easy matter to provide for the financial requirements occasioned by such rapid growth. The accompanying photograph is that of Edward Earl, prominent in manufacturing and business circles in New York, who is the treasurer of the Nicholas Power Company.

Edward Earl

Mr. Earl is connected with many large American business interests and is a director of several important New York corporations. He has been associated with Nicholas Power for a number of years, and through this close connection has become deeply interested in the development of the motion picture art along the best lines. Mr. Earl represents the highest type of the American business man. He is ever busy with his varied duties and is evidently averse to publicity. Mr. Earl has had much to do with the system of efficiency which characterizes the Nicholas Power organization from the office boy up.

FRESH PICTURES OF KENTUCKY LOCALES ARE TAKEN WITHOUT AS(SALT) BY A BATTERY OF ROTHACKER CAMERAMEN

ONE of the Rothacker Film Manufacturing Company's camera crews, under the direction of Wesley Smith, has just returned after completing a series of pictures taken in the vicinity of Frankfort and Lexington, Kentucky.

A battery of Rothacker Film Manufacturing Company's cameramen, under the direction of W. E. Aldis, recently took pictures for the big celebration, at the Lake Bluff Naval Academy, north of Chicago, for the Navy League.

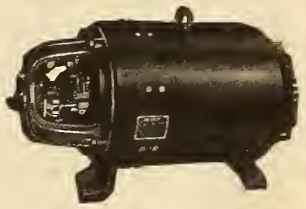
Eddy Linden, cameraman, is now working in Chicago on a three reel motion picture advertising production.

E. H. Phillippi of the sales department is starting on a trip through the East for the purpose of doing special investigation work.

My Business Has Increased

to such proportions that I must move into larger quarters—I have leased the ground floor store in the new Godfrey Building at 727 Seventh Ave., City, where I will establish the World's greatest show-room and supply house for electric and motion picture equipments. I hope to be settled shortly after June 1st and invite your inspection. You will be amazed at the magnificence and completeness of my new establishment— ***THIS PROVES PROGRESS AND SUCCESS.***

HALLBERG
20TH CENTURY



MOTOR GENERATOR

$286 For 30 to 70 Amp. D. C. Capacity

For 110 or 220 volt, 60 cycle, 2 or 3 phase A. C. Line. For single phase, $46 extra. Weight, 450 lbs. Height 15", Width 15", Length 28"

$57.50 extra for control for (2) 30-40 amp. arc's on fine switchboard with volt and amp. meters and special field rheostat—No live part on front of board.

OTHER SIZES AND STYLES OF ALL KINDS—QUOTED UPON REQUEST

Distributor of
Power's-Simplex-Baird
M. P. Machines

Send for Free Circulars and Catalogues, but for Hallberg's Big 100-page Catalogue, send 25 cents.

I EQUIP THEATRES COMPLETE AND CARRY "SPEER" AND OTHER MAKE CARBONS, ALSO SUPPLIES.

Send $2.50 for latest Operator's Book, "MOTION PICTURE ELECTRICITY."

J. H. HALLBERG Swedish Electrical Engineer
34 East 23d St. The House of Quality New York

STOTHART, MUSICAL DIRECTOR FOR "HIGH JINKS" AND COMPOSER, SIGNED AS CONDUCTOR OF CIRCLE, INDIANAPOLIS

H. P. STOTHART, of New York, one of the most widely known directors in the theatrical music world, has been engaged as conductor of the orchestra for the new Circle photoplay house, Indianapolis, which will open its doors in a few weeks. He is to make his home in Indianapolis, and the orchestra will be composed of Indianapolis musicians, most of whom have been engaged for the Circle music forces.

Mr. Stothart during the last theatrical season was musical director of two of the most notable light operas of the year, Hammerstein's "High Jinks" and "Katina." He has had wide professional experience both as a conductor and as a composer, and his efforts with the Circle theatre will be to provide interpretative music that will blend harmoniously with the pictures on the screen, and where written music of the desired quality is not available he well undertake to compose it. Altogether the music will be one of the distinctive features of the Circle's programs.

The Circle's orchestra director began his career as a teacher of music in the schools of Milwaukee, where his ability to awaken a keen interest in this subject among children gave him much fame. In 1908 he was called to the University of Wisconsin where he taught harmony in the college of music and became director of the college drama. During his time at the Wisconsin institution he composed the music and directed the production of the operas of the Haresfoot Club, two of these operas being "Alpsburg" and "The Manicure Shop," which were written by him in collaboration with Theodore Stempfel, Jr., of Indianapolis.

Mr. Stothart's first professional venture was "Frivolous Geraldine," a light opera for which he composed the score and which had an extended run in the Olympic theatre in Chicago. Since that time he has been prominently identified with the Hammerstein theatrical enterprises and has become a staff writer with Witmark and Sons, music publishers. He is a member of the Musical Director's Club of America, and his going to Indianapolis is expected to add much strength to the musical forces of Indianapolis.

THE EMPRESS, DENVER, MAJESTICALLY OPENS ITS DOORS AFTER UNDERGOING $25,000 ALTERATIONS

THE Empress theatre of Denver has opened its doors after being completely remodeled at a cost of $25,000. For weeks decorators, painters, carpenters and upholsterers have been at work remodeling the old Empress theatre of Denver, tearing down here, building up there, beautifying and cleaning until the famous theatre shines with a new glory inside and out. The two little stores that formerly cramped the street entrance have been torn out, and now there is room for the good natured crowds to "mob" the box office without having to crush one another. Paint and the arts of the decorator and the electrician have transformed the street appearance of the theatre, while inside the house is one of the most beautiful in the state. The indirect system of lighting has been installed, and at night there is a pleasant soft glow within the theatre that brings out the green, old rose and ivory color of the decorations.

The Empress has a seating capacity of 1,650. The seats have been covered with linen slips to protect the dresses and waists of the women patrons from dirt and dust. These slips are changed twice weekly. A modern ventilatitng plant similar to the one in operation in the famous Strand theatre of New York has been installed to carry the fresh air into the house

The Empress is a first-run motion picture house showing feature photoplays.

MOTION PICTURE PROJECTION SIMPLIFIED

(*Continued from page* 3449)

which sometimes happens. In Fig. 48 you see the end of the first coil is connected to the end of the second coil, which is wrong if the coils are wound in the same direction. The connection as shown in Fig. 48 would be right, and as it should be, if one coil is wound right-hand and the other left-hand, through accident or mistake.

Copyright, 1916, by J. H. Hallberg.

THE WHOLE PHOTOPLAY WORLD IS TALKING OF

SATIN GOLDFIBRE SCREENS

EVERY DAY ARE LETTERS RECEIVED TESTIFYING AS TO THE MERITS OF THIS WONDROUS PROJECTION SURFACE

The beautiful new Orpheum Theatre of Huntington, W. Va., the largest and finest photoplay theatre in the State writes this letter of the superlative merits of Satin Goldfibre Screens.

ORPHEUM THEATRE COMPANY

Huntington, W. Va.,
April 7, 1916.

Satin Goldfibre Screens, Inc.

Gentlemen:—

Our projection surface is considered "perfection itself," not only by our patrons, but by fellow exhibitors as well, from various parts of the state. Our projection system consists of the highest grade and highest priced materials that may be purchased, but we may say that without your *Satin Goldfibre Screen* we would not be able to consider our projection perfect.

Yours respectfully,
ORPHEUM THEATRE COMPANY,
Per G. C. Sullivan, Secretary and Manager.

Unsolicited testimonials of the merits of any sales article are not forthcoming unless the satisfaction is there.

SATIN GOLDFIBRE SCREENS

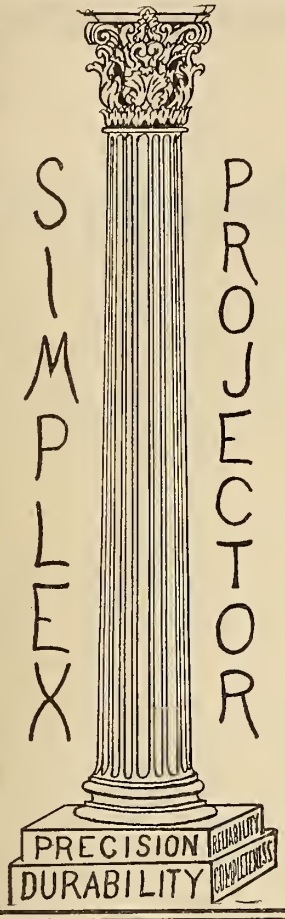
Stand Back of What is Claimed of Them.
"It's All in the Satin Finish."

For Literature and Prices Address

SATIN GOLDFIBRE SCREENS, Inc.

SUITE 2030 PENOBSCOT BLDG., DETROIT, MICH.

NEW YORK DISTRIBUTORS, J. H. HALLBERG, 36 EAST 23RD ST., NEW YORK, N. Y., U. S. A.



THE Simplex PROJECTOR

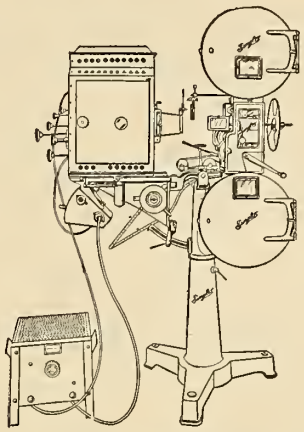
was built upon the basis that there were some "GOOD" machines and some "BETTER"
BUT Ample Room for "ONE BEST"

SIMPLEX is the "ONE BEST"—*Always* to be relied upon for Distinct, Flickerless Projection—*Always* Dependable and Durable. That is the STANDARD *Always* maintained.

Simplex

The ONLY PROJECTOR to receive the HIGHEST AWARD AT TWO EXPOSITIONS—1915

GRAND PRIZE
PANAMA-PACIFIC
INTERNATIONAL
EXPOSITION



GOLD MEDAL
PANAMA-
CALIFORNIA
EXPOSITION

Send for Catalog "N"

THE PRECISION MACHINE COMPANY
317 East 34th St., - New York

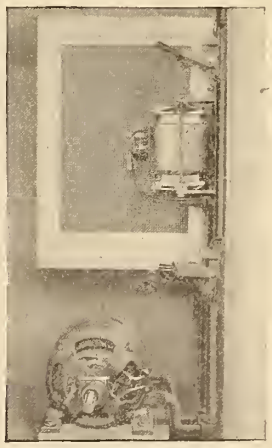
Do you want Two Machines if ONE WILL DO?

You can get efficiency and long life with simplicity of control from one armature, one set of field coils, one shaft, one commutator, as in

The Wagner WHITE LIGHT Converter

Why even consider the cumbersome, clumsy, wasteful converting apparatus with two armatures, two sets of field coils with their two sets of current losses—sometimes even two frames and two shafts.

Wagner Quality



Wagner Converter
installed in Theatre basement

You want the latest type of apparatus. Accept nothing less. Let us send you Bulletin 10922 and booklets, with prices of WHITE LIGHT CONVERTERS.

Wagner Electric Manufacturing Company,
Saint Louis, Missouri

258

The Camera

A Department Devoted to Motion Picture Photography in All Its Phases, Studio and Laboratory Work

Characteristics of Photographic Developers

Rodinol, a Liquid Developer of High Concentration, is Paramidophenol at Its Best and Has Seen Much More Use Than Paramidophenol Hydrochloride—Amidol Was the Next Discovery of Skilled German Chemists—Reducing Action of an Amidol Solution—Glycin Another Favorably Known Developer

(Continued from Last Week)

The action of a Paramidophenol developer made up with sodium sulphite is strongly affected by the addition of Potassium Bromide, which affords a ready means of controlling its action and thereby allows overexposed negatives to be satisfactorily dealt with.

Paramidophenol may be regarded as the mother substance of other important developers to be described later, such as Amidol, Glycin, Metol and others and in addition to its valuable properties set forth above, it is susceptible to other slight alterations in its composition which result in the formation of other high-class compounds for developing.

By replacing the Hydrogen atom of the OH group of Paramidophenol, with a metal of alkali nature, such as potassium or sodium, a phenolate of the original compound will be formed, the chemical nature of which may be expressed by

$$C_6H_4\begin{matrix}ONa\\NH_2\end{matrix}$$

As an instance of such a phenolate we will mention Rodinol, a liquid developer of high concentration, which is favorably known to all with experience in photography.

As Rodinol is supplied in liquid form and bottled it has not seen much use in cine film development, but as Rodinol is Paramidophenol at its best, and has seen much more use than Paramidophenol hydrochloride, mention is given it here. It may further be stated that all the good points attributed above to Paramidophenol are also possessed by Rodinol.

Further experiments, by the skilled German chemists, directed toward the discovery of other organic developing compounds shortly resulted in the production of another developer, which is known to photographers generally as:

AMIDOL

Chemical name, Diamidophenolhydrochloride $C_6H_3\begin{matrix}OH\\NH_2HCL\\NH_2HCL\end{matrix}$

Amidol was announced at practically the same time by J. Hauff and Company of Feuerbach and by Dr. Andresen of the "Agfa" Company.

As will be noted by a comparison of the chemical composition of Amidol and its predecessor Paramidophenol, the compound Amidol is possessed of one more of Amido (NH_2) groups than is Paramidophenol, which greatly increases the power of Amidol to develop with the addition of sodium sulphite alone.

In fact so rapidly does reduction take place with a solution of Amidol and sulphite that it is only in conjunction with sulphite of sodium that Amidol may be satisfactorily used. Were an alkali either of soda or potash added to the solution, development would take place so energetically that even unexposed portions of the film would be reduced; in other words a bad degree of chemical fogging would result.

In appearance Amidol exhibits a crystalline structure in the form of fine needles and by the aid of sodium sulphite may be easily dissolved in water. When mixed as recommended with sulphite only it is possessed of rapid and complete developing power. Negatives produced with an Amidol developer of proper content are free from any degree of fog and in addition first-class gradation and the satisfactory rendering of shadow detail are obtained.

Reducing Action of an Amidol Solution

The reducing action of an Amidol solution may be easily controlled by the use of Potassium Bromide 10 per cent solution. By slightly reducing the amount of sulphite the effective action of the Bromide is increased, while should the reducing action of Amidol need to be accellerated, some 16 per cent solution of Sodium Sulphite should be added to the bath, as it will be recalled that alkalies cannot be successfully used with Amidol.

Although possessed of some good qualities Amidol has not come into use in the treatment of motion picture film, due to the fact that it has very poor keeping qualities when made up, the solutions deteriorating rapidly upon exposure to air. Neither a working developer or a strong stock solution will retain its strength for a space of time long enough to warrant its incorporation into large and expensive baths such as are used in processing cinematograph film.

The principal point in favor of Amidol with many photographers is that it may be used without alkali. The carbonates of sodium and potassium and also caustic alkalies have a most irritating effect on the hands of many workers, and as Amidol works satisfactorily without an alkali it enjoys a popularity among workers with tender skins.

Another very favorably known developer derived from Paramidophenol and possessing many good properties is

GLYCIN

Chemical name, Paraoxyphenylglycin $C_6H_4\begin{matrix}OH\\NHCH_2\ COOH\end{matrix}$

Glycin, which is a white or sometimes yellowish powder in the form of fine scales, is formed from Paramidophenol by replacing one of the Hydrogen atoms of its NH_2 group by the monovalent group expressed by CH_2COOH. Glycin, while not soluble in water to any appreciable degree, dissolves readily in combination with sodium sulphite. Upon dissolving Glycin with sodium sulphite a sodium salt results, with the formula:

$$C_6H_4\begin{matrix}OH\\NHCH_2COONa\end{matrix}$$

Some of the properties of Paramidophenol are altered by the entrance of the group CH_2COONa into its molecular structure, the most important changes being greater solubility and adaptability to use with all forms of alkalies.

A Glycin developer will stand out before all others in regards to the exquisite cleanness of the negatives obtained through its use, there being no trace of chemical fog and because of this characteristic Glycin is particularly adapted to "Stand Development" and the treatment of exposures of doubtful correctness.

Negatives developed in a Glycin bath will show highly satisfactory gradations, but the rendition of shadow detail is not of the highest character unless the developer is made up with a caustic alkali which causes the formation of a phenolate, having the chemical formula:

$$C_6H_4\begin{matrix}ONa\\NHCH_2COONa\end{matrix}$$

In cases of overexposure the action of Glycin may be readily controlled by the addition of Bromide of Potassium 10 per cent solution, but this is seldom necessary due to its characteristic slow-

ness in working. The action of Glycin is also sensitive to lowering of the working temperature of the bath.

Glycin a Developer of Great Adaptability

Glycin is a developer of great adaptability to the varying requirements of photographic practice. By cutting down the amount of developer proper or the amount of carbonate or both, negatives of extreme softness may be obtained while an increase in the amount of Glycin or carbonate, in making up the bath, will yield negatives showing vigorous contrasts. A rapid Glycin developer is obtained when caustic alkali is used in place of the Potassium Carbonate.

Glycin mixed in any form will keep without deterioration for an indefinite period if bottled air-tight, although it has not been found to possess keeping qualities above the ordinary when kept in developing tanks such as are found in motion picture laboratories.

In view of the fact that Glycin solutions do not readily oxidize upon exposure to the air, there is no discoloration of the gelatine of films or plates processed with it, and the images obtained with a Glycin bath are of a pure black color excepting when Caustic Alkalies are used, when the precipitated silver on the film is of a brownish black color.

Of all the photographic developers derived from Paramidophenol the most popular and most efficient, everything considered, is:

$$\text{METOL } C_6H_4 \begin{matrix} OH \\ NHCH_3 \end{matrix} H_2SO_4$$

$$\overline{}$$

$$2$$

Chemical name, Monomethylparamidophenolsulphate.

Upon the substitution of a Methyl (CH_3) group for one of the hydrogen atoms of the NH_2 group of Paramidophenol we have the compound Metol, the chemical symbol of which is given above.

Dr. Bogisch, another noted worker in photographic chemistry, is credited with having first observed the good qualities of Metol as applied to development and Metol was placed on the market in 1891 by J. Hauff and Company of Feuerbach, the "Agfa" Company of Berlin bringing out its Metol very shortly afterward.

Metol, which is rated as being the best of all rapid developers, occurs in the form of a white crystalline powder, easily soluble in water and forming a clear, colorless solution. In compounding a Metol developer it is best to dissolve the Metol and Sodium sulphite separately as when an attempt is made to dissolve the Metol and sulphite together the former is sometimes precipitated. A Metol bath will be found clear and colorless after the addition of the Carbonate if properly mixed.

With most emulsions a Metol developer will be found to work clean and free from chemical fog. Should fogging occur it can be corrected by the addition of a slight quantity of Potassium Bromide. While the Bromide has very little restraining effect on a Metol bath made up with a carbonate of Sodium or Potassium, it will be found a good corrective of fog and makes a rapid developer work comparatively clean.

Metol Developer Stands Alone

When the rendition of shadow detail is considered it will be found that with the exception of Ortol, a Metol developer stands ahead of all others. Although an Ortol bath of proper content will give shadow detail equal to that secured with Metol, no other reagent equals it, and the nearest approach other than Ortol is the phenolate of Paramidophenol known as Rodinol.

The gradations in negatives developed with Metol are superlative, providing the exposures have approached the normal. This quality and the rounding off of the tones of the image is due to the sensitiveness of the developer and the speed with which it works, and shows the superiority of Metol to some of the comparatively slower and harder working developers. The development of a negative may be prolonged, however, when using Metol, without harm, and in this way most any desired quality of gradation may be secured.

Another respect in which Metol differs from most other developing regents is that the addition of Bromide of Potassium to the bath has little effect as a restrainer. Especially is this true of solutions containing caustic alkalies, in which the Metol exists as a phenolate. When developing with Metol the best means for dealing with overexposed negatives, is the use of a solution of Metol and Sodium Sulphite. This bath is slower in action than a bath containing a carbonate and may easily be controlled by the addition of Bromide.

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in the film margin answers the question,

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By reason of the entrance of the Methyl (CH_3) group into the molecule of Paramidophenol, attendant upon the formation of Metol, great solubility is conferred upon the latter, permitting concentrated solutions to be prepared with Sodium Sulphite. and Metol is likewise characterized by excellent keeping properties. Metol mixed with sulphite or in the form of working solutions or strong stock solutions will keep indefinitely if not exposed to air, and moreover a Metol bath has long life and may be used many times before becoming exhausted.

In addition to being made up with sulphite alone and with sulphite and a carbonate of sodium or potassium, Metol may be successfully used as a phenolate developer which as before noted is accomplished by making it up with caustic alkali. Due to its good keeping properties and the comparatively long time which it takes for a Metol bath to oxidize the resulting negatives are free from staining of the gelatine, which is likewise true of all developing compounds derived from Paramidophenol.

Another reason why Metol enjoys such popularity both in the motion picture and general photographic industries is, that it is just as well adapted to the successful development of film positives or photographic prints as it is to thetreatment of negatives. The same also may be said of the developer Hydrokinone in conjunction with which Metol is generally used in compounding a bath. Most of the other developers, however, find their principal use in negative development.

In motion picture laboratories a properly compounded Metol bath is found to keep satisfactorily until an amount of film sufficient to exhaust its reducing powers has been put through it, which can be told by the increased time it takes to accomplish development.

Merits of Metol Justifies Its Popularity

In Metol more good qualities are combined than will be found in any other photographic developer and its universal popularity is fully justified by its proven merits.

(To Be Continued Next Week)

SYSTEM FOR EXTRACTING FROM DEVELOPING SOLUTION INGREDIENTS CAPABLE OF USE AGAIN IS PERFECTED

THE scarcity and high price of chemicals for use in developing motion picture films has caused numerous experiments to be made by laboratory men, with the end in view of recovering some of the more expensive ingredients used in baths for film development.

David Horsley of the Centaur Film Company has perfected a system for extracting from an exhausted developing solution that part of its contents which has sufficient activity to permit of its being included in a new bath.

By means of the following description and diagram, the process of chemical recovery will be made clear, and it is deserving of the consideration of all laboratory superintendents.

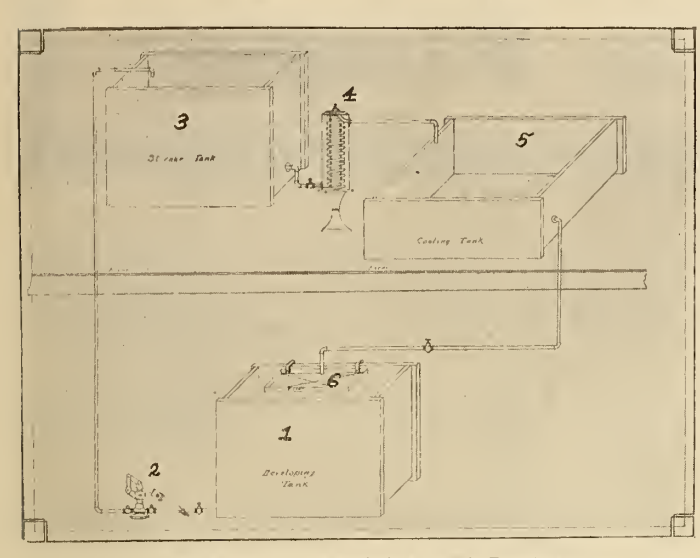
On referring to the diagram the tank in which films are developed as indicated by No. 1. Upon the bath becoming exhausted it is pumped up into a storage tank, No. 3 (which should be located above the developing room) by a pump No. 2 connected to the piping between tanks No. 1 and No. 3.

At the bottom of the storage tank No. 3 is another pipe with an outlet valve, which is connected to a gas heated coil No. 4. Upon opening the valve at the bottom of the tank No. 3 the exhausted solution stored there passes through the heated coil No. 4 and in passing through the coil becomes revived and reoxidized.

Having passed through the coil No. 4 the greatly rejuvenated solution is allowed to run into a wide and shallow cooling tank, No. 5. The fluid collected in cooling tank No. 5 is now tested in order that its strength may be ascertained, and sufficient fresh chemicals added to bring the strength of the bath back to normal after which, by means of piping and a valve, it is led back into the developing tank. The pipe from the cooling tank No. 5 should be located somewhat above the bottom of the same, owing to the fact that the heating process causes all organic matter in the solution to be precipitated and it accumulates in the bottom of the cooling tank.

Where the pipe from the cooling tank No. 5 discharges the revitalized developer into developing tank No. 1 there should be placed a filter bed No. 6 of close woven felt. The purpose of this filter is two-fold. In addition to freeing the solution of any or-

ganic matter which may have flowed down in the solution, from the cooling tank, it was also found that crystallization sometimes occurred in the heating coil. By using a filter, however, the developer enters the developing tank free from all foreign matter either of organic or crystalline nature.



Apparatus for Reclaiming Used Developer

It is claimed that the use of the above outlined process effects a saving of 60 per cent or higher in costly chemicals. If this is the case laboratory men should not be backward about "going to it."

ZOLLER IS ELECTED PRESIDENT OF THE STANDARD NEWS FILM COMPANY

At annual meeting of the Standard Newsfilm Company in New York last week, Josiah A. Zoller of New York, was elected president. The other officers chosen were J. F. H. Wyse, president of the Ontario Safety League, Toronto, vice-president; Mortimer H. Hill, New York, secretary, and Fred R. Jones, treasurer and general manager. Leroy Franklin Gourley, of Montreal, is an additional director.

This company is moving into larger quarters in the Godfrey building and will open a branch office in Chicago shortly. Branches in existence at the present time are 34 Victoria street, Toronto, and 4 Johnson's Court, Fleet street, London.

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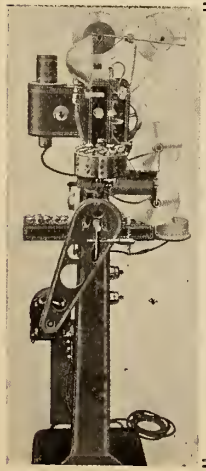

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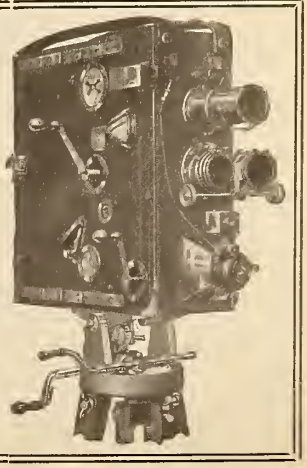


How can an advertiser continue advertising? By giving YOU value.

Music and the Picture

Edited by Ernst Luz

This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays. MOTION PICTURE NEWS will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and the Picture Department.

A Picture Without Music Is Almost Like Soup Without Salt

(*Continued on page* 3450)

But it is recognized that such elaborate musical accompaniment and atmosphere creation as developed by the larger theatres of the country is not always practical for the average theatre manager and he must look about him for some other means of accomplishing a similar result at an expense much more in proportion to his receipts and the possibilities of his theatre.

It has been into this field that the "Fotoplayer" and kindred musical inventions have stepped and have solved for the average exhibitor the problem of synchronizing sound and vision at an expense proportionate with his receipts.

Mention is made of the "Fotoplayer" as being one of the most practical of this type of instrument for the average exhibitor in that it gives him perfect synchronization of sound and vision at minimum cost and at the same time affording a high type of music through its self-player attachments, which reproduce the execution of the world's greatest masters under the control of the operator in accord with the film on the screen. So perfected have these instruments become that in the smaller theatres—and by smaller theatre the average house of 1,000 seats and upwards is referred to—with an admission price of ten or fifteen cents, the orchestras are being entirely replaced or augmented by them with an increase of efficiency that has proven good advertising.

But the basic principle is that of adequate musical atmosphere and a judicious use of "effects" either operated independently or in conjunction with such an instrument as above mentioned, created for the photoplays. To-day this is becoming as essential a factor in motion picture presentation as the films themselves and their careful selections.

How Small Theatre Met Competition

It is the wide-awake exhibitor who is realizing this truth and is applying it to his business. Only recently an instance illustrative of this fact came to the attention of the writer. On upper Broadway in New York City is an average type small theatre of the better class. With everything in its favor in respect to location, but confronted with heavy opposition both in motion pictures and in vaudeville, this house began to lose. Only a little, it is true, but receipts fell off, while at the same time expenses increased.

Naturally the managment cast about for the solution of the problem. The house is a comparatively new one; the lobby and display advertising about the theatre was good; the selection of films was good. But it seemed that pictures had lost a little of their attractiveness as presented in the old way. The music had consisted of the usual orchestral accompaniment, with a small orchestra and a piano relieving while the musicians rested. After a careful analysis of the situation the management became impressed with the fact that all was not being got out of the pictures that could be obtained, and turned to his music to supply the deficiency. The small orchestra with its limitations and restrictions, failed to rise to meet the situation, and a "Fotoplayer" was installed as an experiment.

The suiting of the music to the varying moods of the picture had its effect. The pictures instead of being merely visual reproductions seemed to actually come to life and one almost seemed to hear the characters talk. It is a fact, and in demonstration thereof the books of the theatre were disclosed, that an almost immediate increase in business was noted, while the other theatres providing merely musical accompaniment for their pictures plodded along in the same only way.

The above is merely cited as an illustration of the value of music to the picture theatre and the importance of music as an advertising asset. The exhibitor whose music is good and who advertises his music judiciously but with proportionate thought to its importance cannot be very far off the right track.

The old showman was pretty nearly right when he said "Anything that will bring the patrons to your theatre is good advertising," and music as an advertising asset holds an important place in the careful management of a moving picture theatre.

Editor's Note:—Many of the points made by Mr. Holway are well taken and should be of interest to our readers. As he says, the music of the present photoplay theatre is an important factor. It is the one equipment in the photoplay theatre that does not require exploitation. When properly maintained and conducted, music is its own advertiser. The capable and up-to-date manager has long realized that when he has first-class music in his theatre he can safely exploit any other feature of the business, knowing that should this advertising bring him a greater periodical capacity, he is certain that his music will make permanent patrons of a certain per cent of those that are attracted by clever advertising.

Those who follow Mr. Rothapfel's managerial methods closely appreciate him as a master mind for accomplishing the above in a most artistic and refined manner. Hence his certain success.

Personally, I feel that the photoplay theatre beckons to that which is the very best in music, and I look forward to the time when it will be the most lucrative occupation for those of the musical profession.

Mr. Holway is surely right when he says that music will attract business for the photoplay theatre. It does more—it makes permanent patrons of transients and is the one and only foundation known to build up business slowely but surely, week after week, when properly conducted.

BUSCH ORDERS MINUSA GOLD FIBRE SCREEN FOR HIS PRIVATE THEATRE

WHEN Aug. Busch of the Anheuser-Busch Brewing Company saw some of his films projected on a Minusa Gold Fibre in the private demonstration parlor of Eugene Taylor, commercial photographer of St. Louis, he immediately decided that one of the Minusa Gold Fibre Screens was quite essential to the proper presentation of his films.

Consequently he has placed on order with the Minusa Cine Company for a screen for his own theatre on his beautiful country estate. Mr. Busch's home contains some historical spots it having been the home of former President U. S. Grant. The log cabin, which was built before the Civil War, and other relics are still carefully preserved.

"A Son of the Immortals"

Bluebird **By ERNST LUZ** **Projection Time, 68 Minutes**

Description of Music	*Number Suggested*	*Cue to Stop Number*
1. Inter. (L. Desc.)	"Marcelle" (E. Schuberth)	"General Paul Stamhoff, etc."
2. Desc. (H. Regal)	"Three Songs Eliland" (G. Schirmer)	Bomb explosion in street.
3. H. Intro. and Waltz	"Venus on Earth" (Jos. W. Stern)	Connects Parts 1 and 2.
4. Desc. (S. H. Rom.)	"Romance," Karganoff (G. Schirmer)	After Prince and American girl off. Anarchist in Art Gallery.
5. Desc. (Rom.)	"Inspiration" (G. Schirmer)	"Two days later."
6. Inter. (Semi-Reg.)	"Wedding of the Rose" (C. Fischer)	Connects Parts 2 and 3.
7. Sh. Waltz	"Sweethearts" (G. Schirmer & Co.)	"The New King's first duty." "The Coronation."
8. Regal March	"March aux Flambeaux" (C. Fischer)	New King on throne.
9. Desc. (H. Rom.)	"Melodie" by Friml (G. Schirmer)	"The first horse, etc."
10. Inter. (Hurr.)	"Dog Train" (M. Witmark)	Bridge blows up.
11. Dr. Andante	"A. B. C. Dramatic Set No. 4"—B2 (Jos. W. Stern & Co.)	"After the day's work, etc."
12. Tarantelle	"Pantomime Clown" (C. Fischer)	"He becomes more popular every day, etc."
13. Desc. (Rom.)	"Daisies" (M. Witmark)	Connects Parts 3 and 4.
14. Waltz (Len. Leg.)	"Le Poeme" (Jos. W. Stern & Co.)	"Don't Worry, etc."
15. Inter. (L. For.)	"Pittoresque" (G. Schirmer)	After "You fool, I am his father."
16. Desc. (H.)	"Longing" (G. Schirmer)	"You go to the Cathedral, etc."
17. Overture (Allo.)	"Il Guarany" (G. Schirmer)	Connects Parts 4 and 5.
18. Galop	"Etincelles" (Cimdy-Bettoney & Co.)	"The next day."
19. Waltz (Len. Leg.)	"Idalia" (E. Schuberth & Co.)	After King enters room where are father and Stamhoff.
20. Desc. (Rom.)	"Told at Twilight" (Boston Music Co.)	"The puppy called me a cur."
21. Waltz	"Love's Kiss" (J. Remick)	To end.

Notes:—This picture, while telling a beautiful little romance, is surrounded with a great deal of action by royalties, having to do with a Kingdom of Kosonovia. Care should be taken that the numbers selected are of a more classic order, remembering that the regal tone should be maintained as much as possible without making the musical program impossible.

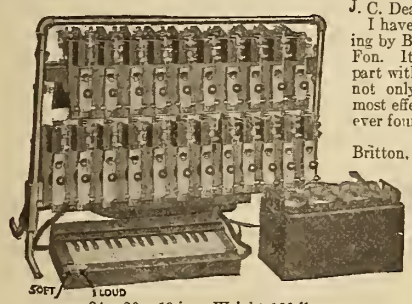
Nos. 1 and 6 should be light 4/4 intermezzo numbers.

No. 2 should be a 4/4 number of heavy regal effect. It does not necessarily need to be a march. No. 3 should be a concert waltz with a slow introduction. Nos. 4 and 5 should be slow numbers of a strictly melodious and romantic appeal. No. 7 a short waltz movement. No. 8 a 4/4 march of positive regal tone. No. 9 must be a slow number of a very serious romantic appeal. No. 10 must be a 2/4 intermezzo which can be hurried accordnig to action on screen.

No. 12 should be a tarantella. It dare not be played too fast.

Nos. 13 and 14 must be slightly different numbers maintaining a romantic appeal. No. 15 should be a 2/4 intermezzo of light foreign effect. No. 16 should be a slow legato number having a positive dramatic effect. No. 17 should be an allegro number of an overture followed by No. 18, a galop, to carry the action until the stop cue. Nos. 19 and 20 are the same as 13 and 14, reversed temperamentally. No. 21 a short light waltz.

EXHIBITORS—READ THIS LETTER



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Crescent Amusement Company, Controlling Twenty-two Houses in the City and in Tennessee and Kentucky, Plans the Erection of a 1,500 Theatre at the Cost of $100,000, on the Sites of the Alhambra and Rex—Exterior Decoration Will Be in French Renaissance and the Interior in the Adam Style

NASHVILLE is to have another large picture theatre, the Majestic, to be opened by the Crescent Amusement Company, on Sept. 15. It will be built on the sites of the present Alhambra and Rex theatres. Contracts were let on May 15, and work will be carried on day and night. The plans, by Marr and Holman, architects, call for an expenditure of $100,000. The house will have a refrigerating system in connection with the ventilating plant. The fresh air will be blown over brine coils, which are frozen to a temperature of ten degrees below zero.

Besides this, an improved air washer and three large suction fans are used to insure perfect ventilation at all times. In winter the house will be heated by fresh air warmed over tempering coils. The building will be absolutely fireproof in its construction and will contain many novel features. There will be a waiting room immediately inside the entrance on the first floor with a log fireplace and telephone for the convenience of patrons.

Ladies rest-rooms and men's smoking rooms will be installed on either side of the first floor. The stairways to the balcony, four in number, will be of marble, with ornamental bronze hand railings. A large stage will be constructed, capable of putting on any class of attractions, and a complete set of stage scenery will be installed, the picture being placed against the rear wall of the stage with special scenic effects built around the picture, with a garden scene in front, giving it an unusually attractive appearance. The picture will be located twenty-five feet beyond the front seats, which will make the front seats as advantageous as those farther back, and will not necessitate the audience looking straight up at the screen.

A large pipe organ, with two echo organs, one in the balcony and one underneath the balcony, will be installed. The exits will extend straight from the street to the alley in the rear, insuring quick egress from all parts of the house. The seats will be of the largest type in use, being twenty-one inches in width, and the spaces between each row of seats will be almost three feet, enabling one to pass betwen the rows without interference. The theatre will have a seating capacity of 1,500, with fifteen private boxes. Ceiling height will be fifty feet. The electrical effects will be very beautiful, many colored lights being in each indirect fixture and around the stage, which will enable the furnishing of any kind of an electrical effect that is desired in keeping with different pictures.

The interior will be designed in the Adam style. The woodwork will be white enamel and the wall tinted in French gray. The exterior will be of French Renaissance architecture, being of dark red brick with white enameled terra-cotta trimmings. An ornamental iron marquese will extend around the entire front, and there will be two stores with a large entrance in the center. The floor will be covered with Wilton velvet carpet. The Crescent Amusement Company has been operating in Nashville for more than ten years and has twenty-two theatres in the city and throughout Tennessee and Kentucky. President Sudekum is as interested over the Majestic theatre as if it were a palace. "I mean to make this theatre where beauty and comfort will go hand in hand, a theatre where I will want my patrons to go for enjoyment."

YOU WILL FIND THE
MAY INDEX
OF REVIEWS ON PAGES
3443-3445
IT'S BETTER THAN THE LAST ONE

MISSION, ON THE KAHN AND GREENFIELD CIRCUIT, SAN FRANCISCO, OPENS WITH "POOR LITTLE PEPPINA"

THE Mission theatre, located on Mission street, near Twenty-first, San Francisco, the latest and largest in the chain of motion picture houses operated by the Kahn and Greenfield Circuit of San Francisco, was opened on May 4 with "Poor Little Peppina," featuring Mary Pickford. This house takes the place of the old Idle Hour theatre, formerly conducted by this firm, but seats more than twice the number that could be accommodated in the old place. While the entrance is on Mission street, the main theatre is on a rear street, thus making the outlay for realty holdings less heavy and insuring a freedom from noise.

The theatre proper is reached by a lobby more than one hundred feet long with a gentle incline. The walk from the street is seemingly shortened by a fine array of illuminated pictures in frames, mirrors and beautiful marble work. The lower floor of the house has a seating capacity of about fifteen hundred, while about three hundred more are accommodated in the balcony. As a special feature all house lights are controlled by dimmers. The projection room, which is located in the balcony, is furnished with three Simplex machines and in an adjoining room there are two motor generator sets, so that little less than a complete suspension of electric service can interfere with projection.

Kahn and Greenfield, the owners of the house, have been in the moving picture business in San Francisco for several years, starting first with small houses in the Fillmore street district. These have been replaced by larger and finer theatres until now the three houses conducted by them are among the largest and finest in the city. The New Fillmore will be under the management of R. F. Abraham, who has been with the firm for some time as booker and manager.

ATLANTA CONVENTION PROVES PROFITABLE TO MINUSA CINE PRODUCTS COMPANY

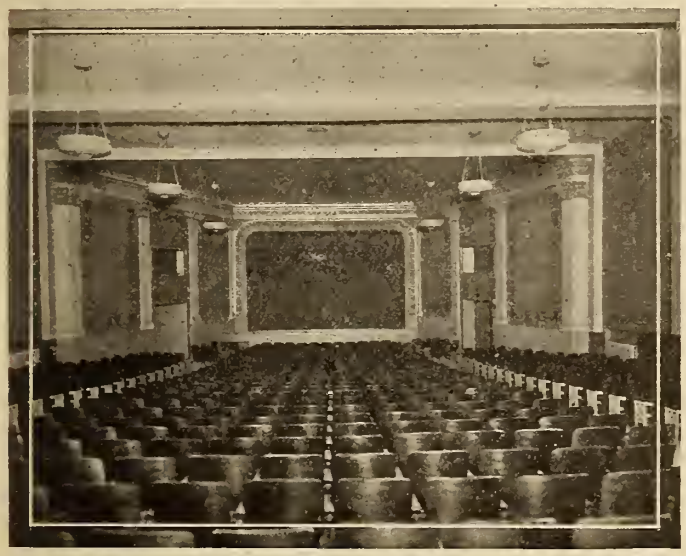
AS a result of the Minusa Cine Products Company, the South-Theatre Equipment Company, R. M. Shaw Company, and the Mutual Film Corporation's combined exhibit at the recent convention in Atlanta, the Minusa Cine Products Company is in receipt of several orders from that territory.

The Bonita theatre, Copperhill; the Bonita theatre, Atlanta; Lyceum theatre, New Orleans; Trianon theatre, Birmingham; Herman Fichtenburg's new Globe theatre in New Orleans; the Alcasar theatre, Dothan, Ala., have placed their orders with the Minusa Company.

SAVOY, IN CLEVELAND, SEATING 1,200, IS IN THE BUSINESS SECTION AND DRAWS BIG TRANSIENT CROWDS

THE Savoy, St. Clair and East 103d street, Cleveland, owned by the Herman Rose Amusement Company and managed by H. J. Garfield, has become known for the excellent patronage built up for it by the slow but sure methods of the management. The house measures 60 by 220 feet, and was erected last year. It is a substantial structure built of brick, iron and concrete.

The theatre is been equipped with an improved heating and ventilating plant and indirect lighting system. The seating capacity is 1,200. A Motiograph machine is used for projecting the pictures, and the length of throw is 130 feet. A Martin rotary converter is part of the booth equipment.



Interior of the Savoy, Cleveland

A six piece orchestra provides the music; Caille Brothers furnished the Savoy with an up-to-date ticket seller. Two shows a day are given and the management uses features from various manufacturers. The Savoy is located right in the heart of the business section and the admission price is ten cents. A staff of fifteen employees is required to look after the house.

Mr. Garfield is a believer in extensive advertising and uses the newspapers liberally, in addition to window displays and attractive lobby publicity. The front of the Savoy always attracts attention of pedestrians by the choice selection of new advertising matter in panels and frames.

PIERCE, SALES MANAGER OF WURLITZER IN MISSOURI AND KANSAS, FINDS THE "NEWS" INVALUABLE

P. H. Pierce, sales manager of the Rudolph Wurlitzer Company of Missouri and Kansas, is a reader of MOTION PICTURE NEWS and uses it for references to new theatres. One little incident he relates tells of the use he makes of the NEWS.

"I was formerly connected with the Western Auto Music Company, of Dallas, Texas, before coming here. Since my arrival I have been getting the NEWS. I recently noticed a large number of changes in motion picture houses in Texas and clipped it out, sending it to that firm, asking them at the same time if they took the NEWS. They wrote me back—'No, but we are certainly going to subscribe for it.' I find it of much help in keeping track of changes in theatres and the opening of new houses, all of which is interesting to my work."

SEPTEMBER 9—

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Hazel Dawn	Ella Hall	Anita Stewart
Mary Miles Minter	King Baggot	Helen Holmes
Mme. Petrova	Grace Cunard	William Farnum
Beverly Bayne	Francis Ford	Vivian Martin
May Allison	Alice Brady	Ruth Roland
Harold Lockwood	Gail Kane	Pearl White
Viola Dana	Bessie Barriscale	Henry Walthall
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Set 7 is an Indian scene of three numbers An Indian mystical opening a fight or battle hurry, closing with an Indian plaintive.

Set 8 is a fight and chase scene. Opens with a Hurry, going directly into a concert gallop for the chase.

Set 9 is a three numbered Storm scene. A. 1 is a Storm Hurry. B. 2 is an Allegro Agitato. C. 3 a Plaintive Andante as an Aftermath

Set 10 A Diabolical Scene of 3 numbers A. 1 is a new Misterioso. B. 2 an Agitato Misterioso C. 3 an Andante in minor key

Set 11 A Western Scene. 3 numbers. Illustrates the western characteristic, the bar room fight and the chase.

Set 12 A Fire Scene of 4 numbers. A. 1 the plotting B. 2 the agitation or alarm C. 3 the coming of the fire department. D. 4 a Waltz Lento movement after action quiet

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DIRECTORY OF NEW THEATRES

ARKANSAS

Walter Stoppleman, for the past three years assistant manager of the Princess theatre at Fort Smith, has leased the Van Buren theatre at Van Buren and will show features.

CALIFORNIA

The Garrick theatre, Eighth and Broadway, Los Angeles, which for the past year has been owned by the Los Angeles Investment Company and under the management of Seth Perkins, has been sold to a recently organized corporation of Los Angeles business men. Teal Smith, formerly an exhibitor at Seattle and San Francisco, has been placed in charge of the house and has announced a new policy. The program is to consist of a five-reel Mutual Masterpicture, the new Mutual release titled "Reel Life," both of which will be changed weekly, and the Mutual Chaplin subject which will run for four weeks. By this arrangement the theatre will have the exclusive use of the Chaplin picture continuously for the first four weeks.

Roy C. Patton has purchased the Normandy theatre, Thirty-ninth street and Normandy, Los Angeles, of George Nye.

Herman Stevens and Frank Emmert are the new owners of the Queen theatre, at Thirtieth and Vermont avenue, Los Angeles, which they have just purchased from W. J. Brandt.

Judge A. P. Tugwell has sold a half interest in the Globe Theatre at Jefferson street and Central avenue, Los Angeles, to J. H. Herbert. The theatre was closed for one week to permit the making of a number of alterations and improvements, including the installation of an American Photoplayer. When the house was reopened the admission price was increased to ten cents, the theatre formerly having been a five-cent house.

M. W. Stralee, who conducted a theatre at Valley City, North Dakota, will soon open a new house, which has been named the Majestic, at Calexico, on the California-Mexico border. The building is of brick and has modern equipment throughout, including an air-cooling system. At Calexico the temperature frequently hovers around the 118 to 120 degree mark, and the management of the new theatre belive this feature of the theatre will make it decidedly attractive. The new theatre will have a seating capacity of eight hundred, equipped with Powers 6-B machines, American Photoplayer and will have a stage for vaudeville numbers.

Appelstill and Cook, owners of the Palace theatre at El Centro, are building a large airdome which will be known as the Tulane.

M. Leonhart, formerly of the Oakland Photoplay conducted by the Turner and Dahnken Circuit at Oakland, but more recently in charge of the Berkeley house, has been made manager of the house to be opened shortly at Portland, Ore., and has left for the northern city.

G. H. Perry is no longer connected with the Novelty theatre at Cloverdale, having disposed of his interests to C. V. Chicazola, who has assumed charge.

A moving picture house is to be opened shortly at Campbell, in the Santa Clara Valley, by Gordon Ainsley.

A. Bennett has purchased Fisher's theatre in the Richmond district of San Francisco.

A moving picture house will shortly be opened at Pinole by G. Walton.

Moving picture equipment has been installed at the Veterans' Home at Yountville, and shows are given twice a week.

C. F. Otto is now conducting the Family theatre at Fruitvale and has installed new equipment.

Plans for a large theatre to be erected on Stevenson street, near Sixth, San Francisco, have been prepared by E. M. Frasier. This house will have a lobby one hundred feed long, and an entrance will be secured from Market street by means of an incline and a covered passageway over Stevenson street.

CANADA

Mr. Hogate of the Hanover, Ont., moving picture house announces that he has sold his interest to Mr. Wilson, who will continue the active management.

Mr. Irwin of the Regal theatre in Beamsville, Ont., is contemplating a change and is advertising for a good theatre location in Ontario.

J. R. Muir, president of the Dominion Theatre Company, which has just added the Royal Victoria theatre at Victoria, B. C., to its string of houses, announces that many changes have been made since his company assumed control on May 1. The entire interior of the theatre has been retinted and new lighting effects have been installed, while the orchestra, formerly of three pieces, has been increasd to six instrumnts. The stage has been decorated with palms and flowers, and altogether the house has made a distinct advance.

Plans are now being formulated for the erection of a large picture house in the city of Westmount. Up to the present the Westmount City Council has turned down several applications for permission to build a theatre there. Now, however, it is understood that the necessary license has been granted, with the condition that the Council itself shall censor all pictures to be shown. The new venture will be watched with interest, as Westmount people have heretofore looked to Montreal for their pictures.

COLORADO

The largest deal in downtown Denver real estate that has been made in a long time was made public when a deed was recorded transferring title to the four lots on the northwest corner of Sixteenth and Curtis streets from Margaret G. Church and Arthur P. Church to the Bishop-Cass Investment Company for $500,000, less the present mortgage of $160,000 outstanding against the property. These lots are known as Nos. 17, 18, 19 and 20, block 97, East Denver, and have a frontage of 125 feet on Sixteenth street and 100 feet on Curtis street. The new owners have plans already prepared for the erection of a modern fireproof building, three stories high, which will have stores and shops on the Sixteenth and Curtis street fronts, as well as entrances from both streets to a large fireproof moving picture theatre, with a seating capacity of more than 1,800.

CONNECTICUT

There will be another moving picture theatre built in Watertown by M. J. Langford of Naugatuck, whose theatre a few weeks ago was burned to the ground. Mr. Langford conducted a most successful business there for the past two years and aroused interest among the townspeople in the moving picture line.

FLORIDA

W. H. Carroll announces for the Carroll Amusement Company of Tampa the purchase of the Rex theatre, St. Petersburg. It is the aim of the new owners to make the house a home theatre and there will be no variation from the five-cent admission price. Several substantial improve-

ments are to be made. H. L. Gambate, who is known as a sucessful manager, will direct the Rex.

INDIANA

The Blackstone, located on the north side of Martinsville, and the Grace theatre, on the south side of the same city, have been placed on an independent basis. Some time ago the management of both theatres was, by agreement, placed in the hands of Charles Blackstone. Under the rearrangement Mr. Blackstone will retain the Blackstone.

KANSAS

The Wonderland theatre at Clyde has been sold by R. A. Crumrine to L. H. Husselman.

The Best theatre at Topeka has been sold by Lew Nathanson to W. P. Cuff, formerly manager of the Orpheum. Mr. Cuff will not make any change in the policy of the house, but when summer opens up it is probable that he will furnish vaudeville attractions and feature photoplays instead of continuous picture programs. Mr. Nathanson will continue his duties as representative for many of the Kansas City exchanges, to which much of his time is now devoted.

MASSACHUSETTS

George Ernst has resigned as manager of Empire theatre, North Adams, to become manager of the Colonial, Pittsfield.

John S. Whistler of the Lyric, Pittsfield, has sold out to Charles Cotter of Westfield.

Ben Taylor of New Richmond theatre, North Adams, has sold his Taylor theatre to Charles Costello, who has altered it and built a new front.

William W. DeWolf, formerly manager and part owner of the Cambridge Olympia, is now manager of the Poli theatre at Springfield.

Fred M. Engley, general manager of the Eastern Maine Theatre company, with two houses at Rockland, Me.; two at Manchester, N. H.; one at Westbrook, Me.. and one at Lowell, Mass., announces that the new theatre at Biddeford, Me., will be ready to occupy on August 1.

Poli's Grand in Worcester started motion pictures May 22.

MICHIGAN

Col. W. S. Butterfield will build an $80,000 theatre in Flint, to be devoted to vaudeville and pictures. Mr. Butterfield now controls the Majestic and Garden theatres there. The new house will seat 1,500 and will open by December 1.

William Wallace has been appointed manager of the American theatre, 234 Huron avenue, Port Huron, suceeding Harry Weinberg.

J. J. Randall is building a picture theatre in Lansing which he expects to open the first of June, with R. D. Durand as manager. It is located at 429 East Michigan avenue, and when completed will be equipped with two Powers 6-B machines and a Gold Fibre screen. The seating capacity is between 250 and 300.

MISSOURI

Grubel Brothers are erecting the new Electric theatre at Springfield, which will seat 1,800 and will open September 1 with vaudeville and pictures.

The Ruby theatre, Kansas City, has been reopened. The Ruby has previously proven a failure.

W. G. Ferguson, who recently acquired the Colonial theatre, at Thirty-ninth street and Woodland avenue, Kansas City, has recently taken a step which he believes will be a great improvement for his house. That is of placing white covers over the backs of all the 666 seats in his house.

The Alhambra, in the Elks' Arcade, at Springfield, opened its doors to the public recently. The house is thoroughly modern, attractively decorated and perfectly ventilated. The Alhambra will run moving pictures exclusively and the regular price will be 10 cents throughout the entire season.

D. T. Graham, president of the Columbia Novelty company, who has been building an airdome in connection with the Webster theatre, on Clinton and North Twelfth streets, St. Louis, has bought another lot to add to the airdome site, making the ground, now undergoing alteration and building, 150 x 150 feet. This will give a larger seating capacity for the airdome as well as more space to devote to beautifying the place. Mr. Graham hopes to open the outdoor theatre on June 1.

The Maple airdome, on Kingshighway and Page Boulevard, St. Louis, opened for the summer season on May 15 with a feature program, which is changed daily.

The Crystal airdome, 5946 Delmar Boulevard, St. Louis, opened on May 12 with feature pictures and a popular local orchestra under the direction of Victor Hugo.

The Lyric skydome, Delmar and Taylor avenues, St. Louis, one of the theatres controlled by J. W. Cornelius, proprietor and manager of the two Lyric theatres and the Royal, all in St. Louis, opened on May 15. The weather was cold on opening night, but the airdome was crowded. A splendid orchestra of ten pieces, with David Silverman as leader, is a feature of the Lyric skydome.

The Lee airdome, with a five cent admission price and a bill of short subjects, with a feature occasionally, opened at Lee and Turner avenues, St. Louis, on May 15.

Hector Pasmezoglu, manager of the Congress theatre, opened the Mozart airdome, 4600 Delmar boulevard, St Louis, on May 15. The airdome has been a regular institution for several seasons, but just last winter Mr. Pasmezoglu secured the Congress, on Olive and Sarah, and has made a successful motion picture house of a theatre which had been more or less of a failure ever since it has been built. The theatre and airdome are several blocks apart, and if the business warrants it the house may be kept open all summer, as it is equipped with the swinging sashes on both sides, which may be opened from ceiling to floor, making the house as cool as any outdoor place.

Mrs. L. D. Stoddard, owner and manager of the Monroe theatre, on Chippewa and California avenues, St. Louis, has opened the Monroe airdome on California avenue, just around the corner from the theatre. Mrs. Stoddard has been a successful exhibitor in St. Louis for a period of seven years, and is steadily improving her theatre and airdome. Last summer while the airdome was running the theatre was undergoing repairs and enlargements, and was increased in seating capacity by several hundreds.

NEBRASKA

The New Muse theatre, at Omaha, costing $60,000, will be opened soon. The management has spared neither pains nor expense to make the New Muse an up-to-date theatre.

George A. Monroe, proprietor of the Monroe theatre, Twenty-fifth and Farnum streets, Omaha, has leased his house for the summer and will take a season's rest, traveling.

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OHIO

The Guckerts have sold the Dreamland theatre, Marysville, to Frank Gates. Mr. Gates formerly was in the motion picture theatre field at Columbus.

The Grand Opera House, Kenton, has been converted into a motion picture theatre under the direction of the Henry Dickson Company. Carl Pfeiffer, of Chicago, is the new manager. The old booth on the balcony level has been removed and an asbestos booth placed on the main floor level. A 1916 motor-driven Motiograph machine has been installed. The new curtain is twenty-four feet square and the pictures will be the largest ever projected in Kenton. A mercury arc rectifier to transform the alternating current to direct current has been put in service and flickerless pictures are promised. Shows will be given every evening, except Sunday.

Bellefontaine is to have a new motion picture theatre. Daniel S. Gutilla, who has just bought the Neer building, will remodel that structure into a theatre. The theatre, which will seat between five hundred and six hundred persons, will be located on South Main street. The improvement will cost about $23,000. Mr. Gutilla is manager of the Majestic and Grand motion picture theatres. He may give up his lease on the latter theatre, as he plans to give his personal attention to the new house.

OKLAHOMA

The management of the New Yale theatre at Muskogee, has started to make extensive improvements at a cost approximately of $15,000. The management has leased ground floor space of fifty-five feet, having a seating capacity of 800 lower floor seats, 125 balcony seats, a stage opening of 30 feet and will change from a picture house to a vaudeville and picture house.

TENNESSEE

The Crescent Amusement Company of Nashville, which owns and controls one of the largest circuits of motion picture and vaudeville theatres throughout the State of Tennessee, will at a later date take the Rex and Alhambra and make one large theatre out of both. The Rex and Alhambra are located on Fifth Avenue, Nashville, right in the midst of motion picture row, and by making the change that is contemplated it will give the Crescent Amusement Company even greater advantages to cater to larger crowds. A large sum of money will be spent.

The Parthenon, one of Nashville's biggest motion picture houses, located on Church street, between Fourth and Fifth avenues, has closed its doors. The stockholders of the company held a meeting for the purpose of deciding on the future course of the Parthenon, and announced that the doors of the theatre would be closed indefinitely. Patronage of the Parthenon would not justify the show remaining open. The property will either be sold or the company reorganized and business resumed.

What undoubtedly will be one of the handsomest theatres along Fifth avenue, Nashville, after it has undergone a thorough overhauling, will be the Crystal theatre, owned and controlled by W. H. Wassman. The Crystal will be overhauled at an expense of some twelve or fifteen thousand dollars. A handsome front and lobby will be a feature of the new house. While in Nashville some weeks ago, J. M. Dixon, representing the Federal sign system of Louisville, Ky., closed with Manager Wassman to place a Federal sign at the Crystal theatre.

The Strand, a new moving picture house, has been opened in Morristown, and has been remodeled and fitted up with modern appliances. It is under the management of H. C. Jackson, who was manager of Read's theatre for a year prior to the $20,000 fire in February which completely destroyed the old land mark.

The new motion picture theatre at the corner of Ninth and A streets, Chattanooga, is fast nearing completion. Practically all the exterior of the building has been finished and the interior construction will be rushed to completion.

TEXAS

The Alamo theatre, Waco, was damaged by fire recently to the extent of $5,000. The loss is partially covered by $2,500 insurance. Mrs. J. W. Terry, wife of the manager, and two other women living above the theatre, were obliged to jump to the street below.

The Pastime theatre at Quitman, has been purchased by the Misses Eleanor and Jennie Richardson, who are now operating the house.

VIRGINIA

Twenty-six negroes were burned to death, while from twenty-five to thirty others were more or less seriously injured, in a fire that destroyed a frame hall in which moving pictures were being shown at Wallaceton, a hamlet on the Dismal Swamp canal twelve miles from Norfolk. The fire was caused by the explosion of a gasoline tank which supplied the lights. The roof fell in before the exits, blocked by the surging mass of panic-stricken people, could be cleared.

WASHINGTON

The Pan-American theatre, formerly the Pantages, Second avenue and Seneca street, Seattle, has been leased by Manager Alex Pantages for a long term to the Fifth Avenue Amusement Company. This concern renamed the house The Oak, and opened it as the home of first-class vaudeville and feature motion pictures.

The Pacific Photoville circuit has leased the Tacoma theatre, Tacoma, from May 14 to October 1. High-class vaudeville and motion pictures will be shown. There will be three shows a day, a matinee and two in the evening.

WISCONSIN

The new Beverly on South Main street, Janesville, is open for business. The Palace photoplay house, Racine, has received a license to operate in that city.

LEADS IN NEWS

LEADS IN ADVERTISEMENTS

LEADS IN SERVICE TO EXHIBITORS

—MOTION PICTURE NEWS

MR. EXHIBITOR:— Are you in need of a modern up to date *Ticket Chopper?* Ask your dealer to procure one for you, it is *better* than the *best* and costs less money. *Brass Poster Frames* for single sheet, the *equal* of which there is *none.* Ask your dealer to show you one of our frames or we can give you descriptive matter on them. ¶ We have 6 *Simplex* with and without motors, 9 *No. 6A* machines equipped with *motors* for A. C. or D. C.; 3 No. 6 *machines;* 12 No. 5 *machines;* 2 Edison Model D; at very low prices.

When making inquiry mention machine you are interested in. Exclusive Dealers for Mirroroid Curtain, none its equal.

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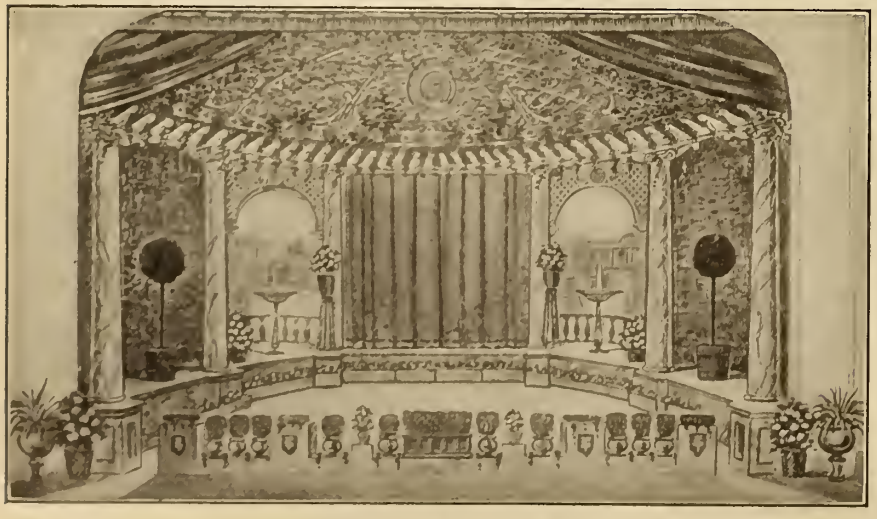

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Send in Your Contributions *NOW*

Motion Picture Campaign

for the

Actors' Fund of America

Exhibitors! Many Exhibitors throughout America are contributing 10% of the gross receipts of their theatres on dates extending to June Fifteenth. Local conditions in many instances made this necessary.

Exhibitors! If you have not donated 10% as yet please do so now or before June 15th.

The American public appreciate the worthiness of the Motion Picture Campaign for the Actors' Fund of America and will help by increasing your receipts on ***your*** day.

The Motion Picture Campaign for the Actors' Fund Extends to June 15th

Send in Your Contributions *NOW*

SAMUEL GOLDFISH, Chairman
EXECUTIVE COMMITTEE
30 East 42nd Street, New York

Please Send in Your Contributions Now

Checks payable to MOTION PICTURE CAMPAIGN FOR THE ACTORS' FUND
J. Stuart Blackton, Treasurer, Locust Avenue, Brooklyn, New York

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reflect the pictures in all their artistic excellence and absorb the contrary and jarring rays that are so harmful to the eye.

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IN

"THE MAKING OF MADDALENA"

FROM THE PLAY BY MARY & SAMUEL LEWIS

RELEASED JUNE 8

PRODUCED BY

The Oliver Morosco Photoplay Co.

PARAMOUNT PICTURES

JUNE 10, 1916

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

Sixth Market Report Chart This Week

VOL. XIII. No. 23

PRICE 10 CTS.

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RED FEATHER PHOTOPLAYS PRESENT.
"IT HAPPENED IN HONOLULU"
FEATURING
MYRTLE GONZALES AND VAL PAUL
A LIVELY ROMANTIC DRAMA OF LOVE TRIUMPHANT.
WRITTEN & PRODUCED BY LYNN REYNOLDS.
BOOK THROUGH ANY UNIVERSAL EXCHANGE
BR

FAMOUS PLAYERS
48 SUPREME PHOTOPLAYS A YEAR

DANIEL FROHMAN
Presents
The lovable
MARGUERITE CLARK

In a novel, romantic photoplay,
"SILKS and SATINS,"

An exquisite picturization of youth and love,
In Five Parts Released June 12th on the

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CANADIAN DISTRIBUTORS—FAMOUS PLAYERS FILM SERVICE LTD.

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Famous Players Film Co., Jesse L. Lasky Feature Play Co., The Oliver Morosco Photoplay Co., Pallas Pictures

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Because we have satisfied that demand for the best we have developed to the point where the consistent quality of Paramount Pictures is the standard by which all motion pictures are judged.

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BLANCHE SWEET in
THE THOUSAND DOLLAR HUSBAND
produced by
Jesse L. Lasky Feature Play Co.

Jesse L. Lasky presents
FANNIE WARD in
THE GUTTER MAGDALENE
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PARAMOUNT-BURTON HOLMES TRAVEL PICTURES NO. 17
"The Murderous Moros of Mindanao"

PARAMOUNT PICTOGRAPHS NO. 17
Preparedness.
Better Babies.
Science and Invention.
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"Bobby Bumps Goes Fishing"

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Particularly suitable for any program where quality and cleanliness are considered.

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Paramount-Bray Animated Cartoons

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One reel productions that will not only entertain but will interest.

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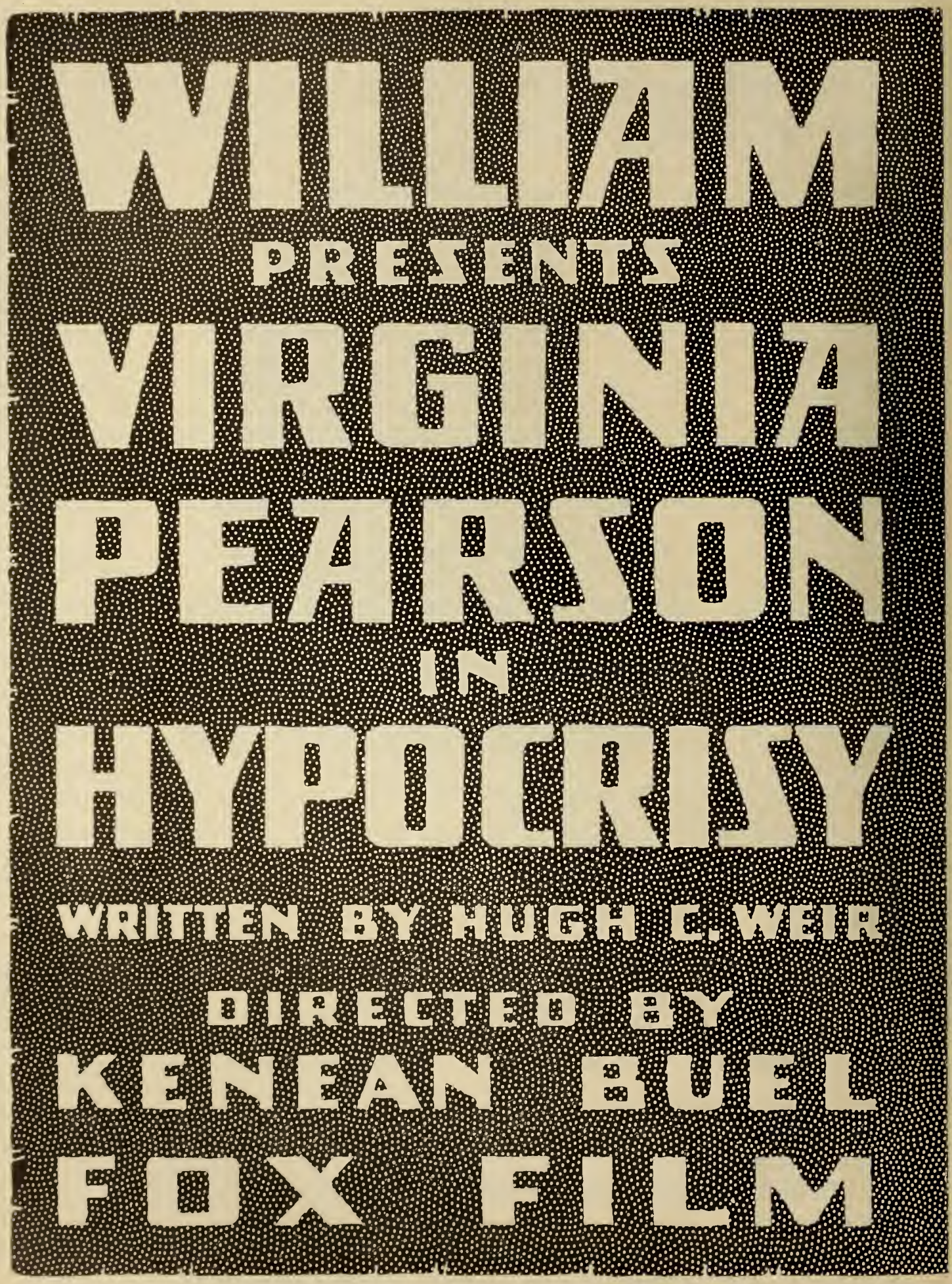
C.K.Y.=S.R.O.

Gene Pollard


WILLIAM
PRESENTS
VIRGINIA
PEARSON
IN
HYPOCRISY
WRITTEN BY HUGH C. WEIR
DIRECTED BY
KENEAN BUEL
A
FOX FILM

FOX

A DRAMATIC EXPOSE OF THE SHAMS OF SOCIETY

THE TERRORS OF GAMBLING AND DEBT

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WILLIAM A. BRADY

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WORLD FILM CORPORATION

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CARLYLE BLACKWELL

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"HIS BROTHER'S WIFE"

A REFRESHING PLOT AND THE MOST BEAUTIFUL, UNIQUE, AND NOVEL PLAY OF THE SEASON.

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PREMO FEATURE FILM CORPORATION

Directed by

HARLEY KNOLES

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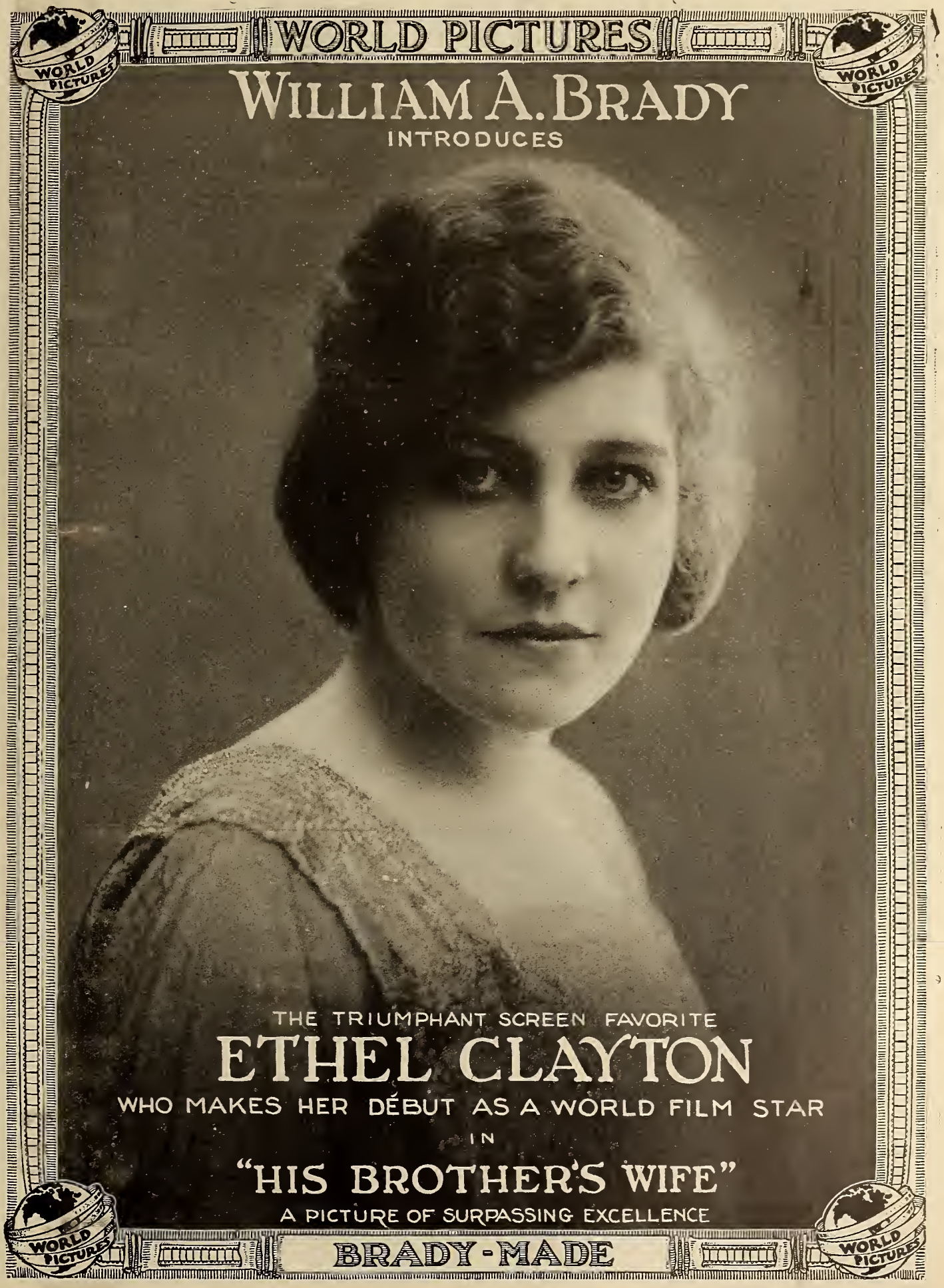

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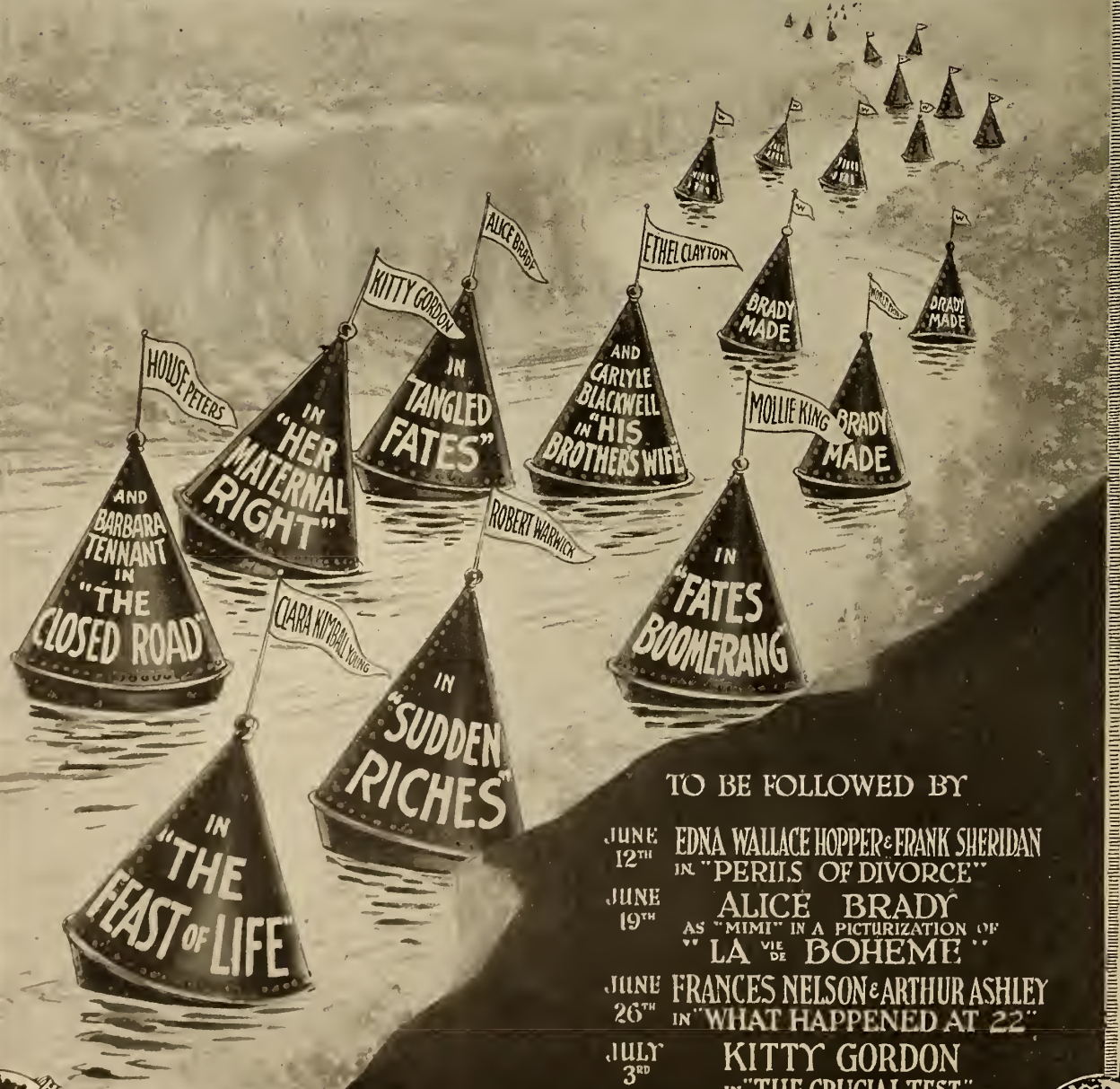

TO BE FOLLOWED BY

JUNE 12TH — EDNA WALLACE HOPPER & FRANK SHERIDAN IN "PERILS OF DIVORCE"

JUNE 19TH — ALICE BRADY AS "MIMI" IN A PICTURIZATION OF "LA VIE DE BOHEME"

JUNE 26TH — FRANCES NELSON & ARTHUR ASHLEY IN "WHAT HAPPENED AT 22"

JULY 3RD — KITTY GORDON IN "THE CRUCIAL TEST"

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WILL SHORTLY
PRESENT

ROBERT WARWICK

IN "FRIDAY the 13th"

ADAPTED FROM THE MOST
SENSATIONAL AND EXCITING
STORY EVER WRITTEN.
BY
THOS. W. LAWSON
AMERICA'S MOST THRILLING WRITER

DIRECTED BY
EMILE CHAUTARD

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BRADY MADE
"THE MEMORY OF QUALITY NEVER DIES"

ALICE BRADY

AS "MIMI"
IN A PICTURAZATION OF
CELEBRATED HENRY MURGER'S
FAMOUS FRENCH STORY
"La vie de Boheme"
BEAUTIFUL BEYOND DESCRIPTION
DIRECTED BY
ALBERT CAPELLANI
PRODUCED BY
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PATHÉ presents WHO'S

ANNA NILSSON

Real stories of
Real life
Created by
the Best
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14 Photo-novels
Each complete
in itself.

Novelized by Mrs. Wilson Woodrow

BOOKS ON
SIGHT

The PATHÉ
EXECUTIVE
25 WEST 45th ST.

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Ably produced by
Arrow Film Corp'n
Featuring
ANNA NILSSON
and
TOM MOORE

SEE THE PICTURES—
THEN BOOK
THEM

TOM MOORE

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OFFICES
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"Who is the

That's the question hundreds of thousands of admirers of

PATHÉ'S best serial

THE IRON CLAW

are asking all over the land.

Featuring Filmdom's Best Cast,
PEARL WHITE, CREIGHTON HALE
and SHELDON LEWIS.

Produced by
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'Laughing Mask'?"

EXCHANGE, INC.
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PATHÉ

A Fine Cure for that melancholy feeling-

"Luke Laughs Last"

A one reel comedy
Produced by
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Featuring
Harold Lloyd

Released
the week of June 5th

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A la Carte or Table d'Hote?

When you EAT a la Carte

You choose *what* you want—
You eat *when* you want—
You *pay* for each dish at a price it is worth.

By eating a la Carte—you please your taste, your pocketbook and your digestion.

When you BOOK a la Carte

You can see what you get—
You can *pick* what you want—
When you want it—as long as you want it—
You *pay* for each feature at *a price based on its box office value TO YOU.*

By booking a la Carte you are encouraged to advertise more—you are sure to satisfy your patrons—you popularize your theatre—and you INCREASE YOUR BANK BALANCE.

Table d'hote eating and booking mean paying for unattractive "dishes" in order to get the attractive. You pay the same rate for the weak as you pay for the strong.

Happy and contented are those exhibitors whom the Big Four has served on the a la Carte plan. And that same service will also make you a satisfied customer.

We stand ready to serve you as we have served others.

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A Vitagraph Blue Ribbon Feature
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with

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WALTER McGRAIL

A human interest drama of contrasts—picturing the shadows in the dim half light of the city's underworld, against a background of fashionable society in the full glare of the city's white lights.

THE VITAGRAPH COMPANY OF AMERICA

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LUBIN

Proffers

Edgar Lewis's

Masterful Production

"THOSE WHO TOIL"

From the pen of

Daniel Carson Goodman

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Visualizing and vitalizing a powerful drama of the Pennsylvania oil fields, with a tremendous human interest appeal.

IN FIVE PARTS

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The Most Wonderful
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"INTO THE PRIMITIVE"

Written by Robert Ames Bennet

Kathlyn Williams' Greatest Dramatic Triumph—an Intensely Absorbing Production, Directed by T. N. Heffron and Crowded with Gripping Situations, Wonderful Scenic Effects, Unusual Climaxes.

"INTO THE PRIMITIVE"
has won the most flattering trade journal reviews of the year.

SELIG

Released through V.L.S.E. *Inc.*

TRADE MARK REG.
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WARDA HOWARD

supported by

Duncan McRae
Ernest Maupain

and

John Lorenz

is presented in

"THAT SORT"

in 5 acts

By Basil McDonald Hastings
Directed by Charles J. Brabin

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"Sherlock Holmes"
"The Little Shepherd of Bargain Row"
"Charlie Chaplin's Burlesque on Carmen"
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"Vultures of Society"
"The Misleading Lady"
"Captain Jinks of the Horse Marines"
"A Daughter of the City"
"The Alster Case"
"The Raven"
"The Crimson Wing"
"The Man Trail"
"A Bunch of Keys"
"The Blindness of Virtue"
"In the Palace of the King"
"The White Sister"
"The Slim Princess"
"Graustark"

Essanay
GEORGE K SPOOR PRESIDENT

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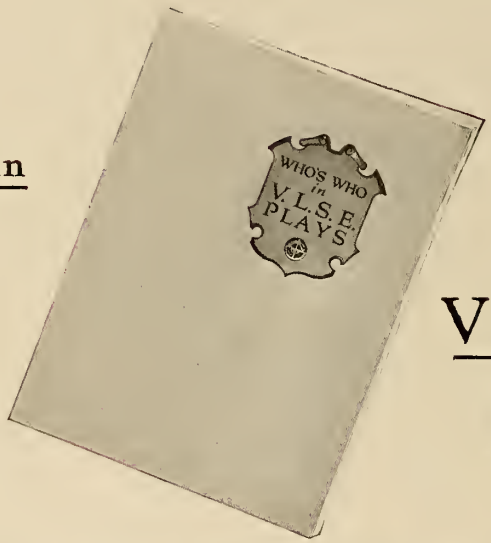
BIG FOUR FEATURE PLAY V L S E

LUBIN

To Any Exhibitor—Just For The Asking

"Who's Who In



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V. L. S. E. Inc.

TRADEMARK Reg. U. S. Pat. 1907

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Exhibitors are continually writing us their approval of

"THE KERNEL NUTT SERIES"

Featuring the Inimitable Comedy King

FRANK DANIELS

This series to date includes:

"KERNEL NUTT, THE JANITOR"
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"The man in the box-office knows."

These superlative single-reelers

Released through the

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"New York—Past and Present"

Is a one-reel educational film of exceptional interest
Released Monday, June 5th

The famous stars
EDITH STOREY and ANTONIO MORENO
Supported by Donald MacBride and Josephine Earle
in a one-reel comedy

"SHE WON THE PRIZE"

Released Friday, June 9th

This week's
BROADWAY STAR FEATURE
offers
HARRY T. MOREY
One of the best loved stars of the screen
in

"A STRANGE CASE"

A three-part drama of mystery and love
Ned Finley in a well known role and
with a cast including Adele Kelly, Frank Holland
Edward Elkas and Charles Edwards
Released Saturday, June 10th

Released Through The General Film Company

The VITAGRAPH COMPANY of AMERICA
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The Social Pirates

Featuring Marin Sais and Ollie Kirkby

Exhibitors big and little are cleaning up on "The Social Pirates" through Kalem's revolutionary step in series booking. Ask your General Film Manager about the plan that gives you this powerfully gripping series, backed by nation-wide advertising, at a two reel rental. *Don't miss it!*

Next release "THE FANGS OF THE TATTLER."

Mona and Mary clean house in a blackmailing weekly after a fight that calls into play subtle trickery and courageous strength.

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The Lotus Woman

Five Acts—In General Film Service

Alice Hollister — the original screen vampire—rises to supreme heights in her vivid interpretation of "The Lotus Woman"—the sensuously fascinating daughter of the tropics. Passionate intrigue and loyal friendship are the elements of which this five act drama of Latin America is moulded. Harry Millarde is seen in a stirring role as an American soldier of fortune.

Released WEDNESDAY, JUNE 28th.

Remember, "The Lotus Woman" may be booked in regular service. Complete line of posters and other advertising matter.

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HELEN HOLMES IN THE HELEN HOLMES SERIES

FIVE spectacular FIVE ACT dramas from Popular Novels *by* Famous Authors

MUTUAL STAR PRODUCTIONS

HELEN HOLMES IN **WHISPERING SMITH** 5 ACTS
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by FRANK HAMILTON SPEARMAN

HELEN HOLMES IN **THE MANAGER OF THE B & A** 5 ACTS
THE THRILLING NOVEL BY VAUGH KESTER

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J. P. McGOWAN'S SENSATIONAL DRAMA PRODUCED IN HONOLULU, HAWAIIAN ISLANDS
5 ACTS

Elaborately Staged with Every Climax Containing the Same HELEN HOLMES *Punch that makes* THE GIRL and the GAME *an unprecedented* BOX-OFFICE *Success*

CONTRACT NOW FOR THE COMPLETE SET OF HELEN HOLMES PRODUCTIONS
Produced by the SIGNAL FILM CORPORATION
BOOK THROUGH 68 MUTUAL *Exchanges*

MUTUAL STAR PRODUCTIONS

HELEN HOLMES

RELEASED THE WEEK OF JUNE 5TH

WILLIAM BRANTON AS WICKWIRE

HOLMES

in

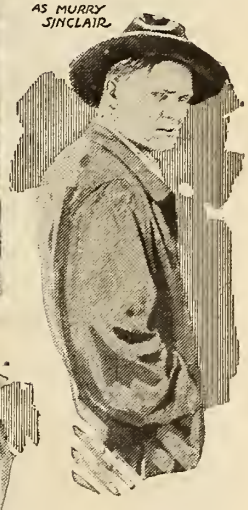
WHISPERING SMITH

IN FIVE ACTS

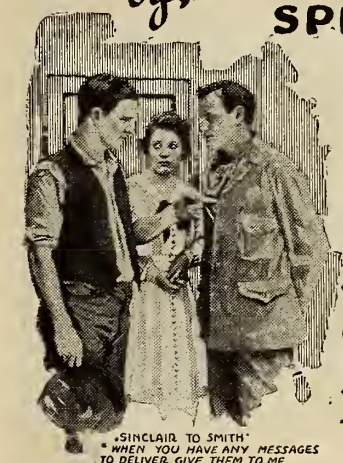
HELEN HOLMES AS MARION SINCLAIR

SINCLAIR TO SMITH: "SMITH, KEEP AWAY FROM ME"

PAUL C. HURST AS MURRY SINCLAIR



A powerful dramatization of the celebrated novel by FRANK HAMILTON SPEARMAN



"SINCLAIR TO SMITH" "WHEN YOU HAVE ANY MESSAGES TO DELIVER, GIVE THEM TO ME, PERSONALLY"

A stupendous special offering carefully prepared and staged at enormous expense to introduce the

SINCLAIR IS ARRESTED FOR SETTING FIRE TO SMOKY CREEK BRIDGE

SMITH TO MARION: "THANKS, YOU SAVED MY LIFE TO DAY."

Take advantage of the immense popularity of this talented star to pack YOUR THEATRE

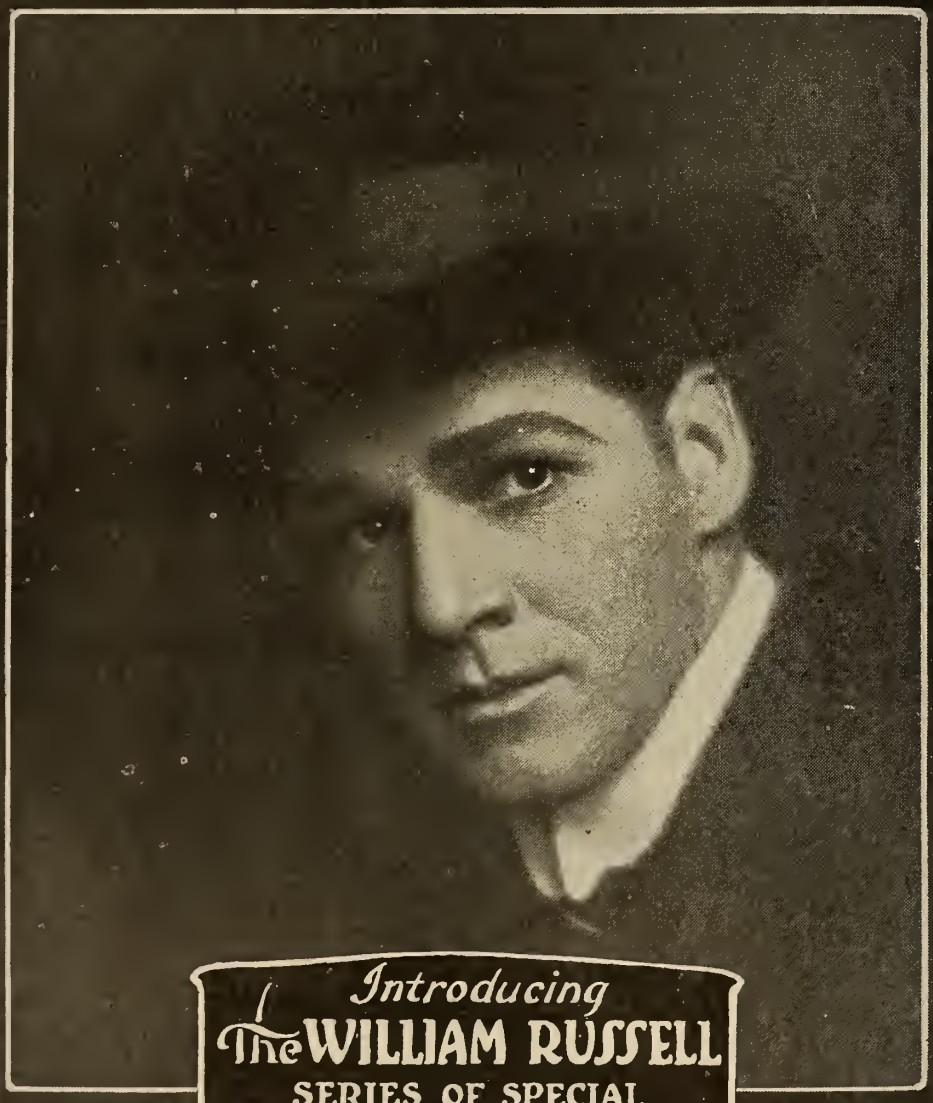
HELEN HOLMES AS MARION SINCLAIR

SIGNAL FILM CORPORATION'S GREAT SERIES OF

HELEN HOLMES PRODUCTIONS

MUTUAL STAR PRODUCTIONS

WILLIAM RUSSELL



Introducing
The WILLIAM RUSSELL
SERIES OF SPECIAL
FIVE ACT DRAMAS

in SOULMATES

PRODUCED BY THE
AMERICAN FILM CO., INC.

BOOKED THROUGH THE
68 MUTUAL EXCHANGES

RELEASED THE WEEK OF JUNE 5

MUTUAL STAR PRODUCTIONS

THE AMERICAN FILM COMPANY Presents

WILLIAM RUSSELL

In a series of EXTRAORDINARY FIVE ACT FEATURES POWERFULLY DRAMATIZED AND ELABORATELY STAGED for the most advantageous presentation of this world-famous matinee idol

Including

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in SOULMATES
IN 5 ACTS by Edward A. Kaufman

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WILLIAM RUSSELL
in THE GUIDE
IN 5 ACTS by Russell E. Smith

WILLIAM RUSSELL
in THE MAN WHO WOULD NOT DIE
IN 5 ACTS by Mabel Condon

and other virile dramas magnificently staged

AS POWERFUL

WILLIAM RUSSELL PRODUCTIONS

Arrange with your Mutual Exchange to day for the complete series of special William Russell Features

MUTUAL SPE

Speed marks every situation in "The Secret of the Submarine!" This tremendous automobile leap in Chapter Three, released June 1st, is but one of a series of smashing climaxes that arouse storms of enthusiasm! Audiences know it is genuine—that dummies could not be used. They are amazed at the daring, the dash of Thomas Chatterton and Juanita Hansen in these terrific events! Intense dramatic adventures follow each other with such lightning-like rapidity that the big crowds cheer almost continuously.

From Chapter 3 Now Being Shown

. . . . . The spies' train was racing alongside. The U. S. naval investigator's automobile dashed ahead at a mile-a-minute rate. Suddenly a yawning chasm, left by a washout, appeared ahead. It was too late to stop, to swerve! The big machine took the leap—cleared twenty-five feet of space to the opposite bank!!!

Over 1000 Newspapers

are ***now*** running serially the great novelization of "The Secret of the Submarine" by E. Alexander Powell. Millions of readers want to see this film triumph!

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

And 1000 Others

CIAL FEATURE

"The Secret of the Submarine" is hitting up a record-breaking ***speed*** all over the country. Exhibitors report enormous attendances, remarkable demonstrations of interest and approval. The great plot is growing more and more fascinating—with its gigantic web of mystery, intrigue, stupendous adventure and bitter struggles. Thomas Chatterton and Juanita Hansen have won tremendous popular favor in their new roles. A great company of well-known actors and beautiful women give them sterling, powerful support. Speed-up your box-office receipts with "The Secret of the Submarine"!!

American Film Company, Inc., presents

Directed by George Sargent

The Film Novel of the Hour!

Every minute of "The Secret of the Submarine" is crowded with action—***speed!*** Every chapter is a motion picture revelation of ***new, different*** sensations. Fortunes have been spent to make each big two-act chapter a whirlwind production! Fifteen chapters in all—one released each week—will pile your profits ***high!***

Book This Money-Maker!

Let this ***golden stream of profits*** pour into your box office for fifteen big crashing weeks! Make an avalanche of humanity crowd in at your doors! Build a monster attendance!! Boom that dull night—***outdistance*** competition with the ***S-P-E-E-D*** of "The Secret of the Submarine." Act now. Rush—***wire*** your reservation. No obligation involved.

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

American Film Company, Inc.

SAMUEL S. HUTCHINSON, President CHICAGO, ILLINOIS

We have secured advertisers to talk to YOU. Listen to them!

MUTUAL PICTURES

JEALOUSY'S FIRST WIFE

A compelling two-part "Flying A" drama featuring Vivian Rich, George Periolat and Alfred Vosburgh in a story of a happy home wrecked by a husband's jealousy.

Directed by Carl M. Le Viness *Released June 5th*

The Pilgrim

Anna Little and Frank Borzage in a strong two-part "Mustang" drama of the west. A powerful theme well acted amid superb scenery and settings.

Directed by Frank Borzage *Released June 9th*

Billy Van Deusen's Operation

A rollicking "Beauty" comedy featuring John Steppling, Carol Halloway and John Sheehan. The prank of a harmless "nut" nearly sent Billy to the operating room by mistake.

Directed by Archer McMackin *Released June 7th*

Thininem Stout

Orral Humphrey, the famous character comedian, in a clever "Beauty" comedy.

Directed by Nate Watt *Released June 11th*

Step into your Mutual exchange and see these pictures. You'll realize why thousands of theatres are paying big profits by showing "American" films.

BOOK YOURS TODAY!

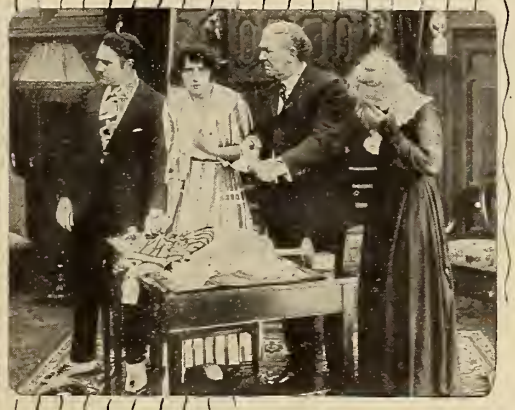
All "Flying A," "Beauty" and "Mustang" productions are distributed throughout the United States and Canada exclusively by the Mutual Film Corporation.

American Film Company, Inc.

Samuel S. Hutchinson, President **Chicago, Illinois**

MUTUAL PICTURES

Flames of Vengeance



Starring Gertrude Robinson, with Iva Shepard, in a 3-act story of a woman's fatal error on her wedding day. Look at the pictures on this page. They show a few of the tense situations. Released June 8.

"ARMADALE"—Wilkie Collins' popular novel in 3 acts, starring Alexander Gaden and Iva Shepard. Now showing.

"THE SPATULATE THUMB"—3-act melodrama by Lionel Barrymore and Wright Huntington, starring Alexander Gaden and Iva Shepard. Released June 22.

GAUMONT'S GREAT SINGLE REELS

MUTUAL WEEKLY—The Reel of Scoops.

"REEL LIFE"—The Mutual Film Magazine.

"SEE AMERICA FIRST"—Scenic, with official U. S. Government film. On same reel with

KARTOON KOMICS—Gaumont's animated sure-fire laugh-provokers, Nosey Ned and Estelle.

FLUSHING, N.Y. **Gaumont Co.** JACKSONVILLE, FLA.

MUTUAL PICTURES

Edwin Thanhouser Presents

A THANHOUSER DRAMA

"JOHN BREWSTER'S WIFE"

A TOUCHING STORY- A POWERFUL CAST

ETHYLE COOKE

IN THE TITLE ROLE, SUPPORTED BY ERNEST HOWARD SAM NIBLACK, CAREY L. HASTINGS AND BABY ETHELMARY OAKLAND

TWO REELS

RELEASED JUNE 6TH

FALSTAFF COMEDY WINNERS

CLAUDE COOPER & FRANK E. McNISH

AS

OSCAR & CONRAD

IN

"ADVERTISEMENTERS"

FUNNY TITLE?- WELL FUNNIER PICTURE!

SWIFT, CLEAN COMEDY AND — CATCHING ON WITH AUDIENCES LIKE WILD-FIRE

ONE REEL — RELEASED JUNE 5TH

"WHERE WIVES WIN"

CAREY HASTINGS & JOE PHILIPS

IN A CYCLONIC COMEDY.

ACTION ? LIKE A GATLING!

ONE REEL — RELEASED JUNE 10TH

THANHOUSER FILM CORP. NEW ROCHELLE, N.Y.

MUTUAL PROGRAM

DAVID HORSLEY PRODUCTIONS

CRANE WILBUR

GEORGE OVEY

MARGARET GIBSON

WILLIAM CLIFFORD

THE BOSTOCK ANIMALS

These animals will be at Luna Park, Coney Island, for the summer of 1916 (opening May 27th). Animal pictures will be produced there which the public (your customers) will be permitted to witness, thereby increasing their interest in my productions. Book them.

Studios: Los Angeles, California
Laboratories: Bayonne, New Jersey
London Office: 93 Wardour St., London, England

DAVID HORSLEY PRODUCTIONS

LOS ANGELES

THE CHICAGO DAILY TRIBUNE:

MOTION
DIREC

Present

Billie Burke

In the RUPERT HUGHES Cinema Novel,

Miss Billie Burke

GLORIA'S ROMANCE

Today and Tomorrow

at their Following Theatres:

PRESIDENT
55th St. and Cottage Grove Ave.

OAKLAND SQUARE
Drexel and Oakwood Boulevards

FROLIC
55th St. and Ellis Ave.

LAKESIDE
4730 Sheridan Road

CALO
Clark St. and Balmoral Ave.

COSMOPOLITAN
Halsted and 79th Sts.

Thursday and Friday at

COLUMBUS
Ashland Ave. and 63rd St.

TERMINAL
Lawrence and Southport Aves.

JULIAN
Belmont at Clark
Continuous—2 to 11 P. M.
George Kleine Presents

Billie Burke

Supported by
HENRY KOLKER
in 'Gloria's Romance'

ORPHEUM JONES, LINICK & SCHAEFER'S STATE, NR. MONROE Opposite Palmer House
TODAY ONLY BILLIE BURKE
in "GLORIA'S ROMANCE"
Tuesday—WILLIAM S. HART in
"THE PRIMAL LURE"

KENWOOD
47th & Kimbark. Eve. 6:45 to 11 P. M.
BILLIE BURKE
in The Rupert Hughes
"GLORIA'S ROMANCE"
"LOST IN THE EVERGLADES"
also the Metropolitan Star
GERALDINE FARRAR in
"Temptation" and
Frank Daniels in a New Jack Comedy

Cra
Crawford Ave.
Continuous Every
Pauline
The Mon
ADMIS
CHA

By Arrangement with F. Ziegfeld, Jr.,
GEORGE KLEINE *Presents*
The Star Supreme
Miss

Billie Burke

in

GLORIA'S ROMANCE

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

The advertisements shown here appeared in the Chicago Tribune's Motion Picture Directory on Monday, May 22nd, the release date of Gloria's Romance. Notice the class of theatres playing this stupendous box-office attraction—absolutely the representative houses of Chicago. This is true of every large city in the United States. For bookings apply to your nearest Kleine Exchange.

GEORGE KLEINE, 805 E. 175th St., New York City

MONDAY, MAY 22, 1916.

PICTURE TORY

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No. 10c.

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5 to 11 P. M.
CALE
5 Acts
Adults Only

CLIFTON
:15 P. M.

K 5 Acts
Also
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35 IRVING
PK. BLVD.
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RS in
R."

K STREET
ILSON AVE.
"
Comedy

A
& Eve.
CE
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GRAY"
Drama
W—
ok'

PERFECT VENTILATION
OAK PARK
FIREPROOF
THEATRE
SWEETEST THEATRE IN THE WORLD

Wisconsin Ave. 1 Block S. "L" Sta.
—TODAY—
Two Matinees—2:30 and 4 P.
Nights 7:30 and 9 P M.

Billie Burke
in Chapter One of
"GLORIA'S ROMANCE"
Marguerite Clark
in "MOLLY MAKE BELIEVE."
CHARLES CHAPLIN
in "THE FLOORWALKER."
Greatest Masterpiece Picture Program Ever Presented.

VITAGRAPH

3163-41 Lincoln Ave. Near Belmont Ave.
CONTINUOUS 1:30 to 11 P. M.
BILLIE BURKE in
"GLORIA'S ROMANCE"
also Harry T. Morey in "The Accusing Voice"
Adults, 10c. Children, 5c.

KEDZIE AVENUE ANNEX

Cor. Kedzie Ave. and Madison St.
"Gloria's Romance"
First Episode
with BILLIE BURKE; also
"The Good Bad Man," 5 Parts
Triangle with Douglas Fairbanks

PARAMOUNT

2636-54 Milwaukee Av. Nr. Sawyer.
CONTINUOUS—1:30 to 11 P. M.
WM. FOX Presents
"THE BATTLE OF HEARTS"
with WM. FARNUM.
5 Acts. Adults. 10c. Children, 5c.

3411 W. 12TH STREET
Cont. 1:30 to 11 P. M.
W. S. HART
in "The Primal Lure"
ALSO
HARRY GRIBBON
in a 2 Act Keystone Comedy
"A DASH OF COURAGE"

SHAKESPEARE

REGENT

6746 Sheridan Rd. Loyola "L" Sta.
Matinee 2:30 and 4:00 P M.
Miss Billie Burke
—IN—
Gloria's Romance

Also Dorothy Kelly and Harry Morey in "The Law Decides."
A Vitagraph Blue Ribbon Feature.

KNICKERBOCKER

6219-25 Broadway, Near Granville Ave.
Mat. 1:30 P. M. Continuous to 11 P. M.

Billie Burke
IN
"GLORIA'S ROMANCE"
Also ROBERT WARWICK in "SUDDEN RICHES."

BEACH

Harper Ave. and 51st St.
Matinee and Evening.

Francis X. Bushman
and
Beverly Bayne
in
"A Million a Minute"
Also Billie Burke in
Gloria's Romance

ANNOUNCEMENT
Hear the New Paul S. Hurt Symphony Orchestra

JONES, LINICK & SCHAEFER'S
Studebaker
GEORGE KLEINE
Presents
Billie Burke

In the RUPERT HUGHES Cinema Novel, Miss Billie Burke
"A PERILOUS LOVE"
Also the Dainty Star,
MAE MURRAY
In the Paramount Feature
'SWEET KITTY BELLAIRS'
ALL SEATS 25c CONTINUOUS 11 a. m. to 11 p. m.

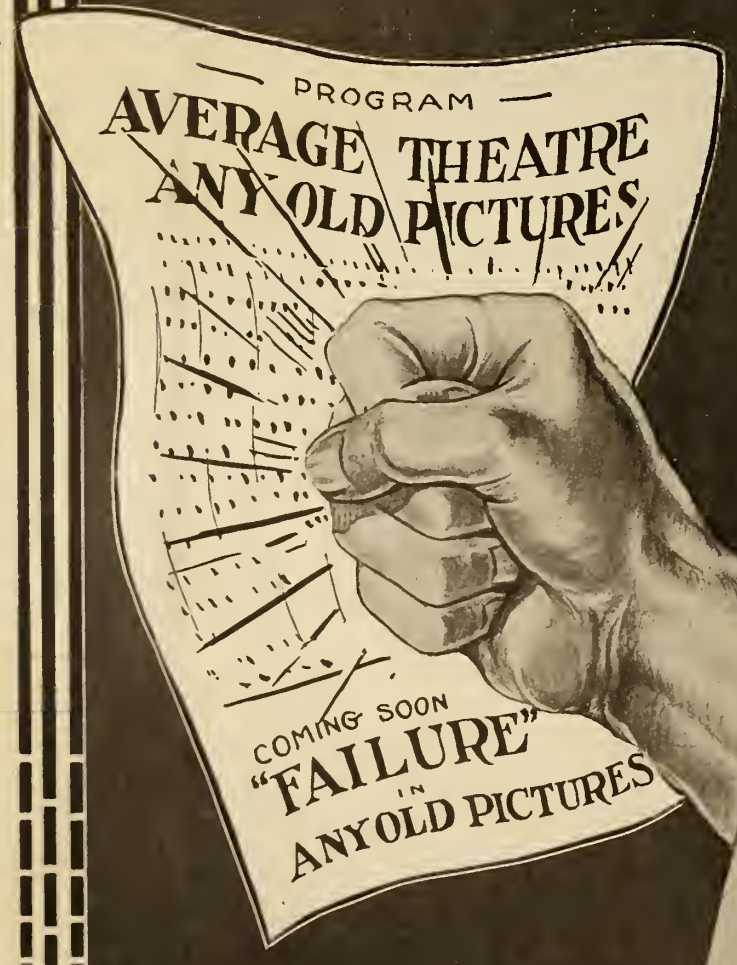
THE CHICAGO TRIBUNE'S
Four Thousand Dollar a Week Movie Star

BILLIE BURKE
is now appearing at leading motion picture theatres in George Kleine's Million Dollar Picture Novel—
"GLORIA'S ROMANCE"
By Mr. and Mrs. RUPERT HUGHES
SEE THE MOTION PICTURES AT THE THEATRES—READ THE STORY IN THE CHICAGO SUNDAY TRIBUNE.

EQUITABLE PICTURES

HAVE WHAT MANY PICTURES LACK-

PUNCH!



PLAY THESE

CARLYLE BLACKWELL in "THE CLARION"
CHARLES CHERRY in "PASSERS-BY"
GAIL KANE in "THE LABYRINTH"
HELEN WARE in "THE PRICE"
JACKIE SAUNDERS in "THE TWIN TRIANGLE"
HILDA SPONG in "DIVORCED"
JOHN MASON in "THE REAPERS"
CYRIL SCOTT in "NOT GUILTY"
ADELE BLOOD in "THE DEVIL'S TOY"
JULIA DEAN in "THE RANSOM"

AND PROFIT

EQUITABLE PICTURES

EQUITABLE MOTION PICTURES CORPORATION

RELEASING THROUGH

WORLD FILM CORPORATION

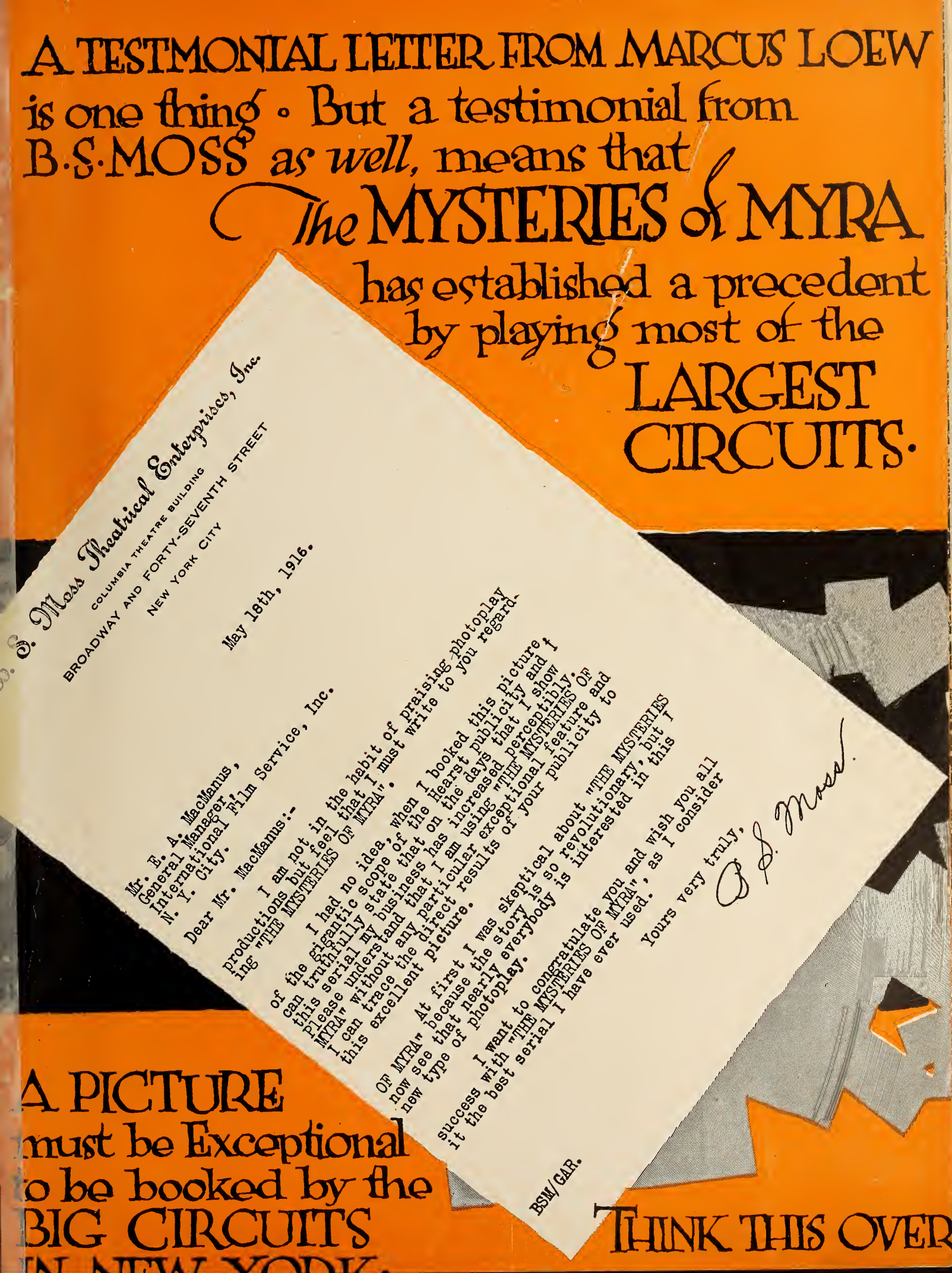
A TESTMONIAL LETTER FROM MARCUS LOEW

is one thing • But a testimonial from B.S.MOSS *as well*, means that

The MYSTERIES of MYRA

has established a precedent by playing most of the

LARGEST CIRCUITS.



B. S. Moss Theatrical Enterprises, Inc.
COLUMBIA THEATRE BUILDING
BROADWAY AND FORTY-SEVENTH STREET
NEW YORK CITY

May 18th, 1916.

Mr. E. A. MacManus,
General Manager,
International Film Service, Inc.
N. Y. City.

Dear Mr. MacManus:-

I am not in the habit of praising photoplay productions but feel that I must write to you regarding "THE MYSTERIES OF MYRA". I had no idea, when I booked this picture of the gigantic scope of the Hearst publicity and I can truthfully state that on the days that I show this serial my business has increased perceptibly. Please understand that I am using "THE MYSTERIES OF MYRA" without any particular exceptional feature and I can trace the direct results of your publicity to this excellent picture.

At first I was skeptical about "THE MYSTERIES OF MYRA" because the story is so revolutionary, but I now see that nearly everybody is interested in this new type of photoplay.

I want to congratulate you and wish you all success with "THE MYSTERIES OF MYRA", as I consider it the best serial I have ever used.

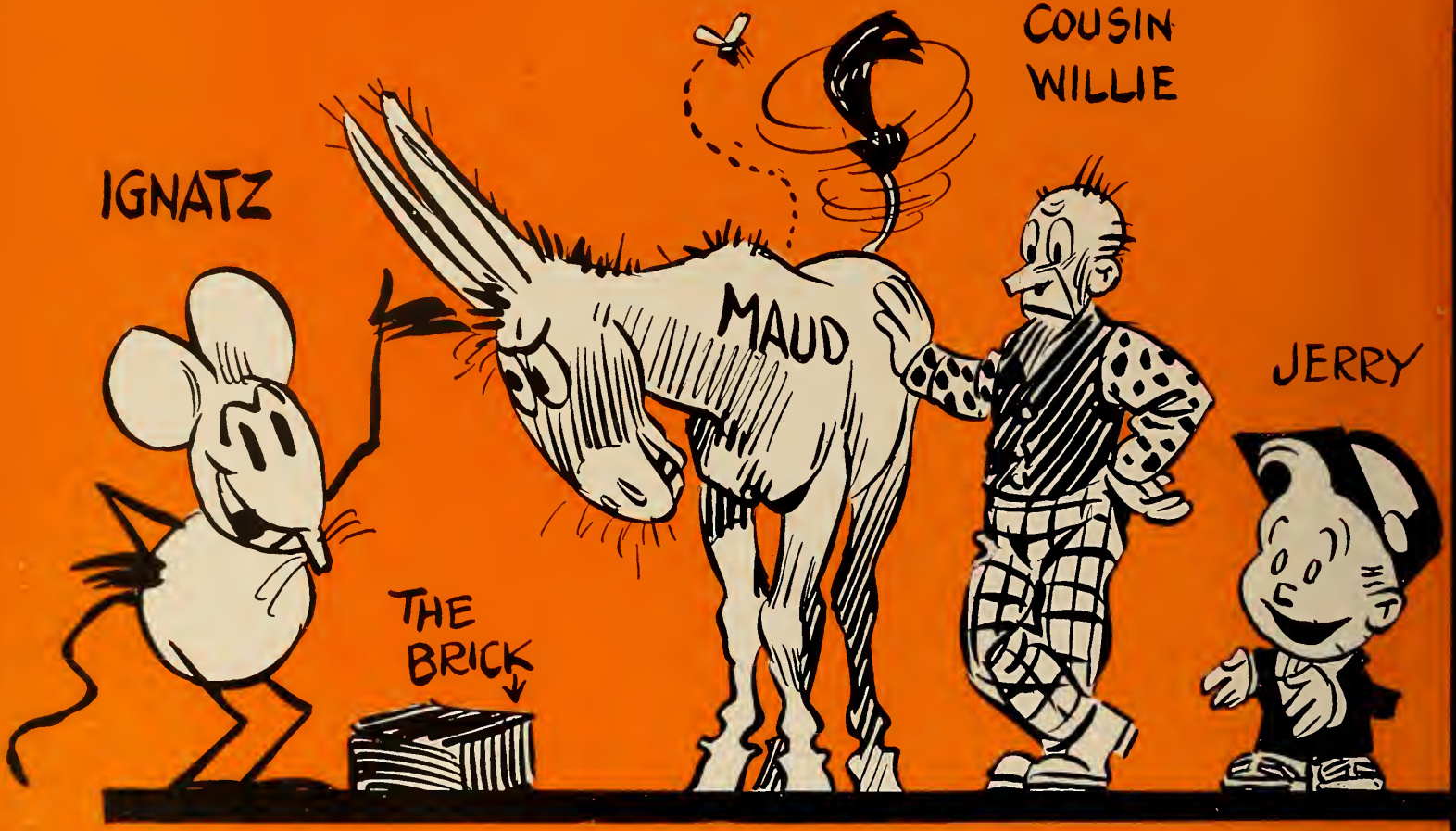
Yours very truly,

B. S. Moss

BSW/GAR.

A PICTURE must be Exceptional to be booked by the BIG CIRCUITS IN NEW YORK.

THINK THIS OVER

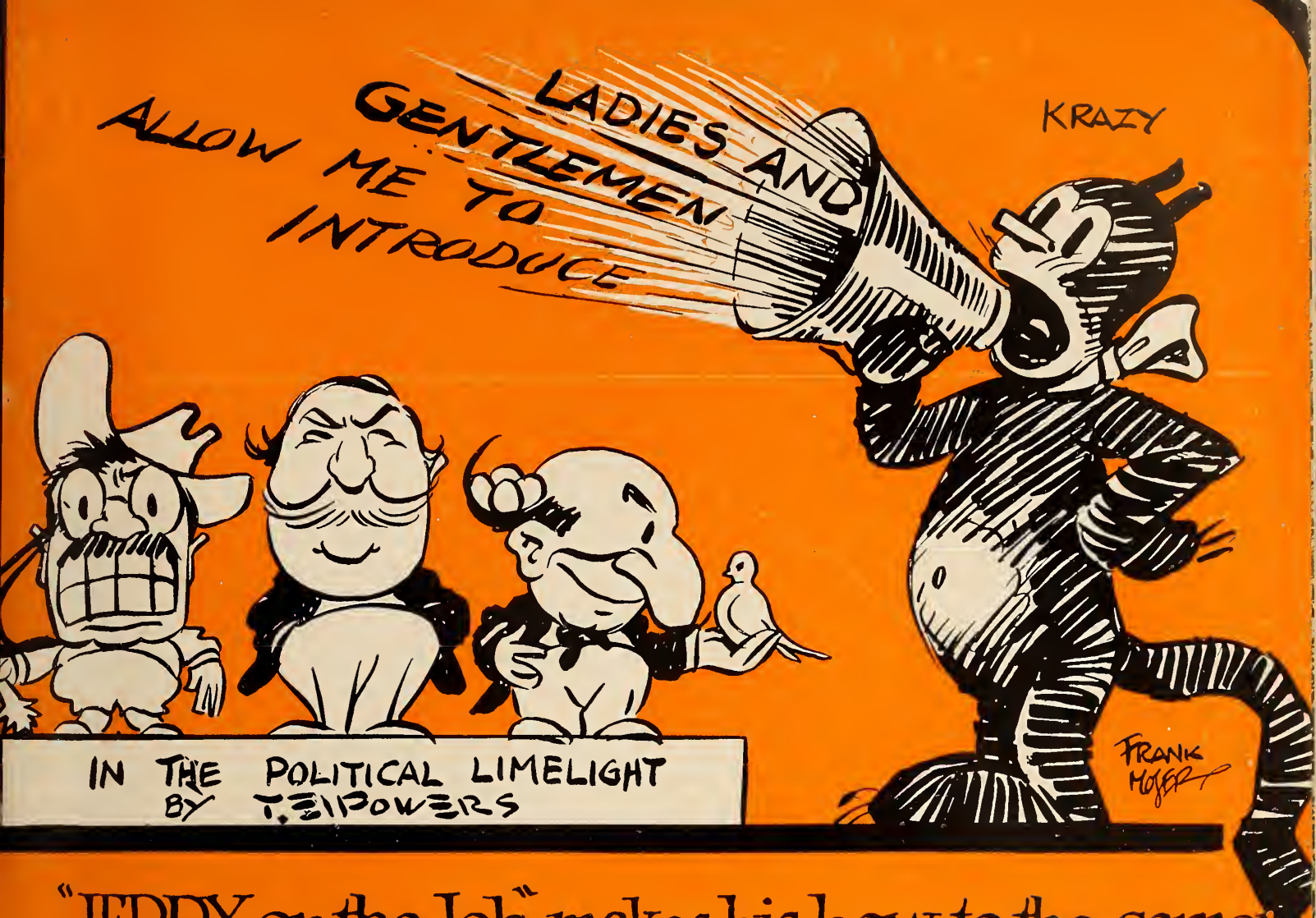


TWENTY MILLION PEOPLE LAUGH DAILY.

Hearst comics are appearing in 500 newspapers every day. *The* International Film Service is now releasing weekly:

KRAZY KAT & IGNATZ MOUSE *by* Geo. Herriman
COUSIN WILLIE *by* F. Opper
MAUD *the* MULE *by* F. Opper
JERRY on the JOB *by* Hoban
TOM POWERS famous comic drawings

These cartoons do not need advertising — they are advertised *by* all the leading newspapers in the United States — 500 of them. They are the greatest gloom dispellers ever perpetrated on the screen.



"JERRY on the Job" makes his bow to the camera

Following the footsteps of Krazy Kat & Ignatz Mouse he joins the International Movie Forces. *The* International Film Service Exchanges are now releasing

JERRY on the JOB *by* Hoban
MAUD the MULE *by* F. Opper
COUSIN WILLIE *by* F. Opper
KRAZY KAT & IGNATZ MOUSE *by* Geo. Herriman
TOM POWERS' FAMOUS CARTOONS.

Book Animated Cartoons that make 20 Million People Laugh Daily.

INTERNATIONAL FILM SERVICE *INC.*

2 COLUMBUS CIRCLE · NEW YORK.

In Chicago *and* New York City an especially augmented performance of the coming episodes of the MYSTERIES of MYRA was given to all exhibitors.

The concensus of opinion was that the MYSTERIES of MYRA has proved to be a feature series De Luxe.

We have also established a precedent in showing additional episodes other than are generally shown.

This action on our part proves that we have little to fear in the way of competition.

Our product stands on it's merit alone.

The MYSTERIES of MYRA

HER HUSBAND'S WIFE

AN IVAN PRODUCTION

WRITTEN AND DIRECTED BY IVAN ABRAMSON

FEATURING SALLY CRUTE, MIGNON ANDERSON AND AUGUSTUS PHILLIPS SUPPORTED BY AN ALL STAR CAST OF PRINCIPALS

¶ Undoubtedly, "the most original photo-drama of the year" is what the consensus of opinions will be regarding "Her Husband's Wife."

¶ This newest Ivan feature pulsates with action, and the lip advertising it's due to receive from startled audiences will warrant any theatre playing it for a long run.

¶ "Her Husband's Wife" will be released thru the Ivan Exchanges on the first of June. Get in touch with the Ivan Exchange in your territory and book this sure-fire box-office winner.

¶ Contracts as exclusive distributors of Ivan Productions are expiring in some territories.

¶ Bids from reliable exchange owners who are in a position to distribute Ivan Productions and enhance the value of our brand name will be considered and options on franchises given.

¶ Within the next few weeks we will announce something startling!

IVAN FILM PRODUCTIONS, Inc.

126 WEST 46th STREET, NEW YORK CITY

How can an advertiser continue advertising? By giving YOU value.

TRADE SHOWING

BEATRIZ MICHELENA

(CELEBRATED PRIMA DONNA)

IN

"THE WOMAN WHO DARED"

By C. N. & A. M. WILLIAMSON

NEW YORK CITY

For the presentation to the trade of this pretentious eight-part feature, we have secured for the morning of Friday, June thirtieth, at 9.30 A. M., the New Rialto Theatre and will have command of the full equipment of this ultra-luxuriant house, including the thirty-five piece orchestra with specially arranged music.

This will be the only screening given "The Woman Who Dared," before the allotment of territorial rights.

California Motion Picture Corporation
Alexander Beyfuss, General Manager
San Rafael, California

SIERRA

SECOND RELEASE

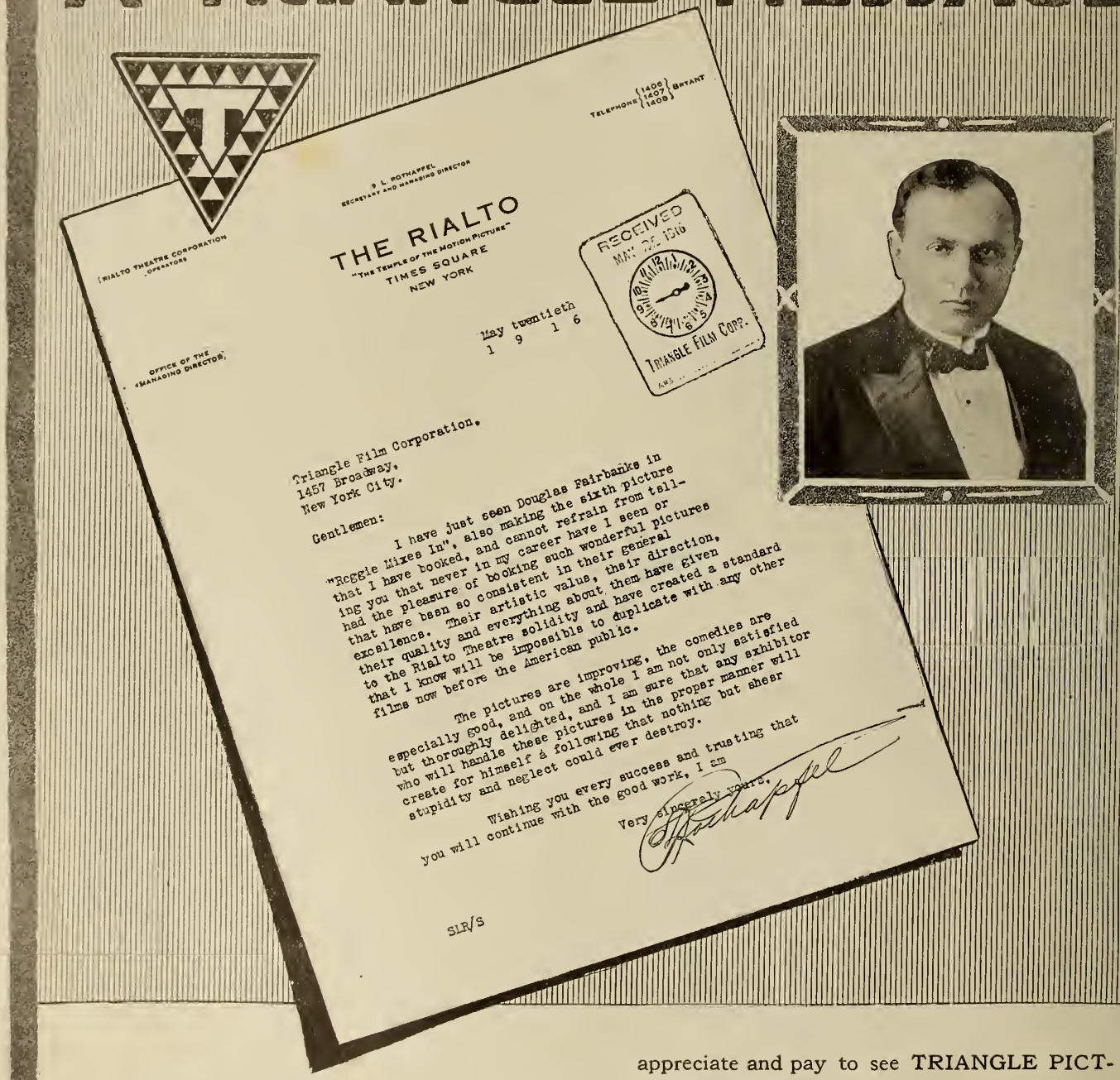
by

STATE RIGHTS

ESPECIALLY INTENDED FOR THE EXHIBITOR WHO INSISTS ON A

"BETTER THAN PROGRAM STANDARD"

A TRIANGLE MESSAGE



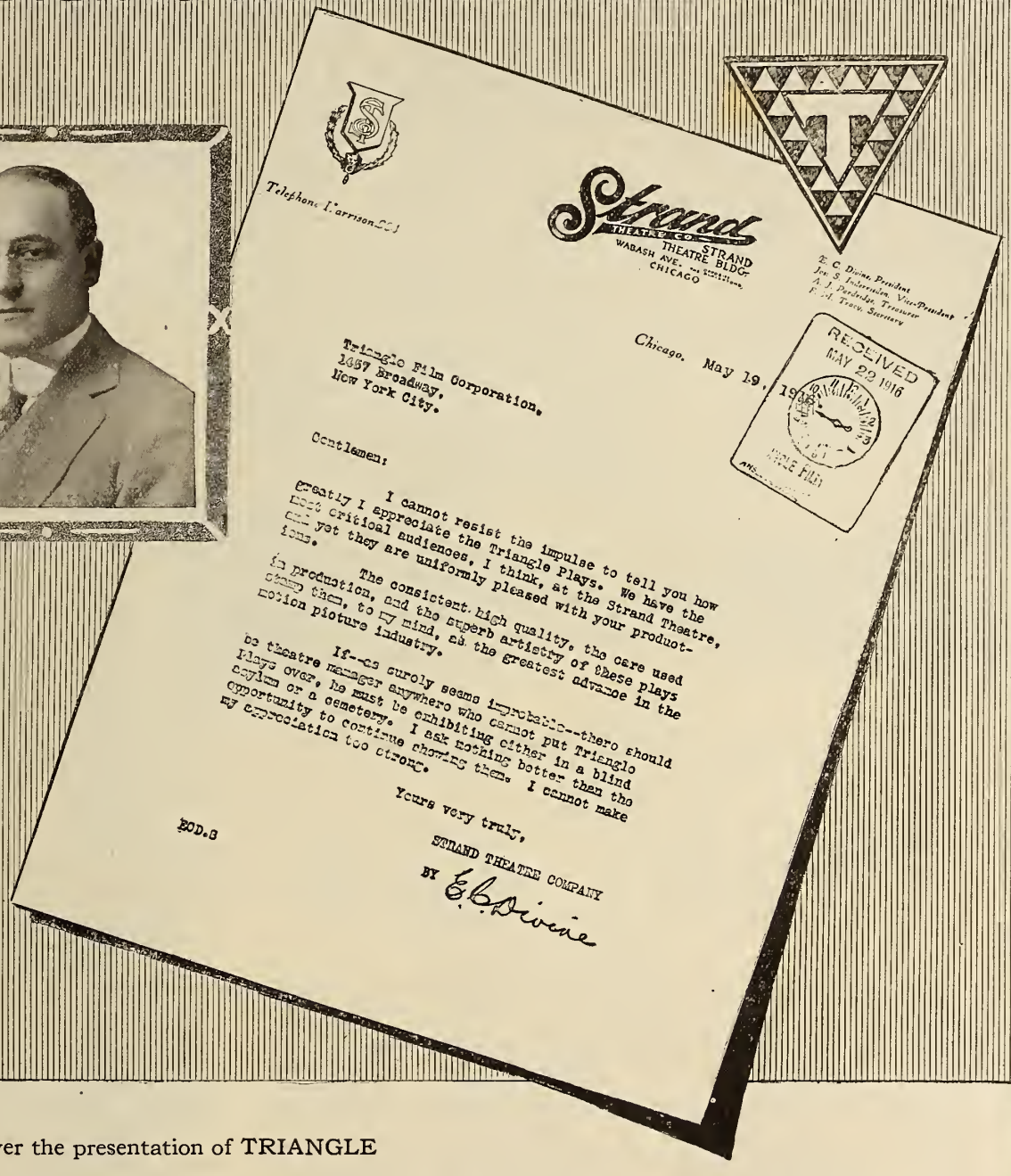
The two letters shown on these pages from S. L. Rothapfel of the Rialto Theatre, New York, and E. C. Divine, of the Strand, Chicago, should be of particular interest to motion picture exhibitors at this time.

By the men who are responsible for the success of the two largest motion picture theatres in the two largest cities in this country they are of great importance to the exhibitor who is considering whether or not HIS audience will appreciate and pay to see TRIANGLE PICTURE PLAYS.

Both letters give the candid opinions of recognized authorities on motion picture exhibition and tell why they are basing their success on the presentation of TRIANGLE PICTURE PLAYS.

Seven months ago TRIANGLE PLAYS were first released without a single theatre. Now the number of houses showing these pictures runs into the thousands, which in itself is proof enough that the public enjoys, and in fact is en-

From S. L. ROTHAPFEL and E. C. DIVINE



Strand Theatre Co.
STRAND THEATRE BLDG.
WABASH AVE. and CONGRESS
CHICAGO

Telephone Harrison 8[illegible]

E. C. Divine, President
Jos. S. Rothapfel, Vice-President
A. J. Frederick, Treasurer
F. [illegible] Treve, Secretary

Chicago, May 19, 1916

RECEIVED
MAY 22 1916

Triangle Film Corporation,
1457 Broadway,
New York City.

Gentlemen:

I cannot resist the impulse to tell you how greatly I appreciate the Triangle Plays. We have the most critical audiences, I think, at the Strand Theatre, and yet they are uniformly pleased with your productions.

The consistent high quality, the care used in production, and the superb artistry of these plays compel them, to my mind, as the greatest advance in the motion picture industry.

If--as surely seems improbable--there should be theatre manager anywhere who cannot put Triangle Plays over, he must be exhibiting either in a blind asylum or a cemetery. I ask nothing better than the opportunity to continue showing them. I cannot make my appreciation too strong.

Yours very truly,

STRAND THEATRE COMPANY
BY E. C. Divine

EOD.S

thusiastic over the presentation of **TRIANGLE PLAYS.**

Cheap motion pictures no longer satisfy the public. Bigger and better pictures, with bigger and better plots, people and ideas, are required now—pictures of the **TRIANGLE** sort are essential for the successful house.

If you are a motion picture exhibitor and have not carefully investigated the possibility of presenting **TRIANGLE PICTURE PLAYS** in your theatre don't you think it worth while to drop us a postal card. There's no obligation on your part and it is just possible that we will be able to point out an advantage to you.

For the week of June 4th the **TRIANGLE** Drama Pictures will be **Norma Talmadge** in **"Going Straight,"** and **William Collier, Jr.,** in **"The Bugle Call,"** and as usual two Keystone Comedies.

Triangle Film Corporation

1459 BROADWAY, NEW YORK CITY

One Exhibitor's Experience

"FOR a long time I have been trying to get the best new *one* and *two* reel films that the market offered. My efforts have been untiring because I wanted to give my audiences something that I felt sure would please them. My search is now at an end. UNICORN FILM SERVICE meets my requirements exactly.

"After the very first showing of UNICORN pictures I was showered with compliments regarding the merit of the subjects. It was the first time in my experience that I had been able to get good short subjects with casts composed of *stars*.

"I was well pleased with the *clear* and *clean* appearance of the film, and best of all, the prices for service are right—much lower than I have paid in the past for poor subjects and worn-out film. As for posters, they are the best I have seen. They are real business-getters."

Have you investigated UNICORN FILM SERVICE? If not, do so at once and you will find that we can furnish the best new *one* and *two* reel films ever produced — with star casts—at prices much lower than you are now paying.

We release regularly twenty-one reels every week — Comedy, Drama and Westerns.

EXCHANGES:

New York City	130 West 46th St.	H. W. Harwell	
Boston	207 Pleasant St.	S. M. Moscow	
Springfield	167 Dwight St.	Wm. F. O'Brien	
Bangor	Eastern Trust Bldg.	W. J. Brennan	
Buffalo	23 W. Swan St.	H. E. Hughes	
Syracuse	565 S. Salina St.	Geo. A. Hickey	
Albany	680 Broadway	William Lawrence	
Philadelphia	1309 Vine St.	A. G. Steen	
Washington, D. C.,	434 9th St., N. W.		
St. Louis	3628 Olive St.	Sam Werner	
Omaha	Unicorn Exchange		
Kansas City	Gloyd Bldg.	J. W. Morgan	
Wichita	Unicorn Exchange		
Minneapolis	Produce Exchange	W. L. Merrill	
Indianapolis,	129 W. Washington St.	J. W. Cotter	
Chicago	Mallers Bldg.	L. J. Schlaifer	
Cleveland	750 Prospect Ave.	L. C. Gross	
Pittsburg	125 Fourth Ave.	Jack Kraemer	
Detroit	183 Jefferson St.	W. D. Ward	
Toledo	415 Summit St.	R. E. Peckham	
Cincinnati	531 Walnut St.	Harry E. Coffey	
Denver	1436 Welton St.	L. Goldstein	
Western Division Manager		J. A. Eslow	
Eastern Division Manager		Fred B. Murphy	

To be Opened

Atlanta San Francisco Dallas Salt Lake City
Seattle Portland New Orleans Los Angeles

The men in charge are experienced film men who will co-operate with you in every way. Write the exchange in your territory or direct to the New York home office.

UNICORN FILM SERVICE CORPORATION

IKE SCHLANK, General Manager

126-130 West 46th St. New York City

(Names and dates of our releases can be found in "schedule of current and coming releases" on back pages of this publication)

GENERAL FILM SERVICE

Knickerbocker Star Features

Coming June 18

PAY DIRT

A drama of the gold fields

IN FIVE PARTS

Featuring the popular star

HENRY KING

Direction of

H. M. and E. D. Horkheimer

Terriss Film Corporation

Presents

Tom Terriss

The Vivid Dramatic Artist

IN

The Photoplay of the Hour

"My Country First"

Six Absorbing Reels

Directed by Mr. Terriss

AGAIN WE SAY:—

It Scores As a Money-Maker:—

FIRST—For Timeliness
SECOND—For Thrills
THIRD—For Splendid Acting
FOURTH—For Vivid Scenes
FIFTH—For Patriotism
AND
SIXTH—For the Tremendous Advertising you will obtain by playing it

EXCLUSIVELY DISTRIBUTED BY "THE CONCERN WITH A CONSCIENCE"

UNITY SALES CORPORATION

UNITY SALES CORPORATION.
729-7th AVE. NEW YORK

AGAIN WE SAY:—

You Will Book This Picture If You Are Awake:—

BECAUSE—It Appeals to All
BECAUSE—Millions Have Read the Novel
BECAUSE—"Crochard" is World-famed
BECAUSE—The Star is Celebrated
BECAUSE—Of the Astounding Climax
AND
BECAUSE—"Unity" is "The Concern with a Conscience"

Unity Picture Corporation
Presents

Sheldon Lewis

with Jane Meredith *and* Henry Mortimer
IN
The Supreme Mystery Drama

"The Pursuing Vengeance"

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Produced by Martin Sabine

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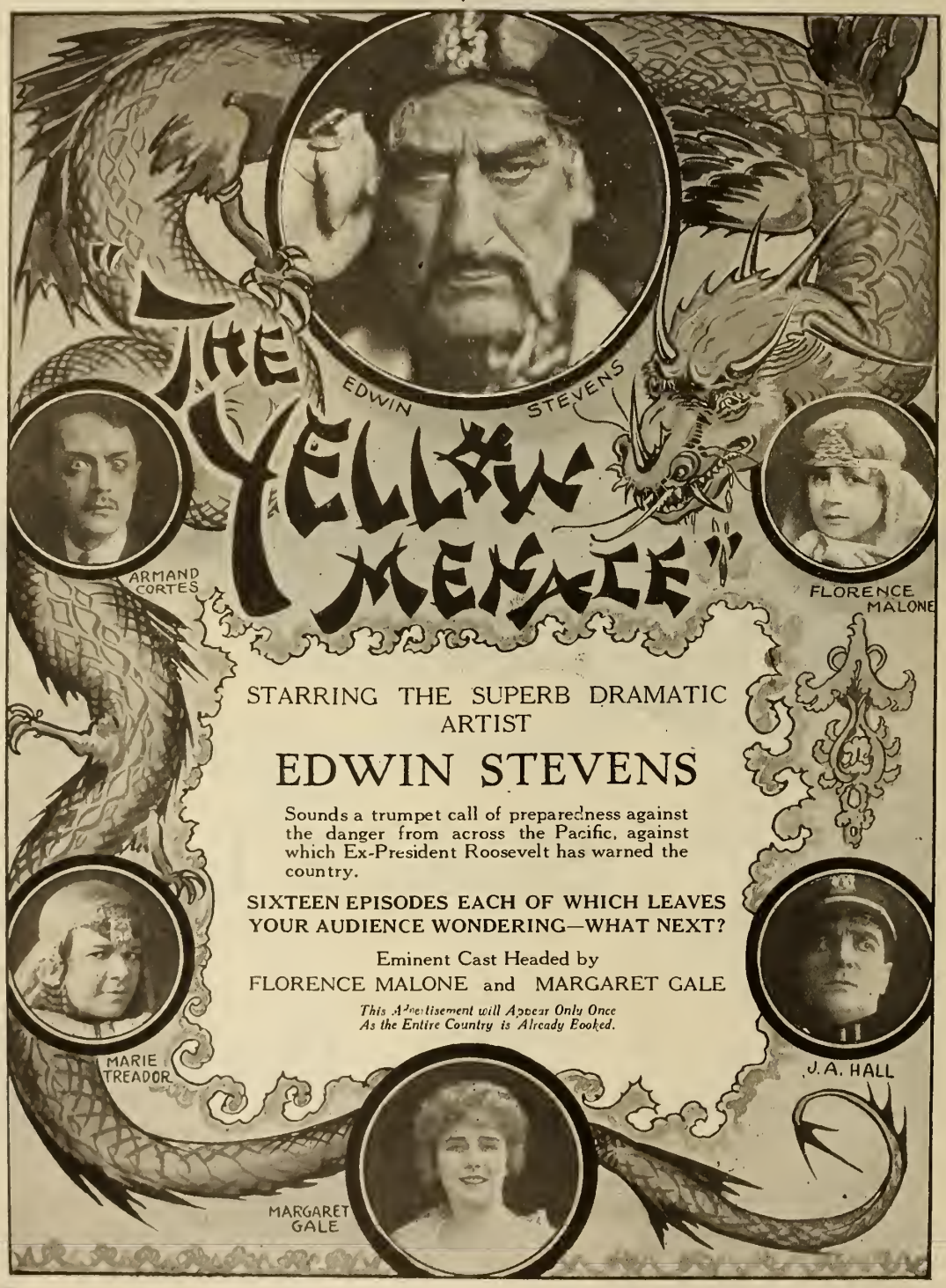

STARRING THE SUPERB DRAMATIC ARTIST

EDWIN STEVENS

Sounds a trumpet call of preparedness against the danger from across the Pacific, against which Ex-President Roosevelt has warned the country.

SIXTEEN EPISODES EACH OF WHICH LEAVES YOUR AUDIENCE WONDERING—WHAT NEXT?

Eminent Cast Headed by
FLORENCE MALONE and MARGARET GALE

This Advertisement will Appear Only Once As the Entire Country is Already Booked.

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THE BEAUTEOUS SCREEN CLASSIC

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APOLLO
THE GOD OF THE SUN

ENTRANCING, DARING BALLET OF NYMPHS

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AS
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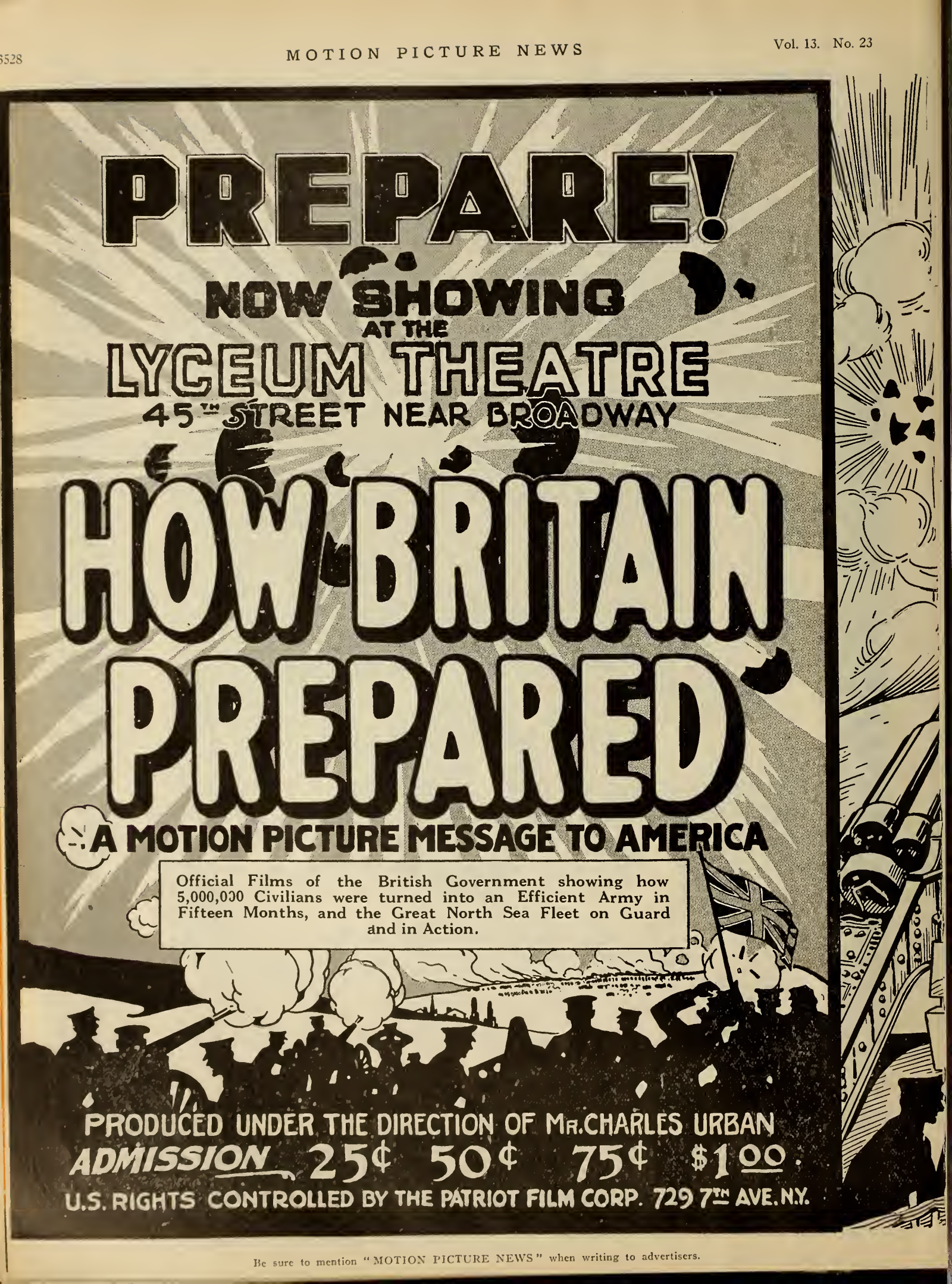
Official Films of the British Government showing how 5,000,000 Civilians were turned into an Efficient Army in Fifteen Months, and the Great North Sea Fleet on Guard and in Action.



PRODUCED UNDER THE DIRECTION OF MR. CHARLES URBAN

ADMISSION 25¢ 50¢ 75¢ $1.00

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What Our Secretary of War Says:

THE SECRETARY OF WAR.
WASHINGTON.

May 17, 1916.

My dear Mr. Urban:

I had the pleasure last night of seeing the motion pictures entitled "How Britain Prepared," which I understand were made under your direction, with the approval of the English Government, and take this occasion to express my very keen interest in the pictures and to say that both in subject and in execution they gave me valuable information and great pleasure.

Cordially yours,

Mr. Charles Urban,
c/o Belasco Theater,
Washington, D. C.

The Drama of Fact More Thrilling Than Fiction

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THE PATRIOT FILM CORPORATION

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For The

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Of The

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And The

MOTION PICTURE INDUSTRY

COLISEUM—CHICAGO, ILLINOIS, JULY 10TH TO 18TH INCLUSIVE

15,000 BONA FIDE EXHIBITORS

Within 10 Hours Ride of CHICAGO

This Vast Army Are the Real Buyers of Your Goods

If You Mr. Manufacturer Have Not Reserved Your Space

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Prestige!

LAST week's issue of Motion Picture News carried more advertising pages (4 more than the journal carrying the second largest number) than any other picture journal of the week.

Nineteen pages of *exclusive* advertising were carried representing the announcements of *thirty-five* companies producing pictures and theatre accessories.

The reason why Motion Picture News leads in advertising is because it is the journal most widely read; and Motion Picture News is most widely read because it carries advertising announcements which can be found in no other journal, and because it is the liveliest and most comprehensive news and service journal in this field.

There is but one kind of prestige which a publication can offer its readers and advertisers *and that is the prestige of being readable and read.*

PANIC IN BOSTON THEATRE

CAUSED BY

CONVULSIVE SHRIEKS AND LAUGHTER

During a preliminary showing of

Casey's Dream

THE FIRST EPISODE of THE

JOHNNY and EMMA

Ray Comedies

TO BE RELEASED ON

Wednesday, June 21st

Eastern Feature Film Company of Boston Sign Yearly Contract for

Ray Comedies

COVERING NEW ENGLAND TERRITORY

All orders should be placed through C. LANG COBB, Jr., sole distributor for

THE RESERVE PHOTO PLAYS CO.

Columbia Theatre Building, New York City

Released on the Metro Program June 5th.

METRO PRESENTS

LIONEL BARRYMORE

AND GRACE VALENTINE IN

DORIAN'S DIVORCE

A Metro wonderplay with a *Brand* new twist of mystery and love, written and directed by O. A. C. Lund. Produced by ROLFE PHOTOPLAYS INC.

HAROLD LOCKWOOD AND MAY ALLISON

APPEAR EXCLUSIVELY IN

METRO WONDERPLAYS

Many a packed house is directly traceable to an advertisement in the "News."

ESSAN

NEW YORK SUPREME COURT

ESSANAY

"BURLESQUE

is solely

OF ESS

and that it

CHARLIE

As the

If you have not already run
gain unlimited patronage

The onl
Chaplin comed

BOOK THROUGH ALL

Essanay

GEORGE K. SPOOR, PRESIDENT

BIG FOUR V L S E FEATURE PLAY

AY WINS

HOLDS THAT THE GREAT

CHAPLIN ON CARMEN"

the property

ANAY

rightfully shows

CHAPLIN

star

this feature, do so at once and and tremendous profits.

four reel
in existence.

V. L. S. E. OFFICES

Essanay

GEORGE K. SPOOR, PRESIDENT

"POLICE"

HERE'S THE LATEST

Essanay-Chaplin

FEATURE COMEDY

CHARLIE CHAPLIN himself says: *"It's a scream."*

You'll need to call out the reserves to hold the crowds when you book this newest laugh maker,

"POLICE"

It's a riot of fun; every foot packed with mirth.

RELEASED MAY 27

through all branches of the

GENERAL FILM CO.

TRADEMARK
Reg. U. S. Pat. Off.

Essanay

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1333 Argyle St., Chicago, Ill.

TRADEMARK
Reg. U. S. Pat. Off.

Henry B. Walthall

is announced in
a new feature

"The Little Musketeer"
in 5 acts

Edna Mayo

is announced in
a new feature

"The Return of Eve"
in 5 acts

To Be Released Soon Through the V. L. S. E.

Trademark
Reg. U.S. Pat. Off.

Essanay

GEORGE K. SPOOR, PRESIDENT

1333 Argyle Street, Chicago

Essanay Short Subjects Make Strong Programs

Essanay selects its short subjects just as carefully as it does its features.
It produces them with just as much care to detail.
It uses its best stars in the leads.
If you would strengthen your program book Essanay's one, two and three reel comedies and dramas.

JOYCE FAIR

is presented in

"Orphan Joyce"

A beautiful story of how a little orphan girl captures a band of robbers and saves her foster father from financial ruin.

2 act drama - - - - - June 6

Vernon Howe Bailey's Sketch Book of Berlin

Animated drawings of all the scenes of interest in the German capital.

1 reel with scenic - - - - - June 7

DARWIN KARR and NELL CRAIG

are presented in

"Fools' Gold"

A thrilling drama of a woman who is brought to the verge of ruin through the lure of the gaming table, but is saved by a detective who finds that her I. O. U's have been made out to a notorious criminal.

3 act drama June 10

General Film Service

Crowds waiting to see "The Little Girl Next Door" at the La Salle Theatre, Chicago

V I C E

as it actually existed in the dens of iniquity in our cities and towns and exposed by

The Illinois State Vice Commission

is depicted in

"THE LITTLE GIRL NEXT DOOR"

in 6 acts

Great Morality Photodrama

teaching

What Every Girl Should Know

YEAR'S GREATEST DRAWING CARD

What one exhibitor writes:

"'The Little Girl Next Door,' now running at our La Salle Theatre in Chicago at 25 cents for all seats, is doing the biggest business of any picture we ever played. We have a line of people waiting to get in all day and evening. It should do a big business everywhere."

Aaron J. Jones,
President Jones-Linick & Schaefer Co.

APPLY IMMEDIATELY FOR

STATE'S RIGHTS

Room 521, First National Bank Building, Chicago, Ill.

What The Critics Say of "Sherlock Holmes"

"The Essanay company has scored a clean and decisive knock-out with the film version of William Gillette's stage success—Sherlock Holmes. It is not merely a photoplay with a punch—it is a screen triumph with a varied assortment of punches, and veritable trip-hammer punches, all of them. Sherlock Holmes goes to the public bearing the stamp of critical approval of all who witnessed its private showing. It is an undoubted super-feature of film land."

New York Dramatic Mirror.

"Sherlock Holmes is a picture that can be given unqualified praise and is a credit to author, actors, director and photographers. It is one of the most effective pictures ever undertaken. From the beginning to the end of this seven part feature there is not a dull moment. The fade-in and fade-out process used in this production is positively the best that has been accomplished."

New York Morning Telegraph.

"A big winner. With the name of William Gillette and the famous Sherlock Homes, this should be a tremendous box office attraction. Certainly the film is well enough done to prove a real winner. It should pull big business."

Wid Gunning's Independent Reviews.

"William Gillette as Sherlock Holmes in moving pictures is a fitting consummation to this artist's wonderful stage career. Mr. Gillette before the camera is just as natural and forceful as we have seen him on the stage."

Moving Picture World.

"The old classic which seems to hold its youth better than most things reaches the screen in excellent form. William Gillette appears to unusual advantage in the film version. The direction of the picture by Arthur Berthelet is excellent, and the supporting cast is capable."

Motion Picture News.

Released through V. L. S. E.

Trademark Reg. U.S. Pat. 1907.

ESSANAY
GEORGE K. SPOOR, PRESIDENT
1333 Argyle St., Chicago

BIG FOUR FEATURE PLAY V L S E

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.

JUN -1 1916

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"When You See it in 'The News' It's News"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

LOS ANGELES. CALIFORNIA
427 SO. FIGUEROA STREET

NEW YORK CITY
SEVEN HUNDRED AND TWENTY-NINE SEVENTH AVENUE

CHICAGO. ILLINOIS
110 SO. DEARBORN STREET

Volume XIII | JUNE 10, 1916 | No. 23

What are "Clean" Pictures?

JUST what are "clean" pictures?

The term is being used a good deal nowadays, and undoubtedly clean pictures are of vital interest to this industry, facing as it does the turmoil of censorship.

* * *

ALL reputable producers, and this means to-day practically the entire producing industry, are anxious not to produce what are obviously objectionable pictures,—pictures objectionable to the better public. This state of mind is quite evident.

And there is a great deal of talk—there will be more—about "clean" pictures. The term is being used very easily, very freely, very superficially indeed. It seems to be smilingly assumed that if all pictures are clean, the path of the producer will be one of primroses and violets.

But what are "clean" pictures?

* * *

A VERY experienced playwright, a man grown gray and authoritative in his profession, Augustus Thomas,—defined, the other evening, the drama. And hearing his very clear, simple, rational statement, I could not but thing very pointedly, of "clean" pictures.

Mr. Thomas said the drama was built upon six broad strata of human emotions. These strata, placed one upon another, made a sort of pyramid,—that is to say, each was narrower, from number one to number six.

* * *

THE first and broadest stratum is the instinct of self-preservation. Next is the instinct of propagation—or what we call "the sex appeal." Next, love of kin. Next, love of country. And last, and narrowest, the emotional feeling we call "religion."

His dramatic success, "The Witching Hour," was built upon the narrowest and topmost stratum of religion. In order to make it a success,—to put it across the footlights, as the practical theatrical language has it, or to give it the "punch," as we say of the screen—he had to descend constantly to the lower and broader strata of human appeal.

He had, for instance, to make one man shove a derringer into another man's ribs, and say, "I'm going to kill you, damn you!" in the dramatic fashion in which only a murderer is dramatic. And he had to do other dramatic things which one doesn't find in a fairy story.

* * *

IF these dramatic situations are unclean and to be forbidden the screen, then motion pictures will not be dramatic, and if motion pictures are not to be dramatic, they will not begin to fulfill the broad field of expression open to them and also open to the stage, to painting, to sculpture and to the printed word.

Let's not deceive ourselves.

The printed word has, since the invention of type, gone through phase after phase of attempted censorship. If the cracked-brained reformers who didn't know how to make literature had had their way, we would have had little literature today.

* * *

JUST so we shall have few photodramas if we "clean" away from them the dramatic essentials.

We must introduce into every photodrama sufficient situations from several or all the strata of human emotions. Otherwise, we cannot make our audiences feel and think.

Self-preservation, love of kin, love of country, religion—yes, and the broad stratum which we call sex-appeal—all must be used.

* * *

THERE is, of course, a decided danger—several decided dangers—centering about the latter.

The sex-appeal plot has always been attractive, commercially, to certain publishers, theatrical producers, etc.—never to reputable houses of long and successful standing, but always to the man who thinks more of a quick clean-up than of future and continuous profits.

It is the easiest way. And it appeals particularly to the incompetent. The publisher or producer who is incompetent of stirring his public with tense but non-salacious productions naturally turns to the openly salacious—the easiest way.

* * *

ANY fool can write a salacious story, or book, or play.

Just so, there is a danger of the incompetent picture producer turning to the salacious in order to make a shocking picture. He can't make a striking picture in any other way.

And it is conceivable that the state rights buyer who wants a picture different from the program picture with which he has to compete should welcome such a picture—the state rights buyer, yes, but only the buyer who doesn't give a rip about his name and future.

And the exhibitor may be attracted by the sensational posters of such a picture and book it—but only the incompetent exhibitor, the man who isn't a real showman, who doesn't know that a smirch left on his screen by such a course, however temporarily profitable, will hurt him till the end of his exhibiting days.

My own candid opinion is that there will be few if any such producers, buyers and exhibitors ever in the business, and they will be outlaws, whom the united industry can speedily put out of business.

Any fool, to repeat, can make a salacious picture. But only a skillful, very skillful, producer can make a genuinely dramatic picture.

(Continued on page 3544)

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Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

MOTION PICTURE NEWS EXHIBITORS' TIMES

Published on Tuesday Every Week by

Motion Picture News, Inc.

729 SEVENTH AVENUE, COR. 49TH STREET, NEW YORK.

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VOL. XIII June 10, 1916 No. 23

What Are Clean Pictures?

(*Continued from page* 3543)

This dramatic picture must not ignore the sex question. It cannot. If we are going to "clean" this broadly emotional appeal from the photo-drama, we had best stop making them.

But what we must have is the writer and the director who know the drama and are fully capable of handling this same appeal as it has been so fully and so well handled in the best works of literature, painting, music and sculpture since the human race began to express itself.

WILLIAM A. JOHNSTON.

A True Story for Publicity Men

CHARLES F. COBRY, motion picture editor for the World-Herald, Omaha, Neb., a representative daily in a city of 200,000 people, sat at his desk Thursday, May 11, opening press "dope" from manufacturers.

"Ri-i-i-ip!" went his letter opener, and he extracted several pages of carefully typewritten manuscript. He glanced at them rapidly and without an expression of any kind, threw them into a wastepaper basket.

"Ri-i-i-ip!" he opened another and without a lost motion repeated the former performance.

He did it again. Then again. Once more. And he kept doing it with a monotonous regularity that soon filled the basket at his side.

* * *

"SAY, Cobry, if that's the way you handle your motion picture dope, how do you ever get your pages full?" asked a MOTION PICTURE NEWS man curiously. He whirled his chair around and faced him.

"I used to get disgusted with that stuff," indicating the overfilled basket, "but now I don't even get disgusted. I don't know why I open those envelopes. They look so pretty, I guess, or maybe I expect to find a ten dollar bill in one some day. They're always the same, and I always throw them away. If I printed the stuff in them I wouldn't have enough readers of my motion picture section to—Why, the 'deaths and funerals' column would be live dope beside my pages!

* * *

"A COLUMN or two of short stuff like 'Opie Moore has quit the movies. They wanted to throw him into a silo in a rural comedy!' isn't hard to get. I always get a local story for a lead, and gosh! How hard it is to unearth a local story sometimes!

"The column of press notices, labeled press notices, telling what the Omaha houses will show during the coming week, a few cuts of stars whose familiar faces and figures will be seen on Omaha screens during the week, and one or two stories—good stories—about motion picture incidents, etc., that would interest anyone, even if it were a person who had never been inside a motion picture theatre, make up the Sunday pages.

* * *

"MAYBE my pages are not representative of what newspapers in general want, but I am a pretty thorough reader and I very seldom see any of this junk in a paper."

He turned to his work again.

Ri-i-i-ip!! Shuffle, shuffle into the wastebasket.

"Yes," ri-i-i-ip! "these companies must have a lot of money to spend. Stories about narrow escapes in automobiles, under trains, over cliffs, under water, above the earth, and the like," turning around again. "Of course these harrowing experiences happen occasionally. And they are interesting. If Mary Pickford, dressed in a red bathrobe, gets into a pasture where a fiery bull is eating grass, and has to escape by climbing through a barbed wire fence with the bull only a few feet behind, of course it is interesting.

"But that stuff is worn to a frazzle. I actually believe some of these stories—I don't know this, mind you, and I wouldn't even hint it to anybody but you—but I actually believe some of these stories are faked. Yes, sir, actually faked!

* * *

"OF course this dope is the very same kind sent to every other city newspaper in the United States. I wonder if any of these stars are Omahans, or even Nebraskans? Were they ever here, I wonder, and I wonder if they know anybody here? I'd like to know it if they did.

"Wouldn't it make a whizzer of an item if this was an original story, meant for Omaha," holding up a carefully printed article, "and had a slight touch, even the slightest tinge, of local color? But," ri-i-i-ip, "they never have." Shuffle, shuffle, into the wastebasket.

And Cobry is scared to death that he will lose all sense of news value in a motion picture write-up, and he often stops to wonder, he said, if the war was really the only thing that caused a scarcity of paper.

Our Thanks to Gov. Whitman

FOR saving a great industry from the Czarism of the Cristman-Wheeler Censorship Bill, Governor Whitman is due, and receives the sincere thanks of every member of that industry. His use of the veto demonstrates, among other things, that a wise executive cannot be bulldozed by a lot of zealous "reformers," who spend their time attempting to make it appear that there is need for a law for which there is no need.

Governor Whitman summed up the whole case against State censorship in his statement of reasons for his veto. It is a document which other Governors, in a similar position, would do well to read and ponder. And it shows that we are still living in America, despite the efforts of misguided agitators to make us citizens of a near-Russia.

New Orleans Exchanges Form Combine Against Fraud

Eight Managers Meet in De Soto Hotel and Formally Launch the Associated Film Exchange Managers Association and Formulate Agreement for Observance of Its Members in Cases of Fraudulent Practices by Exhibitors—Evans of V-L-S-E Is President; Bugbee of Metro, Treasurer, and Wilkes of Paramount, Secretary

PAUL REVERE of historical fame has nothing on New Orleans exchange men, who have banded together as minute men, ready to assault the irresponsible exhibitors who make life a burden for the film exchanges.

Eight exchange managers gathered in the De Soto Hotel recently and formally launched the Associated Film Exchange Managers of New Orleans. R. King Evans, manager of the V-L-S-E exchange, was elected president; Karl A. Bugbee, of Metro, treasurer, and H. F. Wilkes, of Paramount, secretary. Exchanges represented at the meeting included General, Mutual, V-L-S-E, Paramount, Kleine, Pathé, Universal and Metro.

Seven managers will comprise the executive board. In addition to the three managers mentioned, A. G. Shear, of the Universal Film exchange, H. F. Ragland of Kleine-Edison and Raoul Junet, Pathé, will serve.

Declaring that unfair, illegitimate and fraudulent practices and abuses have been and are being indulged in by certain moving picture exhibitors, to the detriment of the film exchanges, the charter of the Associated Film Managers of New Orleans denounces in no uncertain terms the actions of these exhibitors, and lays down a course of conduct that an exhibitor must follow should he do business with the New Orleans exchanges.

Primarily the charter was drawn up to eliminate the fly-by-night brother in the business. It is as follows:

Terms of the Charter

"Whereas, the parties to this agreement are engaged in the business of hiring and leasing film and other paraphernalia to and for the moving picture exhibitors in the territory comprised within the state of Louisiana, and territories covered by each member.

"Whereas, unfair, illegitimate and fraudulent practices and abuses have been and are being indulged in and perpetrated by certain exhibitors, and are now seriously restraining the trade; the business of the undersigned, and all honest, legitimate exhibitors.

"Whereas, there is no other way to promote and protect said businesses, save and excepted by this agreement,

"One—The contract and rules of the film exchange is recognized, that exhibitors must pay for film service and film leasing and hiring either before the delivery of films or not later than the expiration of the current week. This rule has been and is violated and in some instances, whereby the exhibitor, lessee or customer fails, neglects or refuses to pay for the film service at the end of the current week—in violation of the rules of the exchange.

"Two—This fraudulent practice has grown up whereby certain exhibitors in this territory, by false pretenses upon the exchange, issue and pass worthless checks, or checks that have been dishonored by the bank for various reasons.

"Three—The abuse, unfair, and fraudulent practice whereby certain exhibitors to whom films are leased, and where under the contract of lease, the lessee is prohibited from sub-leasing and agrees not to sub-lease the film or films, violate said provision.

"Four—Destruction in films in whole or in part while in possession of the exhibitor, caused either by faulty condition of the moving picture machine, or by other devices connected therewith; and loss of films by fire, theft or any other casualty, while in the possession of the exhibitor.

Five—Failure, neglect or refusal of the exhibitor to return the films to the exchange, promptly in accordance with contract.

"Six—After booking or leasing films under contract, the exhibitor fails, neglects or refuses to accept delivery, in violation of the contract, the exchange or lessor, being in law, and in honor bound to hold such films in their respective offices for the exclusive use of the exhibitor with whom the exchange or lessor has contracted.

"Seven—Certain illegitimate and fraudulent exhibitors making contracts with an exchange for the booking or leasing of films, at a stipulated price or rental, which films so leased, are shipped to the exhibitor in accordance with contract, and in violation of the contract, the exhibitor will ship back or return the films to the exchange with a c. o. d. attached for whatever amount he may claim.

Rules Must Be Observed

"Now, therefore, and the premises considered, and for the correction of the foregoing abuses, unfair and fraudulent practices and restraints of trade, and to protect the business of the undersigned, the undersigned by these presents have agreed and stipulated as follows:

"On failure, neglect or refusal to pay rentals or contract price for film service at the end of the current week, the undersigned agree not to and will refuse to lease any films or enter into any contract with the delinquent exhibitor until after full payment has been made.

"In any case where the check, draft, or other instrument of exhibitor has been dishonored by the bank or any third party on which it is drawn, the undersigned will not do business with the relinquent exhibitor until full payment has been made, or in case of repetition of the fraudulent practice, the undersigned will not lease any films to the delinquent during a term of six months commencing from the date of dishonor unless the parties hereto mutually agree to waive this latter provision for good cause shown. Sub-leasing will call for similar penalties.

"In case of loss or destruction of films while in the possession of the exhibitor ..... the undersigned will not enter into any contract with the delinquent until full restitution has been made.

"In case of failure, refusal or neglect of the exhibitor to return films to the exchange promptly, where it is shown that this is related to unfair and fraudulent practice, the usual penalties will be invoked.

"In case of booking or leasing films under contract, where the exhibitor fails, neglects or refuses to accept delivery or carry out his contract with the exchange, and in cases where films so leased, are shipped to the exhibitor in accordance with contract, and in violation of the same, said exhibitor ships back the films with a c. o. d. attached, the usual penalties will be invoked.

"The association formed by the articles of this agreement shall be known as the Associated Film Exchange Managers.

"Upon the happening of any of the abuses, unfair and fraudulent practices set forth in this agreement, due notice of the same, either written or verbal, shall immediately be given by the exchange to the secretary or agent hereinafter provided for, whose duty shall be to immediately communicate to the undersigned the said notice.

"A secretary or agent shall be named by the parties hereto."

A. Jules Benedic.

CHARLEY CHAPLIN AND BILLIE BURKE PICTURES MAKE HIT IN DETROIT

The past week in Detroit, Mich., has proven two things—that serials are still popular and that the public is far from tired of Charlie Chaplin. The Majestic, Deroit, is running the serial "Gloria's Romance." Business the first week broke all house records and the matinees were packed each day. The audience comprises the very best people in the city. All day Sunday, May 21, the opening day of the serial, there was a crowd two and three blocks long waiting to buy tickets. Heretofore the Majestic has always fought shy of serials, but a serial written by a prominent author and with a good star, is appropriate for the best theatre, as proven in the case of the Majestic.

As for Charlie Chaplin, there are six prints of "The Floorwalker" working in Detroit at the present time, and they are busy every day. Wherever a poster is exhibited announcing this picture, capacity houses have been the result. This applies to the very best theatres and in all sections of the city. If anything, the popularity of Chaplin has increased. The esculator stunt in "The Floorwalker" is one of his best.

BETTY HART AND BETTY SCHADE JOIN FOX

Two new members have been added to the William Farnum Company of photoplayers in the William Fox studios in Los Angeles, Cal. They are Betty Hart and Betty Schade, who are well known to western photoplay audiences.

Stars and a Scene from "The Yellow Menace," Unity Sales New Serial. Left to Right the Players Are: Armand Cortes, Edwin Stevens, J. A. Hall, Gerald Griffin, Florence Malone, and Marguerite Gale

NASH TO LOOK AFTER DUTIES OF McGEE WHILE SELIG MANAGER IS EAST

Special to Motion Picture News.

Los Angeles, May 27.

James L. McGee, general manager of the Selig-Polyscope Company west coast interests, left for Chicago early this week, where he will remain until the two companies now working there complete their subjects, and are ready to return to the coast. In his absence, Tom Nash, manager of production, is looking after Mr. McGee's duties.

With the completion of the three-reel subject "The Preacher" within the next few days, Jack Pickford, who has been at the coast for almost a year with the Selig Company, will leave. He returns to New York for a visit at least, and may remain there permanently.

The California Japanese society have made arrangements to hold their annual picnic at the Selig zoo early in June. This is one of the largest oriental organizations of the Pacific Coast, and many features for the entertainment of the numerous distinguished Japanese and their fellow countrymen are being planned for the day. Practically all of the trained animal acts will be given.

"MATRIMONIAL MARTYR" IN PATHECOLOR, JUNE 19

"A Matrimonial Martyr," featuring Ruth Roland and produced by the Balboa Company, will be released as a Gold Rooster Feature by Pathe on June 19. It is in Pathecolor.

In the supporting cast are Andrew Arbuckle, Daniel Gilfether, Marguerite Nichols, Mollie McConnell and R. Henry Gray.

Short Reel Features on Paramount Program Please Exhibitors

Success of These Subjects is Due to the Care with Which the Company Produces These Pictures, Declares an Official—"Magazine of the Screen" Makes Hit

PARAMOUNT exhibitors are sending in daily to the offices of the Paramount Pictures Corporation, 485 Fifth Avenue, N. Y., additional proof of the success with which they are using the single-reel features this organization sends out weekly to round out its programs, headed by the usual two five-reel features.

"Most of this success is due to the care with which the Paramount short reels are produced," said a Paramount official. "In the Burton-Holmes Travel-Pictures and the South American pictures, for instance, the Paramount feature excels because it does not offer scenic pictures assembled in haphazard groups from all parts of the country, but carefully conducted tours for which its own cameramen were sent into South America and other distant parts pictured on the screen. The exhibitor showing either of these Paramount features has a travel series which takes his audience in a constant series of journeys to all parts of the globe.

"Increase in the number of bookings for the Paramount Pictographs also shows that the 'magazine on the screen' is supplying the needs of the exhibitors," he continued. "Since it is as carefully edited as the best magazines, the Pictograph carries the weight of the most expert thought in the country, in its various departments—the 'Preparedness' series, prepared by the greatest naval and military experts in the country; 'Better Babies,' edited by the Woman's Home Companion, 'Testing the Mind,' the psychological tests prepared for the screen by Professor Hugo Münsterberg, the great psychologist, and other features."

Many exhibitors are using both the Pictographs and the Burton-Holmes to head their programs and intersperse a musical program with them and the five-reel dramas. Most exhibitors report that they find this advantage in the Pictographs—that they are good on the program at any time.

Cobe Reports Heavy Returns on First Two Unity Features

Company Launches Widespread Advertising Campaign for "The Yellow Menace," Sixteen-Episode Serial, "My Country First" and "The Pursuing Vengeance"

HEAVY returns on the first two features released through its agency are reported by the Unity Sales Corporation, of which Andrew J. Cobe is vice-president and general manager. These features are "My Country First," a patriotic production in six reels, made by the Terriss Film Corporation, and directed and starred in by Tom Terriss, and "The Pursuing Vengeance," a detective photo drama, based on Burton E. Stevenson's novel, "The Boule Cabinet."

"Diana," a romantic picture, in which appear the Baroness von Dewitz and Paul Swan as Apollo, is still another feature put out under the Unity brand. Many state rights buyers have already ordered duplicates and additional prints, it is announced.

To exploit these productions, and also "The Yellow Menace," a sixteen episode serial in which Edwin Stevens is starred, Unity has launched a widespread advertising campaign.

"My program is a hand-picked program," said Mr. Cobe. "It is selected with care by myself and a committee of skilled judges. The interests of the independent producer, the independent exchangeman and the exhibitor must be safeguarded."

Michigan Will Hold Its Annual Convention June 13-14

Bay City is Picked for the Event—National President Herrington is Scheduled as One of the Chief Speakers—Vital Questions Will Be Discussed

MICHIGAN State Branch No. 4, Motion Picture Exhibitors League of America, will hold its annual convention at Bay City, Mich., June 13 and 14. National President Herrington will be in attendance, and will be one of the chief speakers.

Matters of vital importance to Michigan exhibitors will be taken up at the convention, among them methods of combatting the proposed state tax, federal censorship and numerous other things.

State Secretary A. J. Moeller, of Howell, announces that Bay City is making special arrangements to take care of all visiting exhibitors. Entertainment features will be provided. A full attendance of Michigan exhibitors is urged.

Peter Wants Censorship—But With a String to It

Decision Is Based Partly on Attitude of Paris, Texas, Where Censor Rulings Have Brought on a Trojan Film War with Exhibitors Through Hectoring Methods; and Action of Corsicana, Same State, Whose Actions Make United President Wish for a Napoleon to Settle Question Once for All

E. T. PETER, president and general manager of the United Program Film Service, with headquarters in Dallas, and branches at Shreveport, Oklahoma City, Houston and Amarillo, has come out strong in favor of national censorship—*but there's a string tied to it.* If by having a national legalized body it will eliminate state and local censor boards, then Mr. Peter's attitude is in favor of having a national board. If not, his attitude is against censorship in all forms.

In talking of censorship with several film men and exhibitors, Mr. Peter said:

"For the past two years we have been hampered in the Southwest by petty local censors. In Houston, especially, has the censorship craze been much in evidence. There, absolutely no thought or regard for the film is noticeable in the board's rulings—it is all a question of the personal feeling of the lady inspector—her friendliness toward an exhibitor usually means the film is O. K. If an exhibitor has crossed her, or protested against her actions, then he can hardy get any film passed.

"And Houston is not the only town in our section where the censoring mania has gone rampant. In Corsicana, different film men have experienced trouble. In Paris, some little difficulty has arisen over the showing of film. And right here in Dallas we have had some trouble that was all unnecessary.

Condemns Films Without Seeing Them

"In several instances, a censor will condemn a film without viewing it, because of the trend of the herald. In some few instances, censors have condemned film and at a later showing put the official O. K. on them. In one instance I have in mind, a film was presented to the board for review. It was turned down flat. Later, another exhibitor, who had boosted the censoring body, had the film reviewed again and it was announced in the newspapers that 'the film has been changed to conform to the ideas of the censors and will be permitted to be shown.' Not a change was made—not an elimination was made—from the first showing to the second. It was favoritism, pure and simple. Evidently the boosting exhibitor did have 'friends among the censors.'

"In view of these many little troubles, petty troubles to the many exchanges throughout the country, disturbances caused by local and state censor boards, I beieve that a national legalized board would eliminate all of this worry,—provided, of course, that the national body woud mean the elimination of the local and state boards.

"If we had a national board, the scenarios could be submitted before the making of the picture; or even after a picture is produced, one print could be made from the negative and be reviewed by the board. Should there be any changes necessary, it would mean only a small expense to re-take some scenes, or make a few eliminations in the negative. The cost would be so small that the manufacturers could easily stand it; and the many worries of the exchangeman would be left out.

Censor Boards, Wooden Decisions

"If a national board would not mean the elimination of state and local censoring bodies, then I say, fight censorship in all its forms—for the more censor boards, the more trouble.

"It looks to me, though, that the censorship craze is started, and under way so strongly now, that it cannot successfully be dealt a death blow for several years—which means that an enormous sum of money must be spent by the motion picture interests fighting censorship, if the present strenuous campaign is continued on the present basis.

"It seems that it would be much better—and more profitable to the trade—to accept a compromise on the national board, provided the state and local boards are either eliminated entirely, or that the national board's rulings would be so widespread that it would mean practically no trouble from various local and state censorship bodies.

"In the South generally, and in the Southwest, particularly, we have not been hampered as much by censoring bodies as in some other sections; but that does not mean we will not be. I believe the censorship craze will continue to spread to the smallest motion picture localities, unless something definite is done to allay the spreading of the 'disease.'

"The centering of the motion picture interests on a compromise of the National Board, with the string of 'No state or loca boards,' would be the oil on the troubled waters, I believe, and would mean more to the motion picture industry in profitable business than the continued spending of money and time, fighting a thing we all known is not only here—but is spreading to 'there.'

"It's all right to fight for a principle—but the money is what we are all after. If the manufacturers, exchange men and exhibitors will think a minute, I believe they wil see that a procedure such as a compromise like this, would mean 'less expense and more profit' in the long run."

S. G. PARKER.

Kellermann Picture Is Ready for Exhibition in New York

William Fox Has Six Theatres Under Consideration for the Premier of the Mammoth Marine Spectacle Made by Brenon in Jamaica During the Last Nine Months

EXCEPT for the selection of a name, and the preparation of the advertising, the new Herbert Brenon-Annette Kellermann picture, which has been in preparation by the Fox Film Company since last summer, is ready for public view in New York.

The picture has been known as "The Daughter of the Gods." This, it is now understood, was merely a "working title," and when the picture is given to the public, it will be under a different name. The first presentation will be in New York, about June 15.

William Fox has six theatres under consideration for the opening. Four of them are Shubert-controlled houses, and the other two are controlled by Klaw and Erlanger. One will be selected from among the six during the coming week.

Under the supervision of Herbert Brenon, who directed the massive production in Jamaica, all through last fall and winter, and the greater part of the spring, the cutting and tilling has been completed, and the film has been condensed to a compact 10,000 feet. This means that more than 200,000 feet of film has been eliminated, and only the strongest out of a wealth of strong material has been retained.

A complete score of original music will be written to accompany the showing of the film. This, it is now understood, will be composed either by Robert Hood Bowers, who is well known along Broadway for his musical comedy successes, including "The Vanderbilt Cup," "The Little Cafe," and others, or by Jerome Kern, who also has several successful scores to his credit.

MOTION PICTURE NEWS has also learned that negotiations are under way with Joseph Urban, the noted scenic artist, to design the lithographs and other paper. Mr. Urban has attracted general attention in this country by his scenery for the "Ziegfeld Follies," and "Caliban of the Yellow Sands," the Shakespearian masque performed at the stadium on the College of the City of New York, last week. If these negotiations are successful it will be the first time Mr. Urban has turned his hand to poster work.

Mr. Fox will also select some one from his staff to manage the New York production of the new Kellermann picture, during the week.

FIRST BROADHURST FILM FOR MOROSCO IN WORK

Filming of the first George Broadhurst play was begun last week at the Morosco-Pallas studio. Rita Jolivet will be starred in this, as the Countess de Cippico. The photoplay is an adaptation from "The International Marriage." Elliott Dexter has been selected to play opposite, and other members of the cast are Herbert Standing, William Robbins, Court Foote, Grace Carlyle and Olive White, and the direction is in charge of Frank Lloyd. Scenes for this are laid in European and American society, the plot revolving about the failure of a count who induces an American girl to wed him to keep his pledge and permit the woman to secure a divorce immediately after the marriage.

OUTLOOK FOR SHELVING CENSORSHIP IN SAN FRANCISCO IS BRIGHT

The board of supervisors of San Francisco has not followed the recommendations of the police committee in regard to the proposed moving picture censorship ordinance and has referred the measure back to that committee. This is considered a victory for film interests, as there is a strong probability that the committee will reconsider its former recommendation and allow the matter to drop. The Exhibitors League and Film Exchange Board of Trade of San Francisco will not cease their efforts, however, and will keep a very close watch upon developments.

The long list of signatures to petitions protesting against the censorship of films that has been gathered during the past month is serving to cool the ardor of certain of the supervisors understood to be in favor of the establishment of a board of censors and if this matter is brought to a vote before the board as a whole it is believed that it will be defeated. The outlook is now brighter for the abolition of all forms of censorship in San Francisco than it has been in a long time.

Selznick Representatives Off to Cover Middle West Field

Ben S. Cohen, Recently District Manager for World, and Ned H. Spitzer, Formerly with Bluebird, Will Get in Touch with Exhibitors

Latest Poses of Clara Kimball Young

WITH the Eastern states fully covered through his recent deals for the distribution of Clara Kimball Young Film Corporation features, Lewis J. Selznick this week dispatched two personal representatives to Chicago to look over the middle western field and close franchises for the establishment of exchanges and branch offices in that territory.

Ben S. Cohen, recently district manager for World Film, and Ned. H. Spitzer, formerly of Bluebird, were the two representatives chosen to conduct business for the Selznick concerns in Chicago. They left New York Sunday and will make their headquarters temporarily at the Sherman House.

While in the West Messrs. Cohen and Spitzer will get in personal touch with the hundreds of exhibitors in that territory who have applied by mail and wire for the Clara Kimball Young features. As each exhibitor is signed he will receive a five-year franchise and, as a souvenir, a silver framed autograph photo of Miss Young.

There are three distinct corporations in control of the Clara Kimball Young pictures. First, there is the Clara Kimball Young Film Corporation, which will produce twelve features a year with Miss Young as the star. Secondly, there is Lewis J. Selznick Enterprises, Inc., which acts as the home concern and conducts all the present business affairs of the producing company. Thirdly, under the trade name Lewis J. Selznick Productions, Inc., of New York, the New York exchange under the management of Sol. J. Berman is in full operation. This trade name will be used by all the different exchanges, adding the name of the state in which the exchange is located.

Four exchange companies are now operating under the name Lewis J. Selznick Productions, Inc. In addition to the New York exchange there is the Philadelphia office operated by Mr. Selznick's partners, Stanley Mastbaum and W. B. Smith, who will control the distribution in Pennsylvania and Southern New Jersey; the Detroit exchange operated by a syndicate headed by Harry I. Garson, proprietor of the Broadway Strand Theatre in that city; and the Boston office, which will be conducted by Messrs. Green and Abrams, as partners of Mr. Selznick, distributing the Young pictures throughout the New England states.

Mr. Selznick is closing negotiations with a film man in the South on the same plan as was used in forming his other distributing centers. For the Pacific Coast a syndicate is being formed in San Francisco.

Fleckles Is Successful with "Where Are My Children?"

Sale of the Picture in California Alone Brings in More Money Than Was Expended Upon the Production of the Feature, He Declares

MAURICE Fleckles, who is handling the sale of the states' right on "Where Are My Children?" the widely advertised feature produced by the Universal Film Manufacturing Company, believes that the marketing of pictures on this scale is a most beneficial method.

"Both the program and the states' right picture have their places," said Mr. Fleckles to a representative of MOTION PICTURE NEWS. "I believe in both mediums of release.' 'Where Are My Children?' is a states' right picture from first to last. If it had been put out on a program with no more than the usual advertising accorded such pictures it would have lived merely the average life of the five-reel feature. But the scale of states' right offers extraordinary means of advertising. Besides, the exhibitor has a conviction, which is more or less deep-rooted, that the states' right picture is out of the ordinary. 'Where Are My Children?' has by no means shattered this belief. It is a picture that can stand heavy advertising, for it is well fortified to prove with its theme anything unusual that may be said of it.

"To date we have met with great success on the sales of the picture," continued Mr. Fleckles. "The sale of the state of California alone, brought in money that far eclipsed the total amount expended in producing the feature. Approximately all of the larger states, that is the states that do the biggest picture business, have been sold. For New York, the Universal Exchange bought the exhibition rights from the Universal Film Manufacturing Company. Sol Lesser is handling it on the west coast. Jones, Linick and Shaeffer have just closed for Illinois. The rest of the territory is going fast and before long I firmly believe the whole country will be booked solid with 'Where Are My Children?'"

Mr. Fleckles is a well known exhibitor in the middle west and is handling the picture in addition to his regular duties. When he has completed the business with the feature which is making so much money for its producers, he contemplates devoting all his time to the management of his house.

"INDIANA" IS NAME PICKED FOR SELIG HISTORICAL FILM

The centennial historical motion picture which has been in process of production by the Selig Polyscope Company, will be entitled "Indiana." The name was selected after considering several hundred titles suggested by citizens of Indiana. In announcing the decision, the directors stated that they believed that the single word "Indiana" told the entire story and at the same time would serve to maintain the patriotic and historical atmosphere of the forthcoming picture.

Iva Shepard (Gaumont)

Audiences Vote on "Who's Guilty?" Characters

Interest Runs High in "Puppets of Fate" at the Strand, Milwaukee, and Spectators Cast Thousands of Votes to Fix Blame for the Catastrophe Affecting Lives of the People in the Picture—Pathe Adds Seventeen Prints to Its Weekly Order of One Hundred

PATHE has just had the unusual experience of greatly increasing its order of positive copies on a picture three weeks after its initial release. With the release on May 22 of the third photo-novel in the "Who's Guilty?" series, Pathe Exchange has had to instruct its Bound Brook laboratories to add seventeen copies to the standing weekly order of one hundred prints on the "Who's Guilty?" pictures.

Two weeks before the release of the first of these photo-novels there was a conference between J. A. Berst, vice-president and general manager of Pathe, and W. E. Shallenberger, president of the Arrow Film Corporation, which is producing the "Who's Guilty?" series. Based on the advance booking record compiled by C. R. Seelye, head of the Pathe sales forces, Messrs. Berst and Shallenberger came to the conclusion that one hundred prints of each of the fourteen "Who's Guilty?" pictures would suffice thoroughly to cover the United States and Canada.

For once two film distributors did not go wrong in their estimates. Rather, they erred on the side of caution. For with the release of the first two of the "Who's Guilty?" photo-novels, bookings increased to such an extent that almost every Pathe branch sent in an urgent telegram calling for at least one and sometimes as high as four additional prints. Boston added two to its quota, New York called for five additional copies, Chicago and Philadelphia for three more each.

So insistent was this demand that the prints originally destined for Canadian consumption were diverted to the Pacific Coast and a hurry order was placed in the laboratories for new Canadian copies. The increased orders mean a total of 476,000 feet of "Who's Guilty?" positive to be added to the already huge aggregate of 2,800,000 feet of positive film originally destined for the American and Canadian markets.

Bookings Cross $300,000 Mark

On May 17 the advance bookings on "Who's Guilty?" crossed the $300,000 mark, establishing what is believed to be a new record in advance bookings with cash payments on the last four of the series. A week later these figures had climbed $68,000 higher, with thirty-two branches reporting, an average of slightly more than $2,000 a branch in increased bookings in seven days.

The Strand theatre in Milwaukee, which runs "Who's Guilty?" on Mondays, Tuesdays, and Wednesdays, is holding voting contests for its audiences to determine who really is guilty, on whom the blame in each of these highly dramatic photo-novels should actually be placed. On "Puppets of Fate," the first of the "Who's Guilty?" pictures to be released, there were 14,758 votes placing the guilt on the widow, 9,835 on the young surgeon, 7,852 on the elder surgeon, and 5,295 on the young surgeon's wife; thus a total of 37,470 votes were cast in three days.

More than 38,000 votes were cast in "The Tight Rein," the second of the series to be released. Slightly over half of these votes placed the burden of guilt on the wealthy mill-owner, whose determination to regulate his son's career and marriage was believed to be the direct cause of the subsequent double tragedy.

In Wilkes-Barre the Orpheum theatre in a city of 68,000 people, played to 4,500 the first day (May 20), it showed "Puppets of Fate," and to 5,900 the second day, thus drawing more than one-seventh of the entire population of the city to its box-office. At Proctor's theatre, in Yonkers, N. Y., wth a seating capacity of more than 3,200, Manager Waldron had to send for the police to aid him in keeping the doors free when, on Mondays, Tuesdays, and Wednesdays and three successive weeks he showed the first, second and third of the "Who's Guilty?" series.

Ten Pictures Delivered to Pathe

Ten of the fourteen photo-novels in this series have now been delivered by Arrow to Pathe. The four remaining stories will be devoted, in order, to divorce (showing our loosely constructed and totally illogical divorce laws, differing in all the 48 states): to prison reform (showing how criminals are really made by the failure of the state to care properly for the first offenders, particularly when these first offenders are youthful): to the labor problem (showing the natural conflict between capital and labor under present-day methods): and the final story to the horrors of international war.

The divorce and prison reform stories are based on legal research work done by Warren H. Small. Mr. Small, who is an attorney at 111 Broadway, New York, is a practitioner in the United States Courts. While still an undergraduate at Harvard he became interested in the Human Welfare movement in Boston and Cambridge, and it is largely due to his efforts that many of the public playgrounds in New England cities were set aside and equipped by the various municipalities. Mr. Small, who was attorney for the Motion Picture Patents Company and the General Film Company, is now the attorney for the Arrow Company.

In his summary on the divorce evil, Mr. Small points out that in South Carolina there is no such thing as divorce; whereas in Nevada there is little else. He shows how a man may be properly divorced in Connecticut, yet still be married five miles away in New York; with his second marriage bigamous and his innocent children illegitimate, and unable to inherit his estate. (This is based on the 1906 decision of the United States Supreme Court in the case of Haddock vs. Haddock,) Supreme Court Justice Holmes, writing a dissenting opinion in this case, said: "It is likely to cause considerable disaster to innocent persons and to illegitimate children hitherto supposed to be the children of lawful marriage." Yet that decision still stands as the law of the land.

A number of exhibitors have requested that a special fifteenth "Who's Guilty?" picture be produced, to be of five-reel length and to point out in precise fashion the greatest menace to the peace and economic growth of the United States. Mr. Berst has taken the matter under advisement. An early announcement in this regard will be made.

Dynamic Herrington Shoves Milwaukee Into the League

President of National Organization Hops Off the Train, Speeds Up to the Exhibitor Body, Tells Members What Ought to Be Done and Whirls Away with a Glad Smile

Special to MOTION PICTURE NEWS.

Milwaukee, May 27.

FRED J. HERRINGTON of the Motion Picture Exhibitors League of America was a visitor in Milwaukee recently, stopping over in this city on his way to Minneapolis. One of the direct results of his short stay here was bringing of the local organization into the national association. The Milwaukee exhibitors at a meeting a short time after his visit here voted to join the national body and elected five delegates and ten alternates to attend the convention in Chicago in July.

At the same meeting a committee was appointed to investigate the Milwaukee billboard ordinance with a view to finding out just what it is all about and where the exhibitors come in on it. Up to date three exhibitors have been arrested for violating this ordinance on which even the police are at sea on account of its indefiniteness. The committee has been instructed to confer with the proper legal officials and report back to the association immediately.

An interesting fact was divulged during this meeting when it was shown that it was not until a member of the local exhibitors association had been arrested that anything had been done to protect the exhibitor from this ordinance and to find out exactly its meaning. The first two exhibitors arrested were not members of the exhibitors association and being alone and without funds to fight it, were forced to pay their fine with the hope that they would not be arrested again. On the other hand, when a member of the association was arrested steps were immediately taken to protect the exhibitors and to amend the law so that its requirements will be applicable to the photoplay theatres without working any injustice to the exhibitor. J. W. MARTIN.

CLARK AND HUNT ARE MOSS REPRESENTATIVES IN JERSEY

The B. S. Moss Motion Picture Corporation has appointed R. S. Clark and F. D. Hunt its exclusive representatives in New Jersey. They have opened offices in Proctor's Palace Theatre Building, 114 Market street, Newark.

Striking Scenes from the World Film Production of "La Boheme," with Alice Brady

HERBERT HANCOCK OF "HANKS HONKS" UNDER HATRICK

Herbert Hancock, who has just completed his eighteenth year in newspaperdom, has been appointed manager of the animated cartoon and fashion departments of the International Film Service. These departments are under the supervision of E. B. Hatrick.

Mr. Hancock started in as an office boy

Herbert Ernest Hancock

for the Evening World, whence he graduated into a reportorial job. Five years with the Associated Press fitted him for a position on the New York Journal, where his column, "Hank's Honks" attracted attention. For four years he was in charge of the Journal's fashion and magazine pages, departing to join the American forces as editor of the society, dramatic and fashion pages.

"VITAGRAPH NIGHT" AT CLUNE'S, LOS ANGELES

Arrangements have been made for "Vitagraph Night" at Clune's Broadway theatre, Los Angeles. All the members of the producing staff are to be entertained at the theatre on this night, when the three-reel subject featuring Mary Anderson in "Little Miss Adventure," by William E. Wing, is the principal feature of the program.

Novelist Bennet Pleased With Selig Version of His Book

At Private Showing of "Into the Primitive" the Writer Expresses Satisfaction with the Picturization of the Story by Heffron

ROBERT AMES BENNET, the noted novelist, recently wrote the following letter to William N. Selig, president of the Selig Polyscope Company:

"Permit me to express to you my profound gratification over your splendid production on the screen of my book, 'Into the Primitive.' The Denver V-L-S-E staff very courteously gave a private run of the film for me. I went in a hypercritical mood, for I had seen the stories of other writers sadly mangled in the picturization. But this five-reel picture is magnificent in every respect—acting, animals, settings, scenarioization and photography.

"I am taking the liberty of expressing my appreciation direct to Mr. Heffron for his wonderful artistry as director, and to Miss Williams for the charm of her appearance and acting. She not only plays the part to perfection, but she looks it, because of her beauty.

"Mr. Oliver and Mr. Lonsdale are no less perfect in their roles; the animals are a delight to the heart of a nature lover like myself; the photography is wonderful. In fact, there is everything to praise about the picture and not the slightest thing to criticise.

"I only regret that the subject was not considered strong enough to carry for seven reels. Personally, it seems to me that the animals, the fine acting and the sheer artistry of the picture in all respects should have made it carry as a special feature. I must not omit to state my appreciation of the generous credit that has been given me as the writer, no less than the fine work of everyone who has contributed in making the picture such a superb production."

"Boheme" To Begin New York Run at the Forty-eighth Street

Puccini Warned World Film He Considered Picture an Infringement on His Rights, But Relented When His Representative Said it Was "Too Beautiful for Interference"

"LA BOHEME," a World Film picturization of the famous Puccuni classic, with Alice Brady in the title role, starts its Broadway run at the Forty-eighth Street theatre next Monday. It was produced by Albert Capellani under the supervision of William A. Brady, and goes forth as a Brady-made production.

Coincident with the statement from the World Film offices that "La Vie de Boheme," as the story was originally named, would be picturized, came a warning from Signor Puccini, the composser, that he would consider the production an infringement on his rights. He instructed his attorneys to institute injunction proceedings. Despite this, Mr. Brady proceeded with the play.

Then he invited Nathan Burkan, representing Puccini, to view the picture, with the result that Mr. Burkan is said to have told Mr. Brady that the "picture was too beautiful to be interfered with." He added that he would cable Puccini that he was in favor of permitting its distribution to proceed.

"NEWS" OFFICE IN LOS ANGELES ISSUES DIRECTORY OF ALL PRODUCING COMPANIES

For the convenience of heads of various departments of Pacific Coast studios, exchangemen and exhibitors of southern California, the Los Angeles office of the "News" has prepared a directory which contains names, addresses and telephone numbers of all producing companies, accessory and supply dealers, and other information.

A similar directory was issued six months ago, but owing to the many changes the new one is being made to replace it. A map showing location of studios will be printed on the back. This is furnished free to the firms of the producing colony, and will be mailed to any address on receipt of ten cents in stamps.

BUNN OF WORLD VISITS NEW YORK

C. W. Bunn, Washington, D. C., manager of the World Film Corporation, made a visit to New York recenty in the interest of the company.

Scenes from Three Recent Episodes of the Arrow-Pathe Series, "Who's Guilty," with Anna Nilsson and Tom Moore

WILSON, JUVENILE, JOINS METRO-DREW COMPANY

Robert E. Wilson, juvenile actor, has been engaged by Metro to play the juvenile roles in the Metro-Drew weekly comedies in which Mr. and Mrs. Sidney Drew are starred. Mr. Wilson has been with the Thanhouser Company for three years. Mr. Wilson was born in Stonehaven, Scotland, twenty-two years ago, and came to this country with his parents when he was four years old. He spent his boyhood in Warren, Pa., and then removed to Jamestown, N. Y. His first engagement was with the Horne Stock Company, then playing at Canton, Ohio. He played a season there and another season in Erie, Pa., when he came to New York. Mr. Wilson experienced little difficulty in obtaining a motion picture engagement, for he is the type that is always in demand. He worked with Marion and Madeline Fairbanks and Sidney Bracey for nearly two years with the Thanhouser Company.

BURR SUCCEEDS MEEKER AS PICTOGRAPH EDITOR

Charles Burr, formerly of the trade advertising division of Paramount Pictures Corporation, is now the managing editor of the same companies' Pictographs. Mr. Burr succeeds George Meeker, who resigned from Paramount to go into the moving picture advertising field.

"Fall of a Nation" Depicts Conspiracy Against Liberty

Dixon Picture, Sequel to "Birth of a Nation," Is Motivated by Tremendous Theme, Temporary Subjugation of America and Its Release from Foreign Yoke

THE details which have been lacking concerning the story "The Fall of a Nation" can now be supplied. June 6 is the opening date at the Liberty Theatre, New York, of the Thomas Dixon sequel to "The Birth of a Nation" and of Victor Herbert's original operatic score expressly composed for it.

The play proper opens in the New York mansion of Charles Waldron, who loves Virginia Holland but whose ambition is to establish the rule of Imperialism in America. Miss Holland is the leader of the Suffragist-Peace group. She comes into conflict with Congressman John Vassar. His bill providing for a large American army is defeated. In the course of their political encounters, the Congressman's heart is won by the many charms of Virginia. She refuses him because he is so decisively opposed to her principles.

In league with the Imperial Confederation of Northern Europe, Charles Waldron hatches the great treason. Twenty thousand subjects of foreign powers, resident in New York, rise in the night. They capture the city from the National Guard, its sole defenders. Patriots and refugees flee to Long Island where an American army is hastily improvised. But in the meantime a powerful fleet convoying transports has brought 150,000 invaders equipped with Krupps and all the latest death-dealing devices. Effecting a landing they whip the Americans in a three-day battle. The nation falls. Washington, Philadelphia, Boston, next Chicago and St. Louis are occupied. Waldron puts on regal uniform and is hailed viceroy of the "provinces of North America."

Virginia Holland professes loyalty to the new regime. Waldron entrusts her with organizing the Imperial Legion of Honor among American women, indicating that her high reward will be the vicereine's seat at his side or possibly an empress's crown. While touring the country on this mission, the girl secretly enrolls the oath-bound order of the Daughters of Jael. She swears the flower of American womanhood—a million girls and women—to the destruction of the foreign usurpers. Those who cannot be won over by the women are marked for death.

In a night like the terrible Sicilian Vespers or the dread St. Bartholomew's Day, the Daughters of Jael and their male colleagues fall upon the reveling Imperial minions. The wireless stations are taken, the forts and arsenals captured, the ships boarded, and the fast-riding American cavalry tramples down and cuts to pieces the drunken foreign soldiers opposing them. "When the sun rose on the harbor of New York the Stars and Stripes flew from every ship and fort. An army of five hundred thousand men, half of them with the best rifles in their hands and big guns lumbering in their lines, were mobilizing under General Wood to capture Boston and Norfolk."

Waldron fell in the final melee. John Vassar claimed Virginia Holland, who had atoned for her Peace-at-any-price folly by defying death to restore the sacred Union of States.

In the cast are Arthur Shirley, Lorraine Huling, Percy Standing, C. E. Geldert, Philip Gastrock, Flora MacDonald, Leila Frost, Edna May Wilson, Paul Willis, Mildred Bracken, May Geraci, Beulah Burns and many others. "The Fall of a Nation" is in a prologue and three acts or twelve reels of film parlance. Bartley Cushing was the principal stage director. William C. Thompson and John W. Boyle photographed the great spectacle.

Chaplin-Mutual Bookings in States Reach $1,300,000

One Hundred and Thirty Prints of "The Floorwalker" Are on Exhibition in Greater New York—Brock Pays $175,000 in Royalties for Use of Pictures Abroad

RECORD first run bookings are reported by the Mutual Film Corporation for its new Chaplin-Mutual comedies. One hundred and thirty prints of "The Floorwalker" are being shown throughout Greater New York. A total of $1,300,000 in bookings on the series of twelve Chaplin releases in the United States alone has been reached, according to the Mutual announcement.

In addition, $175,000 in royalties, it is announced from the office of John R. Freuler, President of the Mutual and President of the Lone Star Corporation which holds the $670,000 contract for Chaplin's services, was paid by Henry J. Brock, film exporter. Above and beyond this each Chaplin print will be sold for the Australian market at a price not given out for publication by President Freuler.

Following are some of the big theatrical circuits in the United States and Canada which have booked the Chaplin-Mutual series of twelve releases:

The Marcus Loew Enterprises, controlling almost a score of theatres in New York and almost as many throughout the country; the F. F. Proctor enterprises, the Stanley Circuit, operating throughout New Jersey; the Moss and Brill Theatrical enterprises, controlling a string of theatres in New York City and throughout the country; the S. Z. Poli circuit, the Alfred Hamburger circuit of Chicago, the Fitchenberg circuit of New Orleans, the Swamson circuit operating throughout Canada and the Province theatre circuit of western Canada and various others.

EDNA MAYO WILL STAR IN "RETURN OF EVE"

Edna Mayo will be starred by Essanay in a five reel picturization of Lee Wilson Dodd's "The Return of Eve." Arthur Berthelet, who has just completed "Sherlock Holmes," with William Gillette, will direct the new feature. An especially selected supporting cast will be provided.

"The Return of Eve" tells how two babes lived in the wilderness, attaining the age of nineteen without ever seeing their own kind. They were transplanted to a New York drawing room, and society's shams. In disgust, they went back to Eden.

But having tasted the world, they found Eden a dreary place. Eventually, being human, they returned to civilization.

Movement Started in Pennsylvania to Re-elect Herrington

Record of the National President as a Live-Wire Organizer and His Bringing Order Out of Chaos in Keystone State League Gain Many Supporters

Special to Motion Picture News.

Harrisburg, Pa., May 24.

A MOVEMENT has started among Pennsylvania exhibitors who are members of the Motion Picture Exhibitors' League, to rally to the support of Fred J. Herrington for re-election as national president in the convention to be held in Chicago, July 10 to 18. Indications that a formidable movement is developing in the Middle West to back Frank J. Rembusch, of Shelbyville, Ind., for the presidency, give promise that there will likely be a lively, albeit, good-natured contest for the post on the floor of the national convention.

A number of prominent exhibitors of central Pennsylvania, who point to Herrington's record as a live-wire organizer, who has, perhaps, done more to weld together the various old factions which now constitute the Pennsylvania League, and who has used the same aggressive organization tactics in his work as national executive, have informally begun electioneering for Herrington.

It is understood that when the annual convention of the State League is held in Pittsburgh, June 26, 27, and 28, a resolution will be offered calling for the indorsement by all Pennsylvanians of Herrington's campaign for re-election. It is likely also that, in advance of the Pittsburgh convention, several locals of the League throughout the State will go on record as favoring Herrington's re-election.

"There oughtn't to be any doubt about Mr. Herrington getting the unanimous backing of the Pennsylvania exhibitors in the Pittsburgh convention," said a prominent Pennsylvania exhibitor to-day, "and with that indorsement, coupled with his record as national president during the one year he has held the office, he ought to stand a good chance of winning the honor again in the Chicago contest. Moreover Herrington's own personality and his ability as an orator ought to serve him well on the convention floor.

"It will be recalled that Herrington went to the national convention in California last year practically without any backing for president, but captured the plum through sheer force of his personality. As we in Pennsylvania believe, he has made good as national executive, I can see no reason for not re-electing Herrington."

Peter Magaro, of this city, Second Vice-President of the State League, declared himself a candidate for delegate to the national convention in Chicago. Mr. Magaro says the Pennsylvania League will be entitled to one delegate, and he seeks the place, pointing out that while Herrington is a Pennsylvanian, the election of Magaro as delegate will not interfere with Herrington's attending the Chicago gathering, because Herrington will be present in his capacity as national president.

Mr. Magaro was chosen as Pennsylvania's alternate delegate to the annual convention in California last year, but did not attend because the expense of so long a trip would have imposed a heavy financial burden on the State League. This year, however, he hopes to be elected as delegate proper, and he is asking his exhibitor friends throughout the State to support him for that post when it comes to select the delegate in the Pittsburgh convention.

Mr. Magaro is president of the Harrisburgh local of the League, and a member of the State League's Legislative Committee, which obtained amendments, favorable to the motion picture interests, to the Pennsylvania Censorship Law in the session of the Pennsylvania Legislature in 1915.

J. A. Berst Comes Out Flat-Footed for Federal Censorship

Vice-President of Pathe Believes Some Form of Picture Supervision is Inevitable and That Best Interests of Business Demand Law Approved by Manufacturers

J. A. BERST, vice-president and general manager of Pathe, has come out flat-footed for federal censorship of pictures. Mr. Berst strongly believes that some form of censorship is inevitable and that the best interest of the business demands a federal law drawn up in accordance with the views of the manufacturers, and put through with their support.

"This is the only way in which obnoxious state censorship bills can be headed off," says Mr. Berst. "The fact that the federal government is passing upon films will be a powerful argument against local censorship—the most powerful that we can have."

Mr. Berst made a careful study of the Hughes bill and sent to the Hon. Dudley M. Hughes, chairman of the House Committee on Education, a letter containing the result of his analysis and pointing out a number of objectionable features in the bill. Under date of May 19, Mr. Hughes wrote Mr. Berst to the effect that many of his suggestions had been followed in the new bill. The revised bill was carefully analyzed by Mr. Berst who, on May 23, wrote Mr. Hughes in part as follows:

"I wish to assure you that your bill will find in our firm a very strong support. All the big concerns intend to get together and discuss this bill thoroughly, and I am very confident that a resolution will be adopted for the support of the bill."

Mr. Hughes, recognizing Mr. Berst's great help in putting the bill upon a basis where it would merit the support of the manufacturers, wired Mr. Berst on the 24th as follows:

"Thanks for your letter of the 23rd. Have I your permission to make this letter public. Wire answer."

Mr. Berst accordingly wired his consent to have his letter used.

Louisiana Exhibitors Form Protective Association

Organization Is Thought Necessary to Prepare for a Fight Against Censorship, Now Looming Up in the State Legislature as Result of Clubwomen's Activity

Special to Motion Picture News.

New Orleans, La., May 27.

REALIZING that "forewarned is forearmed," exhibitors of Louisiana, with the co-operation of exchange men in New Orleans, formed at a well-attended meeting at the Triangle theatre, the Motion Picture Protective Association of Louisiana.

The exhibitors took this step because the solons are in session at Baton Rouge, Louisiana's capital, and nobody knows just when the censorship question is going to arise. Clubwomen in New Orleans several months ago had the matter under discussion. They had about agreed that a board of censors was needed.

Ernst Boehringer, managing head of the Columbia Amusement Company, and of the Triangle theatre, one of the foremost exhibitors in Louisiana, was named president of the Motion Picture Protective Association of Louisiana; P. Brennon, of the Iberville theatre, was named secretary, while assessments on the various exchanges and exhibitors will be collected by a committee the personnel of which is as follows:

William H. Hannon, president of the Nola Film Company; R. King Evans, manager V-L-S-E; K. A. Bugbee, manager Metro; and Messrs. Jacobs and Marks, exhibitors of New Orleans.

Last year there were some spasmodic efforts made to have censorship bills of various forms passed by the legislature. Whatever forces may have been at work, not one of the bills saw the light of day. But this year things might go a little different, and exhibitors of Louisiana, in common with the first man of the land, have adopted "preparedness" as their motto.

It shall be the purpose of the association merely to point out to the people of Louisiana the evils of censorship should the question be put before them. So far, there is no need of any such action.

EUTERMARKS GETS "OTHER GIRL" FOR EASTERN PENNSYLVANIA

The Raver Film Corporation production, "The Other Girl," taken from the stage success by Augustus Thomas, was purchased for the eastern Pennsylvania territory by Mr. Eutermarks of the Pennsylvania Feature Film Company.

CINCINNATI EXHIBITORS WANT CENSOR YOKE ON THEIR NECKS

Special to Motion Picture News.

Cincinnati, May 27.—The Motion Picture Exhibitors' League of the Cincinnati Chamber of Commerce at a recent meeting attended by Max Stearn, president of the Ohio Exhibitors' League, adopted resolutions unanimously endorsing federal censorship and regulation of films. The action was taken after a lengthy discussion, during which Charles Weigel, manager of the Alhambra theatre, opposed the resolution.

He declared that he believed the establishment of a national board appointed by the President would put too much power in the hands of the President, and that the industry might suffer as a result. Weigel voted for the resolution, however, after Mr. Stearn pointed out that a national board of specialists trained for such positions would be far more competent to pass on releases than other censors. Copies of the resolution were sent to the manufacturing companies who have upheld federal censorship and to the Congressmen and Senators from Ohio.

J. LeR. JOHNSTON IS EDITOR OF AMUSEMENTS

John Le Roy Johnston has succeeded Charles G. Branham as editor of Amusements, the official organ of the exhibitors in the Northwest. Amusements is published at 803 Lumber Exchange, Minneapolis.

Ivy Close Shows Originality in Interview with "News"

English Star, Here for Kalem Comedies, Avoids Stereotyped Opinions About "Whether American Men Are Pleasant," or the Way Women Wear Their Hats

Latest Poses of Ivy Close, the British Beauty, Now a Kalem Star

AMERICAN comedy, as she has found it, does not appeal to Ivy Close, the pretty English comedienne, who is on her first visit to the United States to appear in a series of Kalem comedies. It's too expensive, and besides, it gives one the uncomfortable feeling of having been 'done good." Ivy doesn't see the joke.

She arrived in New York Sunday, May 21. She knew nothing of American ways or American money. She had letters to a number of people here, but she didn't understand how to operate the American telephone in her hotel room, so she couldn't get in touch with them. She went down to the dining room alone, and she liked American food so well that she ate 75 cents worth before she realized what she was about. The number 75 on the bill might have been pounds or shillings, or the height of the Woolworth Building, or the circulation of some theatre house-organ, for all she knew, so she asked the waiter:

"How many cents in a dollar?"

"Twenty-five," he replied promptly.

So she gave him three dollars, and a little something for himself. When she got back to her room she had a feeling that she had been fleeced, but she couldn't figue it out. She went down and told the manager about it. He promised to fix it. And Miss Close, before she started for Jacksonville Saturday, saw that he did fix it.

The little English beauty had just one week in New York. Then she was hurried south to begin work on the Ivy Close Comedies, which Kalem will release in one-reel lengths. This is just the kind of work Ivy delights in. She made a great hit at it in England, and she is anxious to see if America will like her as well.

"It's great here," she said, on a visit to Motion Picture News. "There are so many men in the streets. In London all the men are at war, or training for it, and one scarcely sees a man at large. I feel a bit frightened and strange, but the British Motion Picture News is like a face from home.

"Now that I am just getting acquainted in New York, they are whisking me away to the south, but they tell me I shall be so busy down there that I won't mind it. I'll do all the 'stunts' they want me to. Iv'e been up an aeroplane, down in a submarine, have ridden a motorcycle, and I simply revel in the water. So I don't think they can frighten me much.

"The fact that I am working in one-reel comedies will be no bar to my enjoying a dash of excitement now and then with a daring feat. And if taking these occasional risks will help you to laugh and forget those bothersome newspaper headlines, I shall feel well repaid."

"How Britain Prepared" Shows Tommy Atkins a Busy Person

Activities of British Recruit Are Shown from Day of Enlistment to Time He Becomes an Efficiently Drilled Unit in Fighting Machine of 5,000,000

"HOW Britain Prepared," an official British film showing how five million Britons were transformed into an efficient fighting force, and the North Sea fleet which enabled them to perform this task while the Continent was being drenched in blood, opened its New York engagement at the Lyceum theatre last Monday.

These pictures were made under the direction of Charles Urban, and brought to this country by permission of the British Cabinet. They are not "war pictures," so-called. During the two hours and more which it takes to show them only one "war film" is shown—the destruction of a German blockhouse in Flanders. But they show every detail in soldier-making; England's intensive munition activities; and the great British fleet.

"Tommy Atkins" is presented, from the day he enlists until, with thousands of other comrades-in-arms, he is reviewed by the King and sent to the front. Gun drills, sword drills, athletic exercises, trench digging, field telegraph laying, and all other forms of military activity in preparation are shown, it is announced.

Secretary of War Baker and Assistant Secretary of the Navy Franklin D. Roosevelt have endorsed the films. A portion of the receipts from the public exhibitions will go into the War Relief Fund of the Allies.

Triangle's June Releases Include Collier in "Bugle Call"

Stage Favorite Will Be a Full-Fledged Screen Star in the Ince Subject, a Play of American Army Life—Standing and Anna Lehr in Supporting Cast

TRIANGLE'S June releases will bring Willie Collier, Jr., to the front as a full-fledged film star, in the Ince subject, "The Bugle Call," a play of American army life. In the supporting cast are Wyndham Standing, Anna Lehr, Thomas Guise, and Joe Goodboy. The Triangle-Fine Arts feature for release the first week of June presents Norma Talmadge in "Going Straight," a human interest story of two reformed crooks, a husband and wife. The Fine Arts kiddies have prominent parts in this. Ralph Lewis plays opposite Miss Talmadge.

Another Douglas Fairbanks subject, "Reggie Mixes In," will also be released this month. It is from the Fine Arts studios, and shows Fairbanks as a rich young man in search of thrills. The Triangle-Ince feature for release the same week is "The Sorrows of Love," an emotional drama, in which Bessie Barriscale is featured.

Among the offerings to be presented the latter part of the month are "The Innocent Magdalene" and "A Wild Girl of the Sierras," from the Fine Arts studios, and "The Deserters," from Ince.

LIVE WIRE EXHIBITORS

EDITOR'S NOTE.—It is the desire of "Motion Picture News" to include under this heading novel advertising ideas, successful schemes in the management, decoration and equipment of the theatre—everything, in fact, done by the exhibitor to stimulate his trade. We invite every exhibitor to write us about any new enterprise he has; also to come to us for advice or information along any line. Address: Editor, "Motion Picture News," 729 Seventh Avenue, New York City

NEW ORLEANS EXHIBITOR BOOSTS SERIAL BY NOVEL METHODS

How to best advertise "Peg O' The Ring," the new Universal serial, was a problem that Herman Fichtenberg of New Orleans studied out.

He reasoned that a circus atmosphere would be necessary to draw the crowds. In front of his Alamo theatre, in Canal street, he made a sawdust ring, got a real live wolf from a menagerie, had a clown to cut papers, and billed the Alamo as presenting "the greatest film show on earth."

Instead of the regulation ticket booth Mr. Fichtenberg installed a ticket wagon, the outlines of which were familiar to anyone who has ever attended Barnum and Bailey's or Ringling's. Even the regulation tickets were cast aside, and the familiar red roll pasteboards were passed out at the entrance.

The crowds were so large in front of the Alamo theatre that the police at times stepped in and took a hand in an endeavor to create a passage-way for pedestrians. "Peg O' The Ring" brought favorable press comment and the verdict of Mr. Fichtenberg's patrons was that the latter surely gave them their money's worth.

GERTRUDE McCOY IN PERSON AT BALTIMORE THEATRES

Gertrude McCoy, the Gaumont-Mutual star, appeared personally at the Baltimore theatre named in her honor as a guest of the Lord Calvert Theatres Company on May 26. "The Isle of Love," in which Miss McCoy has the star role, was being shown, and after each performance Miss McCoy greeted her admirers. She also held similar receptions at the Lord Calvert theatre on May 27, where "The Isle of Love" was also being shown.

The Baltimore newspapers gave generous space to the event. Special yachting and automobile trips were arranged in honor of the Gaumont star.

EXHIBITORS AND MERCHANTS IN CO-OPERATION

In Chicago, during the first run of "The Ne'er-Do-Well," Rothschild's department store ran a lavishly, well arranged display of the book by Rex Beach, advertising it extensively, and playing up the fact that the feature could be seen at the Fine Arts theatre

The manager of the theatre and the head of the book department of Rothschild's say that the business on this co-operative basis brought in many new patrons.

Overflow Crowd at a Saturday Children's Performance at the Parkway Theatre, Baltimore

V-L-S-E Issuing Helpful Advertising Ideas for Each Feature—Some Examples of "Stunts"

A HELPFUL service for exhibitors is the "Exhibitors' Helps" and "Theatre Program" announcements gotten out by the advertising department of the V-L-S-E on each feature released on their program. These ideas are designed to attract patrons to the theatre using V-L-S-E service, by some out-of-the-ordinary advertising "stunt" on the feature being exhibited. In every case, the "stunt" is gotten up to be of practical use to the exhibitor, and help him make money on every feature he books, regardless of the star or the box office power of the feature's name.

By way of example, when Charlie Chaplin's Essanay "Carmen" was released, all the V-L-S-E branch offices supplied their exhibitors, booking this feature with the idea to have some car cards printed to be used either inside or on the front or back ends of the car with the following copy:

ASK THE CAR MEN
ABOUT "CARMEN"
WITH CHARLIE CHAPLIN
IN IT

The motormen and conductors of course, were to be notified where to direct passengers who asked about the picture.

On "Artie, the Millionaire Kid," the Vitagraph Blue Ribbon release, the suggestion was made to have the exhibitor procure a very loud red-colored automobile speedster of low racing type, covered with school pennants and banners.

With a young man of the college variety, at the steering wheel, seated next to a pretty girl, he was to drive his car around town aimlessly throwing away specially printed green paper to resemble dollar bills.

For "The Little Shepherd of Bargain Row," a co-operative idea was worked out, whereby the bargain store in town ran a woman's sale, using as a central figure of their window display a little shepherd dressed appropriately with all her garments price tagged. One sign called it the "Little Shepherd Sale" and ran appropriate sales producing copy. Another sign directed passersby to the theatre running the feature. The theatre ran a slide directing patrons to the sale.

"At Piney Ridge," a Selig Red Seal Play, it was suggested to decorate the theatre lobby in pine trees and pine cones, and have the inside of the theatre permeated with balsam.

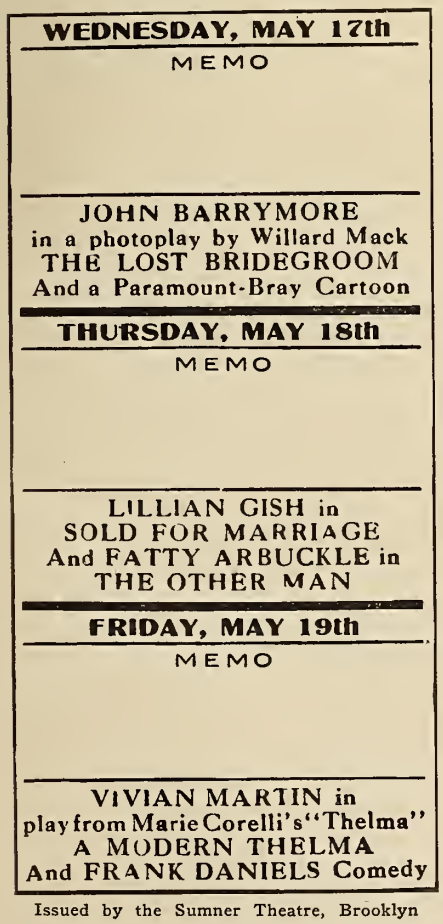
KANSAS CITY STAR WILL RUN REVIEWS OF PICTURES

The publicity end of the moving picture game will again come into its own in the Kansas City territory, with the announcement that the Kansas City Star will again throw open its columns twice a week to moving picture news.

The Star will go one step farther than most publications, and, in addition to using "dope" regarding players, will have space in which reviews of pictures will be given. These reviews will always be printed before a picture is shown in Kansas City. In fact, if the same policy is adopted as was carried on during the regime of Bowles, no local news will be carried. This will be the first time the general public in that section has ever had such reviews. Floyd Scott, editor of the theatrical column, will be in charge.

VEST POCKET MEMO FOLDER FROM BROOKLYN THEATRE

Here is an excellent little novelty from the Sumner theatre, Brooklyn, N. Y. It is a vest pocket reminder, printed on good card stock, with blank space for memos, accompanying announcements of pictures



Issued by the Sumner Theatre, Brooklyn

for each day of the week. The card is folded so as to make the whole very convenient in size.

The reverse side is occupied with a neat letter cut of the theatre's name, and short descriptions of features. The memorandum idea, put in so small a space, is a distinct innovation.

"Planting" Window Cards in Stores Can Be Made Valuable Advertising Medium for the Exhibitor

SOME valuable hints on "planting window cards" are given in the current issue of "Reel Life," the Mutual's house organ:

"When you were a kid you always knew when the circus was coming to town because there was a big flaming one-sheet in the barbershop window. The barber got two passes—if he insisted on them—for the use of his window, while you had to carry water to the elephant.

"The window is just as valuable today.

"But the motion picture exhibitor might be considerably more aggressive in the use of it. If it is worth while using a lobby display it is equally worth while extending the display to the windows of the stores, cigar shops, millinery establishments, pool halls or anything else with a front in it along the street.

"If you can talk pleasantly and occasionally pass out a strip of tickets along with your smile, you can advertise your theatre and the productions screened there in the best windows on the business streets of your territory.

"The window card opportunity stands out particularly for the motion picture exhibitor because of the excellent character of the 'copy'—the window cards specially prepared for him by the Mutual Film Corporation. The brightest spots from the film plays are presented in remarkably well made photographs. They have an atmosphere of quality which aids in giving the public impression of the excellence of the production. They denote action, they present the beauty of the stars in the production. They tell just a snatch of the story and have the effect of creating interest in the plot which led to the scene depicted. This way window cards make for attendance.

"Theatrical advance men, those swashbucklers who travel in the van of the road show, are adepts in the planting of window cards. A few minutes' observation of a whole-souled advance man talking grumpy shopkeepers out of window space is good comedy and excellent instruction. When a stranger can walk up the main street of your town with an armful of chromos and leave them on display in the best windows in sight, paying his way along with only a few kind words, the motion picture exhibitor across the street ought to be able to get even better results, since he is working on the home grounds."

Middle West Exhibitors Show Resourcefulness in Promoting Children's Matinees

WHEN it comes to resourcefulness in promoting children's matinees, room will have to be made for the exhibitors of Omaha and vicinity. The policy is, as one of the exhibitors put it, "To get the children into your theatre once, then show them something that will make them come again."

The Empress at Kearney and "Billy" Cole of the Krug in Omaha developed the idea of giving one admission ticket for each peck of dandelions deposited at the theatre on a certain Saturday morning. One youngster—the first one to arrive—brought a bushel of the hated weeds, dumped them in the lobby of the Empress and demanded four tickets. He was giving a party, he said, for his mother, grandmother, sister and himself. The lobbies of both theatres proved insufficient room for the big supply of dandelions and the city garbage wagons had to be called to haul them away.

The Humane Society of Omaha was looking for a place to gather the school children to observe "Kindness to Animals Day" in Omaha when Manager Thomas of the Strand heard of it. He immediately offered his theatre and several hundred children gathered, heard talks on kindness to animals, and then stayed at the management's invitation and free of charge saw the Williamson submarine pictures. They were told the Strand, every Saturday, would give special shows for the school children. Judging from the comments on the picture shown them free, the children's shows hereafter will be well attended.

Th mother's clubs, father's clubs, woman's clubs, teacher's clubs and similar organizations of Council Bluffs, Ia., just across the river from Omaha, joined in a request for the theatres to set aside special performances for the children. This has been done and few children can be seen about their usual haunts when the "Children's hour" is on at the theatres.

At Logan, Ia., Manager Thompson of the Rex gave tickets to the children who attained more than 90 per cent in their examination grades, then he started regular children's matinees. It paid, he says.

In every instance the exhibitors are taking great care that only the best kinds of pictures for children are shown, and their invitations to the parents to come along with the children are genuine.

THE WEEK'S BEST LIVE WIRE STUNT

The Lothrop school, Omaha, Neb., wanted a new Victrola and the pupils and teachers were wondering how they could raise the money. W. O. Jensen, proprietor of the Lothrop motion picture theatre, nearby, heard of the situation from his young son. He was planning starting children's matinees and saw here a good chance. He told the teachers and pupils he would give one-half the receipts on a certain afternoon toward the Victrola fund. He showed "Barbara Frietschie."

The theatre was packed, the Victrola was purchased, and now children's matinees, all heavily attended, are frequent features at the Lothrop motion picture show.

SIXTH MOTION PICTURE NEWS CHART

City or Exchange Center.	A. Gen'l Trade Conditions Since Jan. 1, 1916. B.—Outlook for Coming Season	Number of Theatres A—Opened B—Closed Since Sept. 1, 1915.	What Class of Film Is in Greatest Demand?	Which Does Exhib. Prefer? Prog. Booking or "Open Market"?	Do Serials Continue Popular?	Decrease or Increase in Admission Prices, if Any.	Decrease or Increase in Rental Prices (A) Programs. (B) Features.
ALBANY, N. Y.	A—Very Good B—Fair	A—One B—Two	Features and Fillers	Open	In few cases	Increase	Higher on fillers
AUGUSTA, GA.	A—Good B—Splendid	A—None B—None	Features	Program	Yes	Stationary	About the same
BALTIMORE, MD.	A—Fair B—Good	A—Two B—None	Features	Open	In few cases	On increase	Little change
BANGOR, ME.	A—Poor B—Good	A—Seven B—Three	Clean Pictures	Noncommittal	Yes	Increase	Vary
BOISE, IDAHO	A—Good B—Good	A—One B—None	Society and comedy drama	Program	Not very	Same	Same
CANTON, OHIO	A—Fair B—Fair	A—Two B—One	Features	Program	No	Same	Same
CHICAGO, ILL.	A—Good B—Good	A—Twelve B—Fifty-three	Features and one-reel comedies	Open	On the wane	Little change	Increase for both
CINCINNATI, O.	A—Poor B—Good	A—Twenty B—Five	Features	Open	Yes	No change	Decrease for both
CHATTANOOGA, TENN.	A—Fair B—Uncertain	A—None B—None	Features and shorts	Program	No	Increase	A—Decrease B—Increase
CLEVELAND, O.	A—Good B—Excellent	A—Eleven B—Three	Features	Open	No	No change	No change
COLUMBUS, O.	A—Good B—Good	A—Thirty-two B—Eight (Ohio)	Features	Program	Yes	No change	No change
DENVER, COLO.	A—Good B—Excellent	A—Fourteen B—Two	Features	Open	Yes	Tendency to increase	A—Decrease B—Same
DETROIT, MICH.	A—Good B—Good	A—Two B—Six	Features	Open	renewed interest	Increase	A—Same B—Increase
EDMONTON, CAN.	A—Good B—Excellent	A—One B—None	Features	Program	Gaining	Normal	A—Normal B—Higher
HARRISBURG, PA.	A—Good B—Good	A—None B—None	Drama and good comedy	Combination	On the wane	Same	A—Decrease B—Increase
INDIANAPOLIS, IND	A—Good B—Good	A—One B—Two	Comedy	Open	Yes	Same	Same
JACKSONVILLE, FLA.	A—Good B—Excellent	A—One B—None	Features	Open	No	Increase	Increase for both
KANSAS CITY, MO.	A—Fair B—Good		Features	Divided evenly	No	Stationary	A—Decrease B—Steady
LEXINGTON, KY.	A—Good B—Good		Features	Divided	No	No change	Same
LIVERPOOL, ENG.	A—Good B—Uncertain		Features	Open	Yes	on the increase	A—Increase for both
LOS ANGELES, CAL.	Improved	A—Seven (New) Twenty—(Not Open Continually)	Good film	Open	Yes	Increase	Decrease for both
LOUISVILLE, KY.	A—Good B—Good	A—Two B—None	Features	Program	Yes	No change	Normal
LYNCHBURG, VA.	A—Good B—Good	A—One B—None	Features	Program	on the wane	Normal	None
MILWAUKEE, WIS.	A—Good B—Excellent	A—Four B—None	Features and comedies	Open	No	Same	Same
McALESTER, OKLA.	A—Good B—Good	A—Fifty B—Five (Okla. and Texas)	Features	Program	No	Same	Decrease for both
MINNEAPOLIS, MINN.	A—Good B—Excellent	A—Three B—None	Features and comdey	Divided	Yes	Same	Increase for both
MONTREAL, CAN.	A—Improved B—Fair	A—Three B—None	Features	Divided	Yes	Increase	Increase for both

OF NATIONAL FILM TRADE CONDITIONS

Are Exhib's for or Against Daily Change of Program?	Demand For Children's Pictures.	Demand For State Rights.	Strength of Exhibitors' Organizations.	Chief Complaint of Exhibitors Concerning the Business.	Chief Complaint of Exchange Men Concerning the Business.	Is There Too Much Exchange or Theatre Competition in Your Territory?	City or Exchange Center.
90% for	Fair	Slow	Getting stronger	High cost of film	Poor collections	Yes exchange	ALBANY, N. Y.
For	None	Slow	Very poor	None	Not given	No	AUGUSTA, GA.
For	Increasing	Slow	Good	State Censorship	Poor collections	Yes theatre	BALTIMORE, MD.
Against	No	Slow	None	Too much competition	Too many films	Yes for both	BANGOR, ME.
Against	Big	Slow	Weak	Not given	Not given	Neither	BOISE, IDAHO
Against	No	Good	Growing	Poor pictures	Competition	Yes exchange	CANTON, OHIO
Forced to it	Yes	Good	Strong	High price of film	Exhibitors' methods	Yes for both	CHICAGO, ILL.
For	No	Slow	Strong	Bad weather	Price not uniform	Yes for both	CINCINNATI, O.
Against	No	Slow	Weak	Quality of films	None	Yes for both	CHATTANOOGA, TENN.
Against	Big	Slow	Good	Censorship	None	No	CLEVELAND, O.
For	Yes	Medium	Fair	Censorship	Censorship	No	COLUMBUS, O.
For	Yes	Good	Strong	High rentals	Methods of competitors	Yes exchange	DENVER, COLO.
Conditions demand it	For matinees	Good	Lack of interest	Territorial protection	Unauthentic rumors	No	DETROIT, MICH.
Against	Big	Slow	Fair	War	None	Exchanges Yes	EDMONTON, CAN.
For	No	Slow	Small membership	Exchanges' demands	Censorship	Yes for both	HARRISBURG, PA.
Half and half	No	Slow	Strong	Too much competition	None	Yes theatre	INDIANAPOLIS, IND.
Opinion divided	Yes	Slow	Fair	House rentals	None	No	JACKSONVILLE, FLA.
Evenly divided	Yes	Slow	Fairly strong	Censorship	Censorship	Yes exchanges	KANSAS CITY, MO.
Divided	Yes	Slow		None			LEXINGTON, KY.
Against	Big	Fair	Medium	Increased cost of everything	Export difficulties	No	LIVERPOOL, ENG.
For	No	Fair	Medium	Too much competition	Over supply	Yes both	LOS ANGELES, CAL.
Against	Yes	Slow	Strong	None	None	Yes theatre	LOUISVILLE, KY.
For	Yes	Slow	None	None given	None	No	LYNCHBURG, VA.
Against	Yes	Slow	Strong	Competition	Credits	No	MILWAUKEE, WIS.
For	Yes	Slow	Growing	None	Over production	No	McALESTER, OKLA.
Against	Yes	Slow	Strong	Careless shipments	None	No	MINNEAPOLIS, MINN.
Against	None		None	High rentals	Competition	Yes for both	MONTREAL, CAN.

SIXTH MOTION PICTURE NEWS CHART

City or Exchange Center.	A. Gen'l Trade Conditions Since Jan. 1, 1916. B. Outlook for Coming Season.	Number of Theatres A—Opened B—Closed Since Sept. 1, 1915.	What Class of Film Is in Greatest Demand?	Which Does Exhib. Prefer? Prog. Booking or "Open Market"?	Do Serials Continue Popular?	Decrease or Increase in Admission Prices, if Any.	Decrease or Increase in Rental Prices (A) Programs. (B) Features.
NASHVILLE, TENN.	A—Good B—Good	A—One B—None	Features and comedy	Open	No	Increase	Increase
NEWARK, N. J.	A—Good B—Excellent	A—Three B—Two	Melodrama	Open	Yes	Same	A—Decrease B—Increase
NEW ORLEANS, LA.	A—Fair B—Good	A—Twenty-five B—Ten	Features	Open	Some do	No change	Decrease for both
OKLAHOMA CITY, OKLA.	A—Good B—Fair	A—One B—None	Features	Program	No	Increase	Increase for both
OMAHA, NEB.	A—Fair B—Good	A—Fourteen B—Nine	Society drama and comedy	Open	On the wane	Increase	Decrease for both
PHILADELPHIA	A—Fair B—Good	A—One B—Twenty-six	Society drama and clean comedies	Divided	Yes	Increase	Normal
PITTSBURG, PA.	A—Good B—Excellent	A—Seven B—Three	Two-reel dramas	Program	Yes	Increase	A—Same B—Higher
ROCHESTER, N. Y.	A—Fair B—Bright	A—None B—None	Features and comedies	Open	No	Increase	No change
SAN FRANCISCO, CAL.	A—Better B—Good	A—Six B—Eight	Features with "Stars"	Open	Yes	Decrease	No change
SAN DIEGO, CAL.	A—Fair B—Fair	A—None B—None	Features	Program	No	On the increase	No change
ST. LOUIS, MO.	A—Good B—Excellent	A—Five B—None	Features, serial and comedy	Open	Yes	Normal	Normal
SPOKANE, WASH.	A—Good B—Bright	A—None B—None	Features	Program	No	Increase	No change
SPRINGFIELD, ILL.	A—Good B—Good	A—None B—None	Features	Open	No	Increase	A—Decrease B—Same
TACOMA, WASH.	A—Good B—Excellent	A—One B—Three	Features	Divided	Yes	No change	No change
TORONTO, CAN.	A—Fair B—Good	A—Eight B—Four	Western and Patriotic	Open	Yes	Steady	A—Steady B—Increase
TRENTON, N. J.	A—Fair B—Good	A—One B—One	Features	Open	On the wane	Steady	Steady
VANCOUVER, B. C.	A—Fair B—Fair	A—None B—None	Features	Program	Fairly so	Same	Same
WILKESBARRE, PA.	A—Bad B—Fair	A—None B—None	Features	Open	Fairly so	Unchanged	A—Decrease B—Increase
WASHINGTON, D. C.	A—Good B—Good	A—Two B—Two	Society dramas	Open	No	Unchanged	Unchanged
WINNIPEG, CAN.	A—Fair B—Good	A—None B—None	Features	Program	No	None	Increase

Emerald Completes Several Chapters of "Tom and Jerry"

Initial Releases of Series to Be Issued in Twenty-two Reels Will Be Made Shortly—Same Cast of Principals Will Appear in the Forty Reels

THE Emerald Motion Picture Company, of Chicago, has completed the filming of several chapters of the "Tom and Jerry" comedy series that is to be issued in twenty-two-reel episodes. Initial releases on this series will be made very shortly.

The same cast of principal funmakers will appear throughout the forty reels. Among the players are: Dolores Cassinelli, Charles Huntington, Tom Keesey, Byrdine Zuber, Rhea Laughlin, Patrick Miles, and Tony West. All the installments are being written and directed by Frederick J. Ireland. It is promised that the fun of the pictures will consist in genuinely humorous situations and real acting, not in slapstick work.

The first release will be known as "Tom and Jerry—Bachelors." Tom and Jerry are two susceptible benedicts who, although happily married, cannot resist flirting with pretty strangers. When their respective wives leave for a week-end trip, Tom and Jerry planned to entertain Madam De Luxe, a handsome French model. At Jerry's house the two deceivers are just sitting down with their piquant model when their wives, having missed the train, return. To add to the confusion, Madame De Luxe's husband enters the house with the De Luxe baby, and the two husbands try to hide all three outsiders.

CAREY, "PRINT EDITOR," NOW A "PICTURE EDITOR"

Harold Carey, associate editor of Every Week, and former managing editor of Technical World, is now on the staff of Paramount Pictographs.

OF NATIONAL FILM TRADE CONDITIONS—Cont'd

Are Exhib's for or Against Daily Change of Program?	Demand For Children's Pictures.	Demand For State Rights.	Strength of Exhibitors' Organizations.	Chief Complaint of Exhibitors Concerning the Business.	Chief Complaint of Exchange Men Concerning the Business.	Is There Too Much Exchange or Theatre Competition in Your Territory?	City or Exchange Center.
Divided	No	Slow	None	Competition	Over production	Yes theatre	NASHVILLE, TENN.
For	No	Slow	Starting	Unjust Legislation	Censorship	No	NEWARK, N. J.
Divided	Decidedly	Slow	None	Competition	Competition	Yes for both	NEW ORLEANS, LA.
Against	Yes	Slow	Strong	Advance payments	Poor collections	Theatres Yes	OKLAHOMA CITY, OKLA.
For	Yes	Slow	None	Poor pictures	Competition	Yes exchange	OMAHA, NEB.
Divided	Very little	Slow	Disorganized	Slow deliveries	Censorship	Yes on both	PHILADELPHIA
For	Yes	Good	Strong	Censorship	Censorship	No Theatres	PITTSBURG, PA.
Against	Yes	Slow	Strong	Poor pictures	Low rentals	Yes	ROCHESTER, N. Y.
Against	Yes	Good	Weak	Cost of service	Competition	Yes exchange	SAN FRANCISCO, CAL.
Against	No	Slow	Medium	Competition	None	Yes theatre	SAN DIEGO, CAL.
For	No	Slow	Weak	Poor "features"	Competition	Exchange Yes	ST. LOUIS, MO.
Against	Yes	Slow	Gaining	Poor film stories	Misuse of reels	No	SPOKANE, WASH.
Divided	Yes	Slow	Fairly strong	Censorship	Competition	Yes on both	SPRINGFIELD, ILL.
Against	Yes	Slow	Strong	None	None	No	TACOMA, WASH.
Against	No	Fair	Medium	Taxation	Poor Collections	Yes to both	TORONTO, CAN.
Divided	No	Slow	None	Competition	None	Yes theatre	TRENTON, N. J.
Against	No	Slow	None	No matinees	Competition	Yes, both	VANCOUVER, B. C.
For	No	Slow	Strong	Over production	Too many features	Yes theatre	WILKESBARRE, PA.
Against	No	Slow	Weak	Competition	Express charges	Yes, both	WASHINGTON, D. C.
Against	A little		None	Censorship	None	Exchange Yes	WINNIPEG, CAN.

Only Trade Showing of " Woman Who Dared " Set for June 30

General Manager Beyfuss of California Motion Picture Corporation Arranges for a Pre-View of Beatriz Michelena Subject, an Eight-Reeler, at the Rialto, New York

"THE Woman Who Dared," with Beatriz Michelena, which has been so extensively advertised as the California Motion Picture Corporation's second " Better Than Program " release, is to be shown the trade in New York City on Friday, June 30. This is the first definite announcement as to the completion of the big picture on which General Manager Alexander E. Beyfuss and his associates at the company's studios in San Rafael, Cal., have been so hard at work for the past six or eight months. It is nearly finished.

The California people have secured the new Rialto theatre at Forty-second Street and Broadway for the trade showing. The thirty-five piece orchestra which regularly plays at the Rialto will interpret the especially written musical score provided for the picture. Manager S. L. Rothapfel of the Rialto will give the performance his personal attention throughout.

"The Woman Who Dared" will be an eight-part feature when it is ready for the market. With the scenes all taken and the story carefully worked out fully a month ago, the business of cutting and editing was taken up and the finished product is even yet being worked over in the company's studios.

"The Woman Who Dared," like "The Unwritten Law," is to be released on the states rights plan. The sale of territory will be taken up immediately after the trade showing at the Rialto which will be the only trade showing given the picture before the sale. Sales of " The Unwritten Law " were not started until after the picture had been shown both in New York and in Chicago.

Looking Ahead With The Producers

New Releasing Policy of Mutual Begins with "Whispering Smith" and "Soul Mates," Week of June 5

WITH the release of "Whispering Smith" and "Soul Mates," first of the five-act "Mutual Star Productions" which top Mutual offerings for the week of June 5, the new feature release policy of the Mutual Film Corporation, recently announced, gets into full swing.

"Whispering Smith," featuring Helen Holmes, goes to the public on June 5. "Soul Mates" with William Russell, the star, will be released on June 8.

These new Mutual Star Productions, the company promises, will set a new record in feature releases in many ways. Each will be written to match the histrionic talents and personalities of the stars. Many of the Mutual Star productions will be prepared for the screen from the latest of popular fiction stories. A staff of noted scenario men are now at work at the various studios where the productions will be filmed preparing the features for the screen. In many instances, the authors of the books from which the stories are to be adapted, will work in conjunction with the directors.

Frederick Warde, Richard Bennett, Mary Miles Minter, Helen Holmes, Florence La Badie, William Russell and various other stars of the stage and screen will be presented as the featured player in these new Mutual Star Productions. Miss Minter is now at work at the American-Mutual studios in Santa Barbara on her first feature release. Frederick Warde has begun his first feature at the Thanhouser studios. Mr. Bennett will leave for the American-Mutual studios just as soon as his theatrical engagement in New York is concluded. First of the Mutual Star Productions featuring Miss La Badie, Miss Holmes and William Russell have been completed, while the work on the productions in which the various other stars are to be featured is well under way.

"Whispering Smith" is the first of the Mutual Star Productions featuring Helen Holmes. It was screened under the direction of J. P. McGowan. Miss Holmes, is seen in the role of Marion Sinclair. Mr. McGowan appears in the role of Whispering Smith, while the other important roles are in the hands of Paul C. Hurst, Leo Maloney, Thomas Lingham, Chance Ward, N. Z. Wood, Sam Appel, F. Van Norman, Walter Rogers, William Brunton and various others especially chosen for Miss Holmes' support.

First of the Mutual Star Productions featuring William Russell, will be released under the title of "Soul Mates." It was produced at the American-Mutual studios and prepared under the personal direction of J. Edward Hungerford, whose pen has been responsible for many of the features filmed at the American-Mutual studios. Charlotte Burton appears in Russell's chief support. Others in the cast are Leona Hutton and Harry Keenan.

In the Mutual releases for this week, particularly interesting is the Gaumont-Mutual three-act drama which will be released on June 8 under the title of "Flames of Vengeance." This production presents two feminine stars in the leading roles. Gertrude Robinson and Iva Shepard, the "vampire" of the Gaumont-Mutual studios are the featured players. They are supported by a company of players, headed by Alexander Gaden.

Four two-reel subjects will be released by the Mutual on the same program. "Jealousy's First Wife," an unusually interesting domestic drama, featuring Vivian Rich and Alfred Vosburgh, heads the list. It is from the American-Mutual studios and will be released on June 5.

"John Brewster's Wife," from the Thanhouser-Mutual studios, for release on June 6, "The Pilgrim," from the Mustang-Mutual studios with Frank Borzago and Anna Little in the leading roles, for release, June 9, and "The Lion's Nemesis," a stirring drama from the Horsley-Mutual studios, featuring Margaret Gibson and the Bostock animals, comprise the two-act offerings. The latter will be released on June 10.

Mutual comedy releases for the same week present a wide range of subjects. "Beauty" offerings present "Billy Van Duesen's Operation," featuring Carrol Halloway and John Sheehan and "Thinim Stout," starring Orral Humphrey. They will be released on June 7 and the 10, respectively. Falstaff offerings include "Advertisementers," featuring "Conrad and Oscar," for release, June 5, and "Where Wives Win," released June 10. Vogue releases include "A Plane Story" to be released, June 5, and "His Blow-out" for release, June 11. Jerry's Big Lark," for release, June 9, is the Cub comedy featuring George Ovey.

"Reel Life," the Mutual Film Magazine, "The Weekly Mutual" and "See America First" will be released on the usual days, namely Wednesday and Sunday.

MUNSTERBERG WILL SPRING ANOTHER NOVELTY

Professor Hugo Münsterberg will shortly bring to a close his psychological series in Paramount Pictographs. The great psychologist is now at work on a series of articles for the Pictographs that will attempt something never before dreamed of in the motion picture business, it is reported by the manufacturer.

Illustrating "The Man from Manhattan," American-Mutual De Luxe Masterpicture for Current Release

Striking Photographs Illustrating "The Flower of No-Man's Land," a Forthcoming Metro Vehicle for Viola Dana

"Flower of No Man's Land" Will Be Released by Metro on June 19 With Viola Dana as the Star

"THE Flower of No Man's Land," the five part Metro-Columbia in which Viola Dana, the newest Metro star, makes her debut on the Metro program, will be released June 19. This feature was written and directed by John H. Collins, who was formerly associated with Miss Dana at the Edison company. There is a supporting cast in "The Flower of No Man's Land," which includes Duncan McRae, the well known English dramatic actor, Mitchell Lewis, Harry C. Brown, Fred Jones, Nellie Grant Mitchell, Eldine Steuart and Marcus Moriarity. Mitchell Lewis plays the role of a big Indian in this production, which is a similar part to that which brought him no little fame, when he appeared with William Faversham in "The Squaw Man."

One of the interesting features is a series of scenes which were actually photographed in the Metropolitan Opera House, showing the world famous "diamond horseshoe," the dressing rooms and other interesting glimpses behind the scenes. In contrast to the scenes made around New York, are some realistic effects showing the Great American Desert, and many colorful and picturesque locations of the far West. There is a mining camp with all its familiar types, and here much of the action is staged. An old stagecoach that saw service for many years in the Far West, is introduced into the picture.

The story of "The Flower of No Man's Land" concerns a baby girl, called "Echo," who is found by Kahoma, an old Indian, lying beside the body of her father, who has been murdered by a Mexican half-breed for his money. The Indian brings up the girl tenderly and she becomes the one bright spot in the lives of the rough men of the mining camp. Roy Talbot, the reigning tenor at the Metropolitan Opera, loses his voice during a triumph in "Pagliacci," and is advised by specialists to go West to recuperate and rest.

While riding in a stagecoach over a treacherous stretch of highway, the coach is overturned and Talbot is seriously injured. He is carried to the cabin of Kahoma where Echo nurses him until he is recovered. He is struck by the simplicity of the girl and his polished manners win her. They are married, and when he recovers his voice he goes back East with Echo. Her crude manners irritate him and he becomes bored in her presence. At length Echo learns that Talbot is going with other women and that he has a wife and baby. Broken hearted she returns to the West where she is welcomed back by Kahoma and "Big Bill" McMichael, a good natured miner, who has always loved the girl. Big Bill, on learning that Echo's marriage is void, proposes and is accepted, while Kahoma goes East on a mission of vengeance, according to the unwritten law of the Indians.

ABRAMSON WORKS ON SCENARIO FOR PICTURE SOON TO BE PRODUCED

Having finished "Her Husband's Wife," the newest Ivan feature, Director General Ivan Abramson is working on the scenario for his next production, which will be put into work within the next two weeks.

The theme for the new Ivan production will treat of an evil in modern society life.

Immediately upon the completion of the working script an all-star cast of noted screen players will be assembled to enact the various roles to be depicted in the feature, which will be filmed at the Ivan studio under the personal direction of Mr. Abramson.

As yet no title has been decided on for this play, but the working name of the story is "The Faded Flower."

"HOW OUR FLEET MAY BE DESTROYED" IN PICTOGRAPHS

The feature, "How Our Fleet Might Be Destroyed," appearing in a coming release of Paramount Pictographs is based entirely upon facts. High officers of the United States Navy convinced that Paramount was sincerely supporting the cause of Preparedness, sat down and worked out just what would happen if our fleet were attacked unexpectedly by superior enemy naval power.

They drew a series of diagrams showing every stage of the war at sea from the time the enemy made his approach until he destroyed our fleet. These diagrams, supplemented by extensive written explanations, were turned over by the naval officers to Paramount.

"FLAMES OF VENGEANCE" IS FIRST GAUMONT FOR JUNE

The first June release of a Gaumont-Mutual three reel photodrama will be "Flames of Vengeance," with Gertrude Robinson as the star, and Iva Shepard as the central female figure in the first reel. It is a story of a woman's mistake on her wedding day and portrays the tragic results that come from it.

In the cast are Sydney Mason, John Rheinhard, John Mackin, Birsha Shepard, Albert Macklin, James Levering, Mathilde Baring and Charles H. Travis and a number of others.

"DESTROYERS," WITH LUCILLE LEE STEWART, FROM "V" ON JUNE 5

The first picture in which Lucille Lee Stewart appears for the Vitagraph Company of America is entitled "The Destroyers," and is from the novel "Peter God," by James Oliver Curwood. The production is scheduled for release on June 5 as a Blue Ribbon Feature.

Miss Stewart plays the leading role in the drama. Her interpretation is that of the pampered society girl who suddenly awakes to the fact that the world is a grim fight for life.

Mr. Ince is so pleased with the results that he has already started work on another production in which Miss Stewart will again play the lead.

KALEM'S "LOTUS WOMAN" IS SET FOR RELEASE ON JUNE 28

Kalem's five-reel drama, "The Lotus Woman," featuring Alice Hollister and Harry Millarde, will be released on June 28 instead of June 20, as originally announced in last week's MOTION PICTURE NEWS.

The decision to postpone the release of the feature was reached as a result of Kalem's desire that exhibitors in all sections of the country shall have full opportunity to view this feature production well in advance of release date.

FINE ARTS VEHICLE WILL SHOW HOPPER'S VERSATILITY

De Wolf Hopper is now playing in a Fine Arts picture in the part of an old actor, who when he turns the leaves of his scrap book, in memory lives the successful incidents of his public career. Hopper plays many bits, doing parts from the great masterpieces. Perhaps the most elaborate scene is that in which he gives the funeral address of Mark Anthony from "Julius Caeser."

VENICE IS LOCAL FOR "THE SORROWS OF LOVE," INCE

From the Balkans, the setting for the last Bessie Barriscale picture, "Bullets and Brown Eyes," the Ince-Triangle star has gone to Venice as the locale for her forthcoming release, "The Sorrows of Love."

Miss Barriscale will again be seen as a nun. The story is said to be absorbing, and it has a tragic ending. William Desmond, Herschel Mayall, Ora Carew, and Wedgwood Nowell are the supporting principals.

Universal Program for Week of June 5 Includes Six Features in Addition to the Five-Reel Red Feather

THE Universal program for the week of June 5 contains six features in addition to the five-reel Red Feather release, Flora Parker De Haven in "The Madcap," and the sixth two-reel episode of "The Adventures of Peg o' the Ring," in which Grace Cunard and Francis Ford are featured.

"The Madcap" will be released on June 5, followed by the Nestor comedy, "Never Again Eddie," in which Eddie Lyons, Lee Moran and Betty Compson act as official funmakers. Eddie and Lee returned to Universal City on Monday, May 22, after a flying trip to New York, where they renewed their contract with the Universal.

On June 6 Herbert Rawlinson plays the leading role in "The Rose Colored Scarf," a Gold Seal two-reel light drama, in which Mr. Rawlinson is supported by Agnes Vernon. On the same day Matt Moore and Jane Gail co-star in an Imp comedy, "His Little Story."

"Object—Matrimony," a two-reel Victor comedy, is the feature of the program of Wednesday, June 7. Harry Myers and Rosemary Theby play the leading roles.

On the same day Billie Ritchie and Eva Nelson are seen in a one-reel L-Ko, "Billie's Waterloo." The day closes with Universal Animated Weekly, No. 23, brings the day's program to a close.

"Alias Jane Jones," a Laemmle two-reel detective drama, which will be released on June 8 with Edward Hearn and Edna Maison playing the leading roles, is an underworld play. It will be followed on the same day by "The Sea Lily," a Big U drama, with Thomas Jefferson and Zoe Bech playing the leading roles. A split reel ends the play. First Mr. Pep appears in "He Breaks for the Beach," a comedy cartoon, and then follows "Pigmies of the Zoo," a Ditmars Educational, both of which are released under the Powers brand.

June 9 leads off with "The Scorpion's Sting," a Victor three-reel society melodrama. This is followed by Ben Wilson in "The Code of His Ancestors," a Rex drama in which Mr. Wilson is supported by Dorothy Phillips. The last number on the day's program is a Nestor comedy, "Twixt Love and the Iceman," in which Neil Burns and Billie Rhodes have chief roles.

A two-reel Bison underworld drama entitled, "The Cage Man," with G. Raymond Nye and Roberta Wilson playing the leads, is released on June 10, followed by "Betrayed by the Camera," which is a Powers comedy.

"The Sheriff of Pine Mountain," a two-reel Rex Northwest drama, featuring Ben Wilson with Dorothy Phillips, is released by the Universal on June 11, together with the Laemmle drama, "The False Gems," in which Rupert Julian, Elsie J. Wilson and D. Gerard play the leading roles. The day ends with a comedy, "Phony Teeth and False Friends," an L-Ko howler, in which Gene Rogers, Reggie Morris and Eva Nelson disport about a dentist's agony shop.

FANNIE WARD AND VICTOR MOORE WILL BE SEEN IN LASKY RELEASES FOR JUNE

Two feature productions will be released by the Jesse L. Lasky Feature Play Company on the Paramount Program during the month of June. They are Fannie Ward in "A Gutter Magdalene," released June 1, and Victor Moore in "The Clown," released June 19.

Fannie Ward's starring vehicle is the first of a series of photoplays written for the Lasky Company by the well-known American dramatist, Willard Mack, author of "Kick In" and other Broadway successes. As the heroine Miss Ward appears as a young woman whose sins of scarlet are washed away in the environment of Salvation Army rescue work.

"The Clown," in which Victor Moore is the star with the support of Thomas Meighan, who is featured in this production, Florence Dagmar, Ernest Joy, Tom Forman and Gerald Ward, is a story of circus life written by Marian Fairfax and produced by William C. DeMille of the Lasky staff.

The story of "The Clown" is of gripping appeal as it tells how the children's idol risks his life to save one of his little admirers, and later sacrifices his career to protect the honor of another. How he tries to better himself, and how he leaves the woman he has married to protect that she may turn to the one she loves is told in a number of what are said to be startling scenes.

Scenes from Two Coming Lasky Photoplays: Victor Moore in "The Clown," and Fannie Ward in "The Gutter Magdalene"

William Fox Offerings: Virginia Pearson in "Hypocrisy," and Jose Collins in Her First Fox Photoplay.

"SILKS AND SATINS" FROM FAMOUS PLAYERS IS PART OF PARAMOUNT RELEASES FOR WEEK OF JUNE 12

Paramount pictures released for the week of June 12 will be headed by two five-reel features from the Famous Players studios. "Silks and Satins," released on Monday will feature Marguerite Clark, while the Thursday release will be "Destiny's Toy," in which will appear the new Famous Players star, Louise Huff.

Short reels completing this program for the week will be the Paramount-Burton Holmes Travel-Picture, "The Penal Colony of Palawan," the Paramount-Bray Animated Cartoon "Colonel Heeza Liar and the Bandits" and the Paramount Pictographs.

In "Palawan," Paramount audiences will have an opportunity to study the most interesting penal colony in the world and the most humane. Here men who entered Bilibid Prison in Manila and other institutions in the Philippine Archipelago as the most dangerous of criminals are made over into self-respecting citizens and learn to support themselves and their families in almost perfect freedom. At Palawan, too, Mr. Holmes leads the way for two miles up an underground river and under lofty mountains. The next of the Travel-Pictures will start a tour of European cities as they were before the present war, beginning with Berlin the Imperial.

Paramount Pictographs in the nineteenth release will show "The Making of a Bluejacket;" "Trend of the Imagination" in Professor Munsterberg's "Testing the Mind" series; "Free Play" in the "Better Babies" department and "Jobs You Would Not Want," showing perilous occupations. This edition will also contain a new release of the "Trickids."

Colonel Heeza Liar is now being starred in a new production every three weeks in the Paramount-Bray Animated Cartoons. The latest cartoon is "Colonel Heeza Liar and the Bandits," in which J. R. Bray takes his hero through a new series of laugh-making adventures.

GREEN IS MANAGER OF EXCLUSIVE, BUFFALO

Louis Green, formerly roadman for the World Film Corporation, is now manager of the Exclusive Features, Inc., Buffalo office. Green states that he will keep open house for all his exhibitor friends, and invites them to call on him.

"Frilby Frilled" from Lubin on May 29, Followed by "The Final Payment" on the 30th, Directed by Kent

"FRILBY FRILLED," one-reel comedy written and directed by Edwin McKim, is released on May 29, by the Lubin Company, through the General Film Company. A screaming burlesque is "Frilby," in which the ubiquitous Davy Don, as a weird sevegarlic survives a series of unique misadventures, Patsy DeForest, Bernard Siegel, George Egan and Charles Ebbinger are in the cast.

"The Final Payment," two-reel drama by Maude Thomas and produced under the associate direction of Captain Wilbert Melville and Leon D. Kent, is released by the Lubin Company on May 30, through the General Film Company. A young wife is striving to keep the pace set by wealthier society friends and loses heavily at bridge and momentarily yields to temptation in the form of a diamond pendant. But in the end all is well. L. C. Shumway, George Routh, Helen Eddy and Velma Whitman are in the cast.

"The Code of the Hills," a three-reel drama by Millard Wilson and directed by Melvil Mayo, under the supervising direction of Captain Wilbert Melville, is released by the Lubin Company. A girl of the hills, whose family are feudists, and a young district attorney from the city are twin victims of Cupid's arrows. Their marriage starts, instead of ending, a story in which thrills and tears alternate. The cast includes Malvin Mayo, Millard Wilson, Bird Hopkins, Cecil Van Auker, Adelaide Bronti, Lucy Payton and Evelyn Page.

"Pickles and Diamonds," a one-reel comedy written by Dave Reed and directed by Clay M. Greene, is released on June 3 by the Lubin Company through the General Film Company. A fortune hunter in search of a wealthy wife and a pickle manufacturer who aspires to an aristocratic son-in-law, are brought together in a diverting test of wit. The principal parts are ably played by June Daye, Florence Williams, Francis Joyner and Kempton Greene. The settings are said to be quite elaborate for a one-reeler.

First Bluebird Starring Miss Phillips Will Be "By Fate's Decree," Written by Stewart Payton

THE first Bluebird picture in which Dorothy Phillips, who recently went to Los Angeles from New York, will be starred is "By Fate's Decree." This was written by Stewart Payton, and the supporting cast includes Lon Chaney in the male lead opposite Miss Phillips, Frank Whitson, Gilmore Hammond, T. D. Crittenden, Gretchen Lederer, Lydia Yeamans Titus, Marc Fenton and Georgia French. The male lead is a young man who gives himself up to the police to prevent his father from being arrested. At this time the youth first learns that his father, although his source of income had always been a mystery to the entire family, had been a second story man.

The son is sent to prison and released on good behavior at the end of three years. In the meantime his father died without revealing to the family his past life, or making confession that would release the son. Misfortune follows the son, and he is unable to secure employment or find his family. Discouraged he goes to a river to commit suicide. The feminine lead is that of a girl cared for by a man who forces her to pick pockets. To escape further mistreatment, she runs away and has about the same experience as the son. They meet at the river and talk each other out of taking their own life. From this time on they are pals. The girl, by an unusual incident, secures a place as servant in a wealthy family where there is an aged woman as housekeeper. The son desperately in need of money tries to pick a watch, is detected, and induces the man not to turn him over to the police. The man employs him as a bookkeeper. The warden is notified of his employment, and detectives tell his employer of his past record.

The business establishment is the clearing house for a gang of crooks, and his employer is the leader. Learning of his acquaintance with the girl employed by the wealthy, threaten him with exposure and force him to aid the gangsters in entering the house. About the same time, the girl's former foster parent learns of her place, and frightens her into aiding his men into the house. The two sets of gangsters battle, are arrested, but the youth and the girl have escaped.

THE EASTERN STUDIOS

DESPITE rumors of removal, the studios at Universal Heights are working this week like munition factories in war times. An extensive program of production has been mapped out, and is already in hand, and the leading stars of the Eastern Universal aggregation, King Baggot, Mary Fuller, Violet Mersereau, Jane Gail and William Garwood, are all as busy as ever.

"The Chance Market," the new Baggot picture, was written by King Baggot, and again he is directing himself in it; moreover he is playing the two leading parts, thanks to double exposure photography. Irene Hunt, Frank Smith and Howard Crampton are in the supporting cast.

Mary Fuller is also in a trick photography picture. The story is "The Soul of a Child," by Olga Prinzlau Clark, and one section of the action shows the soul of a child leaving the little body and entering a garden of roses, there to gather a rose. Lucius Henderson is directing Miss Fuller.

Violet Mersereau, who "welched" on her agreement to wed Roy Fernandez, winner of the Universal's "Handsomest Man" contest because he wasn't "her ideal dark man," is appearing in a picture of strong dramatic theme entitled "The Power of Virtue." This is from the pen of Mrs. Catherine Carr, writer of extraordinary film plays, and is a five reeler.

The "Handsomest Man," Roy Fernandez, has been taken in hand by Director George Ridgewell, and will support Edith Roberts. Details of the production are not to be had as this resume is written.

J. Grubb Alexander has written a strong scenario for Jane Gail entitled "The River Goddess," in which she is now appearing, along with Matt Moore, who is the producer. Some very colorful river scenes have been taken.

Garwood the Director and Lead of "Honor"

William Garwood is both the leading man and director of "Honor," laid "somewhere in France, 1914" from the pen of Harry Ditmar. Paul Panzer will also be featured in this.

The mysterious Sydney and Sydell Dowling are working under Director Robert Hill in "The Big Scoop," another Ditmar story. This is a "newspaper story" which the director claims is away from the conventional kind. In fact, it is its director's first "newspaper story" and Mr. Hill states he accepted it by reason of its novelty.

Robert T. Thornby, directing the five reel production, "The Almighty Dollar" at the Paragon studio, has entirely recovered from his mishap in the zinc mines of Franklyn, N. J., where he was engaged taking exterior scenes in connection with his picture. Mr. Thornby expects to finish his picture this week.

Tourneur Completes Railroad Story

Maurice Tourneur has completed his railroad story with House Peters playing the lead and expects to take up the matter of producing a serial picture with sixteen episodes at once. Considerable competition has existed between the various well known authors to furnish the material for the intended serial and Mr. Tourneur hopes to make his choice from those submitted this week.

Edwin August has just completed for the World Film Corporation "The Perils of Divorce," with Edna Wallace Hooper, Frank Sheridan and an all-star supporting cast which includes Alec. B. Francis, Macey Harlan, Frank Beamish and Ruby Hoffman. The picture is scheduled for early release.

Mollie King is coming under the direction of Edwin August for the first time. Also, for the first time, Mr. August is to produce a light comedy—as heretofore he has always produced dramatic spectacles—emotional, domestic and sociological dramas. Mr. August and entire company have gone South for the production.

There was an unexpectedly tense scene enacted in the Famous Players studio the other day. It was a barber shop scene.

Three happy and unsuspecting actors hopped nimbly into the chairs which formed part of an extremely realistic barber shop setting. The scene would be easy for them, for all they had to do was to lie perfectly still while the others in the scene recorded the important action of the story. Then Robert G. Vignola, who was directing the scene, awoke them to a realization of their peril by shouting for action around the chairs.

Immediately three other actors attired after the manner of barbers sprang to the mirrored wall before them and the ominous sound of razors gliding rapidly over the leather straps sent an involuntary shudder up and down the spines of the helpless victims as they realized their danger.

How far would the action go before the scene was completed? That was the thought which flashed through three fevered brains. The "barbers" were mixing the lather now and smearing it upon the faces of the trembling trio. As one of them completed the lathering operations, and picking up his razor, approached the chair with a flourish of the glittering steel, an involuntary groan escaped the lips of the man in the chair.

"All right. That's enough. Take it right over again. Lights," rang the voice of the director, and three long, loud sighs of relief echoed through the studio.

Troubles of Diminutive Star

Diminutive screen stars have their own troubles which, according to Ann Pennington the little "Ziegfeld Follies" star who has recently joined the Famous Players forces, are by no means commensurate with the avoirdupois of the respective lu-

Scenes from Three Coming Essanay Photoplays

(Left to Right) "That Sort," "The Promised Land," and "Fools' Gold"

Scenes from V-L-S-E Releases for June and July: "Winifred the Shop Girl," and "The Conflict" (Vitagraph), "Those Who Toil" (Lubin.) Below, "Man Behind the Curtain" (Vitagraph)

minaries. In her first picture Miss Pennington was called upon to enact a scene with a little girl about 12 years of age.

The director, in selecting his cast, designated a clever child actress of exactly that age to play the part. But when the cast was gathered together for the first rehearsal of the particular scene in question, it was discovered that the child actress was taller than the star, who was supposed to be a full-blown young lady. So the girl had to be put in another picture which also required a young girl of her age and a very diminutive little youngster who was small enough to pass for the given age without in any way spoiling the artistic effect when she stood besides Miss Pennington, was engaged to replace her.

What did the ladies carry in their hands during the Empire Period? Certain it is that the damsels of that era carried something. The feminine hand has never been idle since the day of Eve.

Since that time there has been a continuous succession of powder puffs, parasols, handkerchiefs, hand mirrors, swagger sticks, and other strictly feminine articles of adornment, but the big problem which confronted J. Searle Dawley in directing Marguerite Clark's appearance in "Silks and Satins" at the Famous Players studio was to determine just what it was that the ladies of the Empire toyed with.

After William Scully, the director's assistant, had hunted for information on the subject for three hours while the whole set was held idle, Dawley decided that it would be safe for him to permit Miss Clark to carry a handkerchief, as there could be no possibility of error in so doing. It was so ordered.

Shannon Fife's play, "Susie Snowflake," written for Ann Pennington, and especially selected by Famous Players to mark the debut of this dainty star on the Paramount program, is rapidly nearing completion under the direction of James Kirkwood. The play gives Miss Pennington opportunity to display every angle of her versatility, from classic dancing to the more strenuous role of heroine in a big fire scene. It will be released on the Paramount program June 22.

Planet to Produce at Rockville Centre

The Raver studios and laboratory which are now nearing completion at Rockville Centre, Long Island, will be used by the new organization, The Planet Film Corporation, for the production of pictures.

Harry R. Raver, vice-president and general manager of the Planet Film Corporation, is personally supervising the work which is being carried on at the Raver studios.

The Planet Film Corporation plans to start work on their first production just as soon as the studios are finished. No announcement is being made of what the first picture will be, but from what can be learned of the intentions of this company it will be a five reel production of either a well known play or novel, featuring some road star, one that is known equally as well in the small cities and towns as on Broadway. This first five reel production will be followed by two more of the same length and then an eight reel feature will be released.

As it will be necessary to work on two pictures at the same time the original studio plans have been altered somewhat to allow for more space for the directors. The initial floor space of thirty by sixty feet has been increased to thirty by one hundred and twenty feet.

It looked like preparedness in the Flatbush section of Brooklyn the other day when several men in khaki were seen around the Vitagraph studio. However they soon disappeared, some mounted on horses, going in the direction of Highland Park. At that place a dramatic motion picture scene was staged under Director Wilfrid North, for a forthcoming release. It was a combination battle and mob scene. The mounted men were from Battery B of the Second Battery, New York National Guard, while the infantrymen were from the Forty-seventh Regiment of the New York National Guard, being picked men from several companies.

Evart Overton, whose work in "The Ordeal of Elizabeth," caused so much pleasing comment, is now working under the direction of Eugene Mullin in a Vitagraph three-part dramatic story by James Oliver Curwood.

This latest subject is reported as up to the usual high quality of Curwood's style in the fact that it holds the interest from the beginning to the end of the story. It contains that something which interests and pleases, presenting life as it really is and not as talented imagination would like to have it.

A seven passenger automobile will be blown to atoms to suit the action of a scene in this photoplay.

Overton will be seen in a role suited to his distinctive type. Adele Kelly, Edward Elkas and Denton Vane are the other Vitagraph favorites who appear in the cast. Charmine Mayfield, recently appointed a member of the Vitagraph Stock Company, also makes her bow in this picture.

Marc McDermott, now a recognized Vitagraph Player, is making great headway in a Blue Ribbon Feature by Louis Joseph Vance, in course of production under the direction of William Humphrey. The story was especially written for McDermott.

Story of Theatrical Life

It will be completed in time for release during the early summer.

In this latest story Mr. Vance tells of the struggle for existence of a young girl who endeavors to make a name for herself in the theatrical world. How she is assisted by a young playwright who falls in love with her, and gives a good idea of the life and people of "the painted world."

The cast includes such Vitagraphers as: Naomi Childers, Robert Whitworth, Josephine Earle, Templar Saxe, William Shea, Katherine Lewis, Jack Bulger and Emmanuel A. Turner.

Barney Bernard, the original "Abe Potash," arrived at the Vitagraph studios May 22, and began work on a Yiddish comedy under the direction of Paul Scardon in a section of studio No. 5, which will hereafter be devoted exclusively to the activities of the famous Yiddish comedian.

Mr. Bernard is assisted in his first com-

(*Continued on page* 3582)

In and Out of West Coast Studios

By J. C. Jessen

Special to Motion Picture News.

Los Angeles, May 27.

AN unusual celebration is planned for this evening, when David Horsley will act as host of members of his producing staff, the event being in commemoration of the completion of the fiftieth Cub Comedy produced by Director Milton H. Farney in the past fifty weeks. Everyone of these subjects were made from an original scenario written by the director in which George Ovey, Janet Sully, Jefferson Osborn, Louis Fitzroy, and Arthur Munn took part. The camera work for all fifty was done by Ross Fisher. The fiftieth comedy is titled "Jerry's Big Haul." The entertainment to be provided by Producer Horsley, consists of a dinner to be served on the big open air stage, and this to be followed by a dance.

David Horsley's Bostock trained animals left last week in a special ten car train over the Santa Fe for the east, where the first performance will be given at one of the Long Island parks early in June. Less than half of the animals were taken east, the greater portion being retained here for work in animal pictures. With the departure of these animals, the Bostock arena on south Main street, Los Angeles, was closed to the public, after having been conducted for more than a year. A special performance was given the day before the animals were shipped to the sixty-five boys who attend the Los Angeles Military Academy, when Stanley Horsley, the little son of the pioneer film producer, acted as host at the studio. Following the entertainment, a dinner was given on one of the open air stages, and the boys gave several exhibition drills, and presented an impromptu program. Motion pictures were made of all the principal events.

Director Robert Broadwell is filming a two-reel centaur drama named "The Haunted Symphony," in which Crane Wilbur appears in the role of an alienist with May Gaston, John Oaker, and Jessie Burnette as principals.

Another new picture was begun by Charles Swickard. This is unnamed. It has an African jungle locale, and the principals will be William Clifford and Margaret Gibson.

"The Silent Battle" with Drink

Director Jack Conway, who was recently added to the Universal directing forces, has completed his first picture "The Silent Battle" in five reels. This stars J. Warren Kerrigan as a young man who makes a successful fight against an inherent appetite for alcohol. Opposite Kerrigan is Lois Wilson, and other principals are Maude George, Harry Carter, Ray Hanford, Laura Oakley, and Jack Connelly. Many of the scenes represent an atmosphere of the northern woods, and the delicate situation of a young man and woman lost in the woods together for a week, is handled in a very capable manner. Some new lighting effects are introduced in this subject by B. C. Hayward, the cameraman.

There have been a number of changes at Universal City. For the immediate present, Robert Leonard will direct only, and Herbert Rawlinson will play opposite Ella Hall in "Little Eve Edgarton." In this cast also is Doris Pawn, who recently left the Universal and played lead in a Fox production made by Raoul Walsh. Other notables in this cast are Thomas Jefferson who is playing the character part. The story is an adaptation from the book of the same title by Eleanor H. Abbott, and will be a five-reel Bluebird feature.

Another Bluebird feature begun last week is entitled "The Beckoning Trail," which will be in five reels. The story is by F. McGrew Willis, and the direction is in charge of Jack Conway. The story is that of a young New Yorker whose father wished to teach him the value of money, and provides that the executor of the will shall not inform the son of the amount he bequeaths, but force him first to earn a livelihood. J. Warren Kerrigan is starred, Maude George appears as the actress, Lois Wilson the prospector's daughter, and others are Harry Carter, Harry Griffith and Ray Hanford. The company has gone to Coultersville in the San Joaquin valley to make exteriors for this picture.

Director Wallace Beery is on the third of the "Timothy Dobbs" series featuring Carter De Haven as the small town youth who breaks into the movies. Robert Milash, height six feet seven inches, is his valet, and in this number Marguerite Whistler plays an important part, an old maid who conducts a second-class boarding house. De Haven is picked by a producer to play the part of a cop, and is dragged for miles and miles after he falls out of an automobile. A pile of sand finally stops him. Tom Walsh, who was formerly assistant to Director Henry McRae, has been transferred to this company serving in the same capacity.

Elfelt Completes First Picture

Clifford S. Elfelt, who served as assistant to Richard Stanton, and was promoted to a directorship, has completed his first picture which is entitled "Muggins." This is from a scenario by Harvey Gates and Fred Myton, and portrays how a child caused the reunion of separated parents. The picture has been very favorably commented upon at the studio, and Elfelt is continuing as director.

Number four of the "Baseball Bill" series of comedies by Billy Mason and Al Russell as co-authors and co-directors, is now being made. The same cast continues in this, with the addition of Yona Landowska.

Joker Director Allen Curtis is filming

Scenes from Universal City: Jack Conway Directing Warren Kerrigan and Lois Wilson in "The Silent Battle;" Harry Carey Wrestles With a Bull for "The Committee on Credentials;" Director Stanton Welcomes David Weber, Uncle of Lois Weber, to "U" City

The Fine Arts-Triangle Company Which Is Producing An Irish Story Featuring Mae Marsh and Robert Harron

"Thorny Is the Path of Genius," the principal character of which is a doctor who has discovered a new patent medicine. The story incidentally deals with the domestic mix-ups with two families, the couples being separated, and in a decidedly ludicrous manner reunited. The usual Joker cast including Charles Conklin, Lillian Peacock, Gale Henry, William Franey and M. Moranty appear.

A breath of the early west has been injected into the two-reel story entitled, "The Game Warden," from a scenario by Walter Woods now being made by Director Henry McRae of Universal City. Indian warfare, trapped by wolves, runaway rides, and other thrills will be filmed for this, with the usual result that the girl discovers he loves the new game warden, who has replaced the villainous one, and she accepts the position as his assistant, and "he takes her in his arms." Lee Hill is the hero, E. N. Wallock the villian, Marie Walcamp the ingenue, and Noble Johnson, a negro who wrote the story, appears as an Indian chief.

"An Eye For An Eye" is the name of a two-reel western drama written by R. E. Bradbury now being produced with Cleo Madison and William V. Mong as co-directors, and co-leads, supported by L. M. Wells, Charles Gunn and Bertram Grassby. Cleo Madison appears as a western girl whose hand is sought by a deputy sheriff and a supposed barber. The latter is a highwayman in reality.

Massey Narrowly Escapes Death

H. L. Massey, manager of the entertainment department of Universal City, narrowly escaped death, Sunday, at San Diego, when a taxi in which he was riding was hit by a runaway car. One man was killed, and Massey sustained a fractured collar bone. He will not be able to greet visitors at the Film city for several weeks, and during his absence, Tom Brown is serving in that capacity.

An all star cast of Universal players have been selected for the Bluebird feature "L'Abbe Constantine," to be filmed by Rupert Julian, who will also play a prominent part. The cast includes Jerry Girrard, Francelia Billington, Louise Lovely, Elsie Wilson, and little Zoe Beck.

Charles Mailes, for several years with the Biograph, where he established a enviable reputation as a character leading man, has recently been added to the forces of the Universal stock company.

Pat Rooney, well known vaudeville artist who played in two subjects for the Universal last summer, arrived at the film city early last week for an indefinite engagement. He will play in comedies, the filming of which will be in charge of Roy Clements.

Another Bluebird feature begun last week is entitled "The Shepherd" and is being made by Director Lloyd Carleton. This is a drama of stage life, and will feature Dorothy Davenport.

The scenario department at "U" City is busy with the preparation of a "film continuity" adapted from the "Spring Song" by Mendelssolm, which will be filmed by Director William Worthington.

A new series taken up last week under the direction of Jacques Jaccard, will consist of one-reel Universal dramas, depicting incidents of the underworld. The first number has been titled "Dollars and Cents."

One or more Fine Arts subjects are to be produced at the eastern studio of the Majestic and Reliance Company, and John Emerson has been sent east to be in charge of the direction. Accompanying Emerson is Norma Talmadge who will be starred in the first number. The two, accompanied by Miss Talmadge's mother, departed for the east Sunday.

"Dope Fiend" Completed

The Fine Arts preachment against the use of drugs in "The Dope Fiend," made under the direction of Chester Withey, and with Norma Talmadge and Tully Marshall as co-stars, has been completed, and was given its first studio run last week so that Miss Talmadge could see it before departing for New York. The play is said to be in harmony with a crusade recently launched for the abolishment of the sale of certain drugs

The Fine Arts Company with Douglas Fairbanks as star, and Alan Dwan as director, are still in the big tree country of California working on scenes for "In the Carquinez Woods." In this story, Fairbanks appears in the part of a half breed.

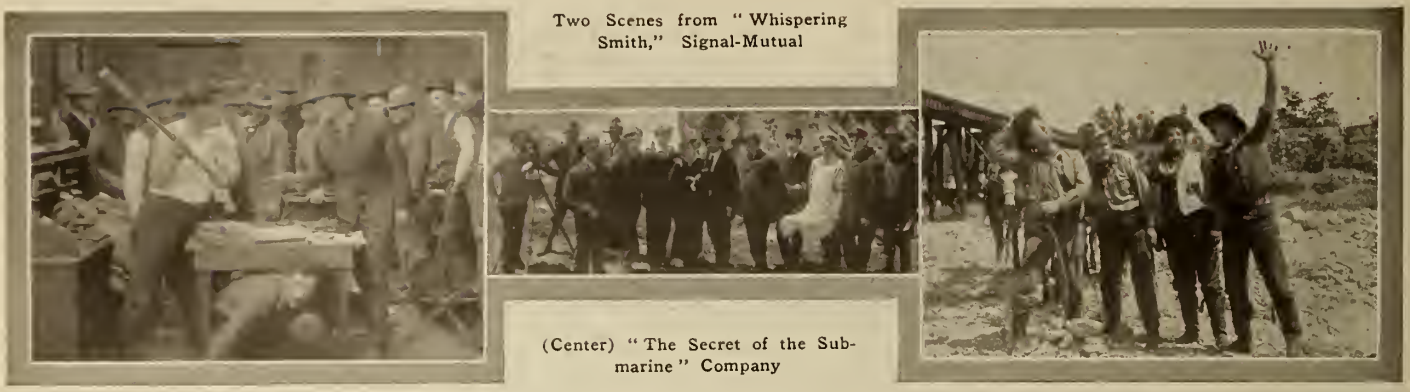
Negative for "The Wild Girl of the Sierras," with Mae Marsh, Robert Harron, and Wilfred Lucas in the principal parts, is now in the Fine Arts print factory, and will be an early release for the Triangle. Miss Marsh appears as a girl whose sole companions have been the birds and beasts of the forests, who is encountered by a prospecting party composed of a youth with means, and a gambler with his confederates in crime, who plan to sell the youth a worthless mine. The subject is spoken of as close to nature stuff, as there are said to be but three interior scenes in the entire five reels.

George Walsh has been selected as male lead, and Anna Luther to play opposite, in the newly organized Fox Producing Company, to be under the direction of Richard Stanton. Eagle Eye, an Indian, for several years with the Thomas H. Ince organization, has also been engaged. Stanton, it is understood, will make modern western photoplays. His first story has been prepared, and with the company, he left last week for the Mojave Desert to make exterior scenes.

Director Oscar Apfel, William Farnum and Company have returned from the Sierra Mountains in the vicinity of Huntington Lake in eastern central California, where they filmed snow scenes for a coming production. The players had great sport mornings and evenings fiishing, and caught many rainbow trout. Streams in this section of the state are not fished frequently, and the photoplayers had great luck.

Director Raoul Walsh and Company are still at Florence, Arizona, making the finishing scenes for "The Honor System," and he is enjoying the co-operation of all officers of the Arizona prison, at the order of Governor Hunt who will participate in a number of scenes.

Increasing Railroad Trackage at the Signal-Mutual Studios



Two Scenes from "Whispering Smith," Signal-Mutual

(Center) "The Secret of the Submarine" Company

More Fox Companies?

There are many rumors to be heard to the effect that the William Fox producing organization in Los Angeles, is to be increased by four or five more companies, including those for the making of comedy subjects. No definite information has been given out at the studio.

The last number of "The Social Pirates" will be completed within the next few days by Director James Horne at the Kalem Glendale studio. This is entitled "Black Magic." Preparations for another serial to be filmed by Horne is going forward, and work on this will be commenced shortly.

Dogs of all descriptions play important parts in a Kalem Ham Comedy made by Director-Comedian Lloyd V. Hamilton. The picture has been titled "Ham and the Alaskan Meat Hound." The dog of the title part refused to do his acts unless music was furnished by the harmonica player of the organization. Then when the mouth-organ was dropped in Silver Lake, the dog escaped from his keeper and "hung" the company up for almost a day. With the completion of this, Hamilton left for a vacation of a week going to his former home at Berkeley, where he will permit his former fellow townsmen to lionize him all they please; probably a fatted calf will be killed on the village green.

The Kalem Hazards Company is busy with the making of "The Cypher Telegram," which affords Helen Gibson another opportunity for creating a thrill for the screen. Miss Gibson has now almost fully recovered from the bruises and shock of a leap from an aeroplane. In this scene, she fell into a bed of cinders with such force that a great quantity of small particles were driven into her flesh. It required two hours each day for three days, for a physician to remove these, and then it was impossible to get all.

Preparedness figures in a comedy being made by the Rolin Company for release as a Phunphilm by Pathe. A preparedness camp has been built near the studio, and practically all of the scenes are laid around this. Harold Lloyd, as Lonesome Luke, is the unfortunate one on whom all accidents fall.

"Hired and Fired"

Director Jack Dillon has Paddy Maguire as "Bungling Bill," and Ben Turpin as "Weene" breaking into a motion picture studio in their search for work—or trouble, in "Hired and Fired," a one-reel Vogue slapstick. The pair attempt to steal everything about the studio from the largest sets to the most dramatic scenes. Practically every one of the Vogue organization from Manager Crone down to the unimportant messenger boy take part in this.

The other Vogue organization directed by Rube Miller is filming "Crook Against Crook," in which two safe crackers find so much money in the deposit vault when they break into a broker's office, that they cannot carry it all away. They decide to throw the safe out of the window, and attach an umbrella to it, and after letting go they run down ten flights of stairs to beat it to the sidewalk, but a California wind came up and blew it out to sea. The picture ends with a lot of water stuff, and the bold bad men find that the stenographer had heard

Rita Jolivet

of their plans and replaced the good money with counterfeit. Madge Kirby, Alice Neice and Arthur Traveras play in support of Rube Miller.

The organization of the Christie Film Company are busy with the making of two subjects for unnamed release. Al. E. Christie is making "Their College Capers," which will consist of one reel. This has very elaborate settings for a picture of this size, and in many of the scenes sixty or seventy people take part. The comedy is laid in a town where there is a co-ed college. The girls have planned a midnight feed and invite the boys to the dormitory, but the young men learn of a prize fight being staged for this night and decide to go. The girls, leaning on this, don boys' attire and accompany the youths. Just at the finish of the fight, the place is raided, and all are arrested. Included in the party is Professor Sneak, fiance of the woman president of the college. The president bails them all out, and then ends her romance with the professor. Harry Ham, Eddie Beery, Billie Rhodes, Ethel Lynn and Jane Waller have the principal parts. The story is by James Dayton.

Another Christie Company is filming "Love and Lunatics," by Al. E. Christie. This farce has to do with father favoring a wealthy suitor, who is not suitable to his daughter Betty. She likes the more youthful one, Neil. They start to elope from her aunt's home in a neighboring town. The wealthy young man learns this, has them caught, and held at an insane asylum while he goes for the girl's father and a minister. But Neil finds an old friend at the asylum serving in the capacity of supervising physician and by the aid of this man turns the tables, and has father and the young man of wealth placed in a padded cell. Betty Compson and Neil Burns are the young people, Dave Morris the heavy, Harry Rattenberry the father, and Stella Adams the mother. Horace Davey is directing.

Dayton Scenario Editor for Christie

Producer Al. E. Christie has engaged James Dayton as scenario editor, and he began his work last week. Arrangements have been made by Mr. Christie for a number of well-known photo-playwrights to prepare original one-reel comedies for him. Among these are William E. Wing and L. V. Jefferson of Los Angeles, and S. E. Van Patton of Chicago.

Waiting on sets for a three-reeler did not cause loss of time to Vitagraph Director William Wolbert or his company last week, for as soon as he learned the technical department was behind with the order, he prepared a one-reel comedy scenario, and with the company staged it in the two days. The title of this is "A Race for Life." Jack Mower appears as the sentimental waitress of a three-cent hashery, who becomes smitten on Billy Weston following difficulties she had with the French chef, Otto Lederer. Billy Weston, the unfortunate youth, attempts to make his escape, but she follows him. The chase lasts for miles, and Weston then comes upon an international track meet. He reaches the startling line just at the moment they give the word "go." He out-distances them,

and finally escapes from the man-struck female.

Managing Director Rollin S. Sturgeon and company producing "Through the Wall," are spending a week on a large yacht for scenes in this coming Vitagraph Blue Ribbon.

Director Dave Smith has been busy for several weeks preparing stories for a number of one-reel comedies of the type of "The Hoyden," "Her Loving Relations," and others which he recently produced. Mary Anderson and Webster Campbell will take the principal parts in these comedies, and production will take place about the first of June.

The Selig Producing Company, under the direction of T. H. Heffron, which is making the "Valiants of Virginia," starring Kathlyn Williams, worked in the San Fernando valley, north of Los Angeles, during the past week, in the making of scenes which used a great number of extra people. One of these was a fox hunt of the southern type, and several of the best kennels of the coast contributed dogs for it. Another very notable event filmed was a tournament similar in character to the gathering of knights and ladies of royalty in an early English period. Following the making of these big scenes, a masquerade ball with costumes of the Elizabethian period will be staged at the studio, where massive sets, specially prepared for these scenes, are ready.

At the Lone Star Studio, Charles Chaplin and company have begun the making of the third Mutual release, which as yet is unnamed. Practically the same cast used for "The Floorwalker" and "The Fireman," will appear in this. The great number of special settings and props required for Chaplin subjects, has made it necessary for a material enlargement of the technical shops. A new building which will house the woodworking department, is now being built. This is approximately 20 x 50, and is being fitted with all kinds of labor saving machinery.

A Scene from "The Bath Tub Peril," Keystone-Triangle

Misfortunes of a small time circus serve to give Napoleon and Sally the E. & R. chimpanzees, opportunity to show more of their human-like performances, in the one-reel comedy, "Fowl Play," now being made. Circus property is attached for bills by a constable, and the animal trainer sneaks the chimps out and starts to make a get-a-way. The three spend a night in a barn, and what Napoleon and Sally do to a flock of chickens while the trainer is asleep, adds more troubles to the number that confronts the manager. Finally Nap bites the chain on the handcuffs on the manager in two, and they all make a get-a-way. Walter Rodgers, Charles Carter, Eva McKinzie, and Director Joseph Franz play the principal parts. Stewart Fetherstonaugh has been added to the E. & R. staff as cameraman.

New Studio of the Mabel Normand Feature Film Company, Hollywood

LUBIN CORONADO COMPANY AT WORK ON "THE ROUGH NECK"

Special to Motion Picture News.

San Diego, Cal., May 27.

Especially timely is the theme of the story involved in the three-reel picture upon which the Lubin Company at Coronado has been working the past week. The scenario is by James Douglass, and the title is "The Rough Neck." Melvin Mayo has been directing.

George Routh is seen as Larry Grady, the "rough neck," captain of the yacht Vergana, which has been given him on condition that he will get out and earn a living by its use. Bird W. Hopkins takes the part of John Calkins, a wealthy manufacturer of fire-arms, while Miss Evelyn Page appears as Mary Calkins, his daughter.

Wedgewood Nowell, a recent accession to the company, is cast as Robert Calkins, a son of John and an officer in the navy. C. K. Van Auker has the part of Luis Fernandez, head of the revolutionists of Santa Bana, and Adelaide Bronti appears in the character of Mercedes Alvirez, one of the women mixed up in the revolution.

The offices of the Lubin Compony were completely rearranged by Capt. Wilbert Melville during the week's vacation which he granted the members of his staff. One of the first things that greets the visitor upon entering the administration building is a large picture of "Pop" Lubin, which has been conspicuously hung. A private office has been constructed for the business manager, M. T. George.

Charlie Chaplin in "The Floorwalker," the first film completed by the new Chaplin organization, has been drawing packed houses at the Superba.

Adda Gleason of the Lubin Company is spending several weeks' vacation in Los Angeles.

Allen H. Wright.

Campaign for Better Pictures is Launched by Vitagraph

All Directors Will Work Under the Supervision of Commodore Blackton—Albert E. Smith Will Devote All His Time to the Business End of the Organization

COINCIDENT with the announcement of large financial consolidations effecting the motion picture industry and creating the Greater Vitagraph Company of America, reorganization and arrangements are just completed at the Brooklyn studios of the company for a campaign for better pictures.

In concurrence with this idea, all directors for the Vitagraph Company will hereafter be under the personal direction of Commodore J. Stuart Blackton. Formerly the Vitagraph directors were divided between Commodore J. Stuart Blackton and Albert E. Smith.

The entire technical direction of all the studios will be in charge of Charles Chapman, who is known in the profession as an artistic and capable technical director.

In order to accommodate the increase in the number of players who will hereafter be under the Vitagraph banner and the consequent increase in the number of Vitagraph productions, there will be hereafter a regular day and night shift of studio hands, which will necessitate the hiring of twenty men, in addition to those already employed, handling scenery and lights in the present studios. There will be an Anita Stewart picture released every six weeks.

The manuscript department will be under the complete supervision of Colonel Jasper Ewing Brady, and all manuscripts for use in Vitagraph scenarios will be chosen by Colonel Brady in consultation with the producers. In this way the capabilities of the players in the various companies can be best suited to the different scenarios as they are accepted and will help greatly towards the proper efficiency in casting.

Hereafter Albert E. Smith will devote his entire time to the direction of the financial and business interests of the Vitagraph Company of America.

With the division of the work as above outlined, together with the reorganization indicated, it is expected that the Vitagraph Company, with its already high-standard of productions, will be given full executive sway and there will be far better opportunities for selecting and casting plays as well as greater production.

AMONG THE EXCHANGES

DALLAS SCREEN CLUB PLANS ENTERTAINMENT

The film interests, under the name of the Dallas Screen Club, will likely give a picture and vaudeville show at the Majestic theatre on June 4, for the purpose of securing funds to complete the organization and secure a home for the Screen Club.

At a meeting of exchange men and exhibitors held on May 17, at 2:00 P. M., this was suggested, and another meeting was held the following week to complete arrangements for the show.

At the meeting was Max Graf, manager of the World; Ned E. Depinet, manager of the Consolidated; E. T. Peter, manager of the United; W. G. Underwood, manager of the Pathe; F. A. Logan, manager of the Paramount; E. H. Hulsey of the Hulsey theatres; W. M. Byrd, manager of the Fox; C. A. Clegg, manager of the Mutual, and P. S. Brinch, of the New York offices of the Triangle.

Committees were appointed to attend to the various matters, and it is rather certain the show will be given. It will include short film subjects of a strong nature and vaudeville acts.

Logan Succeeds Graf as Manager of World Film in Dallas; Lynch Takes Charge of Paramount

F. H. LOGAN succeeds Max Graf as manager of the World Film Corporation in Dallas on May 22. Mr. Logan is an old film man, having been in the Southwestern territory with one or two exchanges and having been in charge of one of the larger picture houses in Atlanta for about a year. It is not known just what connection Mr. Graf, the resigned manager, will make.

There is a persistent rumor that a new manager will be seen in the World exchanges in Atlanta and New Orleans within next week. The World office at Memphis has been closed.

P. S. Brinch, of the New York office of the Triangle, is visiting the Dallas office of that concern, installing a new system of accounting and going over methods with L. B. Remy, manager. Mr. Brinch is assistant to J. M. Naulty in the executive offices of the Triangle in New York.

Among the visitors in film row in Dallas recently were W. B. LaNicca of the Topic theatre, Sherman, Tex., C. W. A. McCormack of the Crescent, Austin, Tex., who was "just looking around" as he said; both Phillips from Fort Worth—"Daddy" Joe of the Odeon and "Brudder" E. H. of the Egypt; and another Fort Worthite was R. A. Healy of the Healy theatre.

R. W. Lynch, who is a brother of the president of the Southern Paramount Pictures Company, S. A. Lynch, took charge of the Dallas office of the Paramount on Monday, May 22, succeeding F. H. Logan, resigned. Mr. Lynch has been connected with the Lynch enterprises at Asheville, N. C., and is an old head in the picture business.

L. B. Remy, Dallas Triangle manager, last week spent a few days in Arkansas in the interests of his exchange. The Dallas office of the three-cornered company is taking on customers rapidly. Since April 12, up to May 12, a total of seventy-five contracts came in, according to "L. B."

Harry Drum, of the New York offices of the World Film Corporation was a visitor in Dallas last week.

HERSHBERG IS IN NEW YORK CONFERRING WITH IVAN FILM OFFICERS

William Hershberg, the president of the General Feature Film Company of Chicago, who are the exclusive distributors of Ivan Productions in Illinois, Indiana, Kentucky, and Southern Wisconsin, is now in New York confering with the officers of the Ivan Film Productions relative to their future plans of production.

Mr. Hershberg expressed great satisfaction with the quality of Ivan Films in general and stated that the exhibitors in his territory have a great demand from their patrons for all Ivan subjects, particularly "Forbidden Fruit," which made a record as a box office attraction.

During his stay in New York Mr. Hershberg will make the Ivan office his headquarters.

THOMAS OF OMAHA NOW A BENEDICT

Manager M. H. Thomas of the Strand theatre, Omaha, knew Evelyn Foster was the best cashier in the land, but he thought she would be a better wife. They were married recently and now live at the St. Clair apartments, Omaha, where they are receiving their exhibitor friends.

The Bluebirds Are Flying High in Canada, So There Isn't a Peep Out of the Salesmen About Business

S. B. TAUBE, co-manager of the Montreal Universal office, has just returned from an extensive trip throughout the Province of Quebec, during which he notes the fact that there are two new theatres in the town of St. Hyacinthe, the Corona and the Bijou. Mr. Bauchard, operates the Corona, which has a seating capacity of over one thousand people. Mr. Bauchard is also owner of the Liberal paper, and is also a candidate of the Liberal party. Mr. Taube also states that there has been a change in the management of the Empire theatre, Granby, Que. P. E. Page is the manager, and H. O'Reagen the operator. Both these gentlemen are very progressive, and are doing exceptionally well. They are users of Universal service, including the serials. The Montreal exchange also received many visitors during the week, including Mr. Drapeau of Quebec, Mr. Tardiff of Shawnigan Falls, Mr. Wickham of St. Lambert, Mr. Hessey of Farnham.

Mr. Orkney, manager of the Bluebird Film Company, Montreal, announces that he has booked the Francais theatre of Quebec City with Bluebird films for the coming months.

Mr. Rosenfeld is the new manager appointed to the St. John, N. B., office of the Famous Players Company in Canada. Mr. Rosenfeld just took over his duties last week. I. Sosskins, the former manager has returned to Toronto.

The Toronto, Ont., office of the Universal Film Company in Canada, is in receipt of a big shipment of fresh sea lobsters from Mr. Margetts of the St. John branch. Mr. Margetts, on his recent trip to Toronto made the promise to send the sea beauties to the Universal staff and he certainly redeemed his word. The many friends of Messrs. Hague and Lennon were very much in evidence about the exchange, while the distribution was in order.

M. H. Hoffman, general manager of exchanges for the Universal Company, arrived in Toronto on Tuesday, May 16, from Montreal. Mr. Hoffman was met by Mr. Hague in Montreal, where a conference was held with the Montreal managers and then the two executives returned to Toronto, where Mr. Hoffman let it be known that something really big in the motion picture line would be doing in Toronto very shortly. After completing all arrangements with Mr. Hague, Mr. Hoffman left for Detroit.

ABRAMS VISITS OMAHA FOR MELIES

W. B. Abrams of New York was in Omaha last week on his annual visit, boosting the products of the Melies Manufacturing Company. Business is fine, he said.

Moran Will Manage Universal in Denver; Goldstein Is in Charge of Unicorn in the Mountain Capital

WM. P. MORAN, alias "Billy" Moran, has resigned as manager of the Mutual Exchange of Salt Lake to manage the Universal Exchange of Denver. Billy Moran was connected with the General Exchange of Denver for three years previous to his taking charge of the Mutual Exchange of Salt Lake. Having served as manager for four years of the latter, he now returns to his home town to manage the Big "U." Moran should make a valuable accession to the Universal staff.

E. H. Goldstein, assistant to M. H. Hoffman, general manager of exchanges for the Universal Film Manufacturing Company, has been in Denver for the past two weeks installing a new system in the Denver Exchange. His first move upon arriving in Denver was to make a general house cleaning of the Exchange. Two-thirds of the employees were asked to resign. Lawrence D. Purdy, manager of the United Exchange, has been appointed assistant manager of the Universal Exchange. Mr. Purdy is an efficiency man of the highest quality, having installed new systems in several of the larger film corporations.

Roscoe Moore, former manager of the United Exchange of Denver, was killed in the Goldhill Mine of Boulder County, Colorado, on Thursday of last week. During his time as manager of the United, Moore made many friends among the exhibitors of his territory, and his sudden death comes as a great shock to his many friends. Moore is survived by a widow. The body was shipped to Houston, Texas, his former home.

H. Bradley Fish, former roadman for the General Exchange of Denver, has assumed charge of the Royal Theatre of Denver.

W. B. Glasser, representative of the "Girl and the Game" for the Kansas City Mutual Exchange, was in Denver last week to attend the wedding of his sister. Glasser was formerly connected with the Mutual Exchange of Denver.

George Burton Green, formerly of the Orpheum circuit, has joined the Hoffman Film Company of Denver. Green is the former husband of Rose Stahl.

For the first time in the history of Denver politics the motion picture has played a very important part in the election of a candidate. On this occasion it was the election of a mayor for the city and county of Denver. R. W. Speer, one of the candidates, called upon the Hoffman Film Producing Company of Denver and placed an order to have a campaign picture made. The picture, namely "Greater Denver," was the feature of the campaign, owing to the fact that Robert W. Speer had previously served eight years as mayor of Denver, and had built practically all of Denver's municipal buildings. The picture showed all of the work done by Mr. Speer during his administration, and was shown at all of Denver's leading theatres.

M. H. Cohn, manager of the Notable Exchange of Denver, reports the Lasky-Paramount Production, "Alien Souls," featuring Sessue Hayakawa, the Japanese actor, broke all Sunday records for the Princess theatre of Denver. H. Barett McCormack, manager of the Princess theatre, was formerly connected with the Thomas Ince Studios as scenario editor, and has several big productions to his credit. Jack Scott, roadman for the Notable, has just returned from a very successful trip through Wyoming. Scott always "comes back" loaded down with new contracts.

Louis Goldstein has been placed in charge of the Unicorn Exchange of Denver. Goldstein was former manager of the Universal Exchange of Denver.

RELIABLE FEATURE FILM GETS RIGHTS TO "DEFENCE OR TRIBUTE?"

The Reliable Feature Film Company announces the opening of its new quarters in the Schiller Building, Chicago. It has secured "Defense or Tribute?" for Ilinois, Wisconsin and Indiana. I. Maynard Schwartz is general manager and Jack Schwartz general sales representative. C. Christopher is the Indiana representative; George Lindon, Illinois representative, and Jack Schwartz, Wisconsin representative.

They will be active in placing "Defence or Tribute?" with exhibitors.

Roth Made Manager of Mutual in Boston; Campbell Signs Strand, Portland, Me., for Fox Films

J. L. ROTH has been appointed manager of the Mutual's Boston office to succeed J. C. Butner, who resigned to enter a new field.

Mr. Roth has been a salesman in the Boston office for the past year. His promotion came as a result of a visit to Boston of Hunter Bennett, sales manager of the corporation.

Mr. Roth has been an exhibitor for several years, and prior to his connection with the Mutual was manager of the Park theatre, Boston.

W. H. Patten will continue as assistant manager. The sales staff consists of W. V. Hart, R. E. Riddick, F. G. Snodgrass and R. Pinkham. H. Hirsch is serial representative. R. F. Borroto is manager of the Bangor, Me., office, which is subsidiary to the Boston office.

Manager Campbell of the Fox exchange has signed the Strand, Portland, Me., for first run; Boothbay Harbor and Old Orchard Beach for three releases a week during the summer season. Manager Campbell has just purchased a Studebaker-six and plans to strike every stream in the state for trout. He, with Harry Vine of the World exchange got thirty-seven last Sunday at Newfound lake, Concord, N. H.

The Boston Film Club, a club with about 300 members organized somewhat along the lines of the various drama leagues of the country, has accepted the invitation of Manager George Balsdon to attend on June 8 a run of "Salvation Joan" at the V-L-S-E exchange. The evening will be spent there. This film club has recently declared in favor of free speech, free press and a free screen.

VAN HUSAN ASKS EXHIBITORS THEIR OPINIONS ON DEMAND FOR PICTURES

Noticing a story in Motion Picture News that features were doing a good business in the Middle West, in which a competing exchange manager was quoted, F. A. Van Husan, manager of the Laemmle Film Service, Universal exchange, at Omaha, sent out letters to his mailing list of exhibitors, asking their opinions.

Armed with the result, he desires to state in Motion Picture News the following:

"Exhibitors are not seeking five-reel features. They may have in the past, and they may be in some parts of the country now, but as a general statement it is false to say 90 per cent of the exhibitors are running them. I asked, too, if the mixed program was doing the business.

"The great majority of my answers say the house may be larger, but the net receipts from the box office—which are the deciding factors after all—do not equal the straight program.

"Neither is wildcatting, or subrenting, an evil of the Omaha territory, as that exchange manager said. The business throughout the Middle West is on too sound a footing for that. The average Middle West exhibitor is an honest, square, responsible business man and I'll bank on him until the sun quits shining.

"Exhibitors are more willing every day to pay in advance. I get paid in advance. If I don't, I send the film C. O. D. If it is not paid, then I merely cancel the contract, that's all.

"I will say, and I don't care how widely it becomes known, that as a class of upright, responsible, dependable exhibitors, those in the Omaha territory cannot be beaten."

NEWHALL, MANAGER OF GENERAL IN BANGOR, ME., DROWNED

George H. Newhall, manager for General Film Company, at Bangor, Me., was drowned there Wednesday, May 17. With a party of friends, all in canoes, Mr. Newhall and his companions started on a fishing trip. They had barely reached the middle of the stream on the way to fishing when Mr. Newhall's canoe capsized. He was a stout swimmer, and appeared for a few moments as if he would succeed in reaching one of the other canoes, that had started toward him, when they saw his plight, but he was seized with cramps and sank.

Mr. Newhall was a valuable employee of the General Film Company, having entered its employ in 1910 at the Boston office. He was transferred to Bangor in April, 1913, to assist in installing a new booking system. After this work was completed, he returned to Boston, where in May, 1914, he was placed in charge of the booking department and the handling of all reels. He was appointed and assumed the managership of the Bangor branch, December 15, 1915.

The World Renowned QUARTER

DORSEY EXP

ON THE REGULAR UNI

AGAIN—the mighty UNIVERSAL comes to bat for Exhibitors with a colossal Feature for the REGULAR PROGRAM that will bring more business to the Theatres lucky enough to be using the Universal Program than anything on any other program in the business of pictures today. THE RENOWNED DORSEY EXPEDITION PICTURES that are as different from the ordinary travel pictures as black is from white. Here's

Something New and Unique for Your Patrons

Something novel—educating—interesting, fascinating. A genuine FEATURE that would cost you big money if booked direct from a feature concern handling Travel subjects. Here's a famous travel series,

A $250,000.00 Feature Travelogue Series as Different from the Ordinary Travel Pictures as Day is from Night

Here's a genuine surprise for thousands of people who believe they have seen genuinely interesting travel pictures. The DORSEY EXPEDITION PICTURES are wonderful—and were secured at a cost of over a quarter of a million dollars.

MILLION DOLLAR EDITION PICTURES
UNIVERSAL PROGRAM

Here's a Feature that will give your House more popularity in a minute than any Feature Drama would in a month and the beauty of this DORSEY Travel Series is that IT RUNS FOR FOURTEEN STRAIGHT CONSECUTIVE WEEKS, insuring fourteen straight consecutive weeks of capacity houses. Here is

A Feature that you can advertise for 14 straight weeks—A Feature Found on no competitive program in the business A Feature that is a real genuine Box Office Attraction

The famous Dr. Dorsey (Curator of the Field Museum, Chicago) secured the entire series which were projected at the Studebaker Theatre, Chicago, with huge success. It is utterly impossible to even begin to describe the immense amount of fascinating subjects, scenes, events, incidents, etc., covered in the wonderful DORSEY EXPEDITION PICTURES. Marvellous scenes from those unknown parts of the Orient never before shown on any screen constitute a great portion of this series. Through China, Japan, India, Ceylon, Borneo, Siam, Burma, Australasia and many other countries your patrons will be taken while hundreds of remarkable scenes will pass in review each week before, and each release will simply whet the appetite of the public for more, more, and then still more of this series, thus creating a solid 14 week capacity business for ANY theatre.

On the Regular Universal Program

WITH the many regular weekly box office attractions of the mighty Universal Program each week, plus the tremendous drawing power of such a new, novel and entirely unique series of Travel pictures, you insure your business against any kind of competition that can be found anywhere.

REMEMBER—This entire 14 week series of the renowned DORSEY EXPEDITION PICTURES are on THE REGULAR UNIVERSAL PROGRAM *WITHOUT ONE CENT EXTRA COST* to Exhibitors using the regular Universal Program. To others this series may be booked at most attractive prices. If you are not using the Universal Program and can get it in your territory, Grab it NOW. Communicate with your nearest Universal Exchange for more facts and figures.

UNIVERSAL FILM MANUFACTURING CO.

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe" 1600 BROADWAY, NEW YORK

"When the Trapeze Broke"—

And the daring aerialist plunged to her doom; when the undaunted animal trainer entered the cage of the maddened king of beasts; when the villainous groom caused the horse to rear and an acrobat to get a fatal fall—while the circus band played and the clowns made merry—the stirring "Adventures of Peg O' the Ring" not only held all first night audiences, but left them eager to come back for more of the wonderful fascination of circus life as depicted in the Universal's greatest of all serials—

"THE ADVENTURES OF PEG O' THE RING"

Original in theme, novel in treatment, produced on a scale more lavish than any other moving picture serial this wonder serial photo play has greater drawing power, more crowd-getting capacity than all other serials combined. With an immense and brilliant cast headed by the two popular serial favorites

Grace Cunard & Francis Ford

It has attracted—with its glitter and glamor of circus life—thousands of people who never before were interested in moving pictures. You still have the opportunity to book this money-maker and cash in on its unexampled prosperity. Send for the FREE (to Exhibitors) Campaign Book, filled with advertising suggestions; ready prepared ads; free publicity stories, and all the props necessary to make it a howling success in your theatre.

BOOK IT NOW

And reap the benefit of this strongest of all serials—its tremendous advertising possibilities—the prepared advertising campaign, and the fascination it has for the public. Write or wire today to your nearest Universal Exchange or

Universal Film Manufacturing Co.
Carl Laemmle, President
"The Largest Film Manufacturing Concern in the Universe"
1600 BROADWAY - NEW YORK

How can an advertiser continue advertising? By giving YOU value.

Philadelphia Exchanges Keep Abreast with the Large Volume of Business Elsewhere

SOL LESSER of the Masterpiece Film Attractions is expected to return shortly to the office at Philadelphia from the Coast.

Leon D. Netter, the Eastern representative, will continue to make No. 1325 Vine street, Philadelphia, his headquarters. Besides New Jersey and Pennsylvania rights to the "Spoilers" have been acquired in the additional states of Maryland, Delaware, District of Columbia, Virginia, West Virginia, Kentucky and North Carolina. This twelve reeler is going to Atlantic City for an indefinite run in the near future. The Masterpiece company has acquired the L. and R. Feature Film Company of Washington, D. C.

Charles C. Loftus, formerly with the Tri-State Film Company, now roadman in Pennsylvania for Masterpieces, handling "Cabina," "The Spoilers" and "Neptune's Daughters," reports a big demand for all three pictures throughout the state.

Also housed at 1325 Vine street is the Supreme Feature Film Company which will handle "The Dumb Girl of Portici," "The Unwritten Law," and "Where Are My Children?" Harry F. Grelle is manager of the office.

Another firm which is occupying the same quarters is the Automatic Ticket Selling and Cash Register Company, whose main office is at 1737 Broadway, New York.

L. C. Manning, general sales manager, went on to open the Philadelphia office, which is under the managership of T. G. Flynn, formerly of St. Louis. New Jersey, Pennsylvania, Maryland, Delaware, Virginia and District of Columbia are under Mr. Flynn, who is doing well in his new territory.

Treasurer Bethell of the Metro Exchange reports business rapidly picking up on Metro releases in general and the Sidney Drew comedies in particular twelve new contracts having been obtained last week on the latter.

Samuel Sagan, head bookkeeper of the Metro office, was married on May 21, to Jeanne Rosensweig, of Philadelphia. After a short honeymoon at Atlantic City, the happy benedict is again at his post.

Manager Dembow of the Fox Exchange reports especially good bookings on the latest Fox releases; particularly popular are "The Eternal Sapho" with Theda Bara, "Blazing Love," with Virginia Pearson; "Slander," with Bertha Kalisch, and "A Man of Sorrow," with William Farnum. No recent censorship troubles helps to keep up the "oh be joyful" atmosphere.

Business at the Famous Players Exchange is growing so rapidly, manager Oscar Bower has had to increase the office space of publicity Oscar Morgan.

The recent Paramount releases of Pauline Frederick in "The Moment Before," by Famous Players; "Maria Rosa," with Geraldine Farrar; and "Alien Souls," with Sessue Hayakawa by Lasky; "David Garrick," with Dustin Farnum and "Pasquale" with George Beban, Pallas Pictures, and Oliver Morosco, respectively, have all been very popular with Philadelphia audiences, crowded houses being the order at the Stanley where Paramount has its first showing there.

Oscar Morgan, in addition to his work for Paramount Pictures has become special publicity representative for the Palace theatre, one of Stanley Mastbaum's best houses.

There is such a big demand for the "Mysteries of Myra" in his territory that Manager Earle Sweigert had to secure an additional print of this release of the International Film Service, Inc. "The Krazy Kat" series by Herriman and the Tom Powers cartoons in the territory which comprises Eastern Pennsylvania, Southern New Jersey and Delaware.

The silver loving cup sent Mr. Sweigert by the home office is certainly a beauty and is appreciated by its recipient.

Chaplin releases continue to thrive and prosper at the Mutual office. While "The Floorwalker" required twelve prints, the second release, 'The Fireman" already has eighteen as its score, but as repeats are already coming in on "The Floorwalker" after the first week of its existence, things are evened up a bit.

"The Fireman" will have its first release on June 12 at eighteen theatres in Manager Pope's territory.

Chaplins are not having all the glory, however, in Philadelphia. The recent Mutual Masterpiece de Luxe, "The Isle of Love," with Gertrude McCoy, scored a big hit. It was shown first at the Locust Theatre at Locust and Fifty-second streets. It is now booked solid for several weeks.

C. V. Carrick, district manager of the Interstate Films Company, which includes Universal, Bluebird and Red Feather releases in its scope has returned to Philadelphia from a visit to the southern branches, making several days stop at the Washington and Baltimore exchanges.

Harry Scott, Kleine manager, reports a phenomenal success for Billie Burke in "Gloria's Romance." All exhibitors booking the series are much pleased with results. The Strand, a prominent Baltimore theatre, played to record breaking houses on the first night in spite of a terrific downpour.

The Eastern Booking Company finds its weekly releases of the Author's Film Company catching on rapidly in its territory, the seventh picture gaining over previous ones. The booking for exhibitors recently started by this company is also progressing satisfactorily for Marcus and Newman, the proprietors.

WATHNE GETS HEARST LOVING CUP

The International Film Service, under the management of F. B. Wathne, is making itself felt in the Washington, D. C., territory with the "Mysteries of Myra." Already this series has become popular in the South. Mr. Wathne has considerably increased his force, having now associated with him Earl E. Reese, Charles Manning, Guy E. Brandt, Frank R. Hunter, and Frank H. Christoph. Mr. Wathne is the possessor of one of the loving cups presented by William R. Hearst, to managers of the International Film Service for exceptional progress at their posts.

FRANK REDFIELD, OF CHICAGO V-L-S-E OFFICE, IS MADE ASSISTANT MANAGER

S. E. Abel, Chicago manager of the V-L-S-E Inc., announces that in line with that company's policy of promotion from the ranks, he has chosen Frank Redfield, booker of the Chicago office, as his assistant manager.

A. B. Philbin will succeed Mr. Redfield as booker.

Two new salesmen have also been taken on at the Chicago office. They are George Berg, who will travel in Wisconsin, and C. F. Troupe, who will cover southeastern Illinois.

Jess Levine, formerly of the New York branch of the World Film Corporation, is now with V-L-S-E Inc., having been engaged by the New York office to succeed W. P. Allen. Mr. Allen has been transferred to the Syracuse branch of the V-L-S-E.

J. S. Hebrew, manager of the Philadelphia office of the V-L-S-E, announces the appointment of Nat Glasser as salesman for the Washington office, and Ernest A. Bezouska as salesman for Philadelphia. Mr. Bezouska has been connected for a short time with the New York exchange while Mr. Glasser was manager of the Leader theatre, Washington, D. C.

BERGER VISITS ST. LOUIS BRANCH OF INTERNATIONAL

E. W. Dustin, manager of the International Film Exchange, 3313 Olive street, St. Louis, received a call from General manager of Exchanges Berger on May 20. Mr. Berger found trade prosperous, and much promise for increased future bookings of his films in the St. Louis territory.

S. J. Baker, manager of the St. Louis office of the Bluebird Photoplays, Inc., entertained Ambrose Abrams, special representative of the corporation during the week of May 15. Mr. Abrams was pleased to hear of the business done in the St. Louis office, which resulted in winning the prize for the largest proportionate amount of bookings made during the month of April.

Tom Leonard, former exhibitor of motion pictures, and experienced in the distributing of films since the industory was young, is now with the St. Louis branch of the Universal, at 2116 Locust street, in the capacity of traveling salesman. Mr. Leonard is well acquainted with the trade in the surrounding towns and will not have much trouble in placing contracts for his firm.

BROWN LEAVES METRO IN CAPITAL CITY

J. Frank Brown has finally severed his connection with the Metro Film Service of Washington, D. C. For the present he is in that territory placing several of the big state-right productions. Mr. Brown knows the film business so well and is such an excellent salesman that he makes a success in everything he attempts. He is doing good business with productions where others have failed in the past.

Film News From Foreign Parts

French Public Wants More Good American Pictures

Special to Motion Picture News.

Paris, May 15.

SINCE my last letter many good American films have been shown in Paris. Metro called "La Puissance de l'Amour" was exhibited by Mr. Aubert at the general showrooms and but for its length, this first picture met with general approval. Williamson's Submarine pictures have had a four-weeks' run at the Vaudeville theatre.

Charlot (Charlie Chaplin) films are still in great demand. Mr. Haick, the French representative of the Western Import Company, has secured a few old films with Charlot, which have not been shown in France, and he succeeded in selling them five francs the meter, a price that has never before been paid for any film.

"The Avenging Conscience," of the Western Import has been shown for the first time here and did not obtain the success expected. The French public is not disposed just now to see such dramas.

"The Mysteries of New York" are shown for the last time this week. This serial would have been a success with the general public, had it finished as originally stated, after the twelfth series, but as the firm decided to run it for twelve more weeks, it lost its interest and the public got tired of it. In the French provinces it has been prohibited by the authorities and we may soon expect the same measures to be taken in Paris against all police, detective and burglar films. Another American film which pleased our audiences immensely was "La Jolie fille des Bois." This is the sort of films that always goes well in France. One of Pathé's Coq d'Or called "Les Compagnons du Grand Clam" was only shown once and taken off. Films going well at present over here, are the animated cartoons.

We have also had a few very good Italian and French films. The first worth special mention is "Jules César," by the well-known firm Cinés of Rome. This film was shown for the first time this week at the Vaudeville and obtained a very big success. It is sure to remain on the program of this establishment for a good many months. Another good picture presented this week is "Le Cirque de la Mort," by an Italian firm.

"Marcel," after the well-known romance by Victorien Sardou, is a beautiful drama and well played by Melle Hesperia.

Pictures from Italian Front

Gaumont has given us for the Easter holidays a special film, "L'Angélus de la Victorie," which deserves great praise. It is one of the special pictures we have been used to see bearing the mark of this firm. For the first time since the beginning of the war the first pictures from the Italian front are exhibited in Paris, and are drawing large audiences to all the kinemas.

If there be any in France still inclined to ask," "What are the English doing?" they will find adequate answer in the splendid series of naval and military kinematograph films to be shown in Paris and all over the country under the title, "England Is Ready." A private view of these pictures, which were taken by the special authorization of the British Admiralty, the War Office, and the Ministry of Munitions, was given at Gaumont Palace, Paris, under the patronage of the British Ambassador.

M. Poincaré was represented by Colonel de Rieux. Admiral Lascaze, Minister of Marine; M. Albert Metin, Minister of Labor; M. Malvy Minister of the Interior, were among the audience, and nearly all the other French Ministers were represented. Sir Henry Austin Lee and M. Joas Chagas, Portuguese Minister, were also present.

The distinguished audience was evidently much impressed by the pictures, which showed thousands of strapping young Britons flocking to the recruiting stations, drilling, marching and exercising with the bayonet. The trench scenes and the films showing motor machine-guns at work provoked hearty applause, and a couple of officers who were just back from the front expressed their astonishment that the conditions in England under which recruits are being prepared for war should so closely resemble the real thing.

The large part that is being taken in munition work by English girls and women was favorably commented on, and the interminable stacks of shells in the workshops produced an excellent impression. But it was the naval pictures which elicited the heartiest cheering. There is something about the British tar which compels immediate sympathy and when the smiling face of a bearded handy man with H. M. S. Queen Elizabeth on his cap appeared on the screen framed in a lifebelt, the whole house welcomed him with shouts of acclamation.

The films shown yesterday give realistic evidence of Britain's might on the sea and the stately procession of dreadnoughts, cruisers, destroyers, submarines and minesweepers of the finest fleet in the world, was not easily to be forgotten.

Want Good American Pictures

Now or Never! This is the time for American producers to send us some good films. Since the duty on films imported to England has been decreased business with France has suffered already, but since the new restrictions that no films may be exported from Great Britain without a special licence to be obtained by the government, nearly no business can be done at all.

To obtain such a licence it takes, I am told two months or more. It is easily understood that under such circumstances no business is done with Great Britain.

It is generally admitted by all who have seen Vitagraph's: "L'Invasion des Etats Unis," that this is the finest and best picture exhibited over here, and such films are sure to do a great deal of good for American producers.

The Trans-Atlantic Film Company is releasing another Universal serial picture, "The Red Yris." We are promised to see something we have never seen before.

It will have to be very good indeed to go with the audiences who are tired of serial pictures.

A most extraordinary case happened in Paris last week. Two French films released by Pathé have been submitted to the censor before they were shown, and obtained the necessary certificate to be exhibited publicly.

Last Friday they were shown at many kinemas and made quite a success. Saturday at one of the theatres some of the audience whistled. A policeman present made his report, which led to an immediate prohibition of the two films being shown in any part of France.

A well-known French firm is working at a film which will certainly be much appreciated by all lovers of good films. It is going to be a "Revue" in which most of our best known artists are acting.

G. Kaczka.

ANITA STEWART TO WRITE FOR 300 NEWSPAPERS

After holding aloof from the writing game in spite of numerous offers to feature her as an author, Anita Stewart of Vitagraph has yielded, and in a short time articles from her pen will be issued regularly all over the country. The engaging of her has fallen to V. V. McNitt, who is syndicating W. J. Bryan, Irvin Cobb and Samuel Q. Blythe, and the distribution will be through Central Press, of New York and Cleveland. Central Press has a list of over three hundred daily newspapers.

Miss Stewart's work will be a daily contribution of about 500 words on subjects of interest to girls and young women. She writes in a simple, lucid and sympathetic way that has gained her much praise from those who have read her efforts. She will avoid the flowery and high flown, and favor the human.

JUST TO MAKE TALK

By LONGACRE

THE directors's life has thrills all its own. At 10:18 on the morning of Tuesday last, as George Irving was sitting at his desk, reading MOTION PICTURE NEWS, the door opened, and an attractive girl walked in and up to the desk. She asked for work, gave her qualifications and experience. Mr. Irving regretted that there was nothing for her at the moment. "Oh, very well," she replied, and started out, gaily. How gaily may be judged from the fact that she turned two handsprings on the way to the door. Then she took her exit amid general excitement.

Please take note that poetry reprinted in this department is reporduced without apology or analysis. Hence:

An Pome.
By Shortsection
Dedicated to Longacre

You have written in your pages
'Bout the EPISOSODES—so
We take our humble pen in hand
That our brilliance we may show.

On page two nine six seven
In your issue of this week
Occurs a little tragedy,
The one of which we speak.

By carefully perusing
You will find—this breaks our hearts—
Alas! alack! alack again,
Miss Grant is in five parts.

This surely is a tragedy,
With us you will agree;
Go home and look it o'er again—
What we mean you will see.

This contribution was received in a plain sealed envelope, postmarked Los Angeles. If nothing more, it shows the extent of our field.

We quote from the Fox publicity: "Grape fruit was introduced to people in the United States by the late Mrs. Frank Leslie. She first ate it while visiting Florida, and when she returned to New York had several crates shipped to her, which she distributed among her friends." How travel broadens one. When we get tired of the United States and its people, we may visit Florida also.

We are always forgetting something. We should have explained that the young woman mentioned in the third paragraph above is a Miss Hillyer, aged four.

Business is looking up. Lots of people have been getting good jobs the last week. Irene Howley has gone back to Metro, and Clifford Bruce has signed up with Fox.

Harry Raver is spending his time at Rockville Center, L. I., getting the new Planet Studios ready for biz. The property acquired by the Planet concern includes two fine summer residences, and Mr. Raver will occupy one of these for the season.

D. W. Griffith, it appears, is going into the fight game. Old Ephraim Q. Rumor tells us he is trying to sign up Jess Willard and Fred Fulton for a bout. Incidentally a few cameramen will be on hand.

Edward K. Lincoln asks us to deny that he is permanently connected with World Film. He says his contract called for only one picture, and that is finished.

Edwin August, according to the Art Les publicity for his presidential candidacy, is a "four-square man." Which reminds us that it is time for a declaration of principles; we are for the Four-Square Man, the One Man Top, the Top of the Morning, and the Morning After.

If Alice Brady will call at this office within the next six days, and present proper credentials, she will be awarded the Bayside trophy for the best original line of the season. Alice was industriously pumping the player-piano out at Bayside, the other Sunday, when one of her admirers (Oh, there are several) remarked: "That's great, Alice; you seem to put your whole soul into it." "Yes," she replied, "both soles."

Kate Mowbray, aunt of Charles Chaplin, and, next to his mother, most directly responsible for his rise to fame and fortune, is dead at her home in London, England.

Word of Miss Mowbray's death reached the comedian at the Chaplin Mutual studios in Los Angeles a few days ago. Chaplin was visibly affected and made no pretense at hiding his grief. The news was quite unexpected.

Less than a fortnight before announcement of her sudden death reached him, the Mutual comedian had received a long letter from his aunt, in which she congratulated him on his alignment with the Mutual and wishing him success with his new venture in the production of comedies for release through the Mutual.

The Bayside Bugle

Vol. I. No. 3. Bayside, L. I., May 28, 1916 Ten cts. a copy

EDITORIAL

What we object to is motion picture theatres not advertising enough, or sufficiently, as the case may be. Why don't they put up posters at the depot, or around town instead of just in front of their theatre, so those who pass by can tell what a fine little theatre our village boasts? Many never know anything about it unless they walk past. The BUGLE is unqualified in favor of advertising.

Local News

—Jim Corbett went to N. Y. and marched in the Frier's parade, Mon. last.

—Proprietor Corn of the Bayside theatre, went to N. Y. last week to see the mysteries of "Myra."

—E. Richard Schayer, who writes articles about C. K. Young, Sundayed with friends in Bayside, getting his picture taken with Alice Brady, Ye Ed. and others.

—Eileen Anderson, of N. York, called up one of our Bayside residents on the 'phone, last week, she having to do so in the course of business.

—Olga Petrova has had some new pictures taken in the city.

—Frank Powell spent one day last week at the Lambs's club, a N. Y. organization.

—Mrs. Edna Reichenbach went to town by train, Mon. last. Their auto is in N. Y. being fixed up for the summer.

—Reginald Warde, of London and N. York, the well known Knight of the round table, is expected in Bayside soon.

—Went. Tucker's new garage is getting along fine. The walls are already built up as high as the mezzanine floor. We hear the building is being made to look like one of the garages in Venice, Italy.

—Alice Brady, the w.k. actress, Sundayed with friends in Bayside. She had her picture taken especial for the BUGLE while here, and picked some lilacs which she gave to Ye Ed.

—Della Connor, of here was a passenger on the 8:40 train for the city, Monday a.m. We hear she has a good position in one of the picture studios.

—Harry Reichenbach, of here, and L. J. Selznick, of N. Y., were Detroit goers last week.

—Art. James has joined the Bayside Yacht Club. Rand. White is also a new member.

—Herb. Corthell is upstating at this writing.

—Pearl White is moving into her new house in our village.

—Come to the big Movie Clambake, at Bayside, July 4.

—Cliff Bruce has just been hired to act in a picture for the Fox Company.

A Pleasant Affair

One of those occurrences which happen all too seldom, but which throw a mantle of joy over our pleasant community, occurred last Thurs. a. m., when Mr. "Bill" Barry, now our esteemed Baysideite, and Miss Nan Jacobus, of formerly Montclair, were united in the bonds of matrimony at a New York city church, a minister of the gospel whose name we did not learn, officiating.

The ceremony which was to unite the happy and fortunate couple began at eleven o'clock, when the solemn strains of the wedding march by Mr. Bartholdy Mendelson, commenced at the Hotel Astor and conducted the pair so soon to plight their troth, to the church at Fifteenth street, where amid a floral bower the impressive ceremony was performed.

Immediately afterward the groom, who was attired in the conventional black, presented the bride with a fine 1912 model Hupmobile, costing $50. Frank Powell, and his wife, Mrs. Frank Powell, who escorted the happy couple, then went with them to their new home, just purchased in Bayside.

The groom is well and favorably known to our citizens, as he used to work for Nick power, but is now in the printing bus. in N. York. Bayside, and especially the BUGLE gladly extends the right hand of fellowship and welcome to him and his bride.

Trix.

GET YOUR ART SUPPLEMENT

The BUGLE next week consists of two sections. Be sure yours newsdealer delivers the entire paper.

ACTORS' FUND BALL IN SAN FRANCISCO IS NOT AS SUCCESSFUL AS EXPECTED

Special to Motion Picture News.

San Francisco, May 27.

The ball for the benefit of the Actors' Fund, given under the auspices of the motion picture trade of this city, was held in the Exposition Auditorium on the evening of May 13. The event was well advertised and every effort was made to secure a large attendance, but the result was not up to the expectations of those who labored so hard to make it a financial success. Many tickets were placed in the hands of exhibitors for sale to patrons of moving picture houses and returns from these have come in so slowly at the headquarters in the Pacific Building that an accurate statement of admissions and receipts will not be available for some time.

The ball was a very well conducted event and there was ample entertainment to please all. Mayor Rolph, who was chairman of the executive committee, was unable to be present, but was represented by Suprvisor Nelson, who led the grand march with Anita King. Among the other film stars present were Hobart Bosworth and Sessue Hayakawa. The latter appeared in person of late at the Imperial theatre. Many of those in costume impersonated film favorites and some of these made splendid imitations while all attracted general interest.

The finance committee which handled the event consisted of Herman Wobber, chairman; Mark M. Leichter, Irving Ackerman and Louis R. Levy. A large part of the work was done by Mr. Leichter, who devoted most of his time to arranging plans for the event for a period of several weeks before the ball.

PREPARATIONS FOR MEET OF LEAGUERS IN CHICAGO MAKE PROGRESS

Special to Motion Picture News.

Chicago, May 20.

"Preparedness" is the motto of the committees now planning the Sixth National Convention and Exposition of the Motion Picture Exhibitors League of America. Additional office space has been rented in the Masonic Temple Building to take care of the members who are meeting daily to make plans for the big event which will be staged at the Coliseum.

Designs for posters and other printed matter have been submitted by lithographing concerns. Judging from the work already accomplished by the energetic local committees, much of the preliminary details will be settled long before the big show opens.

Two thousand slides of attractive design are being sent to as many theatres throughout the country for advance publicity purposes. The committee consisting of William J. Sweeney, Louis H. Frank, Fred W. Hartmann and Fred Schaefer, which has been visiting the two New York shows, reports that great interest is being evinced in the East in the Windy City Convention. Many valuable contracts for space were negotiated by these men during their New York visit.

Pictures of Modish Gowns by Fashion Expert for Pathe

Vice-President Berst Engages Florence Rose, Formerly Editor of L'Art de la Mode, for Special Reel of Stunning Raiment—Dailies Signed to Run Articles

J. A. BERST, vice-president and general manager of Pathe, has inaugurated a new series of pictures for the Pathe program. Miss Florence Rose, the fashion expert, former editor of L'Art de la Mode, has been secured to put out a special reel of fashions twice a month, and a noteworthy list of prominent newspapers has been signed to run a fashion article six days a week. These articles are to be written by Mrs. Radnor-Lewis, former managing editor of Harper's Bazaar, and are based upon the costumes shown in the films.

Among the papers so far signed for this

Florence Rose

service are the Chicago Daily News, St. Paul Daily News, Omaha Daily News, Minneapolis Daily News, Cleveland Daily News, Buffalo Enquirer, Louisville Times, Baltimore American, Pittsburgh Dispatch, New York Tribune, Boston Traveller, Syracuse Post Standard and Utica Observer.

Miss Rose has had an interesting career. She came from Cleveland, Ohio, to New York some six or seven years ago. Brought up in affluence there had come a time when it was necessary for her to earn her own living, and in what way she did not know. She had not been trained for a career and her education had not been of a sort to fit her to cope with the world. She looked for a forty-dollar-a-week position, but after tramping the soles off her shoes looking for one she was ready to take a job at eight dollars per week, and she did. She worked with a manufacturing modiste from 8 a. m. to 6:30 p. m. A few months of this so wore upon her strength that she had to go to a hospital. Her next attempt to get along was on the stage. She toured with a barn-storming company until it went on the rocks. When she got back to New York a theatrical manager told her the stage was not her forte, and she took to drawing fashions.

The new venture proved successful. She studied nights to improve her technique and her drawings sold. Before long she was taken by the New York Evening Mail as fashion writer and later by the Globe. The reputation she acquired on these papers was responsible for her being offered the editorship of L'Art de la Mode.

The Florence Rose newspapers service consists of a drawing by Winifred I. Messer, a clever fashion artist, and an article on the practical current fashions. The costumes shown, complete from head to foot, reflect the accepted styles as worn by New York's best dressed women.

Mr. Berst in speaking of the new service says:

"The strength of the proposition from the newspaper standpoint lies in the fact that it offers a way by which double cooperation will be obtained from both exhibitor and retailer without having a word of advertising on the films. The retailer will be anxious to let his public know that he is carrying the costumes shown in the Pathe pictures, thus tying up his advertising with the fashions article. The exhibitor will be able to secure added attendance from women and girls, who are universally interested in new styles. The pictures will be so attractive that men will be interested in them also. All the exhibitors with whom we have spoken have expressed themselves unqualifiedly in favor of the proposition. We confidently expect that Pathe's Florence Rose Fashions pictures will be a big success for all concerned."

NORMA TALMADGE COMES EAST

Norma Talmadge, the Triangle star whose work in "Going Straight," the Triangle-Fine Arts drama just released, added new honors to those she had already won, arrived in New York last Thursday from the Pacific Coast. Accompanying her was John Emerson, the well known Triangle-Fine Arts director whose most recent work was the staging and adoption of "Macbeth" in which Sir Herbert Beerbohm Tree and Constance Collier are seen.

The director and the film star will begin work immediately at the Triangle studio at Riverdale on a new film feature in which Miss Talmadge is to be starred. That the Triangle Corporation had acquired the old Reliance studio at Riverdale comes as news to many in the motion picture world and the feature which has brought the star and director from the Pacific Coast will be the first to be made for the Triangle there.

COBB MAKES RENE PRIEUR REPRESENTATIVE FOR RAY FILMS

C. Lang Cobb, Jr., manager of sales and publicity of the Reserve Photoplays Company, has appointed Rene Prieur, of London and Paris, European and Australian representative for the Ray comedies. A three-year contract was signed after Mr. Prieur had seen the initial presentation of the Ray comedies at the Broadway theatre, New York.

Mr. Prieur was European representative for Mr. Cobb, when the latter was general manager of Ramo features.

New Laws and Court Decisions

This department is designed to keep the industry informed of all news concerning new or projected laws, Federal, State, County or Municipal, that may affect the business, and all events involving any branch of the trade with the authorities in all sections of the country

Supreme Court in New York Denies Application of Chaplin for Injunction to Restrain Essanay's "Carmen" Burlesque

JUSTICE HOTCHKISS of the Supreme Court, State of New York, has denied the application of Charlie Chaplin for an injunction to restrain the V-L-S-E and the Essanay Company from distributing the four-reel Essanay-Chaplin comedy, "Charlie Chaplin's Burlesque on Carmen." In the opinion denying Chaplin's motion for injunction, which was argued originally on May 12, Justice Hotchkiss said: "Notwithstanding the earnest argument of counsel for the plaintiff, I think this motion should be denied principally for the following reasons:

"First, plaintiff's right under paragraph three of the contract of December, 1914 (assuming such contract to have remained in force unaltered), to enjoin the production because he had not approved of the play is doubtful.

"Second, the play itself is undoubtedly the property of the Essanay Film Manufacturing Company, by which company plaintiff was employed, and the circumstances of plaintiff's services in connection with the creation of the play distinguishes the case from those cases which have applied the principle of an author's exclusive right of literary property.

"Third, the facts do not justify a claim that the association of plaintiff's name with the play, as produced, amounts to a fraud upon the public. A fair construction of the advertisements of the play, is not that plaintiff is the author or producer, but that he is the star or principal actor.

"Fourth, it is not claimed that so far as he is pictured in the play his part is garbled or distorted. Whatever of him is shown is a truthful representation. Whether plaintiff's contract rights reserved to him rather than to his employer the sole privilege of determining what of his pictures shall be incorporated into the play produced, is at least doubtful.

"Fifth, whether plaintiff will suffer any damage from the production is problematical, while an injunction is certain to work loss for defendants."

As a result of the suit brought by William M. Seabury, attorney for the Essanay Company in Los Angeles, on May 18, Chaplin will now have to answer to an action to recover $500,000 damages brought by the Essanay Company.

In the complaint, the Essanay Company charges breach of contract, alleging that Chaplin failed to appear in, and assist with the production of four comedies called for in his contract.

According to the wording of the suit, Chaplin agreed in July, 1915, to aid in the production of ten two-reel comedies before January 1, 1916, for each of which he was to receive a bonus of $10,000 over and above his salary of $1,250 a week. One of this number was already completed at that time, but nevertheless, the comedian received his $10,000 bonus upon it.

It was estimated that these two-reelers could be produced at the rate of one every three weeks, which time limit, according to the Essanay Company, was set by Chaplin himself. However, Chaplin completed only five two-reel pictures, on each of which his bonus was paid. The remaining four Chaplin failed to appear in, it is alleged, although the Essanay Company was prepared and still is ready to proceed with the making of these pictures.

In order that legal activity could not be centered formally on his opponents' side, Mr. Chaplin later in the week, through his attorneys, filed an amended complaint in which he sought damages from the Essanay and the V-L-S-E to the extent of $100,000. William M. Seabury, representing the Essanay and V-L-S-E companies, in commenting upon the action of the comedian, said: "In view of the fact that Mr. Chaplin did not ask for any damages in his original complaint, it would seem that this action was simply a clever manouver to turn defeat into victory.

"The possibility of such a counter-play being successful, however, is decidedly remote, especially in view of the opinion of Justice Hotchkiss, who declares that the question of whether Chaplin has suffered any damages is problematical."

FIRST READING GIVEN PROPOSED SUNDAY OPENING LAW

The Danville, Ill., Council has given first reading to a proposed ordinance providing for Sunday shows in that city. The ordinance says that the "shows must not be immoral, nor disturb the peace of the community." It appears that there will be a bitter opposition to the proposed measure, as Alderman Martin, of the Sixth Ward, voiced exception to the plan to allow the Lyric theatre to give a Sunday show for charity. Martin says that the show, if given, would be a violation of the Illinois law against Sunday shows, and he demanded an itemized statement, showing how much of the proceeds go to charity and to the management of the theatre.

OKLAHOMA TOWN VOTES FOR SUNDAY CLOSING TO MAKE PEOPLE APPRECIATE SABBATH OPENING

On May 2 the city council of Vinita, Okla., passed an ordinance prohibiting Sunday shows. The ordinance became effective at once, passing the council by a five to one vote.

The people of Vinita have always been divided on the Sunday amusement question, and at an election held a little over a year ago, the people voted in favor of Sunday amusements, a large majority being polled in its favor.

Upon orders from the mayor and city council, the shows were opened; and then the Ministerial Alliance got busy. Through their efforts, one house was induced to stay closed on the Sabbath; and likewise through their efforts, a suit was brought against the Grand theatre, operated by the Yale Theatre Company at Muskogee. The suit was won by the theatre, and was appealed to the Supreme Court of the state, where it is now pending. The League in Oklahoma has employed attorneys to look after its interests.

Some of the Vinita people say that the closing ordinance was passed to make Sunday observance unpopular, and that within a short time, the lid will be on tight, affecting drug stores and cigar stands. It is highly probable that Vinita will soon be "open" again on Sundays before many weeks have passed.

MUNICIPALITIES IN CANADA MUST GRANT THEATRE LICENSES

By the new Canadian Theatre and Cinematographs Act, copies of which were sent recently to chiefs of police and the owners of places of amusement, municipalities must grant operating licenses for moving picture theatre building, for which provincial licenses have been granted. Such an enactment, had it been in force at the time, would have had a direct bearing on the Gem theatre case, which caused much discussion recently.

By the new regulation the erection of such buildings shall be under the direction of the municipality. The provincial license will be granted on the certificate of the municipality that the structure complies with municipal requirements. Then the municipality cannot refuse to grant an operating license.

The installation of the electric wiring is put under the supervision of the hydro electric commission, and the fire-fighting apparatus under the chief of the fire department of the municipality, according to the provisions of the Act.

Latest Photographs of William Fox Stars: (Left to right) Jose Collins, Annette Kellermann, Virginia Pearson, Ormi Hawley, June Caprice

"EVIL THEREOF" FROM PARAMOUNT ON JUNE 5

"The Evil Thereof," written by Channing Pollock and Rennold Wolf, and featuring Frank Losee, is the Famous Players release on the Paramount Program for June 5. Mr. Losee, remembered especially for his work in the Famous Players version of "The Old Homestead," is supported by Grace Valentine, Crauford Kent, and others.

The picture, which was directed by Robert G. Vignola, opens with a gay party presided over by a wealthy broker (Mr. Losee). As favors, the ladies each receive hundred dollar bills. The history of these bills is traced, and enacted on the screen.

PALMER RESIGNS FROM KEYSTONE PUBLICITY

Special to Motion Picture News.

Los Angeles, May 27.

Frederick Palmer, who has been in charge of the publicity department at the Keystone studio, and for the past eight months has served as assistant to Production Manager Hampton Del Ruth, has resigned from this position and has gone to San Francisco for a short vacation. Mr. Palmer is very widely known on the coast, having edited and published The Rounder, a theatrical magazine, for a number of years.

"East Lynne," Stage Favorite Since '63, for Theda Bara

Fox Is Making a Picture of Mrs. Wood's Emotional Story Whose First Dramatic Version Appeared at Old Niblo's Garden

"EAST LYNNE," by Mrs. Henry Wood, played on the American stage since 1863, has renewed its lease on life. William Fox is making a moving picture out of the story with Theda Bara as star.

The first performance of the celebrated melodrama in New York was at old Niblo's Garden in 1863. Matilda Heron played the heroine, and John McCullough and James G. Warde were in the cast. The result was instant success.

Meanwhile, Clara Morris had fallen in love with the story. A French version, made by Adolphe Belot, author of "Article 47," was translated into English for her, and became a permanent vehicle for the display of her talents. In 1864, Lucile Western acted in another version at Niblo's Garden, and in 1872, it was seen at the old Bowery theatre.

Almost a score of stage versions have been made from the novel in both England and America. In McKee Rankin's adaptation of 1898, Nance O'Neill, a former Fox star, and Wilton Lackaye appeared. At other times, Marie Wainwright, Minnie Maddern Fiske, Rose Stahl and Ada Gray have taken the part of the fair Isobel.

Of course there have been law suits. Pilfered versions have been frequent, and the law reports show a great many references to the famous drama.

The novel itself has been given out by five publishers in England and by thirteen in the United States. It has been translated into every European language and is known the world over.

Signal Plant Will Not Be Idle in Absence of McGowan

While He Is in Honolulu with His Company a Big Street Set Is Being Prepared at the Studio for "Judith of the Cumberlands"

Special to Motion Picture News.

Los Angeles, May 27.

WITH the directors and players absent from the studio, it would seem the Signal plant would take on an appearance of inactivity, but such is not the case, as Director McGowan made sufficient plans before departing for Honolulu Monday of last week, to keep all workers busy until he returns with the acting stock company and exteriors for many of the scenes of the Kimberly Mines story, "The Diamond Runners." A big street set is being prepared for "Judith of the Cumberlands," and on another part of the grounds a typical southern court house is being erected for this film. Plans indicate that the Helen Holmes Company will make this immediately upon their return. The producing plant is being overhauled generally. Laboratory Superintendent Orrin Denny is having the theatre enlarged, additional seats added, new exterior decorations of leatherette installed, and a number of cutting room labor saving devices are being introduced.

Another important change is the installation of ten fire plugs, and a complete rearrangement of the water supply system. Additional ground recently acquired by the company, makes it possible for the building of a new driveway.

Wireless advice from Director McGowan, now at sea, states the company is securing unexpected success in the making of sea pictures.

J. C. Jessen.

Paramount Aid for Women's Hope of Children's Matinees

Company Recommends to Exhibitors Pictures Suitable for Entertainment of Those Very Important Members of the Community, "The Men and Women of Tomorrow"

IN co-operation with the Federation of Women's Clubs, the Paramount Pictures Corporation is encouraging children's matinees. It is recommending to exhibitors pictures selected from the Paramount Program as suitable for these entertainments.

Besides its features, such as the Mary Pickford and Marguerite Clark subjects, Paramount believes the Burton Holmes Travel-pictures, the Paramount-Bray Animated Cartoons, and the Pictographs are especially adapted to the children's matinee.

In support of its belief that the children's matinee is gaining ground throughout the country, Paramount quotes a letter from Manager Depkin, of the Parkway theatre, Baltimore:

"We have been conducting special children's performances for about a year and they have proven to be a great success both from a financial standpoint and as an advertising medium. I receive almost every week a request from some exhibitor regarding children's programs and methods of showing them."

THREE WASHINGTON THEATRES RUN "THE FLOORWALKER"

Three of Washington's largest theatres ran Charlie Chaplin in "The Floorwalker" as a first run on the first day of release, and to each house it proved a capacity drawing card.

This was done to demonstrate if it would be possible to use extraordinary films in this manner with a view of reducing the rental price. The theatres showing this film were the Casino, Moore's Garden and Loew's Columbia.

Trade and Daily Press Guests of Ince at Bayside Studio

Many Members of Foreign Papers Who Had Never Seen the Inside of a Motion Picture Plant Among the Visitors to the Vitagraph Buildings

THE trade and daily press of New York City were the guests of Ralph Ince at the Vitagraph Bayshore, L. I., studio on Thursday, May 25. In addition to the representatives of the American periodicals, there were several members of the staffs of foreign papers on hand, many of whom had never seen the inside of a motion picture studio before.

The party left the World Building, Park Row, New York City, at approximately 11:15 in the morning. Two large motor busses were pressed into service to carry the party forty-five miles out to Bayshore. One of the conveyances stopped and died when the studio was still some fifteen miles distant, but plenty of room was found in the other car. After a ride of four and a half hours, the members of the Fourth Estate drew up at the door of the studio and were welcomed by Mr. Ince, Lucille Lee Stewart and other members of the Bayshore plant.

Lunch was served in the studio and afterwards the latest picture "The Destroyers," produced by Mr. Ince, was shown. The leading roles were taken by Lucille Lee Stewart, Mr. Ince's new leading lady, and Huntley Gordon. The party was then shown over the studio by Mr. Ince.

Those who received the visitors with Mr. Ince and Miss Stewart were Huntley Gordon, leading man, Frank Currier, director, William Dangman, comedian, John Robertson, director, Dorothy Long, Josephine Lovett, Shirley Moore, Jessie Miller, ingenues; William Lytell Jr., juvenile lead; James Dent, studio manager; Edward J. Montagne, scenario editor; Ralph Whiting, comedian, Grace Blakely, heavy leads; Jules C. Cronjager, cameraman, and Al Herman, George O'Donnell, Frank Tyrrell, George Arthur, E. Decker, George S. Miller, Frank Romaine, Paul Voels, Edward Brown and others.

The members of the Fourth Estate present were J. A. Harpet, George H. Fickardt, A. F. Sasseen, Fred F. Schrader, Jr., Mort M. Burger, George P. Johansen, Harold Vaage, Stephen Nolson Lingard, Ivan Opffor, Randolph C. Lewis, Lynde Denig, Adam Hull Shirk, Charles R. Condon, Randall M. White, Peter Milne, Jim Milligan, Arthur Mateskeit, Samuel P. Kramer, Jacob Magedoff, S. Judon, Joe Wallace, Dr. Max M. Simon, Winthrop Mandell, Ernest Schmits, Andrew Dowling, H. S. Ament, E. H. Pratt, Yan Phon Lee, Frank L. Frugoni, R. R. Allen, V. K. Ponny and Bide Dudley.

The Eastern Studios

(Continued from page 3565)

ed by James Morrison, Marion Henry, Edward Elkas and a number of others. The first of the comedies was a conception by Samuel Taylor and presents a vivid picture of Jewish life in the metropolis wherein the peculiar strains of pathos and humor peculiar to the Jewish race are interwoven.

Mr. Barnard will appear to his friends in a familiar role, that of the successful business man, with a wife who is somewhat of a social climber.

E. H. Sothern, who is now playing at the Stewart Theatre, New York, in Justin Huntley McCarthy's play of the period of Louis XI, "If I Were King," will begin his photodramatic career at the Brooklyn studios of the Vitagraph Company of America on June 1. Mr. Sothern comes to the motion picture camera and perhaps the most versatile theatrical record of any American actor now playing on the boards.

The Vitagraph studio will be Mr. Sothern's initiation to the movies, as the first motion picture camera he has ever looked into will be that of the Vitagraph cameraman.

Lorraine Huling has been engaged to play Cordelia in the Blackmer Film Company's forthcoming production of "King Lear," featuring Frederick Warde in the title role. Ernest Wardek, a son of the tragedian, will impersonate the Fool and also have the direction of the picture.

Wupperman at Work on Own Play

Frank Wupperman, leading man to Anita Stewart in "The Suspect," recently released by the Vitagraph Company, and now supporting Miss Stewart in a new picture just gone into rehearsal, "Diana Pearson," is working on a picturization of his own play, "Babette," a one act melodrama, which was presented two years ago at the New Amsterdam Theatre for a single performance at the Benefit for the Stonywold Hospital. Mr. Wupperman is a brother of Frank Morgan, recently seen in

Lewis S. Stone in "According to the Code" (Essanay V. L. S. E. July 10)

New York in "Under Cover" and of Carlos Wupperman now playing juvenile leads on the Coast with Walker Whiteside.

Simultaneously with the renewal of Mabel Taliaferro's contract with Metro, Shannon Fife has been commissioned to prepare immediately an original five reel play for the well-known star. Fife's play will be produced by Director Edwin Carewe.

Irene Howley, who appeared in "A Yellow Streak" with Lionel Barrymore, has been engaged to play opposite Ralph Herz in "The Purple Lady," the picturization of Sydney Rosenfeld's stage success which Rolfe Photoplays, Inc., is producing for the Metro program. Before playing for Metro, Miss Howley was seen in Reliance, Biograph and Famous Players releases.

Miss Howley was born in Brooklyn. After attending both private and public

Bessie Eyton in the Selig Production of "The Crisis"

schools there, she ran away and went on the stage, going to Chicago with "The Red Mill." She wired her mother, who straightway came and brought her home. Later, with her mother's permission, she played in "Havana," being one of the original "Hello, Girls" octette. In vaudeville she was called "The Manhattan Girl." Some of her pictures, since becoming a screen favorite, have been "The Moth and the Flame," "The Pride of Jennifer," "The Wages of Sin," "The Fatal Wedding" and "The Road to Yesterday."

Lubin Signs Frazer

Robert W. Frazer, whose last dramatic engagement was replacing Douglas Fairbanks in the leading role in "The Show Shop," has been engaged by the Lubin Company for an important part in "The Light at Dusk" the story by Anthony P. Kelly of which Edgar Lewis is making a multiple reel feature.

Sally Crute, an important contributor to successful productions in which Robert Edeson was starred, has been engaged for the part of the American wife in Anthony P. Kelly's original story, "The Light at Dusk," which is to be a feature photoplay production by the Lubin Company. Miss Crute, who was selected by Edgar Lewis as the type of society belle portrayed in the story is eminently qualified for a place in the galaxy of screen beauties. She is a prize product of Chattanooga, Tenn.

BLUEBIRD
PHOTOPLAYS, (INC)
PRESENT

LOUISE LOVELY

IN A FASCINATING STORY OF
THE PERILS OF THE STAGE

"BOBBIE OF THE BALLET"

BY GRANT CARPENTER
DIRECTED BY JOSEPH DE GRASSE

BLUEBIRD Photoplays (inc)

THE most beautiful woman on the screen" is the appreciative title bestowed on Louise Lovely, star of the BLUEBIRD organization who plays the lead in the beautiful photo-drama, "Bobbie of the Ballet," announced on the preceding page.

Miss Lovely's bid for fame, however, does not rest solely upon her ravishing loveliness, nor the exquisite charm of manner which she knows so well how to register on the screen. Her histrionic training has been thorough on both stage and screen.

To the part of "Bobbie" she brings the charm of youth and beauty, and a vividness of expression that grips the audience from her first appearance, and holds them spellbound, through pathos, laughter, stress of emotion, and the tensest dramatic moments of this fascinating play of the dangers of stage life, and the wolves in human guise that infest its environment.

With an unusual supporting cast, a generous, even lavish staging and production; with an intensely human heart interest story; a big climax and a vigorous and artistic direction, "Bobbie of the Ballet" is a worthy successor of the illustrious BLUEBIRD releases that precede it.

BLUEBIRD Photoplays differ in kind and in treatment — as they should. BLUEBIRD Photoplays never vary from the high standard set for them with the outlining of the BLUEBIRD policy at their inception.

Book through your local BLUEBIRD Exchange or through the Executive Offices of

B L U E B I R D
PHOTOPLAYS (Inc.)

1600 Broadway - - - New York

Removal of "U" Studios to West Definitely Decided

President Laemmle Sends to Universal City All Eastern Producing Companies Except a Small Number Calling for "New York Atmosphere"—It Is Computed That $8,000 a Week Will Be Saved by the Shift—Expenses of the Plant at Fort Lee, N. J., Had Reached a Total of $12,000 a Week

IT has now been definitely decided to transfer all the eastern producing companies of Universal to the west and hereafter all pictures of the company, with the exception of a very small minority, calling for a New York City atmosphere, will be made at Universal City, Cal. President Carl Laemmle formally announced this plan last week.

The transfer has been the result of much consideration on the part of the officers of Universal and it is believed that the eastern officials were largely influenced by H. O. Davis, general manager of Universal City, whose efficiency methods were given at length in MOTION PICTURE NEWS when he first arrived in New York. It is computed that $8,000 a week will be saved by the shift. Heretofore the expenses of the Fort Lee, N. J., plant have totaled $12,000 a week. At Universal City, where all the overhead expense is concentrated, the same companies may work with the comparatively small expenditure of $4,000 for the same length of time.

Julius Stern, former manager of the eastern Universal studio, will also go west, but not to Universal City. He will go into the producing end of the business with the L-Ko company, of which his brother Abe Stern is secretary and treasurer. It is Julius Stern's plan to produce pictures, starring Francis Ford and Grace Cunard after they have completed the serial "Peg o' the Ring." In all probability these pictures will be released through the Universal program. Mr. Stern still retains a voice in the affairs of the Universal, as he holds a large portion of stock in the company.

Several Companies Now En Route to Coast

Some of the eastern producing companies are already on their way to the coast. Director Matt Moore's company, headed by Jane Gail and himself, left on Monday, May 29; Director Rex Ingram and his company left the Saturday before, while Stuart Paton with a company headed by Dorothy Phillips and Alan Holubar, are already at work at Universal City.

The list of prominent directors and stars who will hereafter work at the California film city includes Violet Mersereau, Mary Fuller, Jane Gail, Edna Hunter, Edith Roberts, Irene Hunt, Dorothy Phillips, King Baggot, Hobart Henley, William Garwood, Harry Benham, Paul Panzer, Matt Moore, Sidney Bracy, Francis J. Grandon, William Bailey, Robert Hill, Al Hale, Lee Kohlmar and George Ridgewell; Tony Gaudio, cameraman, Alfred Karpen, title editor, Jack Voshell, technical director, and Tom O'Neil, head property man, will also leave for the west. The closing down of the Fort Lee studios will throw about five hundred other employees out of work.

Ben Wilson has not decided as yet whether he will join the western band or not. Irene Hunt, who has just rejoined Universal, will play opposite King Baggot in the future.

President Laemmle's announcement of the removal follows:

President Laemmle's Announcement

The Universal Film Manufacturing Company, beginning immediately, will gradually transfer its eastern companies to Universal City, Cal., where the organization and facilities and equipment have been brought to such a state of perfection that practically all of the pictures made in the United States by all companies could be produced there without any confusion resulting from the additional units.

This is the point the Universal has been aiming at ever since its organization. In fact the basic principle of the Universal Company, the very foundation of the organization, was the idea of concentration.

The picture business has reached a commercial stage much more rapidly than any of the old timers imagined it would. It is now at the point where only those companies which eliminate all waste and make "everything show on the screen" can hope to survive competition. The Universal Company was the first to take any step toward the concentrating of efforts and the consequent reduction of overhead expenses, and is therefore the first to reap the advantages of commercializing its business.

About the first noticeable result of this move will be an improvement in the entire Universal program. Thousands of dollars which have hitherto been spent on overhead expenses can now be devoted to the pictures themselves, giving the Universal product a quality which others cannot hope to keep pace with unless they concentrate as the Universal has done. Thirty-five companies will eventually be operated at one place with one overhead charge.

The Universal's new glass studio in New Jersey will be held for emergency purposes and will be kept completely stocked with scenery and "props" of all sorts.

Mr. Davis will leave for Universal City with the last of the migrating easterners, it is believed. During his stay in New York he has procured at least $12,000 worth of stories for production. Some of these are copyrighted books and plays, while others have been selected from the manuscripts received by the eastern Universal scenario department.

It is Mr. Davis' intention to devote more time to the making of pictures dealing with outdoor life, believing that here the camera finds its natural scope. Mr. Davis wants to get away from the morbid society melodrama as much as possible and consequently his purchase of stories laid in the open.

Richard McFarland Goes to V-L-S-E as Assistant Treasurer

He Brings to His Office a Well Rounded Experience in the Various Managerial Ends of the Theatrical Business, in Association with Frohman and Belasco

AT the last meeting of the board of directors of the V-L-S-E, it was formerly announced that Richard W. McFarland, the Lubin New York representative had been elected to the position of assistant treasurer of the Big Four, to succeed Paul Melies, who recently resigned.

Richard W. McFarland

Mr. McFarland brings to the office, a well rounded experience, acquired in the various managerial ends of theatrical enterprises.

His initiation into motion pictures was about twenty years ago when as a next door neighbor he helped Mr. Lubin carry his parlor furniture into the yard. At that time Mr. Lubin used his yard as a studio, his cellar as a laboratory, and his neighbors as actors.

Beginning with that old stand-by Denman Thompson's "The Old Homestead," Mr. McFarland was manager of that Company for ten years, then affiliated with Charles Frohman and David Belasco in managerical capacities.

With Henry W. Savage he was manager of attractions, and purchasing agent of productions for several years, acting in the position of manager of Henry W. Savage's "Madam Butterfly" Grand Opera Company, which toured the country from Maine to California in a special train of twelve cars.

He then managed the Lyric and Adelphi theatres in Philadelphia, for the Shuberts. He managed William H. Crane's "David Harum," for the entire run of the play. He was personal representative and manager of Christy MacDonald's "Spring Maid," and then became associated with the Lubin Company as their New York representative, where he has been for the last three and a half years.

He has been a member of the Lamb's Club for the last ten years, which has brought him in close personal touch with the most prominent stars and playwrights of the theatrical profession. He is also an expert photographer and has assisted in the photographing of many Lubin features.

He enters upon his new duites as assistant treasurer of the Big Four, with a multitude of well wishers from his large circle of friends, both in the theatrical and film fields.

NAN NATHAWAY IS IN CHIEF ROLE OF "PRICE OF LIBERTY"

Nan Nathaway, the English emotional actress now in this country, assumes the leading role in "The Price of Liberty," which the Standard News film will release on American Flag Day, June 14. This production is described as a "drama of 'Americanism'." It is stated that it will be unique in so much that actual rather than fictitious battles of the great world war will be shown in their application to this country.

Nan Nathaway

In the scenes showing the destruction of New York and other prominent cities by monster aircraft now in use on the European battlefields, will be shown dropping bombs on these cities. This will be followed by the pictorial representation of the destruction of these cities. The early history of this country will be shown and also a comprehensive review of our army and navy.

NIGHT BATTLE FILMED ON MISSISSIPPI FOR "CRISIS"

A night battle filmed for the Selig production "The Crisis," was recently taken on the Mississippi River at Vicksburg, Miss., where the Selig players, under Director Colin Campbell, are now working. Eight gunboats were attacked. These gunboats were actually constructed on barges brought into service for the purpose and when the battle was fought the people stood along the Vicksburg hillsides, on top of buildings and in boats viewing the spectacular conflict on the water. Thousands of dollars' worth of explosives were utilized in the battle, which was waged in mid-stream.

Adjutant General E. C. Scales and Major George Hogaboom, of the Mississippi National Guard, were in direct charge of nearly a thousand militiamen and others who participated in the battle scenes for "The Crisis" filmed on historic ground in and near Vicksburg. The elaborate military features were worked out to the smallest detail.

The leading members of "The Crisis'" cast are as follows: Thomas Santschi, Matthew B. Snyder, Geogre Snyder, Marshall Neilan, Will Machin, Frank Green, Al Green, Cecil Holland, Leo Pierson, Bessie Eyton, Eugenie Besserer and others.

"SCHOOL" IN DETROIT GOBBLED UP BY THE POLICE

Special to Motion Picture News.

Detroit, Mich., May 27.

The "movie" school conducted by the Overland Film Company, Inc., 501 Liggett building, was "pinched" by the police department on Wednesday, May 17. This firm has taken money from young innocent girls and had promised to make them screen stars. When complaints began to reach the police department by parents of the girls, the police decided to act.

MARY McDONALD DISCOVERED BY LOIS WEBER

Mary McDonald, star of "Shoes," a Bluebird for June 26, was discovered by Lois Weber at Universal City, while Miss Weber was producing "Where Are My Children?" Miss McDonald was given a small part in the latter picture, and then selected by Miss Weber as completely filling the requirements for the shopgirl role in "Shoes."

"WHEN DOCTORS DISAGREE WHO SHALL DECIDE?" ANYHOW, DON'T WORRY, EXCHANGES AND EXHIBITORS ARE BOTH GETTING THE MONEY

Just what is prosperity?

Exchange managers in Omaha say there is only a slight change, while exhibitors say business has improved fifty to one hundred per cent. in the last month.

"We rent the films at a certain price, the exhibitor pays for them, we get the money, whether there are big crowds at the theatre or not," said one exchange manager. "The number of exhibitors is limited and while there are a few new ones from time to time, there is not much change. If we make material gains, they are exhibitors taken from other exchanges. This may mean prosperity for us, but it means just the opposite for them. No, for us, the times are just about the same."

But the exhibitors!

"A month ago I came almost selling my theatre because I thought all the life had gone out of the motion picture business," said Manager Thompson of the Rex at Logan, Ia. "Now nobody would pay me a price that would induce me to let go. And the rain has been falling, the roads bad and people's spirits depressed, at that. Just wait until the beautiful days of June come!"

A number of exhibitors are adding matinees; others are showing every day instead of only three or four days a week, and still others are opening theatres that have been closed for several weeks. Times for the exhibitor, at least, are picking up in the Middle West.

INGLIS & WILLIS REPRESENTED IN EAST BY KANE

Gus Inglis, of the Los Angeles firm of Willis and Inglis, personal representatives and publicity managers for screen stars and producers, has been in New York the last week arranging for an eastern connection for his firm, and negotiating for several Broadway successes, which are to be picturized and produced by western studios.

Mr. Inglis announced this week that he has made arrangements with Arthur S. Kane, 220 West Forty-second street, New York, whereby Mr. Kane will become the eastern representative of Willis and Inglis. During his stay in New York Mr. Inglis has obtained the rights to at least two famous plays, and has signed a number of stars to go to the coast and appear in big productions there.

PRE-SHOWING OF "MYRA" DRAWS 903 IN CHICAGO

Exactly nine hundred and three people were present at the special performance of "The Mysteries of Myra" at Chicago. A wire from J. K. Burger, manager of exchanges of the International Film Service, Inc., stated that the applause at the finish of the sixth episode of "Myra" followed by "Krazy Kat", lasted seven minutes.

A similar pre-showing of the forthcoming episodes of "The Mysteries of Myra" was given at the New York Theatre roof on Tuesday, May 23, at 10:30 a. m. The International issued twenty-six hundred invitations for the performance.

"REDEMPTION OF DAVE DARCEY" FROM "V" ON JUNE 12

"The Redemption of Dave Darcey," is the Vitagraph Blue Ribbon Feature for Monday, June 12. This five-part picture, from the pen of Charles T. Dazey, author of "In Old Kentucky," depicts the difficulties encountered by a thief when he tries to go straight.

A Scene from "The Redemption of Dave Darcey," Vitagraph—V-L-S-E

Support is given Mr. Morrison by Emanuel A. Turner, Billie Billings, Belle Bruce, Mother Maurice, Robert Gaillard and many other prominent screen artists. To Paul Scardon goes the credit for the direction of the picture.

Five of the Winners in the International Film Service's New Talent Contest

(From Left to Right) Helen Montrose, Mary Cranston, Frieda Peterson, Mae Brown, and Helen Raferty

MARIE DORO IS AT WORK ON HER SECOND PICTURE FOR LASKY

One of the most successful Lasky productions of several months is Marie Doro in the Lasky production, "The Heart of Nora Flynn." This star, who is now under the Lasky management for a long period,

Marie Doro

has started work under the direction of William C. De Mille on her second production for the Lasky Company, written specially for her by Marian Fairfax. Miss Doro will practically have an all-star cast in her support.

Many Stars in Short Reel Subjects from General, June 5-10

Selig's "A Temperance Town," Featuring Otis Harlan, is First Set for Release in the Week —"Orphan Joyce," Essanay, is First for Second Day

THE policy in General Film Service of presenting noted film stars in short reels is reflected in the week's program offered through General Film Service, June 5-10 inclusive.

A Selig three-reel comedy, "A Temperance Town," in which Otis Harlan stars, will be the first thrown on the screen Monday, June 5. "New York Past and Present," a Vitagraph historical production, has a prominent place in the first day's releases. Selig-Tribune, featuring the high spots in the important news of the world is also presented on this day; while Biograph's "The Girl Across the Way," helps the day's releases. "Otto the Reporter," a Lubin comedy, will provide laughter.

"Orphan Joyce," an Essanay two part drama, featuring youthful Joyce Fair, is the first release for the following day. "Midnight at the Old Mill," a Kalem comedy, and a Biograph two part drama, "The Yaqui Cur," with Lionel Barrymore, Robert Harron, Kate Bruce and Walter Miller in the cast, make up the early part of the day's program. "The Stoning," an Edison production in three parts, has a post of honor on this day.

"In Cinderella's Shoes," a Kalem comedy, and Vernon Howe Bailey's Sketch Book of Berlin," and Edison's "Love's Labor Lost," provide varied attractions for Wednesday.

Lubin's "The Scrapegrace," in three parts, with George Routh, Adda Gleason and Evelyn Page sharing honors, will be presented Thursday, as will also Selig-Tribune and a Vim comedy, "The Sea Dogs."

Knickerbocker heads the list Friday, offering "The Stained Pearl" in three reels, featuring Henry King. Another feature of this day will be "Juggling Justice" of the Sis Hopkins Series. The Kalem comedy will be "Juggling Justice." Vitagraph and Vim each supply a comedy, the former "She Won a Prize," and the latter "A Dollar Down."

A three-reel Essanay production, "Fool's Gold," with Darwin Karr, Nell Craig, Patrick Calhoun and Marion Murray, all film favorites, will be presented Saturday. "Two Smiths and a Haff," a Lubin comedy, will be sandwiched in between "Fool's Gold," and a Vitagraph three part picture, "A Strange Case." Then will follow "The Treasure Train," an episode of the "Hazards of Helen" Series by Kalem. The final picture that will fade on the screen will be Selig's drama, "Going West to Make Good."

THIRTY PER CENT. INCREASE IN BUSINESS FOR BLUEBIRDS IS REPORT BY LYNCH

Bluebird pictures continue to fly into the hearts of Philadelphia patrons. Robert Lynch, who directs the flight of the "Birds" in those regions, reports a thirty per cent. increase of business in the last few weeks. Five more of the large photoplay houses have just signed contracts through the Stanley Booking Company for Bluebird releases to be shown two days each week.

The last pictures from Bluebird: "Son of the Immortals," "Naked Hearts," "Bobbie of the Ballot" and "Shoes" are considered among the finest productions yet received by the Fairmount Feature Film Exchange which handles the releases in that territory.

These will have an exclusive first run showing at the Regent theatre, a neighbor and close rival of the Stanley theatre.

Thorough Tryouts for Six Manhattan Beauty Contest Winners

International Film Service Will Give Young Women, All Inexperienced, an Opportunity to Show Their Fitness for Work Before the Camera

DURING the Exposition of the Motion Picture Board of Trade, the International Film Service added six new players to its studio enrollment. All six are young ladies who have not had experience either before the camera or behind the footlights. They are all from New York City.

The six girls were selected as winners of the New Talent Contest conducted by the International Film Service throughout the duration of the show. There were numerous entrants for this contest and the winners were chosen after undergoing a camera test in which they were called upon to register various emotions.

The winners are Mary Cranston, Helene Montrose, Helen Raferty, Frieda Peterson, Julia Lorland and May Brown. John W. Grey, who conducted the contest in the interests of the International, says that all the new talent will shortly be seen in International pictures.

"THE DAY!"
THE TOAST WHEREVER FILM MEN FOREGATHER
——SEPTEMBER 9!
STUDIO DIRECTORY

ARRANGEMENTS FOR CONVENTION IN PENNSYLVANIA COMPLETED

Special to Motion Picture News.

Pittsburgh, Pa., May 27.

Arrangements for the holding of the annual Pennsylvania State convention of the Motion Picture Exhibitors' League of America June 27-28-29 are being completed rapidly and it is very likely that the affair will be held in the new Moose Temple in Penn Avenue.

The Pittsburgh Chamber of Commerce and the league officers are working together in order to make the exhibit the best that has ever been held in this section and unless most of the plans miscarry there will be no vacant exhibition space when the doors are thrown open to the public.

Two rooms in the new temple will be used for exhibition purposes. The big auditorium will be used for the business of the league and for speakers who have signified their intention of being present. In all, more than 6,000 feet of floor space will be at the disposal of the League.

The officials have announced that several motion picture stars will be present to assist in making the annual convention a success. President Herrington of the League states that delegates will be present from Cleveland, Wheeling, Youngstown and a number of other cities of the state.

APPEAL FROM SUPREME COURT IS MADE IN CHAPLIN SUIT

An appeal from the decision of Supreme Court Justice Hotchkiss in the suit of Charles Chaplin, the Mutual comedian against the V-L-S-E to restrain the release of the "Burlesque of Carmen" has been filed by Nathan Burkan, counsel for Mr. Chaplin. Judge Hotchkiss refused to grant a temporary injunction against the releasing company on the ground that it was doubtful whether the comedian's contract rights were violated, whereas an injunction would inflict damage upon the defendants.

Worthington Directing a Universal Scene from the Footboard of an Auto; David Weber, Uncle of Louis Weber, is Welcomed to U City

In carrying the case to the Appellate Division of the Supreme Court, Chaplin asks for $100,000 damages and further demands an accounting from the V-L-S-E of the profits accruing from the release of the picture which Chaplin alleges injured his reputation as a comedian.

"This action will be fought out to the end," said Mr. Burkan, "as there is no doubt but Mr. Chaplin is entitled to damages for the liberties taken with the picture in which he was featured. The adverse decision does not materially hurt our case as we only asked for a temporary injunction restraining the distributors from releasing the "Burlesque of Carmen," in four reels. The refusal to grant this plea for an injunction in no way affects the validity of our suit for damages."

Mr. Burkan was inclined to look lightly upon the suit of the Essanay Film Company in Los Angeles against Chaplin for alleged breach of contract, filed several days ago.

HARRISH INGRAHAM SIGNS WITH DAVID HORSLEY

Harrish Ingraham, prominent in the film world as an actor and director for the past five years, has been engaged at the David Horsley studios and will be seen in an important part in support of the co-stars, Margaret Gibson and William Clifford, in a forthcoming two reel Centaur drama.

Mr. Ingraham goes to the Horsley studios with an excellent record and his best recommendation is the word of Crane Wilbur, star and author, with whom he was affiliated a number of years ago at an Eastern studio. Previous to that time he had considerable experience in dramatic stock companies.

His first effort for the David Horsley productions will be in support of Miss Gibson and Mr. Clifford, being cast as the juvenile lead.

"VISITING THE SULTAN OF SULU" IS BURTON HOLMES' TRAVELOGUE FOR PARAMOUNT

Into the land where the Sultan of Sulu reigns over his comic opera kingdom, made famous by George Ade, Paramount audiences will penetrate in the Paramount-Burton Holmes Travel-Picture, "Visiting the Sultan of Sulu."

Strange sights and scenes were captured by the camera in the Sultan's tiny capital during Mr. Holmes' visit. Jolo was then receiving the officers and men of a Japanese criuser and the diminutive sailors are shown marching through the little town. The Sultan himself is shown in his palace surrounded by his courtiers and fighting men.

Among the interesting events of this release are an American baseball game, played in the Sultan's kingdom, and a reception given to the officers and men of the Japancse warship by the commanding officer at Jolo. Another Datto, or chief, is seen recciving Mr. Holmes, the tiny Datto Diki-Diki, who is four feet tall, forty-five years old, and a thorough Moro.

TRUE BOARDMAN AGAIN WITH KALEM

After completing a profitable season on the stage True Boardman has once more returned to the screen and is again found in the Kalem fold. Boardman has already started to work before the camera at the Glendale, Cal., studio and it will not be long before he is seen on the screen again.

A firm of western theatrical managers made Boardman a tempting offer to return to the stage following the success of "Stingaree," Kalem's series by E. W. Hornung.

Members of the Western Vitagraph Studio: Reading Left to Right (standing). George Kunkel, Otto Lederer, Jack Mower, William Duncan, Webster Campbell, George Holt, and Edgar Keller. (Seated). Claire Toner, Corinne Griffith, Anne Schaefer, Nell Shipman, Mary Anderson and Florence Vidor

Illustrating Two Horsley Productions for Mutual Release

"The Kaffir's Gratitude," a Two-Part Centaur, and "Preparedness," Cub Comedy

"STRANGE CASE" FROM "V" SHOWS FAMILIAR CAST

"A Strange Case," a Vitagraph three-part Broadway Star Feature, will be released on June 10. In this picture, Harry Morey takes a dual role. Supporting Mr. Morey are seen Ned Finley, Frank Holland, Adele Kelly, and Edward Elkas. The filming was supervised by Eugene Mullin. Jane Dixon and Roma Raymond wrote the story.

"New York, Past and Present," is the title of a one-part scenic picture, in which Father Knickerbocker personally conducts a tour through his wonderful metropolis. All the familiar landmarks of the city are shown, and when they fade out, the same spot is shown as it appeared in the colonial days. The reel closes with a panoramic view of the city, taken from the pinnacle of the Woolworth Building.

"She Won the Prize" is a one-part comedy featuring Edith Storey and Antonio Moreno. After winning a prize of $1,000 in a contest, Edith Storey, as Molly, a stenographer, sets out to have a good time on the money. Josephine Earle and Donald McBride also appear in the cast. George D. Baker and Epes Winthrop Sargent are the authors of the story, and the former also directed the action.

Bluebirds to Fly Over Summer Amusement Birds of Passage

Subjects Arranged by Hoffman for Release in June and July Will Comprise an "Early Season Program" That Will Combat Outdoor Attractions

GENERAL MANAGER M. H. HOFFMAN, of Bluebird Photoplays, makes the announcement that the subjects arranged for release in June and July will comprise an early summer program that will give exhibitors an excellent opportunity to combat out-of-door amusements.

"The exhibitor needs just as strong attractions in summer as he does in the regular season," says Mr. Hoffman, "and Bluebird proposes to keep its service at the best possible standard, no matter what the season. The attractiveness of the summer sports make just as much opposition to the exhibitors as the regular houses are during the theatrical season.

"We feel perfectly assured, from our knowledge of what is in store for exhibitors who use our program, that the summer months will show no inclination to relax the service or lower the Bluebird standard. The regular run of Bluebirds, since we started the program last January, has proven to exhibitors that Bluebird fulfills promises—we have made good every assertion that has been authorized by those who are in control of the Bluebird destinies.

"Therefore the exhibitors may safely rely upon the promise I now make that there will be forthcoming a series of features that will even surpass in excellence the fine productions we have thus far distributed. We will make a record with Mary MacLaren in 'Shoes,' and I am willing to stake Bluebird's reputation and my own, upon the outcome of this release. It will be the most discussed and most profitable feature ever released during a program series. 'Shoes' is a wonderful film and our new star, Mary MacLaren, is a little wonder all by herself."

The Smalleys contribute two subjects to the June Bluebirds—"The Eye of God," in which Lois Weber is co-star with Tyrone Power, and Mary MacLaren in "Shoes." Then there is Louise Lovely, in "Bobbie of the Ballet," and Peter B. Kyne's story "The Three Godfathers."

Violet Mersereau, in "Broken Fetters," a production written and directed by Rex Ingram, starts the July series. Ella Hall will appear on July 10 in "Ambrosia," a Robert Leonard piece, and Louise Lovely will make her regular appearance using "The Grasp of Greed" as her medium. This production will be directed by Joseph De Grasse, one of H. Rider Haggard's stories being the basis of Ida May Park's scenario.

Rubinstein Will Film Activities of Zeese-Wilkinson

Closes Contract for Showing Every Step of Work in Plant of Colortype Plate Makers and Color Printers, at Cost of $41,000

LEON J. RUBINSTEIN, the Thanhouser publicity man, has closed a deal with the Zeese-Wilkinson Colortype Company of 424 W. Thirty-third Street, New York, whereby every step of work in their plant will be filmed. They are colortype plate makers and color printers, the largest concern of its kind in the world. They print the Sears-Roebuck catalogue and a great number of expensive publications. "Ruby's" contract with them totals forty-one thousand dollars and provides for the filming of over twenty thousand feet. Besides the manufacture and use of the plate process in the Zeese-Wilkinson plant itself, pictures will also be made of the manufacture of the special inks used, the construction of the presses and the making of the paper.

The work is already under way. Irving B. Rubinstein, brother of Ruby, is doing the camera work. It will take all summer to complete the taking of the pictures, so that they may be ready for the publishing and advertising conventions. Mr. Wilkinson, of the firm, who made the record contract, is an enthusiastic booster of motion pictures. For a year he and Ruby have been planning the work, and it is his intention to give the free use of the films to the proper organizations. Mr. Wilkinson says:

"These pictures will do us a great deal of good in that by advancing the knowledge of the art of color printing, the appreciation of it will stimulate the demand. The average lay visitor to our plant is amazed at the strides which this art has taken. It is this lack of knowledge of our possibility that has prompted me to make this contract with Mr. Rubinstein. The finished pictures will be the missionaries of our industry."

Irving Rubinstein has just returned from the Sears-Roebuck plant in Chicago, where he made a survey of the light conditions. The work will be done in New York, Boston, Bangor, Tampa and other cities.

Sol Lesser Returning to the Coast

PHILIPPI IS MADE SALES MANAGER FOR ROTHACKER

W. R. Rothacker, president of the Rothacker Film Manufacturing Company of Chicago, announces the appointment of E. H. Philippi as sales manager of the Rothacker firm.

Mr. Philippi went to Chicago in 1905 to publish the house organ of a leading jobbing house in that city. After five years he was made general manager of the largest trade paper in that field. When another

E. H. Philippi

five years had elapsed he entered the employ of the Rothacker Company as a salesman. The present appointment is made in recognition of his successful work in behalf of this company.

Mr. Philippi is chairman of the Industrial Movies Committee of the Advertising Association of Chicago, and is well known in advertising circles throughout the country.

TRAGGARDH VISITS SOUTHERN CALIFORNIA

O. V. Traggardh, head of the Union Film and Supply Company of San Francisco, is making a business trip to Los Angeles and will spend some time in the southern city and vicinity. He has been meeting with success of late in handling a Chinese subject through the northern part of California.

J. J. Unger, manager of the Pacific Coast interests of the Metro Pictures Corporation, is visiting all of the branch exchanges in that territory. Since securing a first run house in San Francisco in the new Rialto theatre the business of the branch has shown a wonderful increase.

Herman Wobber, who has charge of the Paramount interests throughout the Pacific Coast territory, left recently for New York and will probably be away for a month at least. During his absence the San Francisco office will be in charge of J. W. Allen.

Sol L. Lesser, head of the Golden Gate Film Exchange, Inc., has returned to San Francisco after having been in New York for several months in connection with his film business, chiefly for the purpose of placing the "Ne'er-Do-Well." Leon Netter, formerly with this exchange will remain in the East. Mr. Lesser purchased the California rights to several large productions while away and is busily engaged on plans for releasing these.

SERIES OF PARAMOUNT STORIES USED BY SUNDAY PAPERS

The publicity department of the Paramount Pictures Corporation, is putting out a series of features that are reaching the sections of Sunday newspapers beyond the confines of the regular moving picture pages. Interviews on Paramount topics with Frederick Palmer, the war correspondent; Henry Reuterdahl, the naval expert; Frieda Hempel and Mme. Gadski, stars of the Metropolitan Opera, are commanding full and half pages in the magazine sections of more than two hundred newspapers a week.

This is in addition to the regular Paramount representation in the motion picture columns and pages. Edward Lyell Fox, who is directing Paramount publicity states that a large newspaper syndicate has agreed to supply Paramount features to all its clients, regarding them as legitimate publicity because in each case adjectives are restricted and the intrinsic value of the story is apparent.

RAY IS CAST FOR VIM JUVENILE ROLES, OPPOSITE MISS BURTON

Al Ray, the young actor-author-director, is now working at the studios of the Vim Company in Jacksonville. He will be seen in juvenile roles opposite Ethel Burton, the Vim star.

Al Ray

Ray, who is just past twenty-two years of age, has had fifteen years' experience in the theatrical and picture field. He played child parts at the old Biograph, appeared as Buster Brown on the stage, and filled many engagements in vaudeville and musical comedy.

RECENT VISITORS ON EXCHANGE ROW IN DALLAS

Among the visitors on Exchange Row in Dallas recently were A. B. Estes, of the Busby theatre, McAlester, Okla.; and H. Thomas, Airdome theatre, Orange, Texas.

WINNER OF "HANDSOME MAN" CONTEST WILL NOT MARRY VIOLET MERSEREAU

Roy Fernandez, lately discovered "Handsomest Man in America," by the Universal Company, will not marry Violet Mersereau, according to mutual agreement. Miss Mersereau refuses a blonde, or refuses to propose to one, because she is a blonde herself, so perhaps Mr. Fernandez is wishing that he were a brunette.

However, Mr. Fernandez is to get his long-desired chance at acting, and at present he is working on a picture in the new Universal Studio at Fort Lee. It is as yet

Roy Fernandez

undecided as to whether he will remain in the East or journey to Universal City. In all probability, a decision will be reached after his first picture has been completed.

Mr. Fernandez was selected by Messrs. Ranck, Brinkerhoff, and Goldberg, of the New York Evening Mail. There were over ten thousand contestants, so Mr. Fernandez has justly earned his present title. Previous to his forthcoming debut on the screen, he was model for Howard Chandler Christy and Harrison Fisher.

UPLIFTERS WANT TO RUN PICTURE THEATRE—WITH CITY'S MONEY

Special to Motion Picture News.

Milwaukee, May 27.

A municipal moving picture theatre is one of the possibilities staring the local exhibitors in the face. The finance committee of the city council received a request from a group of over-enthusiastic women, whose announced intentions are the uplifting of the drama, asking that the city provide funds to erect and maintain a municipal theatre in Milwaukee.

The particular group of women behind the request has endeavored with varying success to maintain a so-called Little Theatre in Milwaukee for some years. With the assistance of much free publicity from the newspapers and donations they managed to get along from year to year and no doubt consider themselves qualified to run a photoplay theatre, with the city's money, of course.

BANNER FILM WILL HANDLE "RACE SUICIDE"

For the specific purpose of exploiting the six-part motion picture sensation, "Race Suicide," the Banner Film Company has been organized, with offices at the Gaiety Theatre Building, Kansas City, Mo.

This company has contracted for the purchase of "Race Suicide" for the territory of Missouri, Arkansas, Oklahoma, Kansas, and Iowa.

The advertising department of the Banner Company has originated many departures in advertising novelties and aids which will go toward further insuring the public interest in the picture.

Bookings taken upon the subject prior to its initial showing in St. Louis have been of sufficient volume to establish a record for that territory.

FLAHERTY REPORTS GOOD BUSINESS IN CENTRAL WEST

F. J. Flaherty of the Universal Film Exchange of Chicago, who spent the past week in New York attending a conference on the State rights sale of "Pavlowa," "Where Are My Children," and other productions, left for the West on the Century Saturday. Mr. Flaherty reports business through the Central West in very good shape and says the season should prove successful to every exhibitor in the business.

Mary Miles Minter On Coast to Begin Work for Mutual

Her First Feature, Under Auspices of American, Is Ready for Production—Meanwhile, Filming of Audrey Munson Allegory and Other Pictures is Rushed to Completion

ALTHOUGH interest in and about the American-Mutual studios in Santa Barbara has for the past week been centered in the arrival of Mary Miles Minter, newest of Mutual stars and the entertainments given in her honor, work was by no means slackened on the many productions now under way.

Miss Minter's arrival at the Santa Barbara plant was signalized by a banquet given her by the studio forces and by a tour of the plant. Considerable of Miss Minter's spare time during the early days of her arrival was spent as an interested spectator at the filming of the last few scenes of the new seven-act allegorical feature, presenting Audrey Munson as the star. Miss Minter's feature production is all ready and it is expected that she will begin work the latter part of the week. Its title has not been decided.

In addition to the Munson feature, which is to be released shortly by the Mutual and the Minter production, work at the Santa Barbara studios is now centered in rushing to conclusion several five-act dramas to be released as Mutual Star Productions, as well as a number of short-length feature releases.

"Dust," a five-act feature, starring Winnifred Greenwood and Franklin Ritchie, is well under way under the direction of Edward Sloman. William Russell is now at work on another of the new Mutual Star Productions in which he is to be featured. "The Man Who Would Not Die." In it Russell is called upon to essay a dual role. The scenes of this production are laid in California and New York and the picture is being produced under the direction of Russell and his co-director, Jack Prescott.

Work on "The Guide," another of Mr. Russell's starring vehicles to be released as a Mutual Star Production, has been completed and is now in the cutting room. Charlotte Burton appears in Russell's chief support.

First of the new Kolb & Dill features will be released through the Mutual in five acts under the title of "A Million for Mary," which is being filmed under the supervision of Director Rea Berger.

A number of two-reel feature releases have either been completed or are in work at the Santa Barbara studios. Among them are "Fear," written by Constance Crawley and starring Frank Borzage, supported by Anna Little and F. Jack Richardson; "Love's Bitter Strength," by Nellie Brown Duff and Edward Coxen, Lizette Thorne and George Field in the principal roles; "Killed by Whom?," by William Parker, featuring Vivian Rich and Alfred Vosburgh and screened by Carl M. LeVinness . "The Dancer," by J. Edward Hungerford and Vlasta Hungerford and directed by Mr. Le Vinness, with Margaret Nichols in the chief role; "The Sheriff of Plumas," a Mustang production by William Pigott and Karl Coolidge with Helen Rosson and William Stowell and directed by Harry McCabe; "Like a Knight of Old," also a Mustang feature and "The Fate of the Dolphin," featuring Edward Coxen, Lizette Thorne, George Field and Harry Von Meter and directed by Thomas Ricketts.

Ince Besieged by Buyers and Exhibitors for "Civilization"

Approaching Premiere of Spectacle at Criterion Theatre, New York, Attracts Widespread Attention—Producer Gives His Ideas on Making of Great Photodrama

WIDE-SPREAD interest has been attracted among states' rights buyers and exhibitors at large by the announcement of the forthcoming production at the Criterion Theatre, New York, on Friday, June 2, of Thomas H. Ince's widely heralded and advertised multiple reel cinema spectacle, "Civilization," which took a year to produce and employs the services of 40,000 people.

Mr. Ince and his staff, in their suite at the Astor Hotel, have been so beseiged by states' rights men and exhibitors at large, that it has been necessary to open an office in the quarters of the New York Motion Picture Corporation in the Longacre Building. There Mr. Adam Kessel and Charles O. Baumann have been receiving all visitors as well as the thousands of telegrams and letters from all parts of the United States and foreign countries not immediately effected by the war, in behalf of Mr. Ince. All Mr. Ince will say anent his mammoth production, which by the way is eleven reels, is "Wait and see." The house it is said is sold out for four weeks in advance and this one week in advance of the opening date. For the "first night" of "Civilization," 1,100 special invitations have been issued by Mr. Ince, his guests of honor including the most noted names in New York in financial, artistic, religious, social and literary circles.

While Mr. Ince does not wish to tell anything about the nature of his work, he is by no means so reticent concerning his theories in regard to the psychology of directing a titanic photo-drama.

"A really good director," he says, "must combine within himself the art of the painter, the dramatist, the architect and the poet, besides being required to possess the constitution of a horse and the nerves of a navvie. If I were asked what constitutes the principal factor of direction, I should say that it consists in being able to so project one's mentality that it can be conveyed to the brains and sway the personalities of the people working under the director even if, as in the case of 'Civilization,' they number as many as 40,000. It may sound like a radical statement to make, but I am more and more convinced that the psychology of the art of the director has been underestimated. Think of the gigantic tasks faced every day by our more prominent producers in instilling their ideas into the minds of huge crowds of extra people, many of whom have never before faced a camera. What is it that takes this conglomerate mass of humanity and turns them into passable actors for the time being? The personality of the director! The screen furnishes many examples of this every season.

"In other words—again not to seem radical—I should be inclined to say that a director of a great feature picture must be to a certain extent a hypnotist in the sense that it is his will that bends to his wishes and the people working under him. To a certain extent this power is analogous to that exercised by an actor who 'gets over the footlights.'

"See Civilization and realize for yourself if this is not true."

WORLD PLACES ITS PICTURES IN TIVOLI, FRISCO

The World Film Corporation has signed a yearly contract with the Turner and Dahnken Company to furnish World pictures for the Tivoli, one of the biggest picture theatres in San Francisco. The Tivoli has been on the open market heretofore. M. E. Cory, the new manager, reports that his firm has taken on a number of new customers recently and that the outlook is very good for a busy season, particularly in the larger cities. W. W. Drumm, western division manager for the company, recently left for a visit to the company's offices in Salt Lake City.

MILLER TO DIRECT BARRISCALE IN A KAY-BEE

Charles Miller, who formerly directed the productions of subjects for Thomas H. Ince, has again been placed in charge of a company, and is filming a Kay Bee-Triangle subject which stars Bessie Barriscale. The actress in this takes the part of a slavey, which is an entirely new role for her. Supporting are Charles Ray and Fannie Midgley. Miller directed the filming of the Frank Mills subject, "The Moral Fabric."

PICTURES FOR CHILDREN UP FOR DISCUSSION AT WOMEN'S CLUB MEET

The film industry was very prominent in discussions held at a meeting of the General Federation of Women's Clubs on Saturday, May 27, in the Seventh Regiment Armory, New York City. Committees on the drama, education and civics openly discussed questions of importance to the film business with representatives of the various motion picture manufacturing companies.

The main topic of this special conference was pictures for children. John R. Freuler, speaking in behalf of all the producers, said that as soon as the women of the country realized the importance of children's matinees, then the manufacturer would willingly supply the increased demands of the exhibitor.

Other phases of the industry came up before the meeting, especially censorship, and very few were found among those present who upheld it. Mary Gray Peck, speaking on behalf of the women's clubs, urgently requested the other representatives present to see that their children attended special matinees which were now being inaugurated by the exhibitor throughout the country and by so doing eliminate the danger of their seeing injurious pictures at the regular exhibitions. She spoke strongly against the creation of state censor boards, saying that such bodies were a useless expense and a drawback to the industry at large.

FIRST SUBJECT TO STAR MABEL NORMAND IS IN PRODUCTION

Special to Motion Picture News.

Los Angeles, May 27.

The first subject which will star Mabel Normand, to be made by the feature company which bears her name, is now in production at the newly completed studio at Bates and Effie streets, Hollywood. Story for it was prepared by Hampton Del Ruth, assistant manager of production of the Keystone Company; and with the exception of James Young, as director, the cast is made up entirely of former Keystone players. Mack Sennett and his entire staff are lending their aid to make this first subject the greatest success possible. The story is a straight comedy-drama.

The new studio, located just at the edge of Hollywood, is a very attractive place. Landscape gardeners have for two weeks been busy in the decoration of the buildings and grounds. The dressing rooms have every convenience, and that for the star has been very elaborately furnished. The women of the company will have quarters on the same tier with Miss Normand, while the men of the organization will use rooms on the first floor. The offices of the company are located in the front of the building.

TAYLOR CONSOLIDATES GENERAL IN OMAHA AND DES MOINES

C. W. Taylor, manager of the General exchange at Omaha, has taken his final trip to Des Moines, Ia., to consolidate the two branches. Omaha is now a definitely selected buying branch, while Des Moines is the distributing branch for the rich Iowa territory.

OMAHA EXCHANGEMEN THINK OF ORGANIZING

Since attending the recent convention at Minneapolis, where they learned a few things about co-operation, Omaha, Neb., exchangemen are more than ever thinking of organizing a trade exchange for their mutual benefit.

"We could do as they do elsewhere," said one exchange manager, "hire one man who will watch out for dead beats and will promote our work generally. I have noticed in Omaha ever since we began having meetings with the exhibitors' organizations, that we are on a better footing. It used to be that the cut-throat competition here was ruinous. Now it is better.

"If I send a reel C. O. D. and it is refused, I can telephone any one of the other exchanges and get protection for a day or two from that man. If someone asks me for a film of a certain kind and I don't have it, but another exchange has, I refer him to that exchange. They do the same way with me.

"But every exchange in Omaha has been stung, too frequently for comfort, by the fly-by-night exhibitor, and we ought to unite to stop it. I am in favor of it, and I am sure the other exchangemen are, but none of us wants to be the first to suggest it. The exhibitors want us to get together, because if we get rid of the doubtful exhibitor, the safe man gets that much better treatment and his pictures are never held up. Some day Omaha may have a film exchange."

PEARCE JOINS SELZNICK AS AUDITOR

Charles L. Pearce, auditor of the World Film Corporation, resigned last week to become auditor of the Lewis J. Selznick Enterprises, Inc., the general business company of the Clara Kimball Young Film Corporation. Mr. Pearce was a public accountant before entering the film business. He is now engaged in systematizing the home office and the various Selznick branches.

Charles L. Pearce

TEN THEATRES IN CINCINNATI OFFERED FOR CHILDREN'S PROGRAMS

Special to Motion Picture News.

Cincinnati, O., May 27.

Officers and members of the Motion Pisture Exhibitors League of the Cincinnati Chamber of Commerce, members of women's organizations, city officials and other interested persons, attended a luncheon meeting called by Mrs. Elmer G. Lawrence at the Hotel Gibson on Thursday, May 18, at which the subject of "Better Films" was discussed. Helen Duey, motion picture editor of the Woman's Home Companion, was a guest and delivered an address.

An effort is being made on the part of prominent cluh women, in co-operation with the exhibitors' league, to devise a plan whereby better pictures for children may be shown. It is planned to establish a certain number of special theatres where children's pictures will be shown exclusively on certain days of the week. President Fred. L. Emmert of the exhibitors league is working in co-operation with this movement and a committee of the league has offered ten theatres in various sections of the city where such pictures may be exhibited.

MARIN SAIS, KALEM, IS A DARING HORSEBACK RIDER

Marin Sais, who is co-starring in "The Social Pirates" with Ollie Kirkby, fears that her success in that series may allow picture followers to forget that she is also a horse-back rider. Kalem's series by George Bronson-Howard has kept Miss Sais in a "society" and city atmosphere, with no opportunity to show the equestrienneship of which she is capable.

Marin Sais

Followers of the screen, whose memories go back for three or four years, will remember the reckless riding of Miss Sais in Kalem Western dramas. More recently "Stingaree" gave the star an opportunity for daring riding.

Miss Sais has been equally successful in refined comedies, farce comedies, Western dramas and the drama of "The Social Pirates."

MME. PETROVA SUSTAINS SEVERE WOUNDS IN KNIFE SCENE

Mme. Petrova, Metro star, is laid up with a severe wound on her hand and fingers, sustained in an accident which it is said, almost cost the actress her life.

A thrilling scene was being enacted on a rope suspension bridge which Harry Ravier, the supervising director, rigged up across a ravine in the Palisades. A substitute had been provided for Mme Petrova, but she insisted upon acting the scene herself. This consisted of racing across the frail structure and atacking a man who was attempting to cut the ropes holding the bridge in place. In wresting the knife from the "villain," Mme. Petrova suffered a painful wound on the hand and fingers.

She would not permit anyone to come to her aid until she had made her way to the end of the structure and cut away the ropes. When Director Burton King and Mr. Ravier finally reached her side, she was almost fainting from loss of blood.

MAE MURRAY TO STAR WITH KEENAN IN AN INCE

Mae Murray, star of the Jesse L. Lasky Feature Play Company, has been loaned to Thomas H. Ince for appearance in one subject in which she will be co-starred with Frank Keenan. Miss Murray will appear in the part of a daughter of the south, a girl of impish vivacity who falls in love with a young minister. The story is a narrative of the north and south by C. Gardiner Sullivan, and others in the cast will be George Fisher, Joseph J. Dowling and George Elwell. Reginald Barker is filming this production.

PACIFIC COMPLETES FIRST PICTURE

The Pacific Picture Producing Company has completed its first picture, a one-reel comedy, which has been titled "Discipline." Josh Binney plays the lead in this subject, an incorrigible school boy who drives the old maid teacher away, and breaks up the school. His aid in this picture, a hoyden, is taken by Irene Tiner. The school board secured another teacher whom the bad boy immediately falls in love with, and education of the young man is resumed. The part of the teacher is taken by Ida Bell Dickerson.

CHRISTOPH JOINS THE INTERNATIONAL IN CAPITAL

Fritz B. Wathne, Washington, D. C., manager of the International Film Service, has added Frank Christoph to his staff for road man in that territory. Mr. Christoph's chief province will be the placing of "The Mysteries of Myra" of the International Film Service in Virginia, West Virgania, Maryland, Delaware, and North Carolina.

PLUES TO OPEN EXCHANGE IN LITTLE ROCK

A. W. Plues, recently with the Kalem Company, handling "The Social Pirates" out of Dallas, has left for Little Rock, Ark., to open a film exchange under the name of the Exclusive Feature Film Company. This exchange will handle multiple reel features and short subjects of comedy and western style.

Middleton to Supervise Gaumont Three-Reelers

Director Will Have Same Facilities at His Command for Making Five-Reel Multiples and Pick Players for the Casts

THE recent announcement that the Gaumont company would make three-reel features of the same excellence as its five-reel productions has now been followed by the further statement that these productions will reach the screen through the direction of Edwin Middleton. Mr. Middleton went to the Gaumont company as director of one-reel comedies. Before that he had directed such photoplays as "Wildfire," featuring Lillian Russell, and the "Rip Van Winkle," featuring Thomas Jefferson. Mr. Middleton was later sent to Jacksonville to head one of the Gaumont winter stock companies producing Mutual Masterpictures. One of his most recent successes in this field was "The Haunted Manor," the five-reel feature starring Iva Shepard.

Mr. Middleton has stipulated that he is to have exactly the same facilities which he enjoyed in making five-reel features. General Manager F. G. Bradford, wishing the Gaumont name to maintain its prestige in this field as well, readily acquiesced. He allowed Mr. Middleton to pick his players. The result is that the three-act Gaumont photodramas will have as their male lead Alexander Gaden. He has twice won the Chicago Tribune's "frame of honor," as well as leading in various contests of a similar nature in the east. Mr. Middleton has selected Gertrude Robinson to play opposite him. As there are occasional stories which require an artist of a quite different type, the director has secured permission to use Iva Shepard wherever occasion requires.

Lucille Taft will also appear from time to time in these productions. Among other players enlisted for Mr. Middleton's company are Henry W. Pemberton, Mathilde Baring, Charles W. Travis, Albert Macklin and James Levering.

The formation of this three-reel company in no manner interferes with Gaumont's other activities in Mutual service. The first picture with Mr. Gaden in a star role is "The Spatulate Thumb," marked for release June 22. Iva Shepard will play opposite him. Following this will be the Robert Burns story of New York life, "Gates of Divorce," the supporting cast for which will be announced later.

Proposed Ordinance for Fire Supervision of Exchanges in Detroit Is Drastic Measure

AN ordinance calculated to prevent fires and explosions in buildings occupied by film exchanges, has been introduced into the common council of Detroit, Mich. It is an ordinance which has been under consideration for some time, although it was never introduced until Tuesday evening, May 23, following the fire on May 19 which did considerable damage to the building at 159 Jefferson avenue, formerly occupied by the Universal, Metro and Bluebird film exchanges. The ordinance would require all film houses containing more than 10,000 feet of film to be denominated film storages and that they be equipped with fireproof vaults of steel and concrete; where film is kept in smaller quantities, it provides that metal cabinets be used as containers; regular inspection by the fire chief every two months is another proposed requirement; it also requires outside ventilation and sprinkler systems. The ordinance has been referred to the ordinance committee.

Should it pass, many of the film exchanges would have to seek other quarters as it would be almost impossible to fulfill the requirements of the ordinance and stay where they are. Many landlords have said they will absolutely refuse to equip their places according to the law and would prefer to have the exchanges leave their buildings. Suitable locations for film exchanges are exceedingly hard to find and they would be even more so should the new proposed ordinance be put into effect. There will be a special hearing before the ordinance committee to permit the managers of film exchanges to present their side of the argument.

KANSAS CITY FILM MEN SEND OUT 600 LETTERS URGING ORGANIZATION OF SCREEN CLUB

Over six hundred letters have been sent out to exhibitors, exchange managers, supply men and all persons interested in the moving picture industry in the Kansas City territory, asking their advice on the subject of forming a Screen Club. Three members of the Kansas City field, F. C. Mills, E. R. Pearson and J. H. Gilday, are doing the preliminary work towards such an organization, and if the combined "pep" of these three count, the Screen Club will be a howling success. If enough favorable answers are received, a meeting will be held and an organization perfected. The talk of organizing this body has been in the air for some time and it will soon develop into a material form.

PRINCESS OLGA CELESTE TRAVELS TO CHICAGO WITH 5 LEOPARDS

Princess Olga Celeste, who appears in many of the Selig wild animal comedies and dramas, arrived in Chicago, Ill., Saturday, May 20. She refused to make the business trip from Los Angeles, Cal., to the Windy City unless her five "babies", as she calls them, accompanied her. The five "babies" are five large, sleek leopards, which are now quartered at the Chicago studios of the Selig Company.

Princess Olga Celeste is one of the most capable trainers of wild animals in the world. For years she has performed hazardous actions with wild beasts in Selig picture plays. In "The Adventures of Kathlyn" she took a prominent role and made lions, tigers and leopards obey her will.

BE SURE TO READ THE MARKET REPORT IN THIS ISSUE

Rothacker Plant is Alpha and Omega of Studio Laboratory Efficiency

By William C. Esty, 2nd

Fireproof Establishment Occupying Entire City Block in Chicago and Built Without Wood of Any Description, Has Capacity of 2,000,000 Feet of Film a Week—Building Is Realization of Daring Planning of a Man Whose Breadth of Vision Enabled Him to Foresee the Tremendous Growth of the Motion Picture Business and Its Manufacturing Requirements

IT is impossible to speak of the new Rothacker laboratories and studios without mentioning the man who made them possible. This new plant that revises all previous ideas of studio sumptuousness and laboratory efficiency, is the embodiment of Watterson R. Rothacker's dream.

W. R. Rothacker is above all an advertising man. Up to six years ago he was engaged in magazine and general advertising work. It occurred to him that moving pictures offered a rich and undeveloped field for effective advertising. At that time motion pictures, even for amusement purposes, were in the embryonic stage. It required a most sanguine vision to foresee the future of the now giant industry, and still more imagination to believe that the films would become important in the advertising and industrial fields. Mr. Rothacker had the vision, and for six years he has labored to hasten its realization. His monstrous new plant is the concrete expression of his success.

It would be natural to expect that a man of Mr. Rothacker's progressiveness and breadth would be identified with every movement to improve the film industry as a whole. He has been re-elected vice-president of the Motion Picture Board of Trade, is serving another term as a director of the Reel Fellows Club of Chicago, and is prominent in every film and advertising organization, aiming to promote efficiency in these businesses.

Through his efforts, the advertising men of America have been made to see what a valuable aid they have in motion pictures for the solving of modern advertising and merchandizing problems. Rothacker films have been chosen to be shown at meetings of advertising men all over the country to illustrate the effectiveness of animated advertising.

Rothacker Plant Occupies Almost Whole Block

The new Rothacker establishment occupies nearly an entire city block on Diversey Parkway, Chicago, a short distance west of Lincoln Park and Lake Michigan. The location is in the city's finest residential section. Differing from the manufacturing district, the air there is not smoky and disagreeable.

The building houses the largest film laboratory in the world, having a capacity of two million feet of film per week, using only a day shift. The studio, which is operated in conjunction with the laboratory under the same roof, is one of the largest artificially lighted studios in America.

In selecting the equipment Mr. Rothacker had only one standard in mind—to get absolutely the best, no matter what it cost. Every device that has been installed was chosen because exhaustive competitive tests had proved it to be the most efficient apparatus obtainable. Experts agree that the nearest possible approach to cinematographic perfection has been reached in this plant.

Absolutely no wood has been used for construction. The building itself is of reinforced concrete. All the furniture is of steel, with a mahogany finish, and all the fittings are made of steel and plate glass. Every room is painted with four coats of special paint. All the corners of the rooms are covered to prevent dust accumulations.

Every room is equipped with automatic fire sprinklers and a large number of fire extinguishers. Water for the sprinklers is stored in an 18,000-gallon tank on the roof. Following the specifications of the Eastman Kodak Company, the Fire Underwriters Laboratories, and all fire prevention societies, the largest and safest vault for film storage in the world has been constructed. This reinforced safe, complete with adequate air cushions, sprinklers, and unit compartments, reaches from the basement to the roof. This vault is considered so faultless in design that the Rothacker Company is able to take out insurance against both fire and theft. Notwithstanding the exhaustive fire prevention measures taken, the employees are required to take part in frequent fire drills.

Temperature of Air Automatically Governed

The air is thoroughly washed and automatically governed in humidity and temperature as it is brought into the building. The foul air is exhausted from the building through a system of underground ducts. This air conditioning device was made by the Consolidated Engineering Company and installed by the B. F. Reynolds Company. All the fans and blowers were furnished by the Ilg Electric Ventilating Company.

Home of the Rothacker Film Manufacturing Company, Chicago, Ill.

The Boulevard entrance to the plant leads directly to the telephone exchange and information bureau on the second floor. On this floor are the general offices, the service bureau, the auditing bureau, and the elaborate quarters devoted to artists and animated cartoon work.

On the floor above are housed the perforating, developing, printing, washing, tinting, toning, and drying departments. In the perforating room sixteen Bell and Howell perforators of the latest model will be installed, capable of perforating 288,000 feet of film each eight-hour day. The printing room has provision for twenty-six printers. Duplex Step and Bell and Howell printers are used, beside, beside several Pathescope printers for twenty-nine millimeter film.

The rooms for developing negative and positive film are separate, each systematically arranged, and of adequate proportions to turn out two million feet of film a week.

The washing rooms are fitted with every device yet perfected for obtaining a perfect wash. This is also true of the tinting and toning rooms adjoining. All the water used in washing and developing is filtered by a battery of International filters placed next to the washing room. These also filter all the water used in the building. The tanks used throughout the plant were supplied by the Eagle Tank Company and A. J. Corcoran, Inc.

The drying room is one of the largest in this country, being 125 feet in length, and capable of drying several times the footage turned out by the printers. The film is taken from the drying room to the floor in dumb-waiters, where it goes to the assembling and inspection rooms. All the fittings of the assembling rooms are of white enameled steel, and all the employees wear gloves. The inspection room is equipped with several projectors and a Mirror Screen. The special department for titles is unusually complete.

After being assembled and inspected, the film is cleaned with Duplex Cleaners and goes to the final inspector for screen inspection. If it is passed by him it goes to the shipping department, conveniently located near the electric elevators, which carry it directly to the transfer dock.

Eastman positive and negative stock is used exclusively in the Rothacker plant. Fuller-Morrison and Company furnish all the chemicals used.

The division for the demonstration of portable projectors is especially interesting. Among the small projectors here to be seen are the DeVry, Optigraph and Portoscope machines.

The big multiple set studio is capable of handling comfortably six sets at a time. The magnificent lighting equipment furnished by the Cooper-Hewitt Company is unique in its completeness. A special light control marks a new era in studio lighting. The portable lights were made by the Chicago Stage Lighting Company.

Completely Furnished Property and Other Rooms

Ample provisions have been made for completely appointed carpenter, paint, property and dressing rooms. Special arrangements for pits and a swimming pool have also been made. The rooms set aside for cameramen's equipment, et cetera, are thoroughly fireproofed. The latest models of Schustek and Bell and Howell cameras are used.

Adjoining the studio there is a lot 48 x 129 feet for storage purposes and smaller out-door sets. The roof of the building has been converted into an out-door set of magnificent proportions. The electric elevator connects this roof studio directly with the paint, prop and dressing room floors.

Mr. Rothacker is proud of his new plant, and he has reason to be. It is an overwhelming refutation of the statement that a film producing enterprise cannot be operated in a business-like way. It is an impressive indication of the solidity and influence that the film business has now attained. Above all it is a monument to Watterson R. Rothacker's foresight and business sagacity.

NEVADA MOTION PICTURE COMPANY IS LATEST ADDITION TO COAST FILM COLONY

THE most recent addition to the Pacific Coast film colony is that of the Nevada Motion Picture Company, which has leased the Masterpiece studio on Gordon street, and is now producing two and three-reel subjects.

Prior to coming to Los Angeles, this company worked in Nevada. One subject made there, consisting of five reels, is entitled "The Little Sister of the Mines." This shows every step in the process of mining as an incidental part, and contains a dramatic story. A greater portion of this was made in the mining section near Tonapah, Nevada, which is said to be eighteen hundred feet below the sea level in some parts. Another film completed in Nevada of the same size is entitled "Signal 31." This is a railroad and western drama.

At the present time the company is engaged in filming "Duty or a Man's Soul." The principals of this are Evelyn Thatcher, Anna King, Roy Putman, and Jack Longman. The management of the company is vested in W. L. James.

TRIANGLES FOR SHOWING AT TALLEY'S BROADWAY, LOS ANGELES

Special to Motion Picture News.

Los Angeles, May 27.

TRIANGLE pictures are soon to be shown at Tally's Broadway theatre, Los Angeles, and the second release now goes to the Palace theatre on Seventh street for first run. Inasmuch as there were several weeks when no Triangle pictures were shown here because of having been booked at the Triangle Majestic, there are about twelve subjects which have not been released. Deals are now pending which will place these in down town theatres for first run.

It is understood that Triangle pictures will not be shown at the Majestic theatre, but that this house will be retained for big features. At the present time "Civilization" is enjoying a very excellent run, and following this "Macbeth" will be shown. It is hoped that D. W. Griffith's next subject, "The Mother and the Law" will be ready for release by the end of the showing of "Macbeth."

FEATURE

PHOENIX FILM CORPORATION

131 COLUMBUS AVENUE

Boston, Mass., May 24, 1916.

Mr. William A. Johnston,
Motion Picture News,
New York City.

Dear Sir:—

By all means continue our subscription for the MOTION PICTURE NEWS. We would not be without it. It would be like losing a member of the family to be without the NEWS.

When I took charge of this office I felt that in order to make it a success, all the employees would have to be intimately acquainted with all phases of the business, and one of the first rules that I put into execution was that every member of the force should thoroughly read the MOTION PICTURE NEWS, advertisements and all. The results that I have obtained have been surprising. Every member of our force, from the errand boy up, can talk film like experienced salesmen.

The writer has just returned from a trip through Connecticut and as the MOTION PICTURE NEWS has been the only motion picture trade paper carrying advertisements on Mutt and Jeff Animated Cartoons, I naturally inquired of every exhibitor if they had seen our advertisements in your paper. I was really surprised to learn that the exhibitors read your paper so thoroughly and have so much confidence in the reviews on the film. I always thought that the majority of moving picture exhibitors merely glanced through the paper and did not take the trouble to digest its contents.

I want to take this occasion to thank Mr. Cooper and Mr. Milne for their good work reviewing different films. I have watched their work carefully and I have yet to find a picture that was recommended by these gentlemen that did not deserve it. This kind of work is bound to help every one in the trade.

I believe that you will be pleased to hear that in the City of Waterbury that the motion picture operators think very well of the NEWS. This was brought to my attention during a conversation that I had with several of them in regard to projection.

I have written you a lengthy letter, but please remember that this has been on my chest for over a year. I have been going to call on you several times when in New York to tell you what I think of your paper. In closing I wish to state that as long as the NEWS remains exclusively a trade paper it will, in my opinion, receive the hearty support that it justly deserves from every branch of the industry.

Yours very truly,

E. L. McEVOY.

SCREEN EXAMINATIONS

"THE MYSTERIES OF MYRA"

(International—Sixth, Seventh and Eighth Episodes)

REVIEWED BY PETER MILNE

WHETHER or not the casual observer is willing to take black magic, devil worship, the interchanging of spirits and the projection of astral bodies over great distances, seriously, he will be keenly interested, nay even thrilled by the incidents in these three numbers of "The Mysteries of Myra." We ourselves refuse to believe that somebody's transparent spirit can be suddenly materialized when it comes under a red light and that it can be subsequently dematerialized when it encounters violet rays. However, such and similar action as pictured in these reels did not seem ridiculous. In fact it seemed quite the contrary and the introduction of this comparatively untouched variety of story in picture form increases the attractiveness of the series. Again have we used the word "series" purposely, for the sixth, seventh and eighth episodes stand on their own contents well enough to be termed separate pictures. So it is gratifying to note that the International has declined to consider the "to be continued in our next" picture.

The Whartons have continued to introduce wondrous photographic effects in the six reels in hand. Double exposure work and dissolves have been utilized with minutest perfection. The action calls for any number of these trick camera effects, although the pictures are not so laden with them as to be confusing. The remaining cares of the director have been attended to equally well in every case.

Beyond a doubt the episodes will interest. The mysticism supplied by Hereward Carrington guarantees that. The pictures have, however, a dramatic side. Take the principal situation in the sixth episode. Myra is possessed of the spirit of the Black Master and while under its influence makes plans to kill her own spirit when it again returns to her body. Imagine the strength of such a situation! There are others like it.

If, however, "The Mysteries of Myra" are being shown to an audience unable to appreciate such high spots in the action, the producers have provided ample means for its entertainment. There are thrills actual as well as dramatic that are most obvious. In the sixth number there is the destruction of a cabin by a torrent of water. The seventh number works to an intense close which comes when the materialized spirit of the Black Master is destroyed by the violet light. The eighth chapter has an unusually exciting train of action that can be best recited in the synopsis.

The work of Howard Estabrook and Jean Sothern leaves little to be desired. Mr. Estabrook makes the part of Dr. Alden human to the extreme and polished in mannerisms, while Miss Sothern proves equal to any demands of the role of Myra. Allen Murnane as Varney, the rival lover, does admirably well throughout.

The sixth episode takes up the story at the point where Myra possesses the spirit of the Black Master and vice versa. During this period she scorns the attention of Dr. Alden and to spite him announces her engagement to Varney. Thereafter she makes preparations to kill her own body and spirit when the Black Master's spirit goes back into his own body. This is to be done in wrecking a cabin, in which the transformation is to take place, by letting loose dammed waters. The arrival of Dr. Alden, who proves the hero, prevents such disaster from being brought to consummation.

The seventh episode finds Myra and the Black Master each possessed of the proper spirit while the latter is still intent on killing the girl. Varney, whose love has turned to hate because Myra has shown plainly that she cares for Dr. Alden much more that she does for him, attempts to take the girl's life by projecting his astral body to her room, then materializing through an encounter with red light and subsequently committing the crime. He turns on the gas, hoping to get rid of her in this way, but the house wakes and rescues Myra in time. The Black Master then resolves to try the trick himself, but just as he is about to murder the sleeping Myra, violet lights installed by the ever watchful Dr. Alden shed their rays on him and with great pain he is dematerialized and the day saved again.

In number eight, a member of the Black Band having disobeyed certain rules of the organization, is commissioned by the Master to enter Myra's employ as gardener and if successful in disposing of the girl he will be allowed to live. The gardener tries once to shoot Myra and is unsuccessful. Then Dr. Alden, sensing the situation, arranges three mirrors near Myra's window and places her so that one of the mirrors reflects her person to the outsider. The gardener believes he has his chance again and fires, only to break the mirror and be discovered.

Each of these numbers is considerably elaborated by minor plots which go a long way toward furnishing interest and heightening the strength of the separate numbers. The supporting cast is very good and exceptional when it comes to considering a dog which plays no small part in the interest aroused by the sixth episode.

GLIMPSES OF RECENT EPISODES OF "THE MYSTERIES OF MYRA," INTERNATIONAL FILM SERVICE

Howard Estabrook and Jean Sothern in Typical Scenes from the Serial

"GLORIA'S ROMANCE"

(Kleine—Chapters One and Two—Two Reels Each)

REVIEWED BY HARVEY F. THEW

THIS new serial, and newest thing in serials, gets away with everything in its favor. The elements of sustained interest appear to have been carefully studied, and handled with an expert hand, and the result is pleasing to the eye and stimulating to the imagination.

A dainty star, a capable support, beautiful scenery, brilliant photography, and an absorbing story clearly presented are the features which commend the first two chapters to exhibitor and public. Billie Burke, as Gloria Stafford, has a personality which does not disappoint her popularity; she is known and liked from Orient Point to Coronado Beach, and she has seldom shown to better advantage than in these pictures.

The Hut Proved a Welcome Refuge for Gloria

An atmosphere of "high society" always popular with the public, surrounds her and her company. In the first chapters this is in the fashionable colony at Palm Beach, where evening clothes, tennis flannels, polo ponies and automoblies vie with the brilliance of the semi-tropical vegetation in holding the eye and drawing out the interest.

Gloria Stafford is a girl of sixteen—and Billie Burke makes up very well for such a part. She is the daughter of a wealthy banker, who is spending the winter in Florida with Gloria and her brother David.

Gloria's effervescent nature rebels at the strict control of her governess, and she is continually devising means to escape her bondage. One night, while a dance is on at the hotel, Gloria, who has been sent to bed, gets up stealthily, slips on a dress, and escapes through a window. She finds the car in which Dr. Royce, a friend of her father's is planning to take a spin with a young woman, and drives it away into the moonlight herself.

She drives for miles, and finally the steering gear goes wrong, and the car dashes into the surf. Gloria wades ashore, leaving the car in the ocean. She wanders on until she is hopelessly lost in the Everglades.

In Chapter 2, entitled, "Caught by the Seminoles," Dr. Royce, who, though somewhat older than Gloria, loves her, organizes a search party. The dread Everglade swamp is penetrated, but nothing is found of the missing girl.

Gloria in the meantime, has wandered upon the home of a Seminole Indian family. She asks for food and clothes, and is apparently cordially received. To her terror she soon finds she is a captive. The Indians pretend to show her the way back. but when she resents the crude advances of her guide, she is deliberately led in the wrong direction.

Eventually she is rescued by Dr. Royce and Richard Freneau, a broker who is stopping at the Palm Beach hotel.

Henry Kolker gives a good portrayal of Dr. Royce, and David Powell, William Roselle, Frank Belcher, William T. Carleton and Jule Power greatly enhance the cast. The picture is being directed by Walter Edwin and Campbell Gollon.

"FATE'S BOOMERANG"

(Paragon-World—Five Reels)

REVIEWED BY PETER MILNE

DIRECTOR Frank Crane has the happy knack of producing a realistic picture no matter with what phase of life or locale it deals with. It is probable that Mr. Crane is either vastly experienced or a student of every incident in his script. His work bespeaks of one or both of these points and "Fate's Boomerang" is highly typical of the director. The story, laid in the mountains through which a railroad is being constructed has been granted a most realistic background. The engineering scenes, the types, the atmosphere, the panoramas, the detail all combine to produce a convincing whole. In fact the director has made "Fate's Boomerang" the pleasing picture it is.

The story is conventional but extremely weighty in appeal. In it a popular theme has been dwelt upon with considerable skill. The plot moves logically and while not at all swift it entertains over all its length, building to a suitable climax which is thrilling in the bargain. What pleases us considerably and what will beyond a doubt be relished, even unconsciously by the patron, is the out and out frankness of each character. They have been correctly "planted" and are developed with precision.

Castleman, a civil engineer at work on the construction of a railroad, meets Zell, a simple yet pretty little girl of the mountains. Castleman's wife, Mildred, is a society butterfly and while her husband is away accepts the attentions of Morgan, an idler. Time goes on and Mildred decides to divorce her husband. She hires a lawyer to watch his actions in the mountains, but before he departs, Zell comes to her telling her that Castleman is unhappy without her. In Zell, Mildred sees a chance to accuse her husband of infidelity, so she and the detective follow the girl back to the mountains. The detective broaches his business to Castleman, but in the meantime, the driver whc drove the two up from the station, slightly drunk, frightens the horse and the carriage careens down the road, finally upsetting and killing the two.

Maybe George Envies the Dog

Mollie King makes Zell a most attractive figure while June Elvidge adapts herself excellently to the part of Mildred. Charles Gotthold as Castleman and Frank Goldsmith as Morgan complete the named portion of a good cast. The types seen in the minor parts are exceedingly good.

Worthy as the picture is it might be bettered if the sub-titles were reedited and a little care spent on the phrasing. Then the scene showing Mildred lying on the ground dead from the fall, might be shorted as Milderd is steadily and obviously breathing. The photography, while not up to Paragon standard, never interferes with the enjoyment of the picture.

WHYTOCK AUTHOR OF "THE ACCUSING VOICE"

THROUGH an error, F. W. Hiller was given credit on the film for the authorship of Vitagraph's three-part Broadway Star Feature, "The Accusing Voice," which was released on Saturday, May 13. In reality the story comes from the pen of Ross D. Whytock, who has written many other Vitagraph successes.

"HER HUSBAND'S WIFE"

(Ivan—Five Reels)

REVIEWED BY OSCAR COOPER

THIS is a straight-out sex drama, handled in Ivan Abramson's direct, frank, and generally logical manner. Mr. Abramson is absolutely remorseless in his punishment of brutality, lust, dissipation and faithlessness. He rewards virtue, and he punishes sin. And he succeeds also in making the action of his picture move at top speed, holding the interest throughout.

He has provided a thoroughly effective ending, wherein a vampire, whose ability to leave one lover or husband for another amounts to genius—she abandons four in all—is confronted with the fact that her own daughter has married a man whom the vampire had divorced. Instead of having the daughter show compassion toward her very sinful mother, Mr. Abramson makes the mother reveal her identity to the girl, and then retract her statement, thus leaving the daughter and the husband free. The mother then takes poison and dies.

Mr. Abramson's direct methods also lead him to show the

The New Love Meets the Old

mother in various stages of dissipation, from the time when she posed in the altogether for her first lover, a sculptor, until she is lying dead at the base of a statue for which she has been the model. These scenes are nothing if not frank.

A cast headed by Sally Crute, as the vampire, Mignon Anderson, as the daughter and Augustus Phillips, as the chief husband, interprets the story, under Mr. Abramson's direction, and gives uniformly good performances. Others are Edward Mackey, Bradley Barker, Brindsley Shaw, William Bechtel and Arthur Law. Kittens Reichert appears in one of her characteristically clever child impersonations. Mr. Abramson himself appears in one or two scenes which show the taking of a motion picture in a studio.

The settings, photography and lighting are fully up to the standard of other Ivan productions.

"WHAT LOVE CAN DO"

(Red Feather—Universal—Five Reels)

REVIEWED BY PETER MILNE

THE possibilities that eagerly confronted the makers of a feature starring Adele Farrington must have been numerous even though limited. Miss Farrington has gone past the time when she was able to carry an ingenue's role, but old youth has by no means robbed her of the ability to act. She is indeed worthy to be featured. But the author and director of "What Love Can Do" have not succeeded in producing a picture of even average quality.

It behooves us to announce that the story never reaches a gripping point, there is no well approached and powerfully worked out climax, there are many impossibilities in its development and its salient points are not easily comprehensible.

The opening scenes introduce an actress approaching her manager for a position. This gentleman is loath to give it to her because he believes she has outgrown her prime and with it her popularity. So she leaves a book with him to read, saying that she will come back later for an answer. The manager reads the story of a woman reporter, the same person as the actress, whose relations with her employer might startle if flouted around in select society. The employer is also an operator of oil wells and his people strike because of reduced wages. The employer grows impatient and discharges the woman reporter but subsequently when she shows her love for Quimby by saving his life at the risk of her own he resolves to marry her.

The story read, the actress re enters and the manager warmly offers her a position. Why does he? A good novelist is not necessarily a good actress and besides the novel was not good. We trust that this point will be remedied before the picture's release.

The story was by Gertrude H. Anderson and the scenario and direction were placed in charge of Jay Hunt. Others in the cast besides Miss Farrington are C. Norman Hammond, Orin Jackson, Kingsley Benedict, Margaret Mayburn (Mina Cunard) and Mrs. Jay Hunt.

"THE PURSUING VENGEANCE"

(Unity-Sales—Five Reels)

REVIEWED BY WILLIAM RESSMAN ANDREWS

THERE is not a dull moment in "The Pursuing Vengeance," founded on a mystery by Burton E. Stevenson, and starring Sheldon Lewis as Crochard, a shrewd international crook who plays only for high stakes. Mr. Lewis, who brings to his work a wide range of experience on the speaking stage and later made a reputation as a screen actor of unusual ability, gives the role nerve and vitality. The various disguises he assumes in the course of the melodrama show him a master of effective make-up. His rendition of a character whose principal traits are skillful planning, effective execution and an unfailing presence of mind in all emergencies, is convincing.

The story runs along with a breathless swiftness. The spectator is held spellbound while watching exciting chases of Crochard over roofs, up and down fire escapes by energetic but disappointed detectives. In these scenes Mr. Lewis displays an agility of body expected in a character with such an alert mind.

Waiting for Crochard

The plot revolves around two boule cabinets. Crochard has used one of the antiques as a hiding place for his booty. The drawer containing valuable jewels, the gains from one of his predatory exploits among people of immense wealth, is made dangerous with poison whose slightest touch means instant death. Three men attempt to open the drawer, and the moment their hands come in contact with the surface they fall to the floor dead.

A cabinet similar in appearance is bought in Paris for an American connoisseur, but the poison cabinet is sent him by mistake. The death of Vantine, the purchaser, and others who inadvertently touch the death spot on the outside of the drawer, puzzle the police and remain a deep mystery until Jack Godfrey, a cub reporter, makes an investigation resulting in the detection of Crochard and his machinations.

The picture was produced by Martin Sabine, who shows ability in the use of incidents calculated to make the principal situations tense with dramatic action. Audiences with a penchant for straight melodrama cannot fail to be satisfied.

Scenes from Coming and Current William Fox Photoplays

"WHO'S GUILTY"

(Arrow-Pathe—Third and Fourth Numbers)

REVIEWED BY PETER MILNE

"THE Tangled Web" and "The Silent Shame," respectively, the third and fourth numbers of the "Who's Guilty?" series, deal with more melodramatic stories than did the opening chapters. The situations forming the more essential episodes of each picture are strained to points sometimes without the bounds of plausibility.

"The Tangled Web" takes up the case of the unhappy marriage. Ruth Alden, tricked by her aspiring guardian into believing that her sweetheart is unfaithful, marries Kendrick. Their life is unbearable before long and with the return of Blair, the man Ruth really loves, the perfidy of the guardian is mode known. In revenge the two plot the ruination of Kendrick and they succeed in so doing by selling all his business secrets. Kendrick, half crazed by his downfall, shoots and kills both his wife and Blair.

"The Silent Shame," introduces Mrs. Hilliard, the wife of a disreputable lawyer. He secures a false divorce from her and then she marries Kingston. Later Hilliard makes known the fact that the divorce was imperfect and the woman goes back to her first husband. Years later Kingston marries Eunice, the daughter of the Hilliards, but he is unaware of her identity. Eunice is to star in a play written by Kingston and before her final appearance Hilliard makes known the fact that her husband once lived with her mother as her husband. In despair Eunice takes real poison in the last act of the play and Kingston learning of her death does likewise.

The production of the pictures has been attended to do with the same care that was obvious in the first numbers. Tom Moore and Anna Nilson again carry the burden of the acting most successfully. The supporting casts in both the third and fourth episodes are fully competent.

"THE THOUSAND DOLLAR HUSBAND"

(Lasky-Paramount—Five Reels)

REVIEWED BY HARVEY F. THEW

BLANCHE SWEET struggles with a rather ordinary vehicle, a plot built along conventional lines, and situations which are familiar to the average spectator. There are a few touches of comedy in this subject which lighten it a bit, but for the rest, it cannot be said that it carries anything new. Its drama is melodrama, and it must be confessed that the main features of the plot are "conveniently" arranged.

The production, however, is excellent. The settings and photography are of the Lasky brand, which has for some time kept pace easily with the best that the motion picture industry can produce. There is an able cast, and several fine characterizations are furnished.

Blanche Sweet is a serving-maid in an eastern college boarding house. She worships Douglas Nelson, one of the students boarding there, and the son of a wealthy Californian.

Gordon's father fails in business, just as his son has become involved financially and has wired for money. The father sends the boy a check which clears out the bank account, and tells him it is the last he can expect. The boy loses this money in a poker game operated by a couple of sharps.

At the same time, Olga, the maid, has come into a fortune and an estate in California through the death of an uncle. One provision of the will gives her $10,000 in cash if she marries before her next birthday. She induces Gordon to marry her, in order that she may get the $10,000 and help him out of the hole; after the marriage they separate, the boy goes back to school, and Olga starts west for her new estate. She takes with her as companions the card sharps, and the mother of one, whom she engages to "make her a lady."

Out west Olga again meets her husband. He finds her greatly improved, but in the clutches of the sharpers. The leader of the band is attempting to force Olga to marry him, in order to get her fortune, but Gordon steps in, and a fight follows. Before the sharpers can make their escape they are traced by the police and

The Meeting

arrested. Gordon realizes that he really loves Olga, and takes her home as his wife.

Supporting Miss Sweet are Theodore Roberts, Tom Forman, James Neill, Horace B. Carpenter, Lucille LaVarney, F. L. Delaney and Camille Astor. The story was written by Margaret Turnbull, and directed by James Young.

"REGGIE MIXES IN"

(Fine Arts-Triangle—Five Reels)

REVIEWED BY OSCAR COOPER

HERE is Douglas Fairbanks in another sure-fire picture, not quite so novel in plot as "The Good Bad-Man" was, but still fully adequate to the magnetic Fairbanks personality. All "Doug" needs is a fair vehicle, and competent support. He will do the rest. We have yet to see a Fairbanks subject which is not distinctive.

In this case, as in "The Good Bad-Man," he is assisted by Bessie Love, whose possibilities as a screen actress are apparently limited only by the handling she receives. Bessie is a girl of the tenements. "Doug" is a wealthy young idler, whose search for

adventure leads him to accept a job as bouncer in Gallagher's cabaret, where Bessie, despite the sordid surroundings and more sordid people, stays on the straight and narrow path while holding a job as a dancer.

Of course, "Doug" runs afoul of a lot of jealous gangsters, narrowly escapes death several times, and finally is challenged to a hand to hand combat for the girl by the gangster-in-chief. This fight is, without exception, one of the most terrific we have ever seen on the screen. We refuse to believe there is any fake about it, and we are quite certain that every audience which sees it will gasp more than once.

Reggie Is Accused of Cowardice

Director William Christy Cabanne, besides conducting the picture successfully in all other respects, assembled a fine collection of gangster types for the cabaret scenes. The atmosphere throughout is excellent.

In a typical Fine Arts cast are Joseph Singleton, W. E. Lowery, Wilbur Higby, Frank Bennett, A. D. Sears and many extras.

"THE SCHEMERS"

(Essanay—Three Reels)

REVIEWED BY WILLIAM C. ESTY, 2nd

THE writer happened to be in a fairly representative photoplay house recently when a picture of the same type as this one, enacted by the same cast, was being shown. The audience apparently cared not at all about the minor faults of the production, seeming to derive unmixed pleasure from the comedy-drama. There is no reason to doubt that this release will fare equally well in any theatre using program pictures.

A business man might take exception to the vagueness of the business transactions engaged in, and a college man would wonder why the students introduced are so old (one of the leads, taking the part of an undergraduate, is certainly thirty-five). But the story does not concern itself so much with the office and the campus as it does with love. In dealing with this last commodity the players are thoroughly at home, and are able to handle the predominating romance element with an expertness born of long celluloid practice.

John Junior and Elizabeth Burbridge are the ringleaders in this Cupid stuff, and they ladle it out with a touch of pleasant drollery. Harry Dunkinson's humor consists principally in his embonpoint. Several people representing rah-rah youths and gosh-durn yokels round out the cast.

Roy Jones and Bill Barton are fired from college. They sell a grocery store belonging to Jones for $300 and open a brokerage office. About to be ejected for non-payment of rent, they are commissioned to get an option on a million dollar lot of zinc. Jones' father is a well-known business man, so Roy is able to secure an option by giving the impression that he is working for his father. The boy brokers secure a thousand dollar advance from their client and proceed to spend it at a fashionable watering place. Barton falls in love with an heiress, and tells her that he is the famous millionaire Barton. When they are married, they discover they are both penniless. Jones marries his stenographer, and sells his zinc option to his father for a large sum.

"THE LIGHTS OF NEW YORK"

(Vitagraph Blue Ribbon V-L-S-E—Five Reels)

REVIEWED BY OSCAR COOPER

IT is a rare thing that subtitles force themselves forward for first consideration in estimating a picture, but this is the case here. The subtitles in "The Lights of New York" are not only abundant, but they are written in an oversentimental and exaggerated vein, which detracts materially from the dramatic value of the subject.

Certainly it is out of place in a picture which does not have the drink-evil for its main, or even its secondary theme, to cut into the action with: "Strong drink is a liar, a thief." There are many other instances in which the titling is inappropriate.

If this defect were absent, we believe the picture would be well received by the majority of spectators, though it is by no means equal to the recent strong subjects from the Vitagraph studios. A crook drama, it introduces nothing new in plot, though the situations are often quite interesting, and always unobjectionable. There are a number of improbabilities, on the one hand; and considerable sympathetic interest, on the other. This last arises out of the sub-plot, in which Poppy, half sister of The Hawk, a leading crook, after long mistreatment and final desertion by him,

The Quarrel

is helped out of her difficulty by a settlement worker, and eventually marries Skelly, a reformed gangster.

Leah Baird has the featured role—that of a society girl who falls into The Hawk's clutches while the latter is posing as a baron. She is about to marry him when Skelly and Poppy intervene by returning a ring which The Hawk had stolen from the girl's father, and later by identifying The Hawk at the altar.

Miss Baird is always an attractive figure, and her work is quite pleasing. Walter McGrail gives a good performance as The Hawk, and Adele De Garde is thoroughly acceptable as Poppy. Others are Don Cameron, Arthur Cozine, Leila Blow, Agnes Wadleigh, Edwina Robbins, and John Costello.

Van Dyke Brooke directed. The staging, lighting and photography are excellent.

"HIS BITTER PILL"

(Keystone-Triangle—Two Reels)

REVIEWED BY OSCAR COOPER

A CLEVER burlesque of the old school Western melodrama, combined with reckless and spectacular stunts, this Keystone made the audiences at the Rialto theatre, New York, last week gasp and roar with laughter, by turns. At one point, when Mack Swain, as a big-hearted sheriff, jumped out of the window of a house and landed on a horse, the audience burst into applause at the lightning rapidity with which the feat was performed; and a few minutes later, when Swain and the villain, Edgar Kennedy, alternately rolled with their horses down the side of a small mountain—or appeared to do so—the audience was both amazed and delighted.

In addition, there are such little pleasantries as falls from horses in full career, and a free-for-all fight, in which Swain demolishes a room-full of adversaries. The sub-titles are very clever, and the burlesque very funny. Fred Fishback directed.

"THE DESTROYERS"

(Vitagraph V-L-S-E—Five Reels)
REVIEWED BY PETER MILNE

THE DINER, who has been fed more or less consistently on chicken in simple form, welcomes a change to chicken a la king. We might liken a host of other pictures dealing with the same plot to simple chicken and "The Destroyers" to the more highly flavored dish. It is a notable picture and its many good points result from the talented treatment it has received in all its phases. The opening situation of the story sets one to guessing as to the incidents which caused it and the happy ending is never staring one right in the face at any point until it actually arrives.

"The Destroyers" is an adaptation from James Oliver Curwood's "Peter God." It opens by introducing Josephine McCloud, a young woman lodging in a far northern village. She is loved by a member of the Northwest Mounted Police, Philip Curtis. He proposes to her and for her answer she sends him to Peter God, who has isolated himself in the wilds of the north. Curtis visits Peter God and is astonished to learn that he is Josephine's husband.

Then the explanation follows. Lawlor, an enemy of McCloud's, had shattered his wife's faith in him by bringing an adventuress into play. McCloud had attempted to force a confession from his enemy that he might clear himself before his wife. The enemy had fought and in the fight had drawn a pistol with the result that the adventuress was killed and Lawler himself mortally wounded. McLoud then fled to the north, but Lawlor's dying confession had told his wife the truth and she was looking for him. Curtis tells Josephine of his whereabouts and man and wife are reunited.

It has merely been a matter of relating a familiar story in an original way and the ultimate effect is that the whole picture seems original. Edward J. Montagne scenarioized Mr. Curwood's story and from the reviewer's standpoint has done a perfect piece of work.

The picture was produced by Ralph Ince. Mr. Ince is a director who gets results and "The Destroyers" is no exception to the rule. His scenes, the majority of them ranging between the realm of the closeup and the full scene, are executed with skill and have a smooth and untiring effect. The snow scenes are beautiful and the locations chosen with care.

"The Destroyers" brings to the screen a new leading lady for Vitagraph. The trade has heard much of Lucille Lee Stewart, and this is her first appearance. As Josephine McCloud, Miss Stewart fully realizes the rather slight opportunities her part affords her. Combined with her talent for screen acting, Miss Stewart is possessed of an appealing personality and features that screen unusually well.

Huntley Gordon, also a new comer to feature pictures, appears as Peter God and gives a distinctly pleasing performance. Virginia Norden, as the adventuress, adapts herself to the part excellently, while Richard Turner and John Robertson appear respectively as Curtis and Lawlor.

"SAINTS AND SINNERS"

(Famous Players-Paramount—Five Reels)
REVIEWED BY HARVEY F. THEW

IF the camera view of Henry Arthur Jones's play had no other purpose than to introduce Peggy Hyland to the American screen public, it would still rank as one of the important productions of the season. As crowded as the studios of this country are with stars, both fixed and shooting, there is still room for Peggy Hyland.

England learned to appreciate her, and there is no reason why she should not reach the hearts of America. Many an actress achieves success and popularity without reaching the hearts of her audience, but Peggy Hyland's appeal is to the heart. Beauty, of a rare English sort, she has, with intelligence, artistic ability, and magnetism, and she could hardly ask for more. Space, and possibly ethics, forbid our saying just how much we like Peggy, but the reader may infer, if he pleases, that it is a whole lot; and we will be disappointed if several million people who have not seen her yet do not agree with us before Labor Day.

The play itself is conventional melodrama, with the added touches which Mr. Jones usually gives to his stories. The characters are familiar, but they are well drawn and convincing. Although the spirit of the piece—and a number of the sub-titles—are distinctly British, the architecture, scenery, and especially the railway trains, are quite American. Inasmuch as no attempt is made to locate the story, however, this in unessential.

Peggy Hyland plays Letty, the daughter of a country minister. She is loved by a young farmer and courted by Fanshawe, a conscienceless man from the city. Although Peggy has resolved she will never see Fanshawe again, she really loves him, and meets him to say goodby. Through a trick he carries her to the city with him, and compromises her.

Banker Hoggard, who is attempting to force the minister to become a party to a shady deal, gets evidence of this compromise, and forces the minister's resignation. The young farmer stands by, and to show his belief in Letty's innocence, publicly offers her marriage. She does not accept, but instead she and her father retire to a secluded cottage, where she supports them by sewing.

Hoggard's bank fails; an epidemic of scarlet fever breaks out in the town, and Letty wins all hearts back by nursing sick children through their attack. Hoggard, fleeing from a mob of angry depositors, is protected by the minister he has wronged, and finally the old pulpit is given back to him. Letty accepts the offer of marriage from the young farmer.

The cast throughout is excellent; Albert Tavernier is the minister, Hal Forde is Captain Fanshawe, William C. Lampe the young farmer, Clarence Handyside the banker, and smaller parts are played by Estar Banks and Horace Newman. The direction of James Kirkwood is deserving of high praise.

"THE SORROWS OF LOVE"

(Kay Bee-Triangle—Five Reels)
REVIEWED BY OSCAR COOPER

BESSIE Barriscale is once more seen as a nun—the garb and the character are remarkably suited to her—in this tragedy, the main incidents of which are in violent contrast to the peace of convent walls. However much one may doubt whether a nun would lay aside the veil to become one with a crowd of Italian revolutionists, inspired by a rather thinly defined impulse to make the world better, there is no denying that her action leads to a stirring series of adventures.

She becomes the patron saint of the oppressed workmen, and tries to keep them from violence. She controls their leader, her lover, until a misunderstanding arises between them. They quarrel and the lover, becoming bitter, returns to his old atheistic beliefs and leads the attack on the palace.

The nun rushes to the palace to warn the Prince, and the workmen are defeated in a bloody battle. The leader is mortally wounded, and he prevents his followers from attacking the nun for her betrayal of them. He forgives her, and dies. The nun goes back to the convent.

All this is told in a dramatic fashion, in which Miss Barriscale's excellent abilities are put to a severe test, from which she emerges with new distinction. William Desmond is a satisfying hero, while other principal supporting roles are carried successfully by Ora Carew, Herschel Mayall and Wedgwood Nowell.

From a story by Elaine Sterne and J. G. Hawks, Director Charles Giblyn worked. As to direction, the picture is not inferior to any Ince subject we have seen. Some admirable sets—including a remarkable replica of an Italian council chamber—are used. The atmosphere is gained just about perfectly. The lighting is unusually good, and the mob types are very fine.

"POLICE!"

(Essanay-Chaplin—Two Reels)
REVIEWED BY OSCAR COOPER

THOSE who believe that Chaplin's abilities are limited to the mallet, the kick and the spinal curvature walk, should see this picture. They will be disillusioned. They will see a touch of heart interest just at the end of the subject, and they will see that Charlie's stock of pantomine includes pathos as well as fooling.

But, of course, the picture is mainly clever horseplay, beginning with Charlie's exit from prison, and ending with his flight from a policeman. The central incident is the burglarizing of a house, and it is ludicrous in the extreme. Here all the well known Chaplin tricks are brought into play.

After the eccentric burglar and his pal have gathered up everything in sight, the girl (Edna Purviance) asks them not to invade the upstairs, as her mother is very ill and the shock might kill her. The pal demurs, and Charlie is forced to knock him out. This wins the girl's gratitude, so when the police arrive, she

tells them Charlie is her husband. For a few minutes thereafter Chaplin portrays a penitent, arousing sympathy fully equal in force to the laughter he had aroused before.

The supporting cast is uniformly good, with Miss Purviance ranking easily next to the star.

"THE HARE AND THE TORTOISE"

(Selig—Three Reels)

REVIEWED BY WILLIAM C. ESTY, 2nd

THE ancient fable anent the famous one sided marathon is here used to "point a moral and adorn a tale." It serves both purposes very creditably. The symbolism is carried out by interpolated scenes showing a race between a real tortoise and a real hare.

The human counterparts of these creatures are John and Sidney Drake, brothers and college classmates. John is the tortoise, a studious plodder. Sidney, the hare, leads a dissipated life, but is a star halfback. His football ability makes Marion Lee, a girl loved by both brothers, to admire him.

After graduation, Drake, Sr., a steel magnate, puts both boys to work in his mills. Sidney soon quits, but John steadily learns the business. When the father dies, he leaves the steel plant to John and a hundred thousand dollars to Sidney. Sidney soon loses his legacy and asks John for a loan, saying that he will let him have Marion. John indignantly refuses to consider such an offer. Marion overhears this conversation, and acquiring a new respect for the Tortoise, marries him shortly afterward.

As in all college films, the students are too old, and the football men are too light and inept. With the exception of this common flaw, William Daly, the director, exercised unusual care in handling the details of the production.

The players, too, take more pains than are usually evident in a program release. Harry Mestayer, Edward Piel and Fritzie Brunette are an attractive trio of leads, ably seconded by Harry Lonsdale, Edith Johnson, Lillian Hayward and William Scott.

"WHISPERING SMITH"

(Signal-Mutual Masterpicture De Luxe—Five Reels)

REVIEWED BY WILLIAM C. ESTY, 2ND

HELEN HOLMES as a dare-devil film heroine needs no introduction. Since this photoplay is adapted from Frank Spearman's popular railroad novel, one expects to see Miss Holmes riding brake-beams, piloting locomotives, and in other spectacular ways saving life and property. Instead, she appears as a housekeeper of intense domesticity, and only rarely does she leave the seculsion of her kitchen to foil the villains.

This unwonted staidness is not confined to Helen Holmes. The pieture itself reels by plaeidly and with some reiteration, the even tenor of its course now and again being interrupted by a well-engineered thrill. The most intense thrill is furnished by the wrecking and demolishing of twelve freight cars.

The story deals with the fight between the officials of a railroad company and a gang that loots wrecked trains. The railway delegates Whispering Smith, a detective, to run down the thieves. Smith finds that Sinclair, leader of the gang, is the husband of Marion, Smith's former sweetheart. On this account he gives up the case, but later resumes it when the crooks wound his brother. Smith kills his brother's assailant and collects evidence against the looters. He finds that the thieves are the wrecking erew employed by the railroad. A bridge is burned, and evidence is secured to show that Sinclair was the incendiary. But Smith, to save Marion's feelings, lies to save the man.

This ending to the story is unsatisfactory, but the forthcoming sequel film will doubtless settle the fortunes of the eharaeters in a way more pleasing to the spectator. It is hard to understand why the railroad is so lenient with the thieves and murderers. The only penalty inflicted on the men is a threat to discharge them if they repeat their offences.

Helen Holmes performs her few daring stunts with eharacteristic vigor, and shows considerable poise in the less strenuous moments of the play. J. P. McGowan is excellent as Whispering Smith, and Paul Hurst makes a good contrast with the villain's role. Other players who appear are Thomas Lingham, Chance Ward, L. Maloney, N. Wood, Sam Appel, F. Van Norman, Walter Rogers and William Brunton.

"SHADOWS"

(Knickerbocker Star Feature-General—Three Reels)

REVIEWED BY OSCAR COOPER

GOOD direction and attention to details of production have made an interesting subject out of ancient plot material. As a whole, we should say that "Shadows" is above the average program picture, largely because the lighting, sets and photography have been attended to with skill. The continuity is satisfactory.

The cast is entirely acceptable. It includes Frank Mayo, who appears in a dual role; Lillian West, Harry Southard and Philo McCullough, who worked under the direction of Reaves Eason, with supervision by H. M. and E. D. Horkheimer.

The story tells how Agnes Wilson weds an artist, Robert Howard, preferring him to his brother, John, a business man. Robert goes blind, and Agnes goes to John for aid. He makes the usual proposition, which she indignantly refuses. A struggle ensues, and Harry Duncan, a clerk, saves Agnes. While the fight is proceeding, Agnes steals some money from John's desk. Duncan is accused of the theft, and is sent to prison for five years. Agnes returns the money, by placing it with a note in a book in John's house. He finds it, but keeps silent. When Duncan is released, he meets Stockwell, a novelist, and changes places with him, so that the novelist may discover at first hand how the police mistreat an ex-convict. He meets Agnes and gives her a job as his secretary. Stockwell, mistaken for Duncan, is arrested when he enters his own house to get some money.

Then Agnes learns who Duncan is. Together they go to John and demand reparation. He refuses. John is about to kill Duncan, when Agnes kills the former. Agnes and Duncan are left to each other.

"BOBBY BUMPS GOES FISHING" AND "PICTOGRAPHS"

(Paramount—One Reel Each)

REVIEWED BY HARVEY F. THEW

BOBBY BUMPS is an unusually clever animated cartoon by Earl Hurd, from the Bray studios. It is one of the best of this kind we have seen. Bobby and his father go fishing; father's line is idle, while Bobby hauls in the fish as fast as he and the pup can bait the line and throw it over. Father compels him to change places in the boat, but the luck still follows Bobby.

Looking at Typical Scenes in "Notorious Gallagher," New Metro Photoplay, with William Nigh and Marguerite Snow

Tense Moments From the New American Serial, "The Secret of the Submarine"

Later Bobby plans to change father's luck. He buys a huge artificial fish, fits it with motor and propeller, and getting inside with the pup, drives it by father's boat. Father catches this fish and takes it home, where he is showing it with considerable chest, when Bobby and the dog step out. Father's anger is appeased when a string of real fish is produced from the inside.

On the same reel is an interesting study of insects, reptiles and vermin which ruin the farmers' crops, by R. L. Ditmars, curator of the New York Zoological Park.

This number of the Pictographs contains a study of "How the U. S. Fleet Might be Destroyed," and "The Making of a Sailor," by Renry Reuterdahl, "Better Babies," an instruction in child life in the country, instruction of first aid to the injured about the home, an article on "Jobs You Would Not Want," and the further adventures of "The Trickids."

"THE SPIDER AND THE FLY"

(William Fox—Five Reels)

REVIEWED BY OSCAR COOPER

HOW an actor of great ability can dominate a picture although he appears in relatively few scenes is well illustrated in "The Spider and the Fly." Robert B. Mantell, given a small amount of footage, portrays in thoroughly convincing fashion a man ruined by drink and the wiles of a vampire. Mr. Mantell deserves great credit for making this character of genuine sympathetic appeal, when one considers that he is forced to depict it in gruesome detail.

The Duel

In fact, it is the players who make the picture convincing. Assisting Mr. Mantell are Genevieve Hamper, as the vampire; Stuart Holmes, as a human parasite, who is aided in his campaign against young women by the vampire; Claire Whitney, as the parasite's daughter, who is saved from evil by the intervention of a young American, Walter Miller; William Gerald, as roue; Henri Leone, as a priest; Genevieve Blinn, mother of the parasite's daughter; Franklin B. Coates; Ethel Mantell, Stephen Grattan, Louise Rial and Jane Lee.

Without exception, the work done by the cast is good, evidencing also the fact that Director J. Gordon Edwards has been much more successful in his handling of the players than in the maintenance of continuity. The action runs to incident almost entirely, which means that it is "jumpy," and does not present a smooth surface of coherence. Despite this, it has enough really dramatic moments to put it over.

The locale is French, and the locations and sets are exceptionally good. Some of the exteriors give one the impression that the subject was made in Jamaica. Whether it was or not, no fault can be foundt with the atmosphere. In most scenes, also, the lighting is excellent.

The story is one of the typical vampire sort, although its very complications, caused chiefly by the large number of characters, keep one guessing as to what is going to happen next. Some of it is very unpleasant, as for example, the attempt of the three characters, impersonated by Miss Hamper, Mr. Holmes and Mr. Gerald, to bring about the ruin of the young girl, played by Miss Whitney. This line of action is rendered more involved by the fact that, in character, Miss Whitney is the daughter of Mr. Holmes.

MILLER APPROVES SIX IVAN PICTURES FOR BOOKING ON THE POLI CIRCUIT

R. H. MILLER, who supervises the booking of pictures in the Poli houses, has contracted with the various Ivan exchanges to play all Ivan features in the Poli circuit of theatres.

Mr. Miller had the last six Ivan plays screened for his personal examination and after viewing them expressed himself as satisfied with the fact that they would do a big business in New England and Pennsylvania.

HAR-COL FILM WILL PRODUCE PLAY FROM SCRIPT

THE Har-col Film Company has been organized in New Orleans, La., by John F. Collins, who is president, and A. Harrison, Jr., who is vice-president and manager, Mr. Harrison is secretary to D. D. Moore, editor of the New Orleans Times-Picayune.

The company, which will have studios at 1921 Palmyra street, has produced several commercial films, and will continue this branch of work, and in addition will film scenarios.

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Tabloid Reviews for the Busy Exhibitor

PRODUCTIONS FROM ALL PROGRAMS

GENERAL FILM PROGRAM

"Our People." (Essanay. Three reels. Sat., June 3.)—The abundance of "human interest" in this picture is created by the character of its story and the excellent work of the well-cast players. With the exception of one irrelevant episode toward the close of the film, it is a closely knit, congenial tale. The colloquial subtitles are very effective. Bryant Washburn is a good hero, and Gertrude Glover, playing opposite him, is charming. The support afforded this pair by Thomas Commerford, Richardson Cotton, and Florence Oberle is strong.

Ed Bryce, editor of a country newspaper, is in love with Ellen Calhoun, the daughter of the local banker. Her father will not hear of their marriage, but Bryce wins him over by catching an embezzling cashier and by averting a run on the bank.

"Orphan Joyce." (Essanay. Two reels. Tues., June 6.)—Not shown for review; the story follows. Mr. and Mrs. Mason adopt a little girl named Joyce. Some time later Mason is to be declared insolvent if he does not produce $5,000 in cash the following morning. That night Joyce captures two notorious burglars, and, having collected five thousand dollars' reward, turns it over to her guardian. Appearing in the picture are Joyce Fair, John Cossar, Marion Murray, John Thorn, and Jack Milton.

"Vernon Howe Bailey's Sketch Book of Berlin." (Essanay. Split reel. Wed., June 7.)—Sketches of the principal government buildings and palaces of Berlin, with five hundred feet of Western American scenic.

"Fools' Gold." (Essanay. Three reels. Sat., June 10.)—Not shown for review; the story follows: Mrs. Rowe, wife of a wealthy young business man, is the dupe of two card sharpers. She loses so much to them that she takes a diamond from a piece of jewelry owned by her and offers it as payment. A thieving maid steals the mutilated jewelry, so Mrs. Rowe's act is not discovered. The swindlers are later arrested, and the young wife is cured of gambling. The cast is composed of Darwin Karr, Nell Craig, Patrick Calhoun, and Marion Murray.

"Frilby Frilled." (Lubin. Mon. May 29.)—An amusing burlesque of "Trilby" with David Don as Svengarlic, Patsy De Forest as Frilby, George Egan as Diggo, Charles Ebbinger as Billy, and Bernard Siegel as a sculptor. It is farce all the way, with a pleasingly small amount of slapstick injected into the action. Edwin McKim directed.

"The Final Payment." (Lubin. Two reels. Tues., May 30.)—This is a well produced version of an old story centering about a wife's folly in taking money for the final payment on her bungalow to pay a bridge debt. Eventually everything is cleared up, and the husband never knows. Leon D. Kent's direction is chiefly responsible for the good effect of the piece as a whole. Helen Eddy, as the wife, easily takes the honors. The rest of the cast, which includes L. C. Shumway, Velma Whitman, Melvin Mayo, and George Routh, does pleasing work. Settings, photography, and lighting are excellent.

"The Code of the Hills." (Lubin. Three reels. Thurs., June 1.)—In the general run of Lubin three-reelers this will rank high. The story is well worn, but except for occasional over-length of scenes, the action is put together quite well. Lucy Payton, in a dual role of mother and daughter, gives an expressive performnace. Others are Melvin Mayo, Millard Wilson, Adelaide Bronti, Cecil Van Auker, and Evelyn Page. The atmosphere would have been more striking if a few hills had been shown in panorama. However, some beautiful exteriors are used. Considerable heart interest is worked into the theme, which pivots on the marriage of an uncouth mountain girl to a city attorney. The direction is by Melvin Mayo, under the supervision of Capt. Wilbert Melville.

"Pickles and Diamonds." (Lubin. Sat., June 3.) A welcome relief from slapstick, this picture contains a good comedy idea, which is effectively but not brilliantly worked out. It satirizes the once rich father who wishes to recoup his failing fortunes by marrying his daughter to a wealthy young man. The young man is also bluffing, as he hasn't a cent. In the cast are Francis Joyner, Flo Williams, June Daye, and Kempton Greene. Clay M. Greene directed from a script by Dave Reed.

"A Temperance Town." (Selig. Three reels. Mon., June 5.)—Otis Harlan in a screen adaption of Charles Hoyt's play differs greatly from Otis Harlan speaking Hoyt's sparkling lines from the boards. While the celluloid version must necessarily resort more to burlesque, it yet possesscs a not inconsiderable amount of humor. Barring two or three suggestive scenes on a bathing beach, the fun is clean. While there occasionally seems to be a lack of spontaneity, most of the episodes proceed briskly and naturally about the difficult business of securing laughs. Beside Otis Harlan, Grace Darmond, John Charles, James Bradbury, and Leslie King appear.

Jonesville votes to go "dry," so the innkeeper sells his establishment to Jones, a jack-of-all-trades. Jones opens a blind-tiger, and imports some fly damsels from the city to act as waitresses. The local vice committee decides to investigate the morality of the girls, but falls victim to their charms. Jones takes a moving picture of the committee-men embracing the girls. Later, the blind-pig is raided and Jones is fined three thousand dollars. By showing his moving picture to the committee, he forces them to pay his fine.

"Going West To Make Good." (Selig. Sat., June 10.)—This latest Tom Mix offering has a more pretentious plot than most of Mix Westerns can boast. Essentially, it is the same sort of thing this studio has been turning out for some time. The good horsemanship of the actors is the outstanding feature. Victoria Forde and Joe Ryan appear in Mr. Mix's support.

Vicky, a society girl, refuses the attentions of Tom Gilmore because his hands are not calloused. Tom goes West to get the necessary manual hardness. Months later Vicky arrives in the same Western village, and, while on the way to her uncle's ranch, the stage-coach is held up. Tom rescues her and wins her love.

"The Land Lubbers." (Vim. Fri., June 2.)—A rocking room, which gives the players and the spectators the same effect as that produced by a ship on a storm-tossed ocean, makes this slapstick of novel intcrest. The comedy is of the usual Burns and Stull type. Others in the cast are Ethel Burton, Frank Hanson, and Billie Fletcher.

MUTUAL PROGRAM

"Jealousy's First Wife." (American. Two reels. Mon., June 5.)—A most improbable tale, with an ending that does not wholly satisfy, is the basis of this release. The three excellent leads are well directed and the settings are luxurious. The story occasionally takes a melodramatic turn that brings in a few mild thrills. George Periolat, Vivian Rich, and Alfred Vosburgh, the principals, have Louise Lester and Robert Klein in their support.

Withington is a successful business man but a poor husband, since he is insanely jealous. He constantly accuses Helen, his wife, of being faithless. One day Helen is struck by a car belonging to Truax, a young cluhman. Truax takes the girl to her home, and is seen there by Withington. The infuriated husband knocks Truax on the head and throws Helen out of the house. The girl falls in the hands of a pair of white slavers, but is rescued by Truax. Later Helen divorces Withington and marries Truax.

"A Plane Story." (Vogue. Tues, June 6.)—Not shown for review; the story follows: Rube, chief mechanic of the U. S. aviation corps, is entrusted with a copy of the service's new code. A spy tries to steal this from him, and many adventures ensue. After a terrific fight aboard Ruhe's aeroplane, the mechanic foils the foreign agent and wins the hand of the colonel's daughter. The comedians are Rube Miller, Arthur Tavares, Joseph Ray, Madge Kirby, Henry Huckins, and Alice Neice.

"Billy Van Deusen's Operation." (Beauty. Wed., June 7.)—This piece has a slightly higher laughing average than the general run of Beauties. The favorite cast works in some new business, and not a few of the subtitles are genuinely humorous. Among the farceurs are John Steppling, Carol Halloway, John Sheehan, Dick Rosson, and Robert Klein.

Billy Van Deusen, a corpulent bachelor, is much enamoured with a pretty nurse. He pretends to be injured and is taken to the hospital. A lunatic escapes from his padded cell, and puts another man's diagnosis chart on the door of Billy's room. The doctors are about to operate on the protesting man, but the nurse discovers the mistake in time. When Billy is informed that the nurse is married to one of the doctors, he begins to inhale from an ether bottle.

"The Pilgrim." (Mustang. Two reels. Fri., June 9.)—The film is saved by the good work of Frank Borzage and Anna Little in the principal roles. The Western atmosphere is well created, and there are occasional well executed bits of directing. The locations were selected with great care, and the photography is excellent.

"The Pilgrim" is a nomad cowpuncher who travels constantly from one ranch to another. At the Bar Z ranch he knifes a man, but with the help of the rancher's daughter, nurses the man back to health. He falls in love with the girl, but finding that she is engaged to be married to an Eastern man, wanders along.

"Thinnen Stout." (Beauty. Sun., June 11.)—Not shown for review; the story follows. Mr. and Mrs. Stout want to get rid of their excess embonpoint, consequently they go to Thinnen, the great reducing specialist. Mr. Stout is the first to take the treatment, and in half an hour he is a skeleton. Mrs. Stout is disappointed in his appearance and asks Thinnen to make her husband as he was before. This Thinnen does, but when Stout regains his strength he gives Thinen a terrific beating. The leads are taken by Orrol-Humphrey, Lucille Ward, and John Gough.

"His Blow Out." (Vogue. Sun., June 11.)—Ben Turpin, Paddy McQuire, and their assistants dash through this thousand feet of film in a frenzy of slapstick enthusiasm. If the velocity of the players as they nimbly speed through familiar antics will put this comedy across, it ought to go big. A great deal of the business is the kind that the average audience finds highly amusing. Assisting the principals are Arthur Moon, Rena Rogers, Jack Connelly, Edward Sedgwick, and Louise Owens.

The action centers around Bungling Bill and Bloggie, two gentlemen of leisure, who undertake to run a plumbing business while the owner is away on his honeymoon. Complications are caused by a broken water pipe, a stolen necklace and a jealous husband.

UNIVERSAL PROGRAM

"Peg o' the Ring." (Universal Special Feature. Episode Five. Two reels. Week of May 29.)—Peg, imprisoned in the circus trunk, is carried away by counterfeiters who believe they have run across something valuable. In the counterfeiters den it is learned that Mrs. Lund is their leader. Peg discovers this, but manages to remain hidden. Dr. Lund, Jr., tracks Peg to the den.

"The Madcap." (Red Feather. Five reels. Mon., June 5.)—Reviewed at length in last week's issue.

"Never Again Eddie." (Nestor. Mon., June 5.)—The husband is a flirt so his wife masks as a man and his brother-in-law as the wife and they speedily cure Eddie. This is a very good comedy; the laughs result from fine situations and the players are fully capable. J. Lewis is the author while Al Christie directed Eddie Lyons, Billie Rhodes and Lee Moran. Moran does the female impersonator again.

"The Rose Colored Scarf." (Gold Seal. Two reels. Tues., June 6.)—A romance between a society miss and her chauffeur very finely done with ever so many genuine comedy touches. William Worthington directed from a scenario by Ben Cohn. Herbert Rawlinson and Agnes Vernon as the lovers do their usual good work. The production is good as a whole, but the scenes taken in the moving automobile are very hard on the eyes.

"His Little Story." (Imp. Tues., June 6.)—An amusing picture in which a crook by telling his listeners a sad tale manages in the meantime

to extract their bank rolls and watches. Matt Moore as the crook is the central figure while Jane Gail appears as his mythical wife.

"Object—Matrimony." (Victor. Two reels. Wed., June 7.)—A comedy by Paul West featuring Harry Myers and Rosemary Theby. It is a sure laugh maker, one of the cleverest comedies turned out from the eastern studios in some time. The situations and the acting have turned the trick.

"Billy's Waterloo." (L-Ko. Wed., June 7.)—Billy Ritchie as a strong man and Gene Rogers as his rival furnish fair comedy in "Billy's Waterloo." Quite naturally the reel closes in a wild fight, that is about average.

"Alias Jane Jones." (Laemmle. Thurs., June 8.)—Why authors will suddenly take it into their heads to dub plain, common, characters, detectives when their pictures close will always remain a mystery to us. Here we have two crooks who separate from a former pal and later they catch him with the goods and it turns out that the pair of crooks are not crooks at all but detectives. This is a good picture except for this final phase which fails utterly to convince. The action is a little impenetrable at times but on the whole the story is easily understandable. William V. Mong wrote the scenario and Ray Myers directed. Mong, Edna Maison and Ray Hanford are the principals.

"The Sea Lily." (Big U. Thurs., June 8.)—The story of an old lighthouse keeper who adopts a child washed ashore from a wrecked ship. Years later when she is grown to womanhood her fortune is regained by her lover and the old man is left to his loneliness once more. Good scenes and photography mark this release which is rather pointless. Thomas Jefferson and Zoe Bech are featured. George Cochrane directed from a scenario by Calder Johnstone.

"The Scorpion's Sting." (Victor. Three reels. Fri., June 9.)—Another English picture made by Percy Nash depicting the all but successful efforts of a man who has sold himself to the Devil to ruin a young minister. Concidence plays such a large part in the melodrama that it presents a very amateurish surface. The production is poor, the properties being cheap and the handling of the scenes old style. George Bellamy and Fay Temple are in the cast.

"The Code of His Ancestors." (Rex. Fri., June 9.)—A strong version of the eternal triangle that makes a most desirahle release. One point in the action, that scene where the husband presents the third party with a check to sign, was not exactly clear but otherwise the reel is as good as could be desired. Ben Wilson, Dorothy Phillips and Charles Ogle are the principals.

"Twixt Love and the Iceman." (Nestor. Fri., June 9.)—Showing the very humorous complications that arise between the butcher and the iceman, who are rivals for the widow's hand. It makes an average Nestor with quite a few laughs, although the tedious chase might have been left out with better effect. Neal Burns, Gus Alexander, Stella Adams, Harry Rattenberry and Billie Rhodes are the principals.

"The Cage Man." (Bison. Two reels. Sat., June 10.)—A conventional subject told in a way that brings little suspense. The convict released on parole, goes over his past, how he neglected his wife and accused her of being unfaithful to him and how attacking his rival he shot a policeman and thus was jailed. He seeks revenge, finds his wife and her new husband happy, and the child prevents him from doing anything rash. G. Raymond Nye, Roberta Wilson and Hayward Mack are the leads here. The action in the print shown gave no evidence that the convict's wife divorced him. Jacques Jaccard directed from a story by Harold Burr.

"Betrayed by the Camera." (Powers. Sat., June 10.)—A child comedy in which Irma Sorter and Gordon Griffith are the leads. A group of children turn the camera crank on an idle motion picture company and when the sample print comes on the manager learns all about the bad habits of his company including his wife's flirtation with the juvenile lead. This makes very good entertainment.

"Phony Teeth and False Friends." (L-Ko. Sun., June 11.)—The greater part of the action taking place in a dentists parlor, this comedy in respect to locale and plot is rather worn. The action while provoking laughter to a certain extent is only fair measured by the recently attained high standard of the company. Reggie Morris and Gene Rogers are included in the cast.

"The False Gems." (Laemmle. Sun., June 11.)—E. J. Clawson who did this scenario for Rupert Julian hit upon a new way of telling an old story and the results are excellent. The father of the false wife lies to save her husband's happiness. There are many original situations in this strong release. Julian, Elsie Jane Wilson and Douglas Gerrard are the principals.

Stars and Scenes from Terriss—Unity Sales Productions: (Left to Right) Sheldon Lewis, Star of "The Pursuing Vengeance"; A Scene from "My Country First"; Tom Terriss, Its Star

WEEKLIES

Hearst-Vitagraph, No. 42.—Thrilling marathon race through New York streets; military mass in honor of sailor dead at two Eastern navy yards; Governor Whitman vetoes Cristman-Wheeler censorship bill; French crowds cheer Russian soldiers; U. S. S. Oklahoma passes up East River; wood nymphs' dance in forest at Middlesex Falls, Mass.; Major-Gen. O'Ryan reviews N. Y. National Guard; views of havoc wrought during Irish rebellion; other views.

Mutual Weekly, No. 74.—New naval supply ship is launched; Sacramento celebrates completion of million dollar causeway; ten thousand N. Y. National Guardsmen mobilize at Sheepshead Bay; Wellesley college girls in annual canoe race; air speed wonder leaves New York for Washington; classic dances at Medford, Mass.; Confederate Veterans parade at Birmingham, Ala.; Mrs. Fred Funston and women of Ft. Sam Houston as Red Cross nurses; olive day celebration at Los Angeles; other views.

Selig-Tribune, No. 42. (Thurs., May 25.)—U. S. troops leave McKinney Springs, Texas, in pursuit of Mexicans; troops make inspection of Mexican quarter of El Paso, Texas, in search of concealed weapons and ammunition; Americans bring captured Mexican prisoners to Deemers, Texas.; celebration in Sacramento, Cal., at opening of longest bridge in the world; Brighton Beach, Cal., opens for the summer; Morgan Park school boys practice preparedness, Morgan Park, Ill.; pageant of the south ends in Birmingham, Ala., with grand review of Confederate veterans; Theodore Roosevelt at Oyster Bay, N. Y.

Pathe News, No. 42. (Pathe.)—New species of land and water auto shown at Denver; military field mass at Philadelphia Navy Yard; amateur fencing tournament at Travers Island, N. Y.; 1,500 athletes start in 12-mile modified Marathon race at New York; Theodore Roosevelt enthusiastically greeted at Detroit; laying rails for transportation of big guns on the French front at Verdun; Beach fashions.

Universal Animated Weekly, No. 22. (Wed., May 31.)—President Wilson attends one hundred and forty-first anniversary of Mecklenburg Independence Declaration, Charlotte, N. C.; lake freighter launched at Detroit, Mich.; cadets parade at unveiling of statue of Washington, West Point, N. Y.; Carl Edourade, conductor of Strand theatre orchestra, honored by friends, New York City; Major Moore, killed in Mexico, buried with honors, El Paso, Texas; new Friars' Club opened hy George Cohan in New York City; several graphic views of military tournament at Sheepshead Bay, N. Y.; U. S. submarines at Hampton Roads, Va.; shipment of scenes dealing with Irish revolt; soldiers who fought in Dardanelles, attend services at Westminster Abbey, London, England.

INCORPORATIONS

The Corporation Trust Company, 37 Wall street, New York, reports the following new corporations.

In Delaware:

MOTION PICTURE DIGEST COMPANY; to publish an issue known as "Motion Picture Digest"; capitalized at $100,000 in Wilmington, Del.; incorporators are: J. Disbrow Baker, Philadelphia, Pa.; Jos. P. Murray, Philadelphia, Pa., and F. Stanley Saurman, Philadelphia, Pa.

THE PATRIOT FILM CORPORATION; to manufacture motion picture films; capitalized at $1,000,000 in Dover, Del.; incorporators are: Moses M. Eckstein, New York City; Edward S. Curtis, 437 Fifth avenue, New York City; and James Logie, Montclair, N. J.

GLEN ISLAND CORPORATION; operating amusement parks and other places of amusement; capitalized at $500,000; incorporators are: Temple Scott, Emil Offeman and Howard C. Griffiths, all of New York City.

In Missouri:

MISSISSIPPI VALLEY MOTION PICTURE CORPORATION; dealing in motion pictures, motion picture films, etc.; capitalized at $250,000 in St. Louis, Mo.; incorporators are: G. W. Helmrich, H. K. Lange and Arthur G. Frankel.

In New Jersey.

ATLANTIC EXHIBITION COMPANY; amusement enterprises; capitalized at $10,000 in Newark, N. J.; incorporators are: Powell Chrichton, 120 Broadway, New York City; Frank T. Matthes, 97 Washington street, Long Branch; Alexander R. Fordyce, Jr., 828 Broad street, Newark, N. J.

GEM AMUSEMENT COMPANY; amusement enterprises; capitalized at $3,000 in Lakewood, N. J.; incorporators are: Harry G. Hecht, Anna K. Ott, Edward M. Firsichbaum, all 305 Sixth street, Lakewood, N. J.

In New York:

WILLIAM SHEER, INC.: motion picture business; capitalized at $5,000 in Manhattan; incorporators are: Wm. A. Sheer, 836 Seventh avenue, New York; Geo. W. Lederer, 205 W. Fifty-fourth street, New York; Le Roy Davies, 801 St. Johns place, Brooklyn, N. Y.

ALAMAC MOVIES, INC.: conduct moving picture and vaudeville house; capitalized at $3,200 in Brooklyn, N. Y.; incorporators are: Elex E. Salkin, 125 W. 112th street, New York; Tillie Salkin, 125 W. 112th street, New York; Zenophon P. Huddy, 51 Chambers street, New York.

BERTINI AMUSEMENT COMPANY, INC.: motion picture theatres; capitalized at $5,000 in Manhattan; incorporators are: Edith Bertini, 154 W. Seventy-first street, New York; Laura A. Parker, 57 W. Seventy-first street, New York; Theresa C. Parker, 57 W. Seventy-first street, New York.

MAPLE FILM COMPANY, INC.; manufacturing for sale and production motion pictures, etc.; capitalized at $2,000 in Brooklyn; incorporators are: Albert Doerle, 2081 Sixty-fifth street, New York; Geo. V. Grainger, 2108 Sixty-seventh street, New York; Francis Wouters, 2101 Sixty-fifth street, New York.

DIANA MOTION PICTURES CORPORATION: theatrical and motion picture business; capitalized at $8,000 in Manhattan; incorporators are: Alfred G. Fontana, Produce Exchange Building, New York; W. T. Van Planck, Hotel Bristol, New York; Jos. T. Weed, 253 W. Forty-second street, New York.

JOHN N. WHEELER, INC., printing, publishing, moving pictures, etc.; capitalized at $10,000 in Manhattan; incorporators are: John N. Wheeler, 149 Glenwood avenue, Yonkers, N. Y.; Harold V. Storey, 237 West End avenue, New York; E. Halsey Malone, 111 E. Seventy-second street, New York.

FASHING FILMS, INC.; motion pictures, publishing, advertising, etc.; capitalized at $25,000 in Manhattan; incorporators are: Edward F. Wheaton, Brokaw building, New York; Harry L. Griffith, 343 West Forty-third street, New York; and Alma S. Helm, 53 West Thirty-sixth street, New York.

CLIO CINEMA SOCIETY, INC.; theatrical and motion pictures; capitalized at $5,000 in Manhattan; incorporators are: Beatrice Cassell, 230 West Ninety-seventh street, New York; Milton C. Friedberg, 115 West Thirtieth street, New York; and John S. Lopez, 254 Fort Washington avenue, New York.

LIEDERKRANZ MOVIES, INC.; moving pictures and theatricals; capitalized at $1,000 in Manhattan; incorporators are: Samuel Roth, 180 St. Nicholas avenue, New York; John Vogel, 539 East Seventy-ninth street, New York; and Louis Koenig, 69 East 114th street, New York.

Calendar of Coming and Current Releases

GENERAL FILM PROGRAM

RELEASES FOR CURRENT WEEK

KALEM—The Fangs of the Tattler (Eleventh of the Social Pirates), D., 2000..... Special

Monday, June 5, 1916.

BIOGRAPH—The Girl Across the Way, D., 1000 (Re-Issue) 20666
SELIG—A Temperance Town, C., 3000..... 20661
SELIG—Selig-Tribune, No. 45, Topical, 1000..... 20665
LUBIN—Otto the Reporter, C., 1000..... 20667
VITAGRAPH—New York, Old and New, 1000 (Hist.) 20664

Tuesday, June 6, 1916.

BIOGRAPH—The Yaqui, Cur, D., 2000 (Re-Issue).. 20671
EDISON—The Stoning, D., 3000..... 20673
ESSANAY—Orphan Joyce, D., 2000..... 20668
KALEM—Ham Comedy (Midnight at the Old Mill) 20670

Wednesday, June 7, 1916.

EDISON—Love's Labor Lost, Cart., and Camping with the Black Feet, Sc., Split reel..... 20678
ESSANAY—Vernon Howe Bailey's Sketch Book of Berlin, Cart., and 500 ft., Sc., Split reel..... 20677
KALEM—Ethel Teare Comedy (In Cinderella's Shoes) 20676

Thursday, June 8, 1916.

LUBIN—The Scapegrace, D., 3000..... 20679
SELIG—Selig Tribune, No. 46, Topical, 1000..... 20682
VIM—The Sea Dogs, C., 1000..... 20683

Friday, June 9, 1916.

KALEM—Juggling Justice (Sis Hopkins), C., 1000.... 20687
KNICKERBOCKER STAR FEATURE—The Stained Pearl, Drama, 3000..... 20684
VIM—A Dollar Down, C., 1000..... 20689
VITAGRAPH—She Won the Prize, C., 1000..... 20688

Saturday, June 10, 1916.

ESSANAY—Fool's Gold, D., 3000..... 20690
KALEM—The Treasure Train (H. of A.), D., 1000...20697
LUBIN—Two Smiths and a Haff C., 1000..... 20693
SELIG—Going West to Make Good, D., 1000..... 20698
VITAGRAPH—The Strange Case of Robert Burnham, D., 3000 20694

RELEASES FOR COMING WEEK

KALEM—The Disappearance of Ellen Mintern (Twelfth of "The Social Pirates"), D., 2000....Special

Monday, June 12, 1916.

BIOGRAPH—The Spirit Awakened, D., 1000 (Re-Issue) .....
LUBIN—Otto the Cobbler, C., 1000.....
SELIG—The Two Orphans, D., 3000.....
SELIG—Selig-Tribune, No. 47, Topical, 1000.....
VITAGRAPH—Her Loving Relations, Com. D., 1000

Tuesday, June 13, 1916.

EDISON—The Man in the Street, D., 3000 (Re-Issue)
ESSANAY—Putting It Over, C., 2000.....
KALEM—Ham Comedy (Title Not Decided).....
LUBIN—The Avenger, D., 2000.....

Wednesday, June 14, 1916. ....

BIOGRAPH—Liberty Belles, C., 3000.....
EDISON—The Charge of the Light Brigade, D., 1,000
ESSANAY—Canimated Nooz Pictorial, No. 11, Cart., and 500 ft. Sc., Split reel.....
KALEM—Ethel Teare Comedy (Title Not Decided)..

Thursday, June 15, 1916.

LUBIN—Sons of the Sea, D., 3000.....
SELIG—Selig-Tribune, No. 48, Topical, 1000.....
VIM—Hungry Hearts, C., 1000.....

Friday, June 16, 1916.

KALEM—The Stenographer's Strategy (Sis Hopkins), C., 1000 .....
KNICKERBOCKER STAR FEATURE—Pay Dirt (Henry King), D., 3000.....
VIM—The Raid, C., 1000.....
VITAGRAPH—Harold the Nurse Girl, C., 1000.....

Saturday, June 17, 1916.

ESSANAY—The Promise Land, D., 3000.....
KALEM—A Race Through the Air, D., 1000 (H. of H. Series) .....
LUBIN—Hubby Puts One Over, C., 1000.....
SELIG—The Cowpuncher's Peril, D., 1000.....
VITAGRAPH—Ashes, D., 3000.....

MUTUAL FILM

Monday, June 5, 1916.

AMERICAN—Jealousy's First Wife, D., 2000..... 04792
FALSTAFF—Advertisementers, C., 1000..... 04794

Tuesday, June 6 ,1916.

THANHOUSER.—John Brewster's Wife, D., 2000.... 04795
VOGUE—A Plane Story, C., 1000..... 04797

Wednesday, June 7, 1916.

MUTUAL—Mutual Weekly, No. 75, Topical, 1000..... 04798
BEAUTY—Billy Van Deusen's Operation, C., 1000.... 04799
GAUMONT—See America First (Montgmery, Ala.), and Kartoon Komics, Cart., Split reel..... 04800

Thursday, June 8, 1916.

GAUMONT—The Flames of Vengeance, D., 3000..... 04801

Friday, June 9, 1916.

MUSTANG—The Pilgrim, D., 2000..... 04804
CUB—Jerry's Big Lark, C., 1000..... 04806

Saturday, June 10, 1916.

CENTAUR—The Lion's Nemesis, D., 2000..... 04807
FALSTAFF—Where Wives Win, C., 1000..... 04809

Sunday, June 11, 1916.

BEAUTY—Thinnn Stout C., 1000..... 04810
VOGUE—His Blowout, C., 1000..... 04811
GAUMONT—"Reel Life," Magazine Reel..... 04812

Monday, June 12th, 1916.

AMERICAN—Circumstantial Evidence, D., 2000..... 04813
FALSTAFF—Real Estaters, C., 1000..... 04815

Tuesday, June 13, 1916.

THANHOUSER—Brothers Equal, D., 2000..... 04816
VOGUE—Love, Burglars and a Bull Dog, Comedy, Lead: Rube Miller..... 04818

Wednesday, June 14, 1916.

MUTUAL—Mutual Weekly No. 7, Topical..... 04819
BEAUTY—Billy Van Deusen's Eggs-spensive Adventure, C., 1,000..... 04820
GAUMONT—See America First, Kartoon Komics, Scenic and Cartoon, Yellowstone National Park. 04821

Thursday, June 15, 1916.

THANHOUSER—D., 3,000 04822

Friday, June 16, 1916.

MUSTANG—The Sheriff of Plumas, D., 2,000..... 04825
CUB—Jerry and the Moonshiners, 1,000..... 04827

Saturday, June 17, 1916.

CENTAUR—The Star of India, D., 2,000..... 04828
FALSTAFF—Doughnuts (Conductor 786), C., 1,000.. 04830

SUNDAY, June 18, 1916.

BEAUTY—Pedigrees, Pups and Pussies, C., 1,000.... 04831
VOGUE—Delinquent Bridegrooms, C., 1,000..... 04832
GAUMONT—"Reel Life," Magazine Reel..... 04833

Calendar of Current and Coming Releases

UNIVERSAL PROGRAM

RELEASES FOR CURRENT WEEK

UNIVERSAL SPECIAL FEATURE—Peg o' the Ring, No. 6..... 01506

Monday, June 5, 1916.

GOLD SEAL—The Rose Colored Scarf, D., 2000..... 01490
IMP—His Little Story, C., 1000..... 01491

Tuesday, June 6, 1916.

RED FEATHER—The Madcap, D., 5000..... 01488
NESTOR—Never Again Eddie, C., 1000..... 01489

Wednesday, June 7, 1916.

VICTOR—Object-Matrimony, C., 2000..... 01492
L-KO—Billie's Waterloo, C., 1000..... 01493
UNIVERSAL ANIMATED WEEKLY—No. 23..... 01494

Thursday, June 8, 1916.

LAEMMLE—Alias Jane Jones, D., 2000..... 01495
BIG U—The Sea Lilly, D., 1000..... 01496
POWERS—Mr. Fuller Pep—He Breaks for the Beach, Cart., and Pygmies of the Zoo, Ed., Split reel.. 01497

Friday, June 9, 1916.

VICTOR—The Scorpion's Sting, D., 3000..... 01498
REX—The Code of His Ancestors, D., 1000..... 01499
NESTOR—Twixt Love and the Iceman, C., 1000..... 01500

Saturday, June 10, 1916.

BISON—The Cage Man, D., 2000..... 01501
POWERS—Betrayed by the Camera, C., 1000..... 01502

Sunday, June 11, 1916.

REX—The Sheriff of Pine Mountain, D., 2000..... 01503
LAEMMLE—The False Gems, D., 1000..... 01504
L-KO—Phony Teeth, and False Friends, C., 1000..... 01505

RELEASES FOR COMING WEEK

UNIVERSAL SPECIAL FEATURE—Peg o' the Ring, No. 7, D., 2000..... 01525

Monday, June 12, 1916.

RED FEATHER—What Love Can Do, D., 5000..... 01507
NESTOR—Their Awful Predicament, C., 1000..... 01507

Tuesday, June 13, 1916.

GOLD SEAL—The Melody of Love, D., 3000..... 01509
IMP—Her Wonderful Secret, C., 1000..... 01510

Wednesday, June 14, 1916.

REX—When the Wolf Howls, D., 1000..... 01511
L-KO—How Stars are Made, C., 2000..... 01512
UNIVERSAL ANIMATED WEEKLY—No. 24, News 01513

Thursday, June 15, 1916.

LAEMMLE—Her Soul's Song, D., 2000..... 01514
BIG U—Betty's Hobo, C D., 1000..... 01515
POWERS—Prof. Wiseguy's Trip to the Moon, Cart., and Little Journeys in Japan, Sc., Split reel..... 01516

Friday, June 16, 1916.

IMP—The Devil's Image, D., 2000..... 01517
VICTOR—The Golden Boot, C., 1000..... 01518
NESTOR—Almost a Widow, C., 1000..... 01519

Saturday, June 17, 1916.

BISON—A Railroad Bandit, D., 2000..... 01520
JOKER—Love Quarantined, C., 1000..... 01521

Sunday, June 18, 1916.

REX—The Finer Metal, D., 2000..... 01522
LAEMMLE—Romance at Random, C., 1000..... 01523
IMP—A College Boomerang, C., 1000..... 01524

UNICORN PROGRAM

Monday, May 29, 1916.

SUPREME—The Price He Paid, D., 2000..... 625
GAYETY—A Bride to Order, and In the Balkans, Split reel..... 626

Tuesday, May 30, 1916.

HIAWATHA—A Daughter of the Hills, D., 1000..... 627
PURITAN—Kentucky Brothers, D., 1000..... 628
JUDY—The Skating Craze at Moodyville, C., 1000..... 629

Wednesday, May 31, 1916.

BUFFALO—Rival Candidates, D., 1000..... 630
HIPPO—A Modern Hercules, C., 1000..... 631
PURITAN—The Wheat King, D., 1000..... 632

Thursday, June 1, 1916.

LILY—The Sacred Oath, D., 2000..... 633
JOCKEY—Billie's Find, and the Enchanted Matches, Split reel..... 634

Friday, June 2, 1916.

RANCHO—A Double Reward, D., 1000..... 635
GAYETY—All for the Love of Laura, C., 1000..... 636
SUPREME—When a Man Weakens, D., 1000..... 637

Saturday, June 3, 1916.

SUNSET—His Indian Guardian, D., 1000..... 638
SUPREME—The Heart of a Peddler, D., 1000..... 639
HIPPO—Nearly Married, C., 1000..... 640

Sunday, June 4, 1916.

UTAH—Fate's Decree, D., 1000..... 641
JOCKEY—Willie the Sleuth, C., 1000..... 642
PURITAN—The King's Vengeance, D., 1000..... 643

Monday, June 5, 1916.

PURITAN—The Rosary, D., 2000..... 650
GAYETY—The Baby in the Case., C., 1000..... 651

Tuesday, June 6, 1916.

HIAWATHA—Bob Armstrong's Reward, W. D., 1000 652
LILY—The Crucial Test, D., 1000..... 653
JUDY—Taming of the Shrew, C., 1000..... 654

Wednesday, June 7, 1916.

BUFFALO—Broken Hearts, W. D., 1000..... 655
HIPPO—Mixed Brides, and Pale-Faced Injuns, C. Sp. 656
PURITAN—The Missing Necklace, D., 1000..... 657

Thursday, June 8, 1916.

LILY—The Formula, D., 2000..... 658
JOCKEY—Johnny-On-The-Spot, C., 1000..... 659

Friday, June 9, 1916.

RANCHO—The Higher Voice, W. D., 1000..... 660
GAYETY—The Re-Made Maid, C., 1000..... 661
SUPREME—The Two Waifs, D., 1000..... 662

Saturday, June 10, 1916.

SUNSET—The Rustler's Retribution, D. W., 1000.... 663
SUPREME—The Eternal Truth, D., 1000..... 664
HIPPO—Hubby's Escapade, and His One and Only, C. Split reel..... 665

Sunday, June 11, 1916.

UTAH—A Squaw's Loyalty, W. D., 1000..... 666
JOCKEY—Two of a Kind, C., 1000..... 667
PURITAN—The Recoil, D., 1000..... 668

RELEASE DATES FOR READY REFERENCE

GENERAL FILM PROGRAM

BIOGRAPH

5— 3. Fit for Burning, D.....3000
5— 8. During the Round-Up, D. (Re-Issue).1000
5— 9. Merry Mary, D.....2000
5—15. The Perfidy of Mary, D. (Re-Issue).1000
5—17. Beverly of Graustark, D.....3000
5—22. The Mistake, D. (Re-Issue).....1000
5—23. Who's Looney Now? C.....2000
6—29. The House with the Closed Shutters, (Re-issue).....1000
5—31. Woman Against Woman, D.....3000
5—31. The Woman in Black, D.....5000
6— 5. The Girl Across the Way, D. (Re-Issue) 1000
6— 6. The Yaqui, Cur., D. (Re-Issue).....2000

EDISON

5—24. The Cedropia Moth, Ed.; Tom the Tamer, and Kid Kelly, Cart..Split Reel
5—30. Helen of the Chorus, D.....3000
5—31. Cartoon Comedy and 500-ft. Scenic, Split Reel
6— 6. The Stoning, D. (Re-Issue).....3000
6— 7. Love's Labor Lost, Cart., and Camping with the Black Feet, Sc., Split Reel

ESSANAY

5— 9. A Return to Youth and Trouble, C.-D.2000
5—10. The Fable of the Good Fairy, etc., C.1000
5—13. The Jester, D.....3000
5—16. The Double Cross, D.....2000
5—17. Vernon Howe Bailey's Sketch Book of San Francisco, Cart, and 500 ft. Sc., Split Reel
5—20. A Rose of Italy, D.....3000
5—23. The Condemnation, D.....2000
5—24. Canimated Nooz Pictorial, No. 10, Cart., and 500 ft. Sc.....Split Reel
5—27. The Schemers, D.....3000
5—30. The Song in the Dark, (Re-issue), D.2000
5—31. The Fable of the Willing Collegian Who Wanted to Get a Foothold. C.1000
6— 3. Our People, D.....3000
6— 6. Orphan Joyce, D.....2000
6— 7. Vernon Howe Bailey's Sketch Book of Berlin, Cart., and 500 ft. Sc., Split Reel
6—10. Fool's Gold, D.....3000

KALEM

5— 3. Romeo of the Coal Wagon, C.....1000
5— 5. The Dumb Heiress, C.....1000
5— 6. The Human Telegram, D. (H. of H. Series),.....1000
5—10. Not What the Doctor Ordered, C....1000
5—12. A Lunch Room Legacy, C.....1000
5—13. The Bridge of Danger (H. of H. Series), D.....1000
5—16. The Irish Rebel, D.....1000
5—17. The Artful Dodger, C.....1000
5—19. An Innocent Vampire, C.....1000
5—20. One Chance in a Hundred (H. of H. Series), D.....1000
5—23. Ham's Busy Day, C.....1000
5—24. The Bogus Ghost, C.....1000
5—26. The Baby Grand, C.....1000
5—27. The Capture of Red Stanley (H. of H. Series), D.....1000
5—30. A Bunch of Flivvers, C.....1000
5—31. A Smoky Adventure, C.....1000
6— 2. Sis the Detective, C.....1000
6— 3. The Spiked Switch (H. of H. Series), D.....1000
6— 6. Midnight at the Old Mill, C.....1000
6— 7. In Cinderella's Shoes, C.....1000
6— 9. Juggling Justice, C.....1000
6—10. The Treasure Train, D.....1000

KNICKERBOCKER STAR FEATURES

4—21. When Might Is Right, D.....3000
4—28. The Broken Promise, D.....3000
5— 5. The Oath of Hate, D.....3000
5—12. Broken Fetters, D.....3000
5—17. Spellbound, D.....5000
5—19. A Child of Fortune, D.....3000
5—26. The Flirting Bride, D.....3000
6— 2. Shadows, D.....3000
6— 9. The Stained Pearl, D.....3000

LUBIN

4—29. Love and Bullets, C.....1000
5— 1. The Buckshot Feud, D.....1000
5— 2. The Candle, D.....2000
5— 4. None So Blind, D.....3000
5— 6. Father's Night Off, C.....1000
5— 8. Skirts and Cinders, C.....1000
5—11. The Wheat and the Chaff, D.....3000
5—13. Jenkin's Jinx, C.....1000
5—15. Otto the Artist, C.....1000
5—16. The Beggar King, D.....2000
5—18. Jackstraws, D.....3000
5—20. The Winning Number, C.....1000
5—23. Otto the Hero, C.....1000
5—25. Prisoners of Conscience, D.....3000
5—27. Oh! You Uncle, C.....1000
5—29. Trilby Frilled, C.....1000
5—30. The Final Payment, D.....2000
6— 1. The Code of the Hills, D.....3000
6— 3. Pickles and Diamonds, C.....1000
6— 5. Otto, the Reporter, C.....1000
6— 8. The Scapegrace, D.....3000
6—10. Two Smiths and a Haff, C.....1000

SELIG-TRIBUNE NEWS PICTORIAL

Issued every Monday and Thursday.

SELIG

4—29. Badgered, C.....1000
5— 1. The Man Within, D.....3000
5— 6. An Elephant's Gratitude, D.....1000
5— 8. A Stranger in New York, C.....3000
5—11. Selig-Tribune, No. 38, Topical.....1000
5—13. The Sheriff's Duty, D.....1000
5—16. The Hardy Way, D.....3000
5—18. Selig-Tribune, No. 40, Topical.....1000
5—20. A Boarding House Ham, C.....1000
5—22. The Test of Chivalry, D.....3000
5—27. A Five Thousand Dollar Elopement, C.....1000
5—29. The Hare and the Tortoise, D.....3000
6— 3. Crooked Trails, D.....1000
6— 5. A Temperance Town, C.....3000
6—10. Going West to Make Good, D.....1000

RELEASE DAYS

GENERAL FILM

Monday—Biograph, Lubin, Selig, Selig-Tribune, Vitagraph.
Tuesday—Biograph, Essanay, Kalem, Lubin.
Wednesday—Biograph, Essanay, Kalem.
Thursday—Essanay, Lubin, Selig-Tribune, Vim.
Friday—Knickerbocker Star Feature, Kalem, Vim, Vitagraph.
Saturday—Essanay, Kalem, Lubin, Selig, Vitagraph.

MUTUAL FILM

Monday—American, Falstaff, Vogue.
Tuesday—Thanhouser, Vogue.
Wednesday—Beauty, Mutual Weekly, Gaumont.
Thursday—Gaumont, American.
Friday—Mustang, Cub.
Saturday—Centaur, Falstaff.
Sunday—Beauty, Vogue, Gaumont.

UNIVERSAL FILM

Monday—Red Feather, Nestor.
Tuesday—Gold Seal, Rex, Imp.
Wednesday—Victor, L-Ko, Animated Weekly.
Thursday—Laemmle, Big U, Powers.
Friday—Imp, Victor, Nestor.
Saturday—Bison, Powers, Joker.
Sunday—Rex, Laemmle, L-Ko.

VIM

4—27. What's Sauce for the Goose, C.....1000
4—28. The Rivals, C.....1000
5— 4. The Brave Ones, C.....1000
5— 5. Home-Made Pies, C.....1000
5—11. The Water Cure, C.....1000
5—12. The Pretenders, C.....1000
5—18. Thirty Days, C.....1000
5—19. A Fair Exchange, C.....1000
5—25. Baby Doll, C.....1000
5—26. Villains and Violins, C.....1000
6— 1. The Schemers, C.....1000
6— 2. The Land Lubbers, C.....1000
6— 8. The Sea Dogs, C.....1000
6— 9. A Dollar Down, C.....1000

VITAGRAPH

4—29. The Man Hunt, D.....3000
5— 1. Jane's Husband, C.....1000
5— 5. Some Chicken, C.....1000
5— 6. The Resurrection of Hollis, D.....3000
5— 8. The Double-Double Cros, C..... 1000
5—12. Out Ag'in, In Ag'in, C.....1000
5—13. The Accusing Voice, D.....3000
5—15. The Lucky Tumble, C., and Scenes in Iceland, Sc.....Split Reel
5—19. More Money Than Manners, C.....1000
5—20. Miss Adventure, Com.-D.....3000
5—22. The Cost of High Living, C.....1000
5—26. The Battler, C.....1000
5—27. The Wheat and the Chaff, D.....3000
5—29. The Idle Rich, Com.-D.....1000
6— 2. The Loneliness, C.....1000
6— 3. Carew and Son, D.....3000
6— 5. New York, Old and New.....1000
6— 9. She Won the Prize, C.....1000
6—10. The Strange Case of Robert Burnham, D.....3000

MUTUAL FILM RELEASES

AMERICAN

4—25. The Counterfeit Earl, D.....2000
4—27. A Broken Genius, D.....3000
5— 1. Pierre Brissac the Brazen, D.....2000
5— 8. The Touch on the Key, D.....2000
5—11. The Profligate, D.....3000
5—15. The Pretender, D.....2000
5—18. Four Months, D.....3000
5—22. Repaid, D.....2000
5—29. The Release of Dan Forbes, D.....2000
6— 1. The Trail of the Thief, D.....3000
6— 5. Jealousy's First Wife, D.....2000

BEAUTY

4—30. Two Beds and No Sleep, C.....1000
5— 3. Billie Van Deusen's Ancestrie, C....1000
5— 6. All for Nuttin', C.....1000
5—10. Skelly's Skeleton, C.....1000
5—15. "No Title," C.....1000
5—17. Billy Van Deusen's Fiance, C.....1000
5—21. Twenty Minutes in Magic, C.....1000
5—24. Adjusting His Claim, C.....1000
5—28. The Pork Plotters, C.....1000
5—31. The Comet's Comeback, C.....1000
6— 4. Ima Knutt Gets a Bite, C.....1000
6— 7. Billy Van Deusen's Operation, C....1000
6—11. Thinim Stout, C.....1000

CENTAUR

5—20. High Lights and Shadows, D.....2000
5—27. The Kaffir's Gratitude, D.....2000
6— 3. Clouds in Sunshine Valley, D.....2000
6—10. The Lion's Nemesis, D.....2000

CUB

4—28. The Traitor, C.....1000
5— 5. M. T. Dome's Awful Night, C.....1000
5—12. Jerry's Perfect Day, C.....1000
5—19. Harmony and Discord.....1000
5—26. Preparedness, C.....1000
6— 2. Sawdust Love, C.....1000
6— 9. Jerry's Big Lark, C.....1000

FALSTAFF

4—24. Dad's Darling Daughters, C.....1000
4—29. Willing Wendy to Willie, C.....1000
5— 1. The Dashing Druggist's Dilemma, C..1000
5— 5. The Sleigher's Strategy, C.....1000
5— 8. The Kiddie's Kaptain Kidd, C.....1000
5—13. Freddie's Frigid Finish, C.....1000
5—15. Deteckters, C.....1000
5—20. Steven's Sweet Sisters, C.....1000
5—22. Politickers, C.....1000
5—27. Sammy's Semi-Suicide, C.....1000
5—29. Disguisers, C.....1000
6— 3. Peterson's Pitiful Plight, C.....1000
6— 5. Advertisementers, C.....1000
6—10. Where Wives Win, C.....1000

GAUMONT

5—10. See America First (Atlanta, Ga.), and Kartoon Komics.....Split Reel
5—14. "Reel Life," Topical, Ed.....1000
5—17. See America First (Yosemite National Park), and Kartoon Komics, Split Reel
5—21. "Reel Life".....1000
5—24. See America First (Savannah, Ga.), and Kartoon Komics.....Split Reel
5—25. Armadale, D.....3000
5—28. "Reel Life".....1000
5—31. See America First, Sc. and Kartoon Komics, Cart.....Split Reel
6— 4. "Reel Life," Magazine.....1000
6— 7. See America First, and Kartoon Komics, Cart.....Split Reel
6— 8. The Flames of Vengeance, D.....3000
6— 11. "Reel Life," Magazine Reel.....1000

MUSTANG

4—28. Unlucky Luke, Com.-D.....2000
5— 5. With a Life at Stake, D.....2000
5—12. The Gulf Between, D.....2000
5—19. The Blindness, D.....2000
5—26. Jack, D.....2000
6— 2. A Man's Friend, D.....2000
6— 9. The Pilgrim, D.....2000

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RELEASE DATES FOR READY REFERENCE

MUTUAL WEEKLY

Issued every Thursday.

THANHOUSER

4—29. The Carriage of Death, D.....3000
5— 2. The Weakling, D.....2000
5— 4. The Spirit of '61, D.....3000
5— 9. When She Played Broadway, D.....2000
5—16. The Answer, D.....2000
5—23. For Uncle Sam's Navy, C.....2000
5—30. The Nymph, D.....2000
6— 6. John Brewster's Wife, D.....2000

VOGUE

4—30. Bungling Bill, Doctor, C.....1000
5— 2. Out for the Count, C.....1000
5— 6. Bundling Bill's Dream, C.....1000
5— 9. Germatic Love, C.....1000
5—14. A Mix-Up at Rudolph's, C.....1000
5—16. The Man with the Hod, C.....1000
5—21. The Chinatown Villains, C.....1000
5—23. Rival Rogues, C.....1000
5—28. National Nuts, C.....1000
5—30. Shy Thirty Cents, C.....1000
6— 4. Nailing the Lid, C.....1000
6— 6. A Plane Story, C.....1000
6—11. His Blowout, C.....1000

PATHE EXCHANGE, INC.

The Pathé News—Issued Twice Every Week.

Week of May 8, 1916.

The Iron Claw, No. 11, D.....2000
Who's Guilty? No. 1, "Puppets of Fate," D.....2000
Luke and the Bomb Throwers, C.....1000
Beautiful Lake Chuzenji (Pict. Japan), and The Ascent to Mt. Ranier, Sc.....Split Reel
Boob Weekly, Cartoon.....1000

Week of May 15, 1916.

The Iron Claw, No. 12, D.....2000
Who's Guilty? No. 2, "The Tight Rein," D.....2000
The Girl with the Green Eyes, D.....5000
Reckless Wrestlers, C.....1000
Siberia, the Vast Unknown, No. 7, and On the Island of Luzon (P. I.), Sc.....Split Reel

Week of May 22, 1916.

The Iron Claw, No. 13, D.....2000
Who's Guilty? No. 3, "Tangled Web," D.2000
Luke's Late Lunches, C.....1000
Saving the Shad Supply, and Yunnan-Fou (S. W. Cbina), Sc.....Split Reel
Leap Year, Cart., and How to Bring Up a Child (Colored).....Split Reel

Week of May 29, 1916.

The Iron Claw, No. 14, D.....2000
Who's Guilty? No. 4, "The Silent Shame," D.....2000
Ice, C.....1000
Siberia, the Vast Unknown, No. 8, and The Tokio Exposition, Scenic.....Split Reel

UNICORN FILM PROGRAM

BUFFALO

5—10. She Never Knew, D.....1000
5—17. Divided Love, D.....1000
5—24. In the Hills of Kentucky, D.....1000
5—31. Rival Candidates, D.....1000

GAYETY

5— 8. The Hoodoo Guest, and A Bomb Scare, C.....Split Reel
5—12. Boarders and Ghosts, C.....1000
5—15. The Teacher and the Bully, C.....1000
5—19. Wholesale Proposals, C.....1000
5—22. Mary's Mistake, and Tricking the Trickster.....Split Reel
5—25. The Busy Bee, C.....1000
5—29. A Bride to Order, and In the Balkans.....Split Reel
6— 2. All for the Love of Laura, C.....1000

HIAWATHA

5—16. The Eagle Feather, D.....1000
5—16. The Rose of Love, D.....1000
5—23 The Dividing Line, D.....1000
5—25. Falsely Accused, D.....1000
5—20. A Daughter of the Hills, D.....1000

JUDY

5—10. Disappearing Dough, and Our Darling's Portrait, C.....Split Reel
5—16. A Musical Deception, C. and The Black Mark, C.....Split Reel
5—23. Hubby's Present, and Our Darling's Playmate.....Split Reel
5—30. The Skating Craze at Moodyville, C.1000

HIPPO

5—10. Strictly Prohibition, C.....1000
5—13. Osculation, and Getting Even, C., Split Reel
5—17. Father's Flirtation, C.....1000
5—20. All On Account of an Olive, C., and Mary Makes Believe, C.....Split Reel
5—24. The New Ranch Owner, C.....1000
5—26. A Gentleman of Leisure, and our Darling's Chips.....Split Reel
5—31. A Modern Hercules, C.....1000
6— 3. Nearly Married, C.....1000

PURITAN

5—14. The Stolen Opal, D.....1000
5—17. The Tell-Tale Stain, D.....1000
5—21. The Fisherman's Choice, D.....1000
5—27. The Uncut Diamond, D.....1000
5—30. Kentucky Brothers, D.....1000
5—31. The Wheat King, D.....1000
6— 4. The King's Vengeance, D.....1000

LILY

5—11. The Sacred Rock, D.....2000
5—18. The Disappearance of John Brady, D..2000
5—24. The Hindoo's Revenge, D.....2000
6— 1. The Sacred Oath, D.....2000

JOCKEY

5—11. Our Darling Loves the Witching Waves, and The Diplomatic Lawyer, C.....Split Reel
5—14. Robbers, Romance and Reggie, C....1000
5—18. Auntie's Romance, C., and The Nation's Capitol, Ed.....Split Reel
5—21. A Midnight Escapade, C.....1000
5—24. The Hobo Imposter, C.....1000
5—27. O'Brien's Investment, C.....1000
6— 1. Billie's Find, and the Enchanted Matches.....Split Reel
6— 4. Willie the Sleuth, C.....1000

RANCHO

5—12. The School Teacher's Reward, D.....1000
5—19. Their Indian Friend, D.....1000
5—23. Mother's Strategy, D.....1000
6— 2. A Double Reward, D.....1000

SUNSET

5—13. The Son's Sacrifice, D.....2000
5—20. The Mexican Insurrection, D.....2000
5—26. The Mystery at Shallow Creek, D...1000
6— 3. His Indian Guardian, D.....1000

SUPREME

5— 8. The Undelivered Message, D.....2000
5—12. The Lucky Horseshoe, D.....1000
5—15. The Call of the Heart, D.....2000
5—19. The Birthday Gift, D.....1000
5—22. The Yellow Hound, D.....2000
5—24. The Stone Hammer, D.....1000
5—25. The Village School Master, D.....1000
5—26. The Empty Crib, D.....1000
5—29. The Price He Paid, D.....2000
6— 2. When a Man Weakens, D.....1000

UTAH

5—14. A Woman Scorned, D.....1000
5—21. The Wrong Room, D.....1000
5—27. The Indian Child's Gratitude, D.....1000
6— 4. Fate's Decree, D.....1000

UNIVERSAL PROGRAM

ANIMATED WEEKLY

Issued every Wednesday.

BIG U

5—19. Nadine of Nowhere, D.....1000
5—25. Corporal Billy's Comeback, D.....2000
5—31. The Attic Princess, D.....1000
6— 1. Brother Jim, D.....1000
6— 8. The Sea Lilly, D.....1000

BISON

5— 6. The Leap, D.....2000
5—13. A Fight for Love, D.....2000
5—20. Hulda the Silent, D.....2000
5—27. The Wedding Guest, D.....2000
6— 3. Tammany's Tiger, C.....2000
6—10. The Cage Man, D.....2000

GOLD SEAL

5— 9. The Mark of a Gentleman, D.....2000
5—16. Darcy of the Northwest Mounted, D.3000
5—23. The Woman Who Followed Me.....
5—30. The Silent Man of Timber Gulch, D..2000
6— 5. The Rose Colored Scarf, D.....2000

IMP

5— 2. When Slim Was Home, Cured, C....1000
5— 4. Won with a Makeup, C.....1000
5— 5. Just Kitty, D.....1000
5— 9. When a Wife Worries, C.....1000
5—10. The Go-Between, D.....1000
5—12. The Capital Prize, D.....2000
5—16. When Slim Picked a Peach, C.....1000
5—21. Claudia, C. 1000
5—23. The Health Road, D.....1000
5—26. The Unconventional Girl, D.....2000
5—30. A Double Fire Deception, C.....1000
6— 2. "Jim Slocum, No. 46,393," D.....2000
6— 5. His Little Story, C.....1000

JOKER

4—29. The Jitney Driver's Romance, C.....1000
5— 6. A Perfect Match, C.....1000
5—13. A Wife for a Ransom, C.....1000
5—20. A Raffle for a Husband, C.....1000
5—27. A Stage Villain, C.....1000
6— 3. A Dark Suspicion, C.....1000

LAEMMLE

5—11. Her Husband's Faith, D.....2000
5—14. Her Great Part, Com.-D.....1000
5—18. Grouches and Smiles, C.....1000
5—19. Heartaches, D.....2000
5—30. The Fur Trimmed Coat, D.....1000
6— 1. Two Mothers, D.....2000
6— 4. The Wire Pullers, C.....1000
6— 3. Alias Jane Jones, D.....2000
6—11. The False Gems, D.....1000

L-KO

5— 7. Mr. Buddy Briggs, Burglar, C.....1000
5—10. The Great Smash, C.....3000
5—17. Baby's Gasoline Glide, C.....1000
5—24. A Busted Honeymoon, C.....1000
5—28. Gamboling on the Green, C.....1000
5—31. Tough Luck on a Rough Sea, C.....2000
6— 7. Billie's Waterloo, C.....1000
6—11. Phony Teeth, and False Friends, C...1000

NESTOR

5—19. The Wooing of Aunt Jemina, C.....1000
5— 5. Lem's College Career, C.....2000
5— 8. Potts Bingles Again, C.....1000
5—12. Never Lie to Your Wife, C.....1000
5—15. He's a Devil, C.....3000
4—20. The Royland Villain, and Ed...Split Reel
5—22. Her Celluloid Hero, C.....1000
5—26. Love and Brass Buttons, C.....1000
5—20. All Over a Stocking, C.....1000
6— 2. Good Night Nurse, C.....1000
6— 6. Never Again Eddie, C.....1000
6— 9. Twixt Love and the Iceman, C.....1000

POWERS

5—11. Mr. Fuller Pepp—He Tries Mesmerism, C. Cart., and Some Monkey Stars, Ed.....Split Reel
5—18. A Toyland Robbery, and Ed...Split Reel
5—20. Their Social Smash, C.....1000
5—25. Mr. Fuller Pep—He Dabbles in the Pond, Cart., and Classic Dances, Vaud.....Split Reel
5—27. Storming the Trenches, C.....1000
6— 1. It Can't Be True, C.....1000
6— 8. Mr. Fuller Pep—He Breaks for the Beach, Cart. and Pygmies of the Zoo, Ed.....Split Reel
6—10. Betrayed by the Camera, C.....1000

REX

5— 7. Scaling the Jungfrau, Ed., Sc.....1000
5— 9. Virginia, D.....1000
5—14. A Soul for Sale, D.....3000
5—18. A Wife at Bay, D.....2000
5—21. Love Triumphant, D.....2000
5—23. "Virginia," D.....1000
5—26. Harmony in a Flat, C.....1000
5—28. A Gentle Volunteer, D.....3000
6— 3. A Cad, D.....1000
6— 4. As in a Dream, D.....3000
6— 9. The Code of His Ancestors, D.....1000
6—11. The Sheriff of Pine Mountain, D 2000

VICTOR

5— 3. The Girl Who Feared Daylight, D..2000
5—12. A Strange Confession, D.....1000
5—17. The Three Wishes, D.....1000
5—24. The Limousine Mystery, D.....2000
6— 7. Object—Matrimony, C.....2000
6— 9. The Scorpion's Sting, D.....3000

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FEATURE RELEASES—CURRENT AND COMING

Bluebird Photoplays

5— 1. The Crippled Hand (Ella Hall)...5 parts
5— 8. The Glided Spider (Louise Lovely).5 parts
5—15. Elusive Isabel (Florence Lawrence)6 parts
5—22. A Son of the Immortals (J. Warren Kerrigan).....5 parts
5—29. Naked Hearts (Rupert Julian).....5 parts
6— 5. The Eye of God (Tyrone Power and Lois Weber).....5 parts
6—12. Bobbie of the Ballet (Louise Lovely).....5 reels
6—19. The Three Godfathers (All star cast).....5 reels
6—26. Shoes (Mary McDonald).....5 reels

Fox Film Corporation

4— 3. Blue Blood and Red.....5 reels
4—10. Slander .....5 reels
4—17. A Modern Thelma.....5 reels
4—24. A Man of Sorrow.....5 reels
5— 1. Blazing Love.....5 reels
5— 8. The Eternal Sapho.....5 reels
5—15. Sins of Men.....5 reels
5—22. Battle of Hearts.....5 reels
5—29. The Spider and the Fly.....5 reels
6— 5. Hypocrisy. .....5 reels
6—12. A Woman's Honor.....5 reels

Ivan Feature Productions

1—Forbidden Fruit (Everett Butterfield and Paula Shay).....5 reels
2—A Fool's Paradise (Chrystine Mayo, Paula Shay, and Joseph Burke)....6 reels
3—The Immoral Flame (Maude Fealy)...5 reels
4—The City of Illusion (Paula Shay and Mignon Anderson).....6 reels
5.—Her Husband's Wife (Sally Crute, Mignon Anderson and Augustus Phillips). .....5 reels

Kleine-Edison Feature Service

EDISON

1—12. The Catspaw.....5 reels
1—26. The Innocence of Ruth.....5 reels
2— 9. The Martyrdom of Philip Strong..5 reels
2—23. At the Rainbow's End.....5 reels

GEO. KLEINE

1—19. Wild Oats.....5 reels
2— 2. The Final Curtain.....5 reels
2— 9. When Love is King.....5 reels
2—16. The Scarlet Road.....5 reels
3— 1. The Mishaps of Musty Suffer.....10 reels

Metro Pictures Corporation

F. A. BALSHOFER

4—24. The Come-Back (Harold Lockwood and May Allison).....5 reels
6—12. The Masked Rider (Harold Lockwood and May Allison).....5 reels

COLUMBIA PICTURES CORPORATION

3—13. Lovely Mary (Mary Miles Minter).5 reels
4— 3. The Kiss of Hate (Ethel Barrymore)5 reels
4—10. The Half Million Bribe (Hamilton Revelle and Marguerite Snow)...5 reels
5—22. Notorious Gallaghar (William Nigh and Marguerite Snow).....5 reels

POPULAR PLAYS AND PLAYERS

4—17. Playing with Fire (Mme. Petrova).5 reels
5—29. The Scarlet Woman (Mme. Petrova)5 reels
5—15. The Spell of the Yukon (Edmund Breese) .....5 reels

B. A. ROLFE PHOTOPLAYS, INC.

3—20. Her Great Price (Mabel Taliaferro)5 reels
5— 1. The Snow Bird (Mabel Taliaferro) 5 reels
6— 5. Dorian's Divorce (Lionel Barrymore and Grace Valentine).....5 reels
6—19. The Flower of No-Man's-Land (Viola Dana).....5 reels

QUALITY PICTURES

3—27. The Wall Between (Francis X. Bushman and Beverly Bayne)...5 reels
5— 8. A Million a Minute (Francis X. Bushman and Beverly Bayne)....5 reels

Mutual Masterpictures

DE LUXE EDITION

Week of May 22, 1916.

No. 103. Nancy's Birthright (Edyth Sterling and Norbert Myles) Signal.5 reels
No. 104. Reclamation (Winifred Greenwood and Franklin Ritchie), American.5 reels

Week of May 29, 1916.

No. 105. The Man from Manhattan (Wm. Stowell and Rhea Mitchell), American .....5 reels
No. 106. Other People's Money (Gladys Hulette), Thanhouser.....5 reels

Week of June 5, 1916.

No. 107. Whispering Smith (Helen Holmes), Signal.....5 reels
No. 108. Soul Mates (William Russell), American. .....5 reels

Week of June 12, 1916.

No. 109. A Man's Soul (Winifred Greenwood and Franklyn Ritchie), American .....5 reels
No. 110. The Wasted Years (Crane Wilbur), Centaur.....5 reels

Paramount Pictures

FAMOUS PLAYERS

5— 4. The Red Window (John Barrymore)5 reels
5—15. The Trust (Hazel Dawn).....5 reels
5—25. Saints and Sinners (Peggy Hyland).5 reels
5—29. (Title Not Decided), (Marguerite Clark). .....5 reels
6— 5. The Evil Thereof (All Star Cast)..5 reels
6—12. Her Romance (Marguerite Clark)..5 reels
6—15. Destiny's Toy (Louise Huff).....5 reels
6—22. Susie Snowflake (Anna Pennington and Wm. Courtleigh, Jr.). .....5 reels
6—26. The World's Great Snare (Pauline Frederick). .....5 reels

JESSE LASKY COMPANY

5— 8. Maria Rosa (Geraldine Farrar)....5 reels
5—11. Alien Souls (Sessue Hayakawa)...5 reels
5—22. The Frameup (Blanche Sweet)....5 reels
6— 1. The Gutter Magdalene (Fannie Ward). .....5 reels
6—19. The Clown (Victor Moore).....5 reels

MOROSCO PHOTOPLAY COMPANY

5—18. Pasquale (George Beban).....5 reels

PALLAS

4— 3. Heart of Paula (Leonore Ulrich)..5 reels
5— 1. David Garrick (Dustin Farnum)...5 reels
6— 8. The Making of Maddalena (Edna Goodrich). .....5 reels
6—29. The American Beauty (Myrtle Stedman). .....5 reels

Triangle Film Corporation

KAY-BEE-INCE PRODUCTIONS

4—23. Civilization's Child (Wm. H. Thompson). .....5 reels
4—30. The Beggar of Cawnpore (H. B. Warner). .....6 reels
5— 7. The No-Good Guy (William Collier)5 reels
5—14. Not My Sister (Bessie Barriscale)5 reels
5—21. The Primal Lure (Wm. S. Hart)..5 reels
5—28. The Market of Vain Desire (H. B. Warner). .....5 reels

FINE ARTS-GRIFFITH PRODUCTIONS

4—23. Sunshine Dad (De Wolf Hopper)..5 reels
4—30. The Children in the House (Norma Talmadge). .....5 reels
5— 7. The Good Bad-Man (Douglas Fairbanks). .....5 reels
5—14. Susan Rocks the Boat (Dorothy Gish). .....5 reels
5—21. A Child of the Paris Streets (Mae Marsh and Robert Harron).....5 reels
5—28. Mr. Goode the Samaritan (DeWolf Hopper). .....5 reels

KEYSTONE-SENNETT PRODUCTIONS

4—23. The Snow Cure (Ford Sterling)....2 reels
4—23. A Rough Knight (Shorty Hamilton)2 reels
4—30. The Lion and the Girl (Joe Jackson)2 reels
4—30. His Bitter Pill (Mack Swain).....2 reels
5— 7. Her Marble Heart (Charles Murray).2 reels
5— 7. A Dash of Courage (Harry Gribbon). .....2 reels

Red Feather Productions

4—17. Her Bitter Cup (Cleo Madison)....5 reels
4—24. Thrown to the Lions (Mary Fuller)5 reels
5— 1. Dr. Neighbor (Hobart Bosworth)..5 reels
5— 8. A Huntress of Men (Mary Fuller).5 reels
5—15. A Youth of Fortune (Carter and Flora Parker De Haven).....5 reels
5—22. Half a Rogue (King Baggot).....5 reels
5—29. The Iron Hand (Hobart Bosworth and Jane Novak).....5 reels
6— 5. The Madcap (Flora Parker De-Haven). .....5 reels
6—12. What Love Can Do (Adele Farrington). .....5 reels

Vitagraph-Lubin-Selig-Essanay

HEARST-VITAGRAPH NEWS PICTORIAL

Issued every Tuesday and Friday.

VITAGRAPH

4—24. God's Country and the Woman (Nell Shipman, Geo. Holt and Wm. Duncan).....8 reels
5— 1. The Law Decides (Dorothy Kelly, Bobby Connelly, Harry Morey and Louise Beaudet).....7 reels
5— 8. Britton of the Seventh (Charles Kent, Bobby Connelly and Eulalie Jensen). .....5 reels
5—15. The Ordeal of Elizabeth (Lillian Walker, Donald Hall and Evart Overton). .....6 reels
5—22. The Suspect (Anita Stewart).....6 reels
5—29. The Lights of New York (Leah Baird and Walter McGrail).....5 reels
6— 5. The Destroyers (Lucille Lee Stewart). .....5 reels
6—12. The Redemption of Dave Darcy, (James Morrison). .....5 reels

LUBIN

4—10. The Flames Johannis (Nance O'Neill). .....5 reels
5— 8. Love's Toll (Rosetta Brice and Richard Buhler).....5 reels
6— 5. Those Who Toil (Nance O'Neil)..5 reels

SELIG

3—20. The Ne'er-Do-Well (Kathlyn Williams and Wheeler Oakman)....10 reels
4— 3. The Cycle of Fate (Bessie Eyton, Wheeler Oakman and Edith Johnson). .....5 reels
5— 1. At Piney Ridge (Fritzi Brunnette).5 reels
5—29. Into the Primitive (Kathlyn Williams, Guy Oliver and Harry Lonsdale). .....5 reels

ESSANAY

4—10. Burlesque on Carmen (Charlie Chaplin). .....4 reels
4—24. The Little Shepherd of Bargain Row (Sallie Fisher, John Junior and Richard C. Travers).....5 reels
5—15. Sherlock Holmes (William Gilette).7 reels
6—12. That Sort (Warda Howard, Ernest Maupain, Duncan McRae and John Lorenz). .....5 reels

World-Equitable Program

WORLD

4—24. The Closed Road (House Peters and Barbara Tennant).....5 parts
5— 1. The Feast of Life (Clara Kimball Young). .....5 parts
5— 8. Her Maternal Right (Kitty Gordon)5 parts
5—15. Sudden Riches (Robert Warwick).5 parts
5—22. Tangled Fates (Alice Brady).....5 parts
5—29. The Other Sister (Gail Kane).....5 parts
6— 5. The Woman of It (Carlyle Blackwell and Ethel Clayton).....5 parts
6—12. The Crucial Test (Kitty Gordon)..5 parts
6—19. The Way of the World (Holbrook Blinn). .....5 parts
6—26. La Boheme (Alice Brady).....5 parts
7— 3. Friday the 13th (Robert Warwick).5 parts

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AUTHORS FILM CO., INC.
3—27. Sins of the Father.....4 parts
4— 3. Her Redemption.....4 parts
4—10. Denise .....4 parts
4—17. Love's Sacrifice.....6 parts
4—24. A Woman's Awakening.....5 parts
5— 1. Under the Mask.....5 parts

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Russian Side of War.....4 reels

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Liberty Hall.....4 parts
The Black Spot.....4 parts
Victoria Cross.....4 parts
O 18.....4 parts
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Pa's Family Tree.....1 reel
The Adventure of Sally.....1 reel
The Jungle Kid.....1 reel

E-K-O FILM CO.
The Invisible Enemy.....5 reels

ELDORADO FEATURE FILM CO.
The Impersonation .....5 reels

FORREST FILM CORPORATION
Bottom of the Sea.....5 reels

JOS. W. FARNHAM
Race Suicide .....6 parts
The Awakening of Bess Morton..5 reels

GREAT NORTHERN FILM COMPANY
Sins of Great Cities (E. Thomsen).4 reels
The Man with the Missing Finger (Alfred Hertel). .....4 reels
For Her Son (Betty Nansen)....4 reels
A Woman's Honor (Elsie Frolich)4 reels
The Folly of Sin..... 5 reels
The Mother Who Paid.....5 reels

HANOVER FILMS
Marvellous Macist.....6 parts
Should a Baby Die?..... 5 parts

ESKAY HARRIS FEATURE FILM
Alice in Wonderland..... 6 parts

HIPPODROME FILM CO.
At the Front with the Allies.....

HERALD FILM CORPORATION
3—27. Charlie's White Elephant, C. Cart..1 reel
4— 3. Charlie's Barnyard Pets, C. Cart...1 reel
4—10. Charlie the Busy Barber, C. Cart..1 reel
4—17. Charlie the Animal Trainer, Com. Cart. .....1 reel
4—24. Charlie's Jitney Hunt, Com. Cart..1 reel
5— 1. Charlie Prepared, Com. Cart.....1 reel

JUVENILE FILM CORPORATION
4— 1. World War in Kidland.....1 reel
4— 8. A Chip Off the Old Block.....1 reel
4—15. Chip's Elopement.....1 reel
4—22. Chip's Backyard Barn-Stormers....2 reels
4—29. Chip's Rivals.....1 reel

KULEE FEATURES
Germany on the Firing Line.....6 parts

MODERN MOTHERHOOD LEAGUE
Twilight Sleep .....

B. S. MOSS
Three Weeks.....5 reels
Salamander .....5 reels
One Day.....5 reels

F. O. NIELSEN
Guarding Old Glory.....5 reels
Just Out of College.....5 reels
Little Sunset.....4 reels
The Spoilers.....9 reels
All for a Girl.....5 reels

PHOTODRAMA COMPANY
How Molly Made Good.....6 reels

PROHIBITION FILM CORPORATION
Prohibition .....5 parts

RAVER FILM CO.
The Other Girl.....5 reels
Life Without Soul.....5 reels
The Fortunate Youth.....
Driftwood .....

RIALTO FILM CO.
The House of Mirrors.....

STANDARD NEWS FILM, INC.
Standard Travelogues.....32 parts
Are We Ready?.....4 parts
The Animal World.....5 parts
Navies of the World.....1 reel
The Price of Liberty.....5 reels
Aircraft .....1 reel

SUN PHOTOPLAY CO., INC.
The Princess of India.....5 reels
A Woman Wills.....5 reels

SUPREME FILM CO.
The Cowpuncher.....6 parts

TRANS-OCEANIC FILMS, INC.
The Life and Adventures of Shakespeare. .....6 parts

UNITY SALES CORP.
My Country First.....6 parts
The Pursuing Vengeance.....5 parts

VARIETY FILMS CORPORATION
Unto the Darkness.....4 reels
In the Ranks.....4 reels
Harbour Lights.....4 reels
Enoch Arden.....4 reels
Mysterious Man of the Jungle.....3 reels

WAR FILM SYNDICATE
On the Firing Line with the Germans .....6 parts

MISCELLANEOUS

EDUCATIONAL FILMS CORP., OF AMERICA
The Film Hunters.....1 reel
The Yarn of the Slowern'ell.....1 reel
In the Hanging Glacier Country...1 reel
The Sunset Trail.....1 reel
The Trail to Cloudy Pass.....1 reel
The Stampede .....1 reel
American Game Trails.....1 reel

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In the land of the Hellenes.
Portugese types and costumes.
In the Land of the Rising Sun.
Curious Creations of Pond Life.

METRO PICTURES CORPORATION
Metro-Drew Comedies (weekly).
Metro Travelogues (weekly).

MUTT AND JEFF FILMS
ANIMATED CARTOONS
1. Jeff's Toothache.
2. Mutt and Jeff in the Submarine.

PARAMOUNT PICTURES CORPORATION
PARAMOUNT PICTOGRAPHS (WEEKLY)
BURTON HOLMES TRAVEL PICTURES
4—10. Bilibid, the "Sing Sing" of the Philippines.
4—17. The Pasig River (The Filipino River).
4—24. The Lowlands of Luzon.

BRAY CARTOONS
4—27. Col. Heeza Liar Wins the Pennant.
5— 3. Al Falfa's Scientific Diary.
5—10. A Toyland Paper Chase.
5—17. Bobby Bumps and His Goatmobile.
5—24. Kid Casey the Champion.

PATHE EXCHANGE, INC.
Pathé travels (See Pathé).

UNIVERSAL
Uncle Sam at Work (See Powers Universal).

VARIETY FILMS CORPORATION
Upper Bavarian Mountain Lakes.
In the Land of the Hindoos.
Victoria Falls.
Should a Baby Die?.....5 reels

VITAGRAPH (V. L. S. E.)
FRANK DANIELS' COMEDIES
5— 1. Mr. Jack Hires a Stenographer.
5— 8. Mr. Jack, His Dukeship (End of the Jack Series).
5—15. Kernel Nutt Wins a Wife.
5—22. Kernel Nutt the Janitor.
5—29. Kernel Nutt the Footman.
6.— 5. Kernel Nutt and the Hundred Dollar Bill.

SERIALS

The Girl and the Game.....Signal Film
The Secret of the Submarine.....Signal
Peg o' the Ring.....Universal
Mary Page, The strange Case of..Essanay
The Social Pirates.....Kalem
The Iron Claw.....Pathé
Who's Guilty? .....Pathé
The Mysteries of Myra.....International Film Service
Gloria's Romance.....Kleine

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CONSTRUCTION, EQUIPMENT AND OPERATION OF THEATRE, EXCHANGE AND STUDIO

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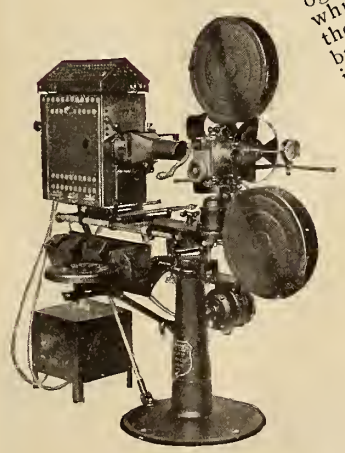

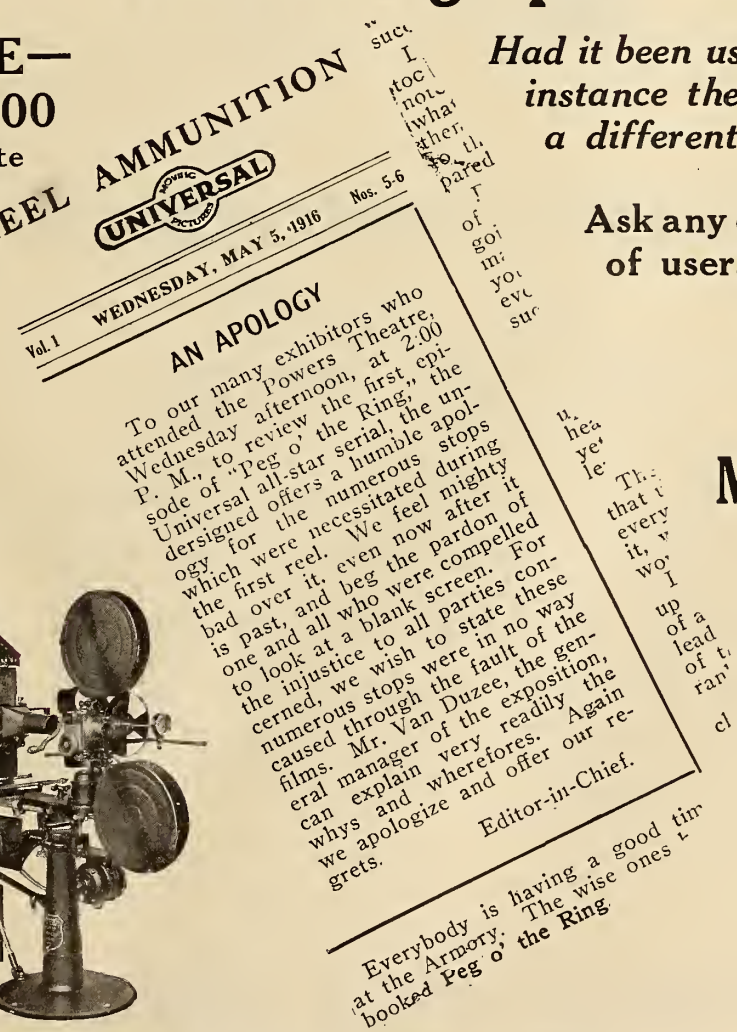
REEL AMMUNITION

UNIVERSAL

Vol. 1 WEDNESDAY, MAY 5, 1916 Nos. 5-6

AN APOLOGY

To our many exhibitors who attended the Powers Theatre, Wednesday afternoon, at 2:00 P. M., to review the first episode of "Peg o' the Ring," the Universal all-star serial, the undersigned offers a humble apology for the numerous stops which were necessitated during the first reel. We feel mighty bad over it, even now after it is past, and beg the pardon of one and all who were compelled to look at a blank screen. For the injustice to all parties concerned, we wish to state these numerous stops were in no way caused through the fault of the films. Mr. Van Duzee, the general manager of the exposition, can explain very readily the whys and wherefores. Again we apologize and offer our regrets.

Editor-in-Chief.

Everybody is having a good time at the Armory. The wise ones booked **Peg o' the Ring**.

Had it been used in this particular instance there would have been a different story to tell.

Ask any one of the thousands of users of

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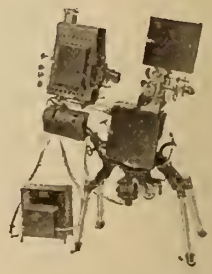

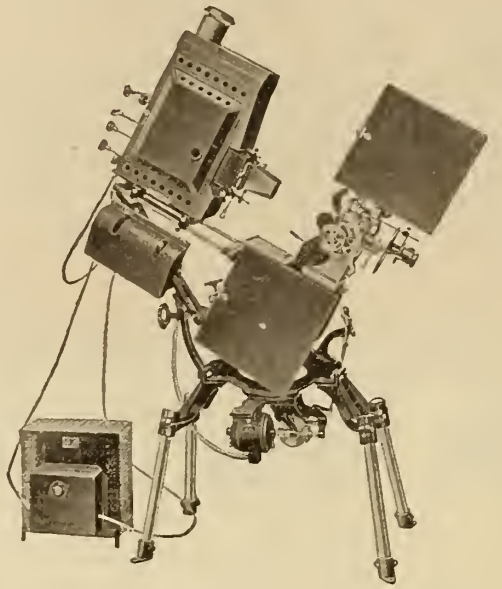

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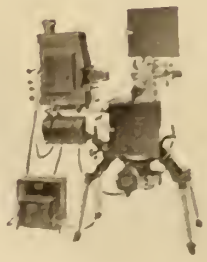
at the Third National Exposition of Safety and Sanitation, held under the auspices of the American Museum of Safety at Grand Central Palace, New York City, May, 1916.



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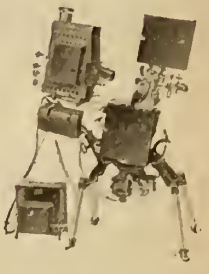

Construction, Equipment and Operation

Accessory News

Section of Motion Picture News

Everything for Theatre, Exchange and Studio

Motion Picture Projection Simplified

By J. H. Hallberg

98—While it is stated in the answer to question 96 that by wrong connection a choke coil wound in two sections besomes inoperative, just why does this happen and will you describe the effect in greater detail where the coil is connected wrong as illustrated in Fig. 48?

Ans. — A choke-coil in performing its work in reducing the line voltage to that required for the load which may be an electric arc, depends upon the following:

The ohmic resistance of the wires from which the coil or coils are made which you know is a very small portion of the voltage drop required and is therefore negligible and not necessary for us to consider in using a choke-coil.

The reactance of the coil depends upon the creation of magnetic flux in a laminated iron core by the impuse of current in one direction during the fraction of a second upon the reversal of the magnetic flux, during the next fraction of a second when the generator has reversed the current in the Alternating distribution system. The reversal of the current, of course, depends upon the number of cycles for which the generator is made.

Now, if you have only one winding as has been illustrated in figures 43, 44, 45 and 46, the direction of the current flow through the winding will always be uniform during the impression of current from the line. It is true that the current is reversed the next instant and then reversed again, but the current always flows during each cycle impression in one positive and one negative direction, but it goes in the same direction through all of the turns in the coil which means that the magnetic lines of force, or the magnetic flux is created in one direction under the influence of every turn of wire in the coil.

This condition allows, therefore, the magnetizing coil, as illustrated in Fig. 43 for instance, which illustrates the answer to question 86, to maintain the upper end of the magnet core as a north pole and the lower one as a south pole for an instant or a fraction of a second while the current is coming in at the top and leaving at the bottom end of the coil, as in the illustration. The next instant when the current on the system is reversed it comes in at the bottom of the coil and leaves at the top which reverses the magnetizing effect of the coil and as a result the lower end of the iron core in Fig. 43 will then become north and the upper one south. This is correct of course with the understanding that the windings are put in the direction which will cause the upper portion of the core to be north when the current comes in through the top terminal of the coil. This condition can be changed at will by winding the coil in the opposite direction and is merely a matter or original design.

With the magnetizing coil split in two sections as illustrated in Fig. 47 when the connections are correctly made you still have the same relation of magnetic polarity as you have in the single coil construction.

On the other hand if the coils are reversed relative to each other by wrong connection as illustrated in Fig. 48 then the upper coil will tend to magnetize the iron core in one direction for instance making the upper end north pole and the lower end south pole, but upon the same core there is the second coil in reversed relation which tends to undo what the first coil is trying to do in that the second coil or the lower one tries to make the upper pole south and the lower one north.

This condition of affairs nullifies the magnetizing effect of the windings, one bucking the other and as a matter of fact, the core will show little or no magnetism, because the creative coil in tending to magnetize the core has its effect neutralized by the opposing coil, so that the choke-coil does not even get started to do its work and no effect is produced, excepting the resistance drop due to the ohmic resistance of the copper windings the real choking effect of the coil is lost because the magnetism necessary to set up the counter electro motive force in the windings of the choke-coil is not present.

It has been neutralized or rather never created, and the practical consequence of such a condition will be, that your fuses will blow the moment the switches are closed and the carbons are put together. I am trying to get into the mind of the reader the fact that in A. C. apparatus, the ohmic resistance or what is usually known as resistance in series with the circuit, is very small and that the real resistance or the reactance is caused by the magnetic flux created in the iron core, setting up at the instant the current is reversed in the A. C.

Copyright, 1916, by J. H. Hallberg

line, a counter current or kick which limits and balances the current flow. The effect of this limiting or balancing upon the arc is the same as the introduction of a long resistance wire, wound in a spiral, but the heat with the A. C. device is reduced to a minimum and in consequence thereof, the current loss is very small as compared with rheostat control for an arc lamp requiring only about 35 volts on a 110 volt A. C. line.

THE EYE AND LIGHT INTENSITY AFFECTING VISION OF PICTURES

By Herbert W. Andem

OF what use is a motion picture to the blind? Obviously the photo-play does not appeal to them. They can get a great deal from the performance in one of the legitimate theatres, however. Hearing the dialogue and receiving occasional verbal coachings from a "seeing" companion, the blind are placed on an equal and get almost all from a visit to one of these theatres as a "seeing-man."

In a motion picture theatre this is not so. For a "hearing-man" and a "deaf-man" are upon an equal footing here. The eye is the all-important factor. Its nature is to be understood and its habits or workings are to be catered to. It is one essential toward obtaining good projection. Operators will advance much in their work and raise the standard of projection by making themselves a student of the eye and laws and nature of light.

The eye passes final judgment on the projected picture and, therefore, should receive consideration from the operators and manufacturers of projection machines. To do so, however, the operator must leave the domain of electricity with its mystery and enter the field of physiology. The available knowledge is more or less limited and uncertain. The time is at hand when demands will soon open the doors to the unknown laws and nature of the eye and light. It is true scientific investigators have already provided us with much information on the general action of the eye and its relation to light, but, there is still much to be learned before we can make exact allowances for its behavior under the artificial lighting systems and reflections from the screen. It is to be hoped that by a brief description of the eye and light it will be shown that there does exist a very important relation between them, and that this relation is of sufficient practical importance to demand attention from operators. Several states have laws requiring exhibitors to use only direct-current for projection of motion pictures and these laws will soon be followed by other laws requiring operators to be up in the knowledge of the eye and light.

The Eye, Light, and Color

The human eye is illustrated diagrammatically in figure 1 and is shown to consist of six essential parts, namely, the cornea, the anterior chamber containing the aqueous humor, the iris, the crystalline lens, the cavity containing the vitreous humor, and the retina. From the following description and the accompanying diagram, it will be observed that the eye resembles very strongly the modern photographic camera.

Let us follow a ray of light through the eye, observe its path and the actions and processes it sets up. The light is admitted through the cornea, a transparent extension of the eyeball shaped somewhat after the fashion of a watch crystal. It passes through the aqueous humor, a transparent jelly-like substance, and reaches the iris. The iris is the colored part of the eye and consists of a circular curtain, a continuation of the middle or choroid coat of the eye and is capable of increasing or decreasing the diameter of its opening—the pupil—allowing more or less light to pass through as is required for correct vision. The light next strikes the crystalline lens, a transparent elastic body controlled by a muscular ring—the ciliary muscles—which enables it to change its curvature to accommodate or focus the eye. Passing through the vetreous humor, the light reaches the retina, which is the delicate network of nerve centres, possessing the property of converting the radiant energy into the sensation of sight. The retina plays such an important part in the process of seeing that it may interest the reader to know a little about its essential structures.

The retina is a very complex structure which, while only 0.01 inch thick, is composed of ten separate layers, but for the purpose of this article we will consider it as consisting of tiny nerve centers called rods and cones from their shape. The cones are most numerous in the fovea, which is the point of greatest sensitiveness, the ratio of cones to rods decreasing towards the outer regions of the retina. The rods are believed to be active in the determination of form and brightness and the cones in color perception. Furthermore, in dim illumination the rods only are effective, while for higher intensities the cones become active and colors are sensed. You have perhaps experienced at twilight the ability to see objects, although unable to distinguish their color. The cavities at the ends of the rods contain a bluish watery-fluid called visual-purple, which is being decomposed by the action of light and constantly replenished from the pigmentary cells in the choroid coat of the eye. However, when the eye is subject to too strong an intensity of light this visual-purple is bleached out more rapidly than it can be secreted, with the result that the vision is dimmed or blurred. Darkness or dim illumination will usually enable the eye to recover its normal condition.

In its path through the eye, the light encounters four refracting mediums, namely, the cornea, aqueous humor, crystalline lens and the vitreous humor. These refracting surfaces are shown at 1, 2, 3, and 4 in diagram, figure 1. It will also be noted that the

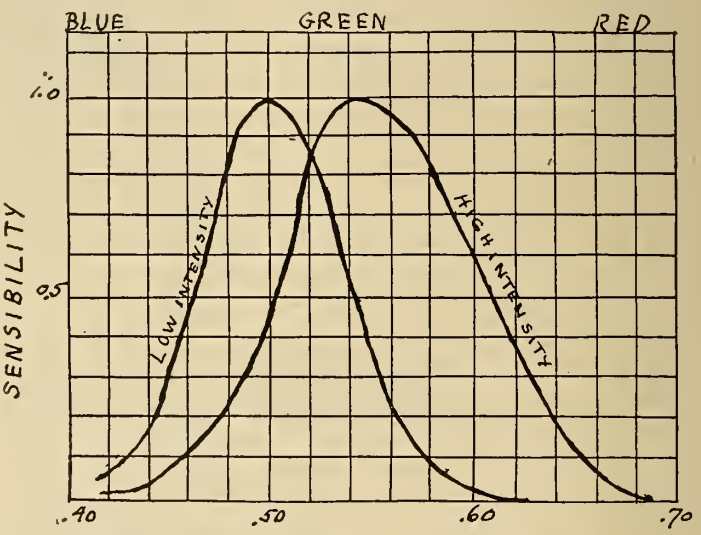

FIG. 2. WAVE LENGTH IN MICRONS

eye, unlike most optical instruments, does not focus by changing the distance between lens and retina, but by changing the shape or curvature of the lens. This has been indicated in the diagram by showing the position for nearby and distant focus.

The eye is subject to the principal defects of the ordinary optical instruments. These are spherical aberration, which causes the central part and the edges of the crystalline-lens to focus in different planes, and chromatic aberration or the failure to focus all colors in the same plane. These errors do not enter to any serious degree and cause us no inconvenience in the ordinary process of seeing. On the other hand, the eye is capable of functioning through a wider range of intensities than would ordinarily be expected from any scientific instrument. It serves us with equal convenience for intensities corresponding to faint moonlight or to the direct rays of the noonday sun—a ratio of about 1 to 5,000,000.

One of the fundamental laws to be observed in placing light sources is to avoid locating lights of high intrinsic brightness in the field of vision. Intrinsic brightness is declined as the candle-power emitted per unit area of surface. For comfortable vision this value should exceed 5 to 10 candle-power per square inch. This law should also be the standard for screen illumination to give a pleasing reflection from the picture.

The Eye and Its Relation to Color Values

The eye responds to radiations having wave lengths between certain limits. The long wave lengths give the sensation of red as they grow shorter pass in succession through all the colors of the spectrum: Red, orange, yellow, green, blue, indigo, violet. Waves longer than the visible red and shorter than the visible violet are termed, respectively, infra-red and ultra-violet. These

(*Continued on Page* 3635.)

The G-E Mercury Arc Rectifier

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6092

Projection

Operating Electricity — Repairing Equipment

Questions Answered

Edited by J. H. Hallberg

Who will answer all questions you may send in, no matter how simple or difficult

IS THERE ANY GIVEN NUMBER OF AMPERES TO A HORSE POWER? IS QUESTION FROM ROCHESTER, NEW YORK

G. W C., Rochester, N. Y.—*Is there any given number of ampheres to a horse power? Does it depend upon the construction of the device that is using the pawer?*

I have just received the last "News," issue of May 27, and have read, "The Waste in the Operating Room," That is fine. Why don't you say something about making patches and the devices for making patches? What do you think of the Edison Patcher? It may be all right but the price is a little too big for the average operator. I get some awful patches in our films.

Ans.—In response to your question as to whether or not there is a given number of amperes to a horse power, I must reply in a broad sense by stating, No.

In order to make this matter clearer to you, herewith is the following information: One H. P. equals about ¾ K. W. or to be exact, 746 Watts. One K. W. of course equals 1,000 Watts.

Taking for granted that you have available at the terminals of an electric generator, one H. P. or 746 Watts, then you must know the voltage of the generator before you can determine the number of amperes you may safely take from the generator.

As an illustration, we might assume that you have a generator capable of delivering 746 Watts or one H. P., and that it is wound for 100 volts; then in order to find out how many amperes this generator will deliver we divide 746 Watts by the voltage which is 100 and this leaves us a quotient of 7.46 amperes.

Suppose we have a similar generator of one H. P. delivery capacity or 746 Watts and the generator in this instant is wound for 60 volts, then we divide 746 by 60 and we find that you may take from a 60 volt generator of the same capacity about 12¾ amperes.

Suppose you have a low voltage generator, such as used for an automobile, which usually delivers about six to eight volts; then we would divide the capacity of the generator which is 746 Watts by 8 volts, which gives us a quotient of slightly over 93 amperes.

From the foregoing examples you will see that the ampere delivery from a generator rated at one H. P. or 746 Watts, depends entirely upon the number of volts, or in other words upon the number of turns and the size of wire on the armature and the field coils, so that if the machine is wound for a low voltage, a heavy amperage can be taken out and if the machine is wound for a higher voltage a lesser number of amperes may be had.

Now in figuring the power required to produce a given number of amperes at a given voltage then there are other factors which enter into the consideration of your problem and they may be enumerated about as follows when the generator is driven by an engine.

First, you must ascertain the brake H. P. of the engine. Sometimes an engine is rated at 10 H. P. That may be the rating on the basis of the indicated H. P. and there are unscrupulous manufacturers who sell their engines on the basis of the indicated H. P. without so specifying, whereas the actual brake H. P. at the pulley or fly wheel of the engine may be 25 per cent. less, or around 7½ H. P. for a 10 H. P. engine and this 7½ H. P. or actual brake H. P. is the available power or real capacity of the engine.

Now, if you use this engine for driving an electric generator, with a belt between the engine and the generator you have a loss of at least 10 to 15 per cent. in the belt transmission, depending upon the quality of your installation and the size of the plant.

The next item you must consider is the internal losses in the electric generator which for a small machine ranges any where from 15 to 25 per cent. depending upon the quality of the generator, so that if you wish to secure 10 H. P. at the terminals of an electric generator, which would be equal to about 7½ K. W., then you must add to this figure about 25 per cent. for the electrical and windage losses and friction within the generator if it be direct-connected to the engine. If the generator is driven by a belt between it and the engine you must add another 10 per cent. loss for the belt and then you have a loss within the engine of about 15 to 25 per cent., so that it will take a considerably larger engine that the actual output of the generator. On the above basis the figures would be about as follows:. 1.8 K. W. loss in the generator. 750 Watts loss in the belt and about 1.65 K. W. losses in the engine, making the total capacity of the engine or in other words the fuel required on the basis of about 9.9 K. W.

We know that there are, in round numbers, 750 Watts in one H. P., therefore we have to divide 9.9 K. W. by 750 Watts which equals about 13 H. P. which will be the capacity of the engine required to deliver 7½ K. W. for the electrical load.

Now, you can easily determine how many amperes you can get out of the generator. You can make the generator deliver any amperage you want, by winding it to suit your conditions within the capacity of 7,500 Watts, as that is the maximum output of the generator, and you may use the formula I gave you in the beginning of this answer.

The Edison film splicer or patcher is about the best machine of its kind there is on the market today and there is nothing cheaper for accomplishing the purpose. I believe *every proprietor ought to provide his operating room as part of the equipment with an Edison or similar Film Splicing device,* and the four or five dollars invested in such an apparatus is money well spent. There is nothing more annoying than to have a film open up in the middle of a performance, not only once but time after time, as happens where the films are not carefully spliced.

It is a fact, of course, that the majority of operators can make a perfect splice by hand, but it takes a good deal more time than you sometimes can spare and therefore the film splicer is an accurate and quick time saving device.

You never write in too often to this department. We invite your co-operation and will be glad to answer any questions which you may have in mind. In the book, "Motion Picture Electricity," which costs two dollars and fifty cents, you will find a complete set of formulas, on pages 17 to 22 inclusive, for figuring the amperes, volts and watts.

HE USES A POWER'S 6-A D. C., 45-FOOT THROW, WITH 60 TO 80 AMPERES, AND IS TOLD TO USE FROM 20 TO 30

L. B. F., Trent, S. D.—*I am using a Power's 6-A D. C., 45-foot throw and picture 8 by 10. I am not satisfied with my projection and am using 60 to 80 amperes, while I am supposed to use 20 to 30. In fact I am notified to this effect. Now, what can I do to come within the demands. I am using a small rheostat supposed to be 25 to 40 amperes. Carbons are ½ and ⅝ inches. Where can I get a good work on projection, in fact, on operating a motion picture machine.*

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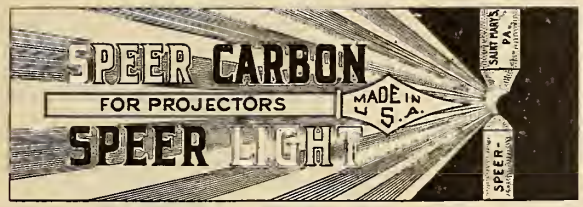

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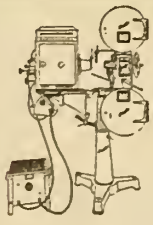

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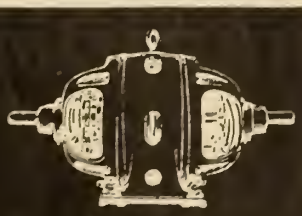


Especially constructed for Motion Picture service. They are complete equipments, ready to install, simple to handle, and are Wagner Quality

Bulletin 10922.

Wagner Electric Manufacturing Company,
Saint Louis, Missouri.

ANS.—Your condition is evidently not explained exactly as it exists. Just how you can use a Power's 6-A with D. C., and a rheostat which is adjustable from 25 to 40 amperes and how you can draw 60 to 80 amperes through this rheostat if it is made for the voltage of your circuit, I cannot conceive, unless you keep your carbons almost together and then, of course, you would not get the light and your amperage would be considerably higher than it ought to be and your rheostat would be red hot.

Now, in order to put you right and in order to be able to solve your problem, I want you to answer the following questions.

1. State voltage of your D. C. circuit. 2. Do you receive the D. C. from the electric lighting company's mains or do you generate your own D. C.? 3. If you have your own plant state the size, style and make of engine with the H. P. and also specify the make, size and style of generator as marked on the nameplate. 4. How do you know you are using 60 to 80 amperes? 5. Why are you supposed to use 20 to 30 amperes and who notified you to that effect? 6. What style rheostat are you using which you claim to be 25 to 40 ampere capacity? State the make of your rheostat and what is stamped on the nameplate, that is, the voltage and the capacity in amperes. 7. Give make of carbon used and whether cored or solid.

If you answer the foregoing questions I can put you right. In the meantime, I want to say that for your distance of 45 feet, with a picture 8 by 10, you should, as stated receive good illumination with about 30 amperes D. C. at the arc with the carbon points about ¼ to ⅜ of an inch apart, which gives a potential drop of about 50 volts, using a ⅝-inch cored carbon in the upper holder for the positive and ½-inch solid or cored carbon in the lower holder for the negative.

Perhaps your arc is burning upside down. To determine this, start your arc and let it burn for about 20 seconds and pull the switch. If the upper carbon is the hotter you are all right. If on the other hand, the lower carbon is the hotter pull your switch and reverse the leads so that the upper carbon will always be the hotter as it should be with D. C. and which signifies it is the positive.

The book, "Motion Picture Electricity," is the latest and most complete work on all matters pertaining to the illumination and control of various electrical devices for projection. The price is $2.50. Each manufacturer issues a most complete instruction book which is always up to date for the various type projectors manufactured. If you will kindly signify to this department the machines in which you are interested I will be glad to see that you get the right information and instruction books without charge.

OPERATORS OF DAVENPORT, IA., MOLINE AND ROCK ISLAND, ILL., RECEIVE CHARTER FROM THE I. A. T. S. E. & M. P. M. O. of U. S. & C.

THE NEWS is in receipt of the following from an organization in whose aims and ambitions we are in hearty accord.

"We, the moving picture machine operators of the cities of Davenport, Ia., Moline and Rock Island, Ill., wish to make it known to the public that we now have a direct charter with the I. A. T. S. E. & M. P. M. O. of U. S. & C.

"Our union is known as the Moving Picture Machine Operators Protective Union, Local 433 of Davenport, Ia., Moline and Rock Island, Ill. It was chartered on March first.

"Prior to that date we were members of Local 85 I. A. T. S. E. & M. P. M. O. of U. S. & C., and by withdrawing from Local 85 to take up our new charter we do so with the best wishes of Local 85. Like all other labor organizations, we must cater to the public for support as much as possible. All such support will be highly appreciated by this organization.

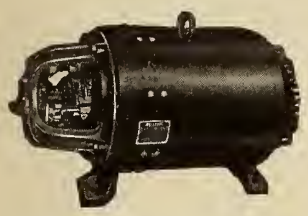
"To the average observer, moving picture operating is simple and does not require much experience, but as a matter of fact it is one of the most complicated crafts that there is to-day. To become a first-class operator requires years of study and experience to handle successfully the various electrical equipments and apparatus.

"The operator must understand thoroughly the different makes of machines, their principles and operation. The principles of optical projection must be understood, in order to meet the different requirements under different conditions. There are set rules to everything in the projection of pictures which are different in practically every different installation of moving picture equipment, depending on local conditions. The operator must be an

On or about June 10th

I expect to be settled in my new store 727 Seventh Ave., at 49th Street, New York City, the film centre of the World. You know your orders have always been filled promptly in the past and if it is possible to give you better service from my new store you will get it. I will carry in stock everything for the Motion Picture theatre and only the best goods which money can buy. MY SUCCESS will be YOUR SUCCESS.

Deal where you get the best treatment — At HALLBERG'S



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For 110 or 220 volt, 60 cycle, 2 or 3 phase A. C. Line. For single phase, $46 extra. Weight, 450 lbs. Height 15", Width 15", Length 28"

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OTHER SIZES AND STYLES OF ALL KINDS — QUOTED UPON REQUEST

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Send $2.50 for latest Operator's Book, "MOTION PICTURE ELECTRICITY."

J. H. HALLBERG Swedish Electrical Engineer
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electrician and a mechanic and must be always on the alert to detect any fault with any of the different parts of his equipment or the picture. All these and a great many other things the operator must know in order to project at all times a first-class picture.

"This union wishes to convince all exhibitors who, heretofore, have not employed union operators that it is to their interest to do so and they will be benefited thereby. We respectfully request the public to give us their support by patronizing theatres employing union operators and they will endeavor to make the motion pictures themselves an attraction worth your patronage.

"To all members of organized labor bodies we tender the co-operation and good fellowship of fellow workers and to the theatre-going public we extend the respects of the Moving Picture Machine Operators Protective Union, Local 433, I. A. T. S. E. & M. P. M. O. of U. S. & C., Davenport, Iowa, Moline and Rock Island, Illinois. The officers are Theo. J. Garretson, president; C. C. Derr, vice president; Fred O. Slenker, recording secretary; Oscar E. Moody, financial secretary; Arthur R. Brock, treasurer; Hugo E. Thoensen, business agent, and Henry C. Thompson, guardian. Fred R. Parker, W. H. Myers and H. S. Gould are delegates to the Tri City Trades and Labor Assembly."

If Local 433 can maintain the high standard they are setting themselves they are bound to prosper, and they will also become a credit to the International Alliance and to the motion picture industry as a whole. The question is not, can you do it, but will you do it? The time has now passed when any "Tom, Dick or Harry" can go into the operating room of a motion picture theatre and qualify as an operator. It calls for, as you say, "years of study and experience to handle successfully the various devices and apparatus used in connection with the projection of pictures." But do not lose sight of the fact that it also calls for a continuation of that study if you are to become competent, efficient and reliable operators.

At this time you are filled with enthusiasm; highly elated over the fact that you have been granted a charter from the I. A. T. S. E.; you are anxiously awaiting the arrival of the "union slides" and display cards. Let us say this, and we know whereof we speak, do not be too hasty; go carefully; don't build your house until the foundation has been laid. Don't be too insistent that the union slide be shown, until you are sure that your work merits the showing it.

You are to be highly commended when you state, "that you will endeavor to make the motion picture an attraction worthy of being patronized" through the efficiency of your organization's membership; that efficiency which can only be obtained through hard labor and study.

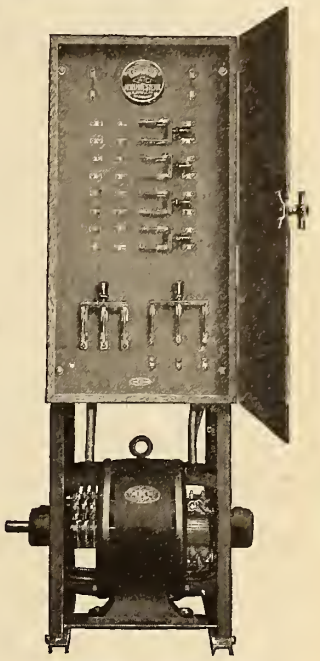
The NEWS will be pleased to learn from time to time as to the progress being made by Local 433, and will be at all times willing to assist through the columns of this department men who will live up to the foregoing in every particular.

ISIS IS LANDMARK OF GOOD PICTURES IN DENVER AND DRAWS BIG CROWDS OF SATISFIED PATRONS

THE Isis theatre, Denver, which is owned and managed by S. L. Baxter, uses a Wurlitzer-Hope-Jones Unit Orchestra organ at a cost, including its installation, of $50,000. It duplicates every known musical instrument and the singing of human voices. Some of its pipes are thirty-four feet long and thirty-four inches in diameter, and others are as small as a child's toy. It is built over, under and at both side of the theatre's auditorium. It requires a thirty horsepower electric motor to operate it. With this addition to the Isis, Mr. Baxter has accomplished his aspirations, that is, to make the theatre one of the best, if not the most up-to-date in the country.

The owner of the Isis started in the motion picture business in Denver in 1908. At that time he opened the old Isis, one block from his present location on Curtis street. Mr. Baxter has always believed in giving the public all he possibly could for their money, and even then, furnished music with an orchestra of ten to twelve pieces, equally as good as one would see and hear in most first-class theatres anywhere, at an admission price of five cents. His success can best be judged by referring to the New Isis, which he built two years ago. It occupies the most prominent location among the moving picture theatres in the city, and cost, including the ground on which it is built, $250,000. It is modern in every respect, with a seating capacity of 2,000.

The "MARTIN" ROTARY CONVERTER



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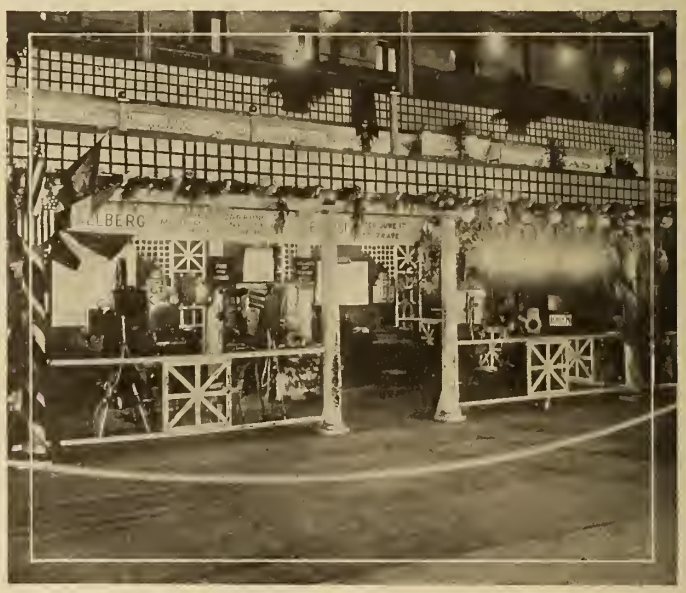
ACCESSORIES ON DISPLAY IN HALLBERG BOOTH AT MOTION PICTURE BOARD OF TRADE

AN interesting exhibit during the recent Motion Picture Board of Trade Exposition at Madison Square Garden was that of J. J. Hallberg, of New York.

The space was No. 7, occupying a space 25 feet wide by 20 deep, and was located between the Universal and Vitagraph booths. A complete working model of the Rialto theatre equipment, as installed by S. L. Rothapfel, was on exhibition, including one Hallberg Twentieth century motor generator, complete with Rialto type controlled board, operating a Baird projection with Arc controller. The light from the machines was projected onto a special screen, called the "Rialto Screen."

Connected to the same motor generator was a Power's 6-B machine, complete with motor drive. On the right hand side of the exhibit was a Satin Gold Fibre Screen with a Simplex latest type projector, equipped with type "S" lamphouse, fitted for operation up to and over 100 amperes. Speer projector carbons were on prominent display and samples in neat pasteboard boxes were given away in behalf of the Speer Carbon Company.



Booth of J. H. Hallberg at Grand Central Palace Exposition

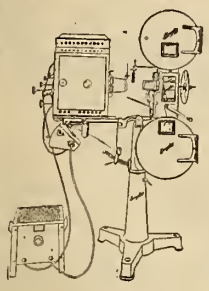
In the centre of the exhibit was an artistic electric fountain surrounded by plants and flowers. In the rear of this, was a complete miniature model of the Rialto stage setting as made by the Lee Lash studios, and above the fountain a Beseler Stereo Motorograph which displayed automatically changing advertising slides. The Motorograph can be loaded with 50 to 60 slides, and then by the mere turn of a switch one slide after another will be exhibited automatically.

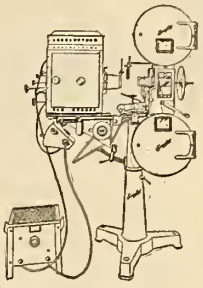
Mr. Hallberg also had on display one of his new gasoline engines directly connected to a generator. This consisted of an 8 H-P engine directly connected to a 4 to 5 K.W. generator of special design. This outfit generates about 70 to 80 amperes at 60 volts or 40 to 50 amperes at 110 volts. It furnishes power for the motion picture arc as well as for the house lighting.

A complete line of Caille ticket selling machines and Caille specialties were on display. There were also installed several spotlights with D. C. to D. C. economizers and motor generators of various types. Another exhibit was the Kinak, a small motion picture machine which uses a paper film and in that respect is different from all other projectors.

The exhibit was under the personal direction of J. H. Hallberg, assisted by M. L. Livingston, W. H. Rabell, C. B. Wilson, J. Arigo and Melville Chandler. J. S. Speer, president and general manager of the Speer Carbon Company, was present for several days. The Feaster Film Non-Rewinding machine was prominently displayed and demonstrated on both Powers and Simplex projectors.

STUDY THE MARKET REPORT CHART IN THIS WEEK'S ISSUE





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Take advantage of this price. They are guaranteed against discoloring, are the purest crystal condensers produced at any price. Per dozen, $7.50, half dozen, $4.00. Get the habit, deal with the best Motion Picture Supply House in the country. For 16 years in the *lead.*

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STUDIO DIRECTORY NO. 2

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The Camera

A Department Devoted to Motion Picture Photography in All Its Phases, Studio and Laboratory Work

Characteristics of Photographic Developers

Ortol, Considered the Equal of Metol, for Negative Development, Can Be Varied Within Wide Limits and Is Adapted to Deal With All Kinds of Exposures—Another Reagent is Eikonogen, Which Produces Splendid Gradations and Abundance of Delicate Detail

(*Continued from issue of June 3*)

Another developer which in the motion picture industry has always been considered the equal of Metol for negative development, and by many classed ahead of Metol for negatives is:

ORTOL $C_6H_4 \begin{matrix} OH \\ OH \end{matrix} + 2C_6H_4 \begin{matrix} NH \\ OH \end{matrix} CH_3$

Chemical Name, Equivalent Combination of Monomethylorthoamidophenol with Hydrokinone in its chemical state.

Ortol, which was discovered by J. Haff of Feuerbach, is very similar to Pyro in some respects and its value as a negative developer resides in the fact that it can be varied within wide limits and therefore is adapted to deal with all kinds of exposures.

In appearance Ortol is a coarse crystalline powder and may easily be dissolved in water. It combines with Sodium Sulphite in a colorless solution but cannot be used with effect unless a Carbonate of Sodium or Potash is added, which is generally done in such quantity as to form a rapid developer.

An Ortol bath will be found to work free from any tendency toward chemical fogging and most exquisite shadow detail obtains with its use. Although Ortol builds up the high lights in a plucky manner, the gradation in the resulting negatives does not suffer and will be found fully equal in quality to that secured with a Metol developer.

As in the case of Pyro an Ortol developer is very sensitive to the action of Potassium Bromide and also to lowering of the working temperature of the bath. This makes it an admirable developer for dealing with overexposures and so great is the influence exerted upon an Ortol developer by Bromide and low temperature that it is advisable to omit the Bromide from Ortol baths in the winter. Ortol shows further similarity to Pyro in the soft character of the negatives secured with its use and also as regards the color of the reduced silver comprising the film images which is a brownish black.

Ortol is preferably made up with Sodium Sulphite, Sodium Carbonate, Potassium Bromide and a small amount of Potassium Metabisulphate, which latter acts as a preservative and keeps the solution from deteriorating with undue rapidity. By decreasing the amount of the developer proper and increasing the amount of Carbonate softer results may be secured, while on increasing the amount of Ortol and decreasing the Carbonate, a slower acting bath is had which will give vigorous contrasts. The addition of Caustic Alkali acts as an efficient accelerator to the action of Ortol solutions while as before noted Bromide exerts a strong restraining influence.

Ortol Has Satisfactory Keeping Qualities Under Most Conditions

Whether mixed with a carbonate of Sodium or Potassium, Ortol solutions show satisfactory keeping qualities providing some Metabisulphite has been added in compounding them. An Ortol bath made up without Sodium Sulphite (which, however, is rarely done) will not keep for more than a day.

A negative film developed in Ortol may be easily distinguished by those experienced in such matters, due to the fact that an Ortol bath stains the gelatine of film to a reddish brown color. This is more than offset in cinematographic work by the fineness of grain of the reduced silver, a highly desirable feature in motion picture negatives, and no other developer yields as fine grained a silver deposit as does Ortol. The reddish stain imparted to the film by the Ortol developer has not been found a hindrance in printing positive films, as motion picture printing machines are invariably provided with a powerful light source.

Another reagent especially adapted to negative development and possessed of many good properties for that work is:

EIKONOGEN $C_{10}H_5 \begin{matrix} OH \\ NH_2 \\ SO_3\ Na \end{matrix}$

Chemical name, Sodium Salt of Amido B Napthol Sulphonate.

The developer Eikonogen was discovered by Professor R. Meldola and introduced into photographic practice by Dr. M. Andresen of the "Agfa" Co. of Berlin.

Eikonogen shows a combination of several active organic groups and occurs in the form of a white or sometimes yellowish powder which is comprised of minute crystals of rhomboid shape. It should be dissolved in boiling water, when it will form a colorless solution. An Eikonogen solution will remain colorless even after the addition of Sodium Sulphite and Potassium Carbonate providing it has been compounded properly.

No trouble from chemical fogging will be experienced when developing negatives with Eikonogen, and the rendition of shadow detail will be found very satisfactory.

Eikonogen is a developer which produces splendid gradations and an abundance of delicate detail in the negatives secured through its use. This quality in an Eikonogen bath is present even though development be forced (prolonged) and thus the popularity of Eikonogen for dealing with brief exposures, such as focal plane camera work and underexposure of all classes, is explained. Where there have been extreme contrasts in the lighting of a subject, a soft and pleasing negative is assured. providing development is performed with Eikonogen.

Reducing Action of Eikonogen Bath Controlled by Bromide

The reducing action of an Eikonogen bath may be readily controlled by the addition of Bromide of Potassium, 10 per cent solution, and diluting the mixed developer with water also decreases the speed of its action. Variation of the working temperature of an Eikonogen developer will affect the density of the developed images. A cold solution will produce negatives showing thin deposits while raising the temperature of the bath above the normal will cause exceedingly dense images to be formed.

Provided that Eikonogen solutions have been made up with boiling water, as previously recommended, they will be found to keep for an indefinite period, and an Eikonogen bath can be used many times before becoming exhausted, its reducing power leaving it very slowly.

The preferred ingredients of an Eikonogen bath in addition to the developer proper are Sodium Sulphite and Potassium Carbonate. Although Sodium Carbonate may be employed the Carbonate of Potash will be found best to use in conjunction with Eikonogen. When particularly soft negatives are desired it is advisable to use only one half the usual amount of Potassium Carbonate in making up the developer.

Due to its good keeping qualities and long life Eikonogen does not stain the gelatine of photographic emulsions and the images yielded by it are of a bluish black color.

There are, in addition to the developers described in this series

of articles, various other organic compounds used as developers in photographic work, but as they all have their failings, such as poor keeping qualities, chemical instability, or incapability of action without the use of caustic alkalies (which cause severe shrinkage of the film on development) they have not been found desirable for use in processing cinematograph film and therefore mention of such compounds is not made here.

COLUMBIA THEATRE, PITTSBURGH, UNDERGOES ALTERATIONS AT NIGHT, TO AVOID INTERFERENCE WITH DAY PERFORMANCES

Special to MOTION PICTURE NEWS.

Pittsburgh, Pa., May 29.

IMPROVEMENTS are to be made at the Columbia theatre in Fifth avenue, Pittsburgh, as a result of the change in management. The theatre several weeks ago changed hands.

The contract has been let for new chairs. They will be of the latest pattern and will be more roomy and more comfortable than the ones now in use. The interior is to undergo a change which will make it one of the best lighted and best ventilated of the theatres here.

The management is also going to install a new front which will be of the very latest pattern. All of the posters and signs used by the theatre will be of the brass frame order and the ticket booth will be remodeled and enlarged.

A fine new ventilating system will also be installed which will make the theatre one of the coolest in the city and will make it possible to lower the temperature by 20 degrees over that outside the theatre. The improvements are to be rushed and most of the work will be done at night and on Sundays so as to make it possible for the theatre to be run during the day and evening. A large corps of workmen will be put on the job and it is estimated that three weeks will be required to make all the changes.

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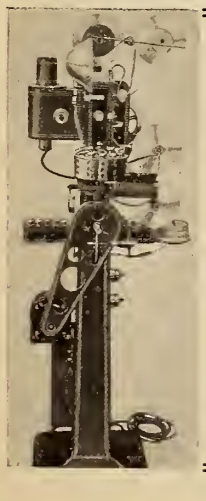

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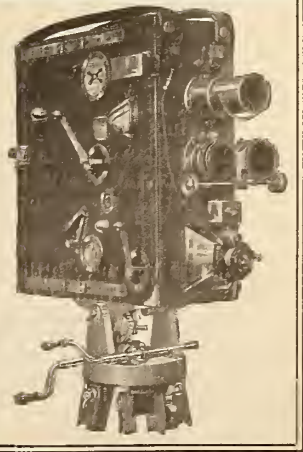

Music and the Picture

Edited by Ernst Lux

This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays. MOTION PICTURE NEWS will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and the Picture Department.

No Set Method in Picture Playing, is View of Rogers

Organist of Luna Theatre, La Fayette, Ind., Who in Seven Years' Experience Playing for the Pictures Has Tried Various Plans, Declares There Are No Set Rules for Directors and Leaders to Follow at All Times—There Are Moments When Best Results Can Be Obtained by Improvising, He Thinks

I HAVE been reading with interest the articles on music for the pictures, that have been appearing in MOTION PICTURE NEWS. I have been playing pictures for the past seven years, and have been confronted many times with puzzling situations that come to leaders of picture music only.

I have made a study of picture playing, and have tried various methods in doing so, and I find that there is no set method, nor any set rules that a director or leader can follow at all times.

I do not say that orchestra music is not successful for accompanying pictures, but I do say that it takes an orchestra of thorough musicians who understand harmony, and counter-point harmony, and have a fair knowledge of theory. Because there are times when the best results can be obtained by improvising; I find this most successful when the leader or director is either playing organ or piano.

When I am directing an orchestra in a picture house, I arrange to see the picture myself in advance, say in the morning, and then I select my numbers and arrange them on each musician's rack, as I want them to be played. Understand me, according to the different theme and situations as I have interpreted them. I may use one or a part of one of Chopin's "Nocturnes" or a part of one of Mendelssohn's songs without words—for example, "Consolation," Op-30 No. 3.

When I use a number of this type, I try to arrange it to be played at some time when it will fit the situation, and will not have to be improvised upon or cut short at any time. If at any time I feel that I should change the theme of music I first consider whether I can increase the tempo, or decrease the tempo, make the passage cresc, or dim, and get the desired effect; if I do not think it will fit the scene I then hit a high note on the piano or organ, whichever it may be, then decrease the tempo, and diminish in volume until very ppp. When I think I am soft enough I improvise the music to fit the scene in a relative key to the one we had previously been playing in, starting in very ppp, then gradually increasing in tempo and volume as the scene demands. When I think the action will permit, I quit improvising in the same manner as I began it and modulate into the key of the number we were playing previously and so on through the picture.

Another thing I would like to state is this, I never allow my music to rise above the action of the picture, because I feel that it would detract the attention of the audience and the picture would not get all the credit that was due it.

Runs Tone Themes Through Pictures

Of course I run nice little tone themes through the picture, but I am always sure that it fits the picture, then the audience gets the benefit of the numbers you render, and they carry them with the scenes as they are portrayed upon the screen.

If I want to feature a brilliant overture, I do it between shows when it will not detract from the picture and when the picture will not take the mind of the audience from the overture, or selection that is being rendered at that time.

I feel that the picture comes first for the approval of the audience. Then if you have anything to feature, do it in its place. I believe that if these ideas would be followed more closely that the box office receipts would increase universally, and success for the manager you are working for means success for you.

I am playing a large Seeburg one man orchestrian at present and I follow the same ideas in organ playing that I do in directing an orchestra. The instrument I am playing at the present time is a wonderful aid to any theatre, and with an organist who will put in a small amount of time each day, learning different combinations and the best places to use them will bring business to any theatre if the instrument is in accordance with the size of the theatre carefully operated. No one man instrument can be successfully used if not rehearsed upon, so the best that is in it can be gotten out.

Of course a great deal depends upon the ability to execute correctly and maintain an organ touch and not a staccato touch of the piano. Now I do not know it all by any means, and I am only stating my ideas and experience.

In conclusion I wish to bring in one more very important item. Some shallow managers do not want religious music played for pictures, but to my mind they are very narrow minded individuals. Why? Because if a scene that demands sacred music was not essential it would not be in a picture and if the theatre is good enough for the scene, why not the music? What is sweeter than a scene of a gray headed mother about to pass away with her loved ones around her and you hear the soft strains of "Some Day the Silver Thread Will Break" coming out of the hidden pit? Just recently I had the chance to use "Abide With Me" piano solo, with flute obligato, there was not a dry eye inside the house. I touched some that would never go inside a church. If we can reach people in that way, doesn't it pay to use sacred music now and then when it fits the scene? Does it not elevate the picture theatre in the eyes of the knockers.

EDITOR'S NOTE: I very much appreciated the above letter on account of the frank manner in which the writer expresses his methods for playing pictures and ideas for selecting music. Letters of this kind create a line of healthful thought which ultimately is the means whereby we hope to form a central point to which the many diversified opinions will lead.

With the writer's consent, I want to make a few suggestions which I would not have him misconstrue as being adverse criticism.

The very fact that there are so many different methods for playing pictures and that the muscician allows himself to believe there is no possible set method is the best proof that "music and the picture" lacks the proper co-operation among those who should be the most interested in it. When the musicians are both equally capable, it is difficult to believe that one can and the other can't and I am sure, after proper observation is made, that the correct answer will be found in the fact that the one will and the other won't.

The time is not far off when there will be few set methods

and they will be followed by picture players who desire to continue in the work. There has been an idea among pianists and modern-taught organists who have attained to a certain extent the genius of improvisation that they are natural-born harmonists or musical theorists. This is erroneous, for in most instances I have found this advanced ability to be the result of either a better memory or more trained ear for music and seldom the result of an over abundant amount of knowledge of harmony.

It is only necessary that the musician thoroughly understands his instrument and knows how to perform on it to be successful in the musical profession and do whatever line of work in music may be required of them. There is absolutely no limit to the knowledge of music that a leader can have or should have.

"Leader" Sometimes Means a Musician Is Behind

Twenty years ago the name of leader implied that the one entitled to such a title must be proficient in all branches of music. Consequently he was usually a harmony student. Today I am sorry to say that in many musical organizations the leader is the least competnet musician in the organization. As in many other businesses, it has come to pass, even in music, that a "pull" as it is termed in politics, has had more weight in obtaining and retaining positions than ability. This has been a sad blight upon the musical profession and my personal endeavors shall always be given to eradicate it.

Through a misconception of musical facts, and the exploitation of motion pictures in the past, music has been made too little of and the musician has consequently suffered by the belittling of his profession. Music is nevertheless coming back to its own and while there are still many musicians blaming the pictures for their professional deterioration, they will have more to be thankful for when music and the picture eventually rises to its zenith.

After the few points in the beginning of your communication, I thoroughly agree with you, and might say that you are calling the manager out of his name. when, as you say, he objects to the playing of religious music when it is played properly and at the proper time, for he is really not a manager and certainly not an adept pupil in the field of theatrical make-believe.

I shall always be glad to hear from Mr. Rogers and thank him for his interest in this department of MOTION PICTURE NEWS.

PURCHASE OF INSTRUMENTS IN LONE STAR STATE SHOWS EXHIBITORS DO NOT BELIEVE IN "STARRING PICTURES ALONE" WITHOUT MUSIC

JULIUS LEVY, Brady, Texas, has purchased a U Wurlitzer for his new theatre. This instrument is equipped with the Duplex Roll system, which permits the operator in the machine booth to change the music instantly from rag or popular refrains to deep, classical music, to fit the picture.

Another exhibitor to better his music is W. R. Fairman, Bryan, Texas, one of the oldest exhibitors in the state. He bought one of the Style U, Wurlitzers, some days ago.

The Western Automatic Music Company, of Dallas, recently made sales to the following exhibitors: V. J. Grunder, Cuero, Texas, who bought a Style O Wurlitzer Orchestra Organ; Sam Hefley, Cameron, Texas, who bought the first automatic instrument for a picture house in Texas, a specially built Style K Wurlitzer; L. B. Green, Rotan, Texas, who purchased a big automatic Wurlitzer. The Garden, managed by L. B. Crute, Jefferson, Texas, and the Elk, managed by F. A. McConicho, Marshall, Texas, also purchased Wurlitzer orchestra-organs from the Western.

MACBETH RESIGNS FROM WESTERN AUTOMATIC, DALLAS, AND JOINS THE UNITED

W. W. MACBETH, secretary and treasurer of the Western Automatic Music Company, of Dallas, for the past four years, has disposed of his interests and severed connections with that concern and is now with the United Music Company, a recent addition to the "music-for-the-theatre" concerns in Dallas. The Western handles Wurlitzers and the United distributes the American Fotoplayers.

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Set 3 consists of an Agitato-Hurry and Lamentation. Good for fights, riots, etc., ending in despair or death.

Set 4 consists of a Light Agitato and Andante movement. Good for quarrels or agitation in society dramas.

Set 5 is a Burglar scene opening with the sneaky music, then agitato, hurry and Plaintive. Contains four different numbers.

Set 6 consists of a misterioso and Allegro Hurry. Used for plotting ending in great confusion or fights.

Set 7 is an Indian scene of three numbers. An Indian mystical opening a fight or battle hurry, closing with an Indian plaintive.

Set 8 is a fight and chase scene. Opens with a Hurry, going directly into a concert gallop for the chase.

Set 9 is a three numbered Storm scene. A.1 is a Storm Hurry. B. 2 is an Allegro Agitato. C. 3 a Plaintive Andante as an Aftermath

Set 10 A Diabolical Scene of 3 numbers. A. 1 is a new Misterioso. B. 2 an Agitato-Misterioso. C. 3 an Andante in minor key.

Set 11 A Western Scene. 3 numbers. Illustrates the western characteristic, the barroom fight and the chase.

Set 12 A Fire Scene of 4 numbers. A. 1 the plotting. B. 2 the agitation or alarm. C. 3 the coming of the fire department. D. 4 a Waltz Lento movement after action quiet.

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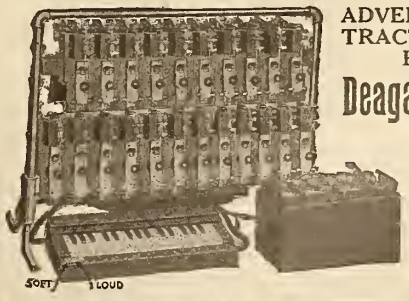

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TWO PICTURES SHOWN AT ONCE AT DONTON PARK, SAN ANTONIO, TEXAS

THERE is a summer theatre in San Antonio, Texas, that has many features that place the show in the unique class. It is operated in a park specially built for the motion picture business, covering about a fourth of a city block in the heart of the business district in the city. The walls are decorated with vines and flowers; there is a bandstand and band of twenty-five pieces; a hundred and fifty tables are situated so as to command full view of both screens, and seat six or eight hundred. The main auditorium in the open air will easily care for three thousand with comfortable benches and chairs. Cushions, similar to those used in baseball parks, may be had at an additional five-cent piece.

Upon two screens, situated so that the audience may view either, pictures are projected from two operating rooms. One screen carries comedies only, one and two-reelers. The other screen carries a five, six or larger film. What may be called the main auditorium (for it's all open air) is excavated about five feet, giving a beautiful terrace effect. Three ticket booths are distributed to get the dimes—yes, it's ten cents admission—one booth facing on Commerce street, one on Crockett street and another on Houston street.

The man who conceived this novel show place is Dr. W. F. Box, owner and operator of the Petticlair theatre, a five hundred seat house along the usual lines, in the city.

The place is called "Donton Park"—as Dr. Box explains it, "Downtown Park" with the "W's" left out.

One may deposit a dime at any box office, walk in and enjoy beautifully rendered band selections, two picture shows simultaneously, sit at a table, be served with almost anything in the "eat and drink" line, and in addition, enjoy the natural advantages of any park in summertime, when people of the Southern section hunt cool places.

The Donton Park opened on May 27. Merchants on Commerce street got together when they heard of the project and offered Dr. Box a monthly bonus if he would erect and equip a place along the lines he had in mind.

TEST OF STERN PROJECTOR BEFORE DEALERS AND EXHIBITORS IS PLANNED FOR JUNE 1 IN NEW YORK

SAMUEL STERN, president of the Stern Manufacturing Company, Inc., of 1032-25 Race street, Philadelphia, has completed arrangements by which his new Stern projector will have a demonstration at 217 West Forty-second street, New York City, beginning June 1.

Invitations have been sent out to dealers, manufacturers and exhibitors in and around New York to examine the machine and test its ability. A competent machinist will be in charge to answer any questions. The projector will have a motor attachment. After the New York demonstration is over, the projector will journey to Chicago for the Motion Picture Exposition in that city on July 10, space having been taken there by the Stern Company.

SPEED CONTROLLER PLANS DISTRIBUTION OF MACHINES FROM SUPPLY HOUSES WITHOUT TERRITORY LIMITS

THE Speed Controller Company has just announced that it has given up its original distribution plan of assigning a definite territory to a special distributor. From now on various supply houses located in strategic geographical locations will handle the output without any regard whatsoever to territorial jurisdiction. Already eight distributors have been appointed in accordance with this new arrangement in seven different cities.

PACE PIANO COMPANY OPENS OFFICE IN DALLAS

THE Pace Piano Company, with headquarters at Beaumont, Texas, has opened an office in Dallas on Elm street, near the Hippodrome theatre. They are handling the Seeburg line of Unit orchestras and automatic pianos and orchestrions.

Music Plot for "The Mysteries of Myra"

EPISODES 6, 7 and 8

By ERNST LUZ

International Film Service, Inc., Series — Projection Time, 28 Minutes Each

This plot is adapted so as to make it possible for the pianist, one man orchestra player, organist or orchestra leader to make some prior preparation for playing the picture. The numbers suggested do not need to be used; similar numbers, or numbers suggested by "notes" will do as well. It is intended that no unnecessary expense be added for the exhibitor or musician.

Description of Music	*Number Suggested*	*Cue to Stop Number*
EPISODE 6.		
1. Desc. (Hy) XXXX	"Dawn Suite" (M. Witmark and Company)	"Meanwhile, the Grand Master," etc.
2. Diabolical Mysterioso. X	"A. B. C. No. 10"—A-1 (Jos. W. Stern & Co.)	After Grand Master makes men leave Council Chamber.
3. Hy. Dr. Andante X	"A. B. C. No. 10"—C-3 (Jos. W. Stern & Co.)	Connects 1 and 2. Clairvoyant tells Alden to answer telephone.
4. Light Agitato	"A. B. C. No. 10"—B-2 (Jos. W. Stern & Co.)	After Grand Master pulled from telephone.
5. Desc. (Hy) Leg. XX	"Wandering Suite" (Ditson and Company)	Dr. Alden enters shack where Grand Master and Myra.
6. Diabolical Mysterioso. X	"A. B. C. No. 10"—A-1 (Jos. W. Stern & Co.)	After Spirits of Myra and Grand Master change.
7. Diabolical Agitato. X	"A. B. C. No. 10"—B-2 (Jos. W. Stern & Co.)	Dr. Alden and Myra floating down stream.
8. Diabolical Andante	"A. B. C. No. 10"—C-3 (Jos. W. Stern & Co.)	To End.
EPISODE 7.		
1. Diabolical Mysterioso. X	"A. B. C. Dram. Set No. 10"—A-1 (Jos. W. Stern & Co.)	"Fearful for Myra," etc.
2. Waltz (Leg.) XX	"La Confession" (Jos. W. Stern & Co.)	Varnoy enters Myra's room.
3. Desc. (Hy.) XXX	"Italia" (Ricordi & Co.)	Curtains part showing book on altar.
4. Intro. & Desc. (Leg.) XX	"Twilight" (J. Remick)	Black Master puts crystal globe on door-shelf in steel room.
5. Diabolical Mysterioso	"A. B. C. Dram. Set. No. 10"—A-1 (Jos. W. Stern & Co.)	After Clairvoyant receives Black Master's answer and comes out of trance.
6. Waltz (Leg.) X	"Leutement" (Ricordi & Co.)	Connects 1 and 2.
	"Leutement" (Ricordi & Co.)	Alden in his rooms making experiment on colored lamps.
7. Diabolical Mysterioso. X	"A. B. C. Dram. Set No. 10"—A-1	Varney's spirit in clothes closet materializes.
8. Desc. (Mysterious) XXX	"Mysterioso" No. 2 (G. Schirmer)	Varney in Grand Master's room awakes.
9. Hy.-Dram. Andante. X	"A. B. C. Dram. Set. No. 10"—C-3 (Jos. W. Stern & Co.)	"Varney is relieved," etc.
10. Waltz (Leg.) X	"Leontine" (Ricordi & Co.)	"With the coming of that night."
11. Diabolical Mysterioso. X	"A. B. C. Dram. Set. No. 10"—A-1	Grand Master moves bouquet of flowers in Myra's room.
12. Diabolical Agitato. X	"A. B. C. Dram. Set. No. 10"—B-2	After Grand Master's body disappears.
13. Hy.-Dram. Andante. X	"A. B. C. Dram. Set No. 10"—C-3	To end.
EPISODE 8.		
1. Diabolical Mysterioso. X	"A. B. C. Dr. Set. No. 10"—A-1 (Jos. W. Stern & Co.)	Condemned member taken into steel room.
2. Hy-Intro. and Waltz XXX	"Adlyn" (J. Remick)	
3. Desc. (S.-Hy.) XX	"Serenade Coquette" (Ricordi & Co.)	Shot fired into Myra's room window.
4. Very Light Agitato. X	"A. B. C. Dr. Set No. 15"—O-4 (Jos. W. Stern & Co.)	Dr. Alden and Varney on screen where gardener.
5. Short Andante and Waltz XX	"Wilma" (T. B. Harme)	Connects 1 and 2.
	"Wilma" (T. B. Harme)	Dr. Alden at door to garage.
6. Short Hy. Desc. X	"A. B. C. Dr. Set No. 15"—C-3	Ater steel room scene.
7. Desc. (S.-Hy.) XXX	"Cinema" (Ricordi & Co.)	
8. Waltz (Hy.-Leg.) XX	"Marsinab" (Jos. W. Stern & Co.)	Shot fired through window.
9. Agitato (Light) X	"A. B. C. Dr. Set No. 15"—O-4	Alden and police enter room in garage.
10. Desc. (Hy.-Path) XX	"Rose Blushes" (M. Witmark)	To end.

Note: In music plots each reel of film is divided into 10 units of time, each unit denoted by one X representing about 1½ minutes. Consequently when a number is designated by XX it plays about 3 minutes, XXXX about 6 minutes, etc. When no X appears after musical description it means that the number is very short and does not play a minute or more. When cues to stop numbers are in quotation "——" it means that the Cue is reading matter or sub-title. All other cues are action on screen. All segues should be made quietly and clean. When quick segues or abrupt stops are necessary it will be mentioned in Cues or Notes. When the time of each 1,000 feet of film is less than 15 minutes there will appear less than 10 Xs in each reel. To get the correct time of projection for each reel, multiply the number of Xs appearing in each reel by 1½.

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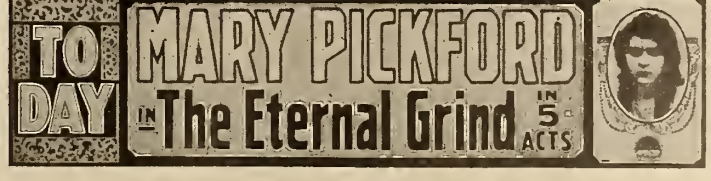

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AVENUE GRAND, WASHINGTON, D. C., OPENED BY CRANDALL ABOUT TWO MONTHS AGO, IS PROVING POPULAR

HARRY M. Crandall, one of Washington's pioneer motion picture exhibitors, is making a decided success of the Avenue Grand motion picture theatre, on Pennsylvania avenue between Sixth and Seventh street, southeast, which he acquired about two months ago. Extensive improvements and alterations were made, and following these changes the house was opened as a high class theatre showing feature productions exclusively.

The Avenue Grand is the largest theatre located in a residential section in Washington. It has a seating capacity of one thousand and is equipped with a balcony. There is a stage for use in connection with theatricals and Mr. Crandall has arranged for accommodations for a large orchestra. He has gone to heavy expense in making the theatre one of the most attractive in Washington. A new and larger screen has been put in; the machines have been renewed; a new concrete floor has replaced the old flooring; a new and improved electric lighting system has been installed, and with it there has been placed on the outside of the building a large electric flashing sign with the name of the house which is of value both as an advertising feature and ornamental.

In announcing the purchase of this theatre, Mr. Crandall stated "Our intentions are to have a first-class theatre located in each section of the city, placing us with our chain of theatres in a position to always furnish our patrons at the various theatres with the best in motion pictures, accompanied by good music.

"We now operate as you know, the Crandall theatre, Ninth and E. streets, northwest, also the Apollo theatre, 624 H street, northeast, and now we have given the southeast section an up-to-date theatre in the Avenue Grand.

"Our next announcement will deal with our proposed large theatre in Mt. Pleasant, located on Fourteenth street, the exact location to be made known at a later date, and at this time we wish to assure you that we have absolutely nothing to do with, and have no connection with any other that has recently been announced in the Mt. Pleasant section."

Associated with Mr. Crandall in the purchase of the Avenue Grand is Mr. Joseph P. Morgan, one of the best known exhibitors in Washington, who at present conducts the Princess theatre on H street, northeast. Messrs. Crandall and Morgan secured the property at an estimated cost of about $55,000 from the former owners, taking possession upon the expiration of the lease held by Harris and Davis, of Pittsburg, Pa.

THE SHERMAN AT SULLIVAN, IND., LEASED BY SHANKS, SHOWS PATHE, TRIANGLE AND WORLD PICTURES

THE SHERMAN theatre, at Sullivan, Ind., leased by Roy Shanks, formerly of Rochester, Ind., is owned by C. J. Sherman. F. J. Nickles, of Sullivan was the architect. The theatre, which was completed February 25, is controlled by the Sherman Amusement Corporation. It was constructed of brick, stone and steel, and contains a complete ventilating system. The theatre has its own heating system. The lighting equipment consists of ten indirect domes and wall brackets. The theatre has a seating capacity of 400 on the main floor and 169 in the balcony. Stafford all upholstered seats are used. Two 1916 Motiographs projectors are used, with a silver fibre screen. The length of the throw is 77 feet. A General Electric Motor Generator set, 70 amphires, is used. Music is provided by a six piece orchestra. The lobby display consists of Newman frames. The theatre is located on the west side of the square in the business district. Two and three shows are given daily at an admission price of ten cents. Pathe, Triangle and World films are shown.

The theatre is one of the most beautifully decorated in the state, according to the size of the house and seating capacity. It has a stage ten foot deep with an eighteen foot opening. The screen is mounted on the rear of the stage, boxed in with a shadow box effect, the stage opening is covered with an old rose plush curtain, with the Sherman monogram. The stage is equipped for spotlight singers.

The projection equipment was furnished and installed by the Motion Picture Products Company, of Indianapolis. C. D. Hill, manager of the company, personally supervised the installation. The machines are equipped with specially ground Manhattan lenses.

BIJOU IN NASHVILLE IS CONVERTED INTO A PICTURE THEATRE FOR COLORED PATRONAGE

THE Bijou theatre, Nashville, Tenn., one of the most complete and at one time one of the most popular family playhouses in Nashville, after an idleness of several seasons, will be thrown open to the colored people on Monday, May 29, as a moving picture house. The theatre has been undergoing a thorough renovation, and an operating booth, absolutely fireproof, will also be installed.

VIEWS OF HARRY CRANDALL'S THREE MODERN PICTURE THEATRES IN WASHINGTON, D. C.

The New Apollo | The Crandall | The Avenue Grand

The Bijou will be under the management of Milton Starr, who was connected with the Starr theatre on Cedar street. In an interview with the News Mr. Starr said: "I intend to give the colored population of Nashville one of the best theatres they have ever had. I shall bend every effort to make this house a pride to the colored people here. No house this size has ever been opened to the colored people of Nashville, therefore it will be something of an extraordinary order to these people, who will now have somewhere to go for recreation. There will be an opening night given to the patrons, and it is expected that every available seat will be taken. "Peg o' the Ring," with Grace Cunard and Francis Ford, will be the opening attraction. All the picture managers predict success for Manager Starr.

THE NORTHERN LIGHTS IS A TWIN ARC OF THE PORTABLE TYPE FOR INTERIOR WORK

A recent addition to the many lights available for taking motion pictures, in interiors and studios, is the Northern Light, a twin arc of the portable type made by the Simplex Photo Products Company of Morris Park, L. I.

Although it is extremely light and portable, the makers claim for the Northern Light a candlepower of 10,000 for the No. 1 or 15 ampere lamp, while they rate the 25 ampere No. 2 size at 14,000 candlepower.

The feeding magnets have been figured out and wound with such precision that the light burns with great steadiness, is the comment made by all who have witnessed its performance. Snow white carbons are preferably supplied as giving the highest degree of actinicty, and the steadiness of feed and intensity of the light are equally good when using the lamp with alternating or direct current. This is accomplished by the use of two different sockets, suitably marked, for attaching the feed wires.

By connecting to the D. C. socket the current goes through the correct winding to achieve the steadiest feed and when using A. C. the same result is obtained by connecting to the A. C. socket.

As with other lamps of portable type, the equipment of the Northern Light includes the customary white reflector, adjustable stand for raising and lowering, and carrying case, and the Simplex Photo Products Company are asking $48.00 for the No. 1 or 15 ampere lamp and $58.00 for the No. 2 or 25 ampere lamp.

We have been observing the performance of several Northern Lights in use by a film maker, for sevarl months past. The lamps are performing in a capable manner and high praise is given them at the studio in question.

Quite recently the makers of Northern Lights introduced a new model, the No. 3. While lighter and still more portable than either No. 1 or No. 2 models, the No. 3 Northern Light is rated at 15,000 candlepower. This great illuminating power is secured by further modification of the resistance of feeding coils, and some new features are incorporated, among them being a metal pan to catch the falling ashes, situated below the carbon clamps, and an improved connecting device in which the socket for "plugging in" on the current supply is attached to a short cable extending one foot out from the body of the lamp.

The energies of the Simplex Photo Products Company have not, however, been solely confined to the designing and marketing of these new lights, for in addition they have also evolved a new model of their well known Alamo motion picture camera. The new Alamo camera has a film capacity of 100 feet, as against 50 feet, the capacity of the first Alamo instrument, and has many new and highly ingenious attachments, which will be of interest to cameramen and amateurs. In the near future a more extended description of this new Alamo camera will be given in the Camera Department.

EYE AND LIGHT INTENSITY

(*Continued from page* 3620)

waves do not excite the retina, but the former may be realized as heat and the latter are characterized by their chemical activity. These properies exist in the visible spectrum to a certain extent, diminishing from two extremes mentioned to a minimum about the yellow. Furthermore, the eye does not respond with equal sensitiveness at all points of the visible specrum, but follows the sensation curves. These curves indicate a zero response at the extremes of the spectrum and a maximum response near the middle, shifting toward the blue in faint illumination and toward the red for stronger illumination.

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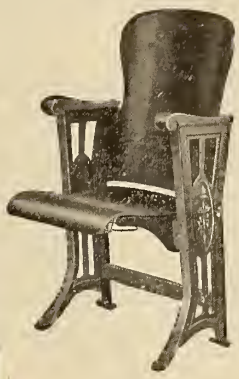

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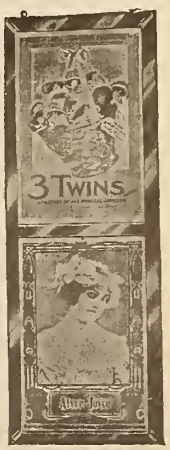

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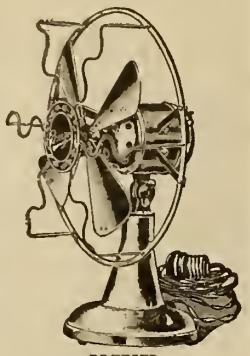

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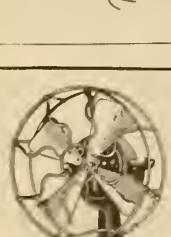

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DIRECTORY OF NEW THEATRES

CALIFORNIA

The Lincoln theatre, located on Sixth avenue, one of the leading outlying moving picture houses in San Francisco, has been purchased by Messrs. Atkisson and Godfrey at a price said to be $22,500. This house has been conducted for some time by Sam Gordon, who also has the Broadway and other theatres.

The St. Francis theatre, a handsome photoplay house now nearing completion on Geary street, San Francisco, opposite the St. Francis Hotel, will be opened at an early date, probably before the close of June. This theatre embodies many unique features in its construction and its success will be closely watched by exhibitors. Its location is in the center of a hotel and apartment district, though but a short distance from the most exclusive shopping district. N. Josey is the bulider and will conduct the theatre when it is completed. A fine organ furnished by the American Photo Player Sales Company will be a feature of the house.

The Garrick theatre, Los Angeles, recently sold, and now under the management of Teal Smith, is being generally improved. The first changes were made in the operating booth when two new Simplex projecting machines, model B, were installed by J. Slipper and Company.

A. M. Mozart and Company, of which Ed. Mozart is manager, have leased the Froman Building at Anaheim which is now being constructed. This contains a theatre of seven hundred seats, and will be opened about June 20. The theatre is equipped with Powers 6-B machines, motor generators, Minard daylight screens, and will be modern in every respect. The Mozart Company now has the Fifth avenue and Georgia street theatres in Los Angeles.

CANADA

Mr. Savor, manager and proprietor of the motion picture house in Cardinal, Ont., has arranged to operate the Princess theatre, in Prescott, Ont. It is rumored that Mr. Savor will operate a small three town circuit, in Cardinal, Prescott and Morrisburg.

Mr. White, sheriff in Sandwich, Ont., has decided to open a motion picture house within the next two months. He is hard at work, preparing the building and expects to call the new theatre, The Sandwich Home theatre.

Toronto is to have a new theatre. This will be named the Regent, and is situated on Adelaide street, near Yonga, the heart of Toronto's theatrical district. Mr. Ruddy, the gentlemen behind this enterprise has purchased the old Majestic vaudeville house, and is entirely remodeling it. The Regent will seat sixteen hundred people, is to have a mezzanine floor with lounge rooms, fitted up with fire places and pictures, easy chairs, magazines, writing tables, and telephone booths. There will be one balcony, and the whole theatre is being designed and decorated by Thomas W. Lamb, who is responsible for the designing of the Rialto theatre, New York City.

Literally springing out of the ground, comes the new military town of Angus Plains, Ont. The Canadian Government, acting on orders from Sir Sam Hughes, purchased the land about this town and 35,000 soldiers will go into training here, during the summer months. Two motion picture shows will be opened at Angus Plains to amuse the soldier boys and they are sure to do a rushing business. This new camp is in addition to the big concentration point at Niagara on the Lake, where during the summer months, the theatres play to capacity all the time.

DISTRICT OF COLUMBIA

The latest theatre to enter the motion picture field is the Gaiety, the only burlesque house of the National Capital. In turning this into a film house for the summer months, the manager, Harry Garbee, is catering chiefly to the ladies. He has therefore announced that smoking will not be permitted, as was the practice at the burlesque performances, and he has added comforts and attractions which appeal to refined tastes. The Gaiety has a capacity of about 1,500 and bids fair to hold its own in the down town picture district. Features are shown, with the admission at ten cents.

INDIANA

R. K. Mossman, of Kokomo, and H. F. Mossman, of Elwood, have bought the Isis motion picture theatre at Kokomo, from Cecil and James Wells. The building is owned by Dr. F. D. Miller. The Isis theatre is the largest picture house in Kokomo, and in the future will be operated as a straight ten cent theatre. Mr. Mossman took over the Grand theatre on Main street, Kokomo, last November and renamed it the Cort. Since taking possession, raising the admission price, and getting high class pictures, the theatre has been changed from a losing proposition to a money making investment. The Mossman brothers hope to set a like mark for the Isis theatre.

Nat Wolf, formerly connected with the Interstate Amusement Company, of Chicago, where he was manager of the Plaza theatre, has been appointed manager of the American theatre at Terre Haute. Mr. Wolf formerly was manager of the Ellis and Drexel theatres for the Alfred Hamburger Company, and was in charge of the photoplay booking department for the fourteen Hamburger theatres. Mr. Wolf has announced he has booked some big productions for Terre Haute. He also announced that the railed seats in the American soon will be replaced with opera seats, so arranged that the people can step in between the seats and not disturb other persons in the same row.

The Princess theatre, at Argos, reopened recently after having been redecorated and remodeled. H. Riner bought the theatre from Harley Dawson and closed it for a week, pending the remodeling and redecoration. Among the changes made was the removal of the stage, the installation of a new screen and a new lens in the machine.

F. Walters, of Cromwell, has moved his picture show to the Gants building.

Marie Barnett, a newspaper writer of Evansville, has bought the Governor theatorium, in that city. This is one of the largest houses in Evansville and Miss Barnett is the first woman to operate a theatre there.

The Airdome at Washington was recently destroyed by fire. An electric sign twenty-five feet high and fourteen feet wide is being erected over the Strand theatre, Evansville, formerly the Wells-Bijou.

The Orpheum theatre at Plymouth, has reopened after having been closed for two weeks for remodeling and redecorating. The entire theatre has been redecorated and closed. New indirect lights have been placed and electric fans put in. Linoleum has been placed in aisles and the seats have been varnished and look like new. The ventilation of the theatre has been improved by putting in oscillating fans. A new piano has been bought and a daylight screen added. The front of the theatre will be lighted with electric lights.

Horton Brothers Gayety Airdome, at Lafayette, opened the season on

May 20. The airdome has been painted, redecorated and presents an attractive appearance.

The Arcade theatre, at Winchester, which was closed for two weeks, while being remodelled, reopened recently. A six-piece orchestra provided a special musical program. J. and R. Tracy, lessees of the theatre, have put in a new floor at their own expense, changed the front, installed comfortable seats and have changed the lighting system. The policy of the theatre, which has been a five-cent house for the last fourteen months, will not be changed.

IOWA

Messrs. Julius and Awe, who have the agency for the Franklin automobile, in Ft. Dodge, are constructing a modern eight hundred seat motion picture theatre in that city.

KENTUCKY

C. E. Hampson, formerly of New Albany, Ind., has assumed the management of the Strand theatre, Lexington. Mr. Hampson has been in the otion picture business for a number of years and was proprietor of a otion picture theatre at New Albany before going to Lexington.

MASSACHUSETTS

Last fall there was some talk of a new moving picture theatre for arblehead, but owing to the inability of the promoters and the land owners to come to terms, the project fell through. Recently, the owner of the land in question signified his willingness to sell and negotiations were reopened. William L. Terhune, of Phillips Beach, is the prime mover and is thoroughly conversant with the project, as he has started and is interested in several similar institutions in other places. The picture house will be built and operated by a corporation formed under Massachusetts laws and it is understood that nearly all the stock has already been subscribed, the major part in Phillips Beach and Marblehead.

MICHIGAN

Franx Marx, one of the founders of the Marx theatre in Wyandotte, and a well-known business man, died on May 24, having been in poor health for some time.

Harry R. Guest, a former printer and newspaperman, has been appointed director of publicity and editor of the Weekly Film News, the official bulletin of the John H. Kunsky theatres in Detroit.

Work on the new John H. Kunsky theatre, the Madison, at Broadway and Grand Circus Park, Detroit, is progressing speedily, and the contractors promise that it will be ready by late in the fall. The erecting of the walls has already started. The Madison will be exclusively for motion pictures. It will seat close to 3,000.

Architect S. D. Butterworth, of Lansing, has submitted plans to Fred Patterson of Owosso, for the remodeling of his building at 113 West Main street into a moving picture theatre, work on which is to start immediately.

The death of Frank Whitman, of Buchanan, may interfere with the plans which Mr. Whitman and others had in view for the erection of a moving picture theatre in Niles.

Frank R. Lampman has resigned the management of the Orpheum theatre in Jackson, and has been succeeded by A. A. Frudenfeld.

Two east side moving picture theatres of Detroit have discontinued business during the past thirty days, the Kercheval at 456 Kercheval avenue, and the Parkview, at Parkview and Kercheval avenues.

There are about one hundred moving picture theatres in Michigan that are threatened with being closed by the State Fire Marshal's office unless they pay their annual license fee of ten dollars. Notices have been sent to the owners of these playhouses with the ultimatum that they will be closed up and their wires cut unless they comply with the state law.

The Frank Farrington Company, Detroit, has been awarded the general contract for the erection of the theatre at Russell street, near Frederick, for the Russell Theatre Company. C. Howard Crane was the architect.

Architects Milder and Eisen have closed the bids on a theatre and store building to be erected on the northwest corner of the East Grand Boulevard and Chene street, Detroit, by the Iris Theatre Company.

Deckerville is to have a new photoplay house, seating about three hundred and to be ready by the early part of July. The owner is Mrs. Wesley Bearns. The structure will be 30 by 70 feet in size.

The Lyric theatre, Saginaw street, Flint, is being remodeled, and will have many improvements made.

A lot of improvements have just been made at the Majestic theatre, Kalamazoo, by F. Addison Pelley, proprietor. He has added a new stage setting, a new lighting system and new decorations throughout the house.

MINNESOTA

Messrs. O'Malley and Christianson, who are president and vice-president respectively of the Security Bank of St. Paul, have just purchased a Bartola Grand to replace their four-piece orchestra in the Palace theatre of that city.

MISSISSIPPI

Alexander Brothers are erecting a handsome $8,000 motion picture house on Hayden street, Belzone, for the Crescent theatre, owned by A. M. Levy and A. C. Bradley. This house will be equipped with the very best and will have a seating capacity of about four hundred.

MISSOURI

On May 16 fire did nearly $4,000 worth of damage to the Tenth street theatre, Kansas City, necessitating the closing of that house for an indefinite period. A piano and a player-piano were among the equipment burned, while extensive damage was done to incidentals, the fixtures and walls. The Standard Amusement Company, operating the Willis Wood theatre, has charge of the Tenth street house.

R. W. Cropper has sold the Dale theatre, 24th and Troost, Kansas City, to William Richardson, who has taken immediate charge.

Spyros Skouras has just leased the Russell airdome, on Russell avenue, east of Jefferson, St. Louis, to operate in connection with the Lafayette theatre, on Lafayette and Jefferson. Mr. Skouras acquired the Lafayette theatre last fall, when the house was not doing a very promising business and lifted it out of the indifferent class to the very highest point in the matter of quality of program and number of patrons. In the Russell airdome he will continue the same policy of program during the hot months. The airdome has been redecorated, and several Grecian statues placed on ornamental pedestals, with innumerable electric lights added, and one hundred and twenty trees, symmetrically arranged, have made the place a very beautiful out door theatre.

NEBRASKA

Rex A. Smith has rented the opera house at Allen, and will give shows each Thursday evening. J. H. Morrison, since Superior went dry, is to remodel his building that has been used as a saloon, and make a motion picture theatre of it, thus giving this place two motion picture houses.

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NEW JERSEY

The Grand theatre, Camden, will be entirely rebuilt and its capacity doubled, as the result of the purchase of adjoining property by Abe Greenberg, owner and manager of the theatre. The new theatre will have a frontage of 62 feet and a depth of 125. A balcony will be added. The total capacity will be sixteen hundred. A new ventilating system will be installed, and the Pilsner pipe organ enlarged.

OKLAHOMA

The Wonderland theatre at Enid, opened again the first of May under the management of M. A. Blackburn. This house has been closed for some time. The new management is using feature productions and a few acts of vaudeville.

John F. Facklin has sold his house at Broken Bow to A. W. James, who is now operating it.

The Lyric theatre at Guthrie, has been sold under foreclosure to Mr. Caffey for $750. The Electric theatre with a seating capacity of 600, has been opened at Commerce.

PENNSYLVANIA

The Grand Opera House, the largest theatre in Pittsburgh under the management of Harry Devis and in which a stock company has been operating, has once more changed its policy and is now running motion pictures again. Under the direction of Mr. Davis there are a number of fine motion picture theatres in Pittsburgh. He has the Lyric on Fifth avenue, the William Penn in Federal street, North Side; the Schenley theatre in Forbes street, Oakland, and a number of others.

A number of the theatres in Pittsburgh have changed hands during the past few days. Eddie Balson formerly manager of the Family theatre, Braddock, has taken over the Cameraphone theatre at Sharpsburg, and after making a number of improvements will throw it open to the public.

J. W. Jackson, formerly of East Liverpool, Ohio, has taken over the American theatre at 1616 Braddock avenue, Braddock. This house was formerly owned by J. A. Brown, and managed by S. A. Gilbert. It has a capacity of two hundred and fifty, but after the remodeling is finished will have a capacity of more than four hundred.

TENNESSEE

The new Knickerbocker theatre, Nashville, has been opened. The Knickerbocker cost $85,000 and seats twelve hundred. The Princess theatre, at Menphis, has installed a new $10,000 pipe organ. The Metropolitan theatre, at Memphis, is being remodeled throughout.

TEXAS

John D. Jones, one of the partners in the Crystal Amusement Company, Greenville, operators of the Rex and Crystal in that city, has sold his interest to F. E. Newman, his partner, and is now back on the road in the wholesale grocery line.

The Mirror theatre at Denison, built about a year ago by J. C. Colby, has been sold by Mr. Colby to J. V. Smith. The Mirror is a modern house, well equipped and getting good business.

C. W. Holley, formerly at Eagle Pass, visited in Dallas recently securing equipment for his new Airdome at Uvalde. It is named the Electric Palace.

The Soledad Roof theatre at San Antonio, has opened with feature productions. The Soledad theatre has been closed for the summer.

M. L. Levine has remodeled his roof airdome at Corsicana, and will soon open with pictures for the summer. E. F. Walker will open an airdome at the corner of Colonial avenue and Peabody street, in South Dallas, within the next three weeks.

The new suburban motion picture house, being built by E. L. Malone, near Jefferson avenue on Tyler street in Oak Cliff, one of Dallas' suburban districts, is nearing completion. An $8,000 Fotoplayer will be installed in the house which will seat around six hundred. The front is concrete work, in the form of logs, which will be finished in colors to represent an old-fashioned log cabin structure.

Hernandez and Garcia have secured the Star theatre at Eagle Pass. They also have the Majestic, which they have closed.

H. R. Yates, proprietor of the Garden Airdome at Longview, has leased his theatre to Joe Wells, proprietor of the Rex theatre, Denison, for the summer.

Chris Reesing has taken over the management of the Queen theatre at Gatesville, which will be operated in connection with the Royal.

W. H. Atwell, former U. S. Attorney at Dallas, has purchased the Hippodrome theatre at Dallas, paying $12,000. Mr. Atwell says that he was acting for several persons, whose names are not as yet given out.

Fred Nelson will open a new picture house at Clifton in the near future. J. H. Jones has opened the Star theater at Fort Worth for negroes exclusively. Ellis Taylor has opened a new picture house at Blum. The Mirror theatre, at Denison, has closed for the summer season.

WASHINGTON

Clarence Summerville, well known to Tacoma's motion picture patrons, has closed a lease for the Strand-Hippodrome theatre and has reopened the playhouse as the Hippodrome theatre with high class feature pictures. The theatre until recently was known as the Liberty, being changed to the Strand-Hippodrome when the policy of pictures and vaudeville was adopted.

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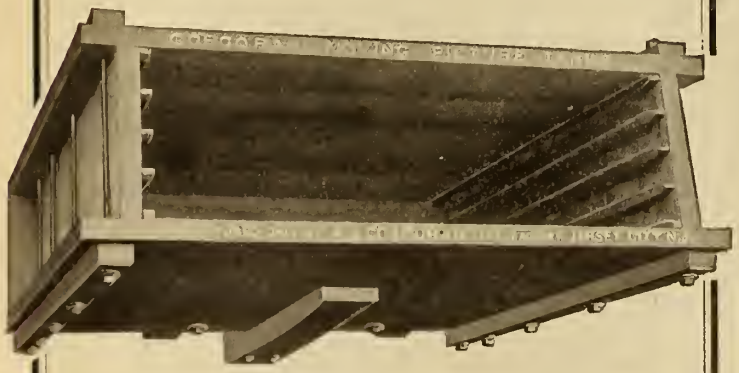

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New York Office:
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Telephone, 3947 Cortlandt

Factory: Jersey City, N. J.
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Telephone, 238 Jersey

AMERICAN SEATING COMPANY

Exclusive Manufacturers of

Furnishings for Theatres, Schools, Churches and all Public Buildings

When you want Opera Chairs, remember we have

50,000 CHAIRS

ALWAYS IN STOCK

in 6 different styles in Imitation Mahogany and Circassian Walnut finishes, assuring you satisfactory selection and

IMMEDIATE SERVICE

Other designs of Upholstered and Unupholstered Chairs unlimited in number, furnished in 25 to 50 days after receipt of specifications, depending on character of chairs selected.

Our Consultation Service, specializing in designing economical arrangements for theatre seating is tendered to you without any charge whatever.

Descriptive literature on request.

For prompt attention address:

General Offices: 1012 LYTTON BUILDING, CHICAGO, ILLINOIS

Sales Offices in all principal cities

The Success of a Theatre

depends largely upon its attractiveness and safety. This is evidenced everywhere by the large number of renovations going on.

Whether you are building a theatre or repairing the old, to keep abreast of the times, you'll find that

"BERGER'S Classik" STEEL CEILINGS

will add to the general attractiveness of your theatre and at the same time remain perfectly safe. They combine the beauty of moulded plaster with the strength of steel. Easily and quickly erected, they give a life-time of satisfactory service.

Our long experience in installing these ceilings in theatres, enables us to make some worth-while suggestions.

Send for full particulars and copy of handsome Catalog D. M. P.

The Berger Manufacturing Co., Canton, O.

Branches:— Boston New York Philadelphia Chicago St. Louis Minneapolis San Francisco

Export Dept.:— Berger Bldg., New York City, U. S. A.

The Rothacker Laboratory and Studio and Why It Was Built

YOUR first query about this very large, very modern, and exceptionally appointed studio and laboratory—some impression of which you will gain from the following pages—will be:

Why was it built?

So I'll let Mr. Rothacker tell you.

* * *

BACK of every big enterprise there's a sizable idea. Back of every successful undertaking there's a pretty clear, far-ahead look along the path of progress.

Firstly, then, he foresaw the new era of economy and efficiency in this film industry—the careful counting of costs, the pressing problem of prompt deliveries and the rigid inspection of quality work.

This era is right with us. The picture industry today is full abreast of the rules of modern merchandising. It must—and very swiftly—take to itself those time and money-saving methods and devices which are the salvation of other great industries.

* * *

SO this will explain the bigness of the plant, because ample space, the handling of film in a large way by modern methods and the buying of materials in considerable bulk—all this necessarily means *economy*. That's a plain business deduction.

And this will explain why he has, for more than a year, been gathering together the best of technical experts, both from this country and abroad, because the earnest efforts of these capable and experienced hands means *quality* service. Better service in fact is not obtainable.

* * *

YOU may in the light of earlier methods say that he is a crank—when you see the careful arrangements of departments and their remarkable appointments and the rapid, diligent way film is handled and checked from its entrance to its exit from this factory: but he has raised efficiency to its nth power here because he knows the film business today demands efficiency and will come to his doors for it.

* * *

AND now the location—in Chicago. This is most important.

Chicago, as you know, is the geographical and trade center of this industry.

In shipping prints out of Chicago as a center he cannot only *save time in delivery* to all points—which is most important in this business—but there is also the *saving of express charges* which is a mighty big factor.

The engraving business is handled this way, at a vast and necessary saving of time and expense. Films—similar in nature to the publishing business—demand the very same economy in time and money.

* * *

SO in space, equipment, efficiency and by location this big modern plant is prepared to print for any producer in America—for all of them—and give service, delivery and economy to a remarkable degree.

For studio work excellent appointments are offered as the following pages amply testify. This concern will rent space or contract to produce pictures.

And as for the ability of the organization to produce pictures, no further proof is needed than its six years of successful experience, and the following well satisfied clients:

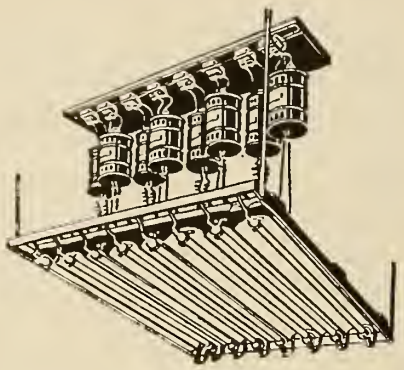
Standard Oil Co.
Northern Pacific Ry.
U. S. Gypsum Co.
Sulzberger & Sons
Peabody Coal Co.
Sprague Canning Co.
W. G. Souders Co.
Du Pont Powder Co.
Winchester Repeating Arms Co.
General Fireproofing Co.
Burroughs Adding Machine
Underwriters Laboratories
Chicago Board of Education
Peabody Houghtaling Co.
Postum Cereal Co.
German Kali Works
H. J. Heinz Co.
U. S. Brewer Ass'n
Phoenix Horseshoe Co.
State of Illinois
Long-Bell Lumber Co.

ETC., ETC., *etc.*, etc.

SO, this answers your first query. Any other will be readily answered in the following pages. A personal visit to this magnificent institution will destroy all doubt.

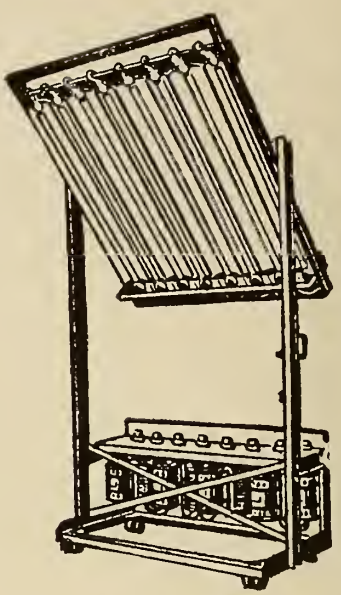
WILLIAM A. JOHNSTON.

COOPER HEWITT LIGHTS FOR THE MOTION PICTURE STUDIO



SKYLIGHT OUTFIT

The two Cooper Hewitt Units that form the basis of the Lighting Equipment of the new Studios and Laboratories of the Rothacker Film Mfg. Co., Chicago, Ill., and what that Company says about their Equipment



FLOOR STAND

223-233 WEST ERIE STREET

CHICAGO

April 26th, 1916.

WATTERSON R. ROTHACKER
GENERAL MANAGER

Cooper Hewitt Electric Co.,
Eighth & Grand Sts.,
Hoboken, New Jersey.

Gentlemen:-

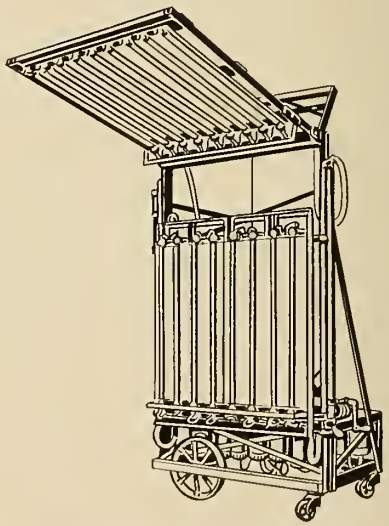
The fact that we have contracted with you to equip our new studios is sufficient evidence of our belief that where studio lighting is concerned you have the best on the market.

We made this selection after a careful analysis of the entire situation. We have thoroughly inspected all the lighting equipments available and have made the purchase regardless of price.

During the past six years we have used Cooper Hewitt lights in our title and special work and they have always given entire satisfaction.

We are supremely confident that the lighting equipment we have ordered from you for our new studios will secure perfect illumination and maximum light values.

Very truly yours,
ROTHACKER FILM MFG. CO.
W. R. Rothacker PRES.



NEW ELEVATOR WINGED STAND
17 COMPLETE LAMPS

WRR-M

COOPER HEWITT ELECTRIC COMPANY

General Offices and Works, Eighth and Grand Streets, Hoboken, N. J.

BOSTON CHICAGO CINCINNATI CLEVELAND } DISTRICT SALES OFFICES { DETROIT PHILADELPHIA PITTSBURGH ST. LOUIS

Standardize—Economize

Efficiency and economy in studio and laboratory—the making of artistic motion pictures at the minimum of cost—depends primarily upon the mechanical equipment used.

Standardization—the fixing of a definite standard of film perforation to which the film movement mechanisms of camera and printer are made to conform—must characterize the machines used in processing film if efficiency and economy are to raise quality and lower costs.

Bell & Howell Perforators, Printers, Cameras—and these only—are so standardized as to insure perfect results. The "screen quality" of pictures made with B. & H. equipment is unequalled. The cost of making and finishing pictures with B. & H. equipment is less than that which follows the use of inferior—unstandardized—equipment.

And because they are the most highly efficient, Bell & Howell Perforators, Printers and Cameras—the only standardized equipment—are the least expensive machines of their kind to keep and use.

Provision has been made for the installation of sixteen Bell & Howell Perforators in the Rothacker Film Mfg. Co.'s new laboratory.

BELL & HOWELL COMPANY

DESIGNERS & MANUFACTURERS OF

STANDARDIZED CINEMACHINERY and ACCESSORIES

1801-07 Larchmont Avenue Chicago, Illinois

KINEALY

AIR CONDITIONING APPARATUS

Used in the ROTHACKER FILM MFG. CO'S PLANT, Chicago

ADAPTABLE TO MOVING PICTURE THEATRES — SCHOOLS and *PUBLIC BUILDINGS* where *HEATING — VENTILATION — COOLING* and *HUMIDITY CONTROL* is desired.

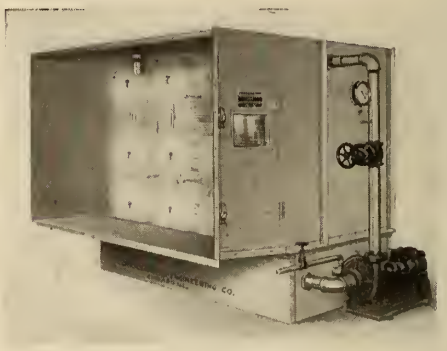
We also manufacture the

VANAUKEN
SYSTEM OF VACUUM HEATING
AND
STEAM HEATING SPECIALTIES

MASSACHUSETTS
BLOWERS

THERMOGRADE
MODULATION SYSTEM OF HEATING

Those interested in economical heating, satisfactory ventilation and cooling effect should investigate our product.

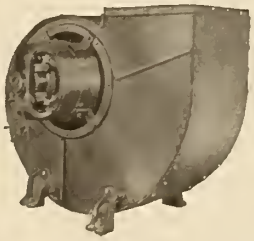


KINEALY AIR WASHER
forming part of Air Conditioning Apparatus

CONSOLIDATED ENGINEERING CO.

EASTERN OFFICE
AND FAN MANUFACTURING PLANT
WATERTOWN, MASS.

MAIN OFFICE AND FACTORY
28th Place and Shields Avenue
CHICAGO, ILL.



ILG BLOWERS

IN THE NEW PLANT
OF THE
Rothacker Film Mfg. Co.

DRY THE FILMS

properly
for the production of perfect films

ILG SELF COOLED PROPELLER FANS

give
PERFECT VENTILATION
IN MORE THAN
1000 THEATRES

Write for Special Bulletin on Theatre Ventilation

ILG Electric Ventilating Co.

CHICAGO

Drying and Ventilating System

FOR

Rothacker Film Mfg. Co's Studio and Laboratory

DESIGNED AND
INSTALLED BY

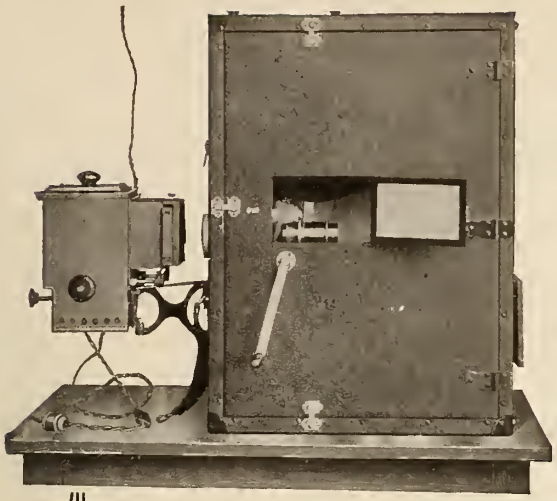
B. F. Reynolds & Co.

412-414 No. Dearborn St.

CHICAGO -:- ILLINOIS

Specialists on Theatre Heating and Ventilating

GET OUR BOOKLET



"I can recommend **The Portoscope** to the favorable consideration of those seeking a practical home projector, and traveling salesmen demonstration outfits."
F. H. Richardson.

Makes Possible 100% Value From Industrial Film

Is the expense of industrial film justified by the uses that can be made of it? YES—emphatically, *yes,* if you utilize **THE PORTOSCOPE.** ***Not an experiment—thoroughly practical***

The Portoscope is the result of years of development to perfect a really practical projecting machine. It is proving its superiority daily to the complete satisfaction of critical purchasers all over the country.

Do not overlook the fact that film must be properly projected to get results. No matter how perfect it may be, unless the projector can satisfactorily reproduce pictures on the screen, ***the film has no value.***

THE PORTOSCOPE

follows approved principles of projector construction, and embodies every essential of the large professional machines. It produces a steady, brilliant and flickerless picture. Takes ***standard film.*** Illumination is secured from a 1000 candle power incandescent, arc or calcium light.

STEREOPTICAN ATTACHMENT

THE PORTOSCOPE is equipped with an attachment for standard slides. The lamp house is so attached that it may be instantly adjusted for stereopticon purposes. Accurate alignment for both motion picture and stereopticon is automatic.

SAFETY WITHOUT BOOTH

The asbestos lined carrying case of THE PORTOSCOPE makes it literally a portable fire-proof booth. The machine cannot be operated until the door is closed. The special PORTOSCOPE Heat Eliminator makes possible stopping film at any point for prolonged study.

LOOK WHO'S USING IT

Maxwell Motors, Carnation Milk Products, Burroughs Adding Machines, Bull Tractors, Larkin Company, Minneapolis Steel & Machinery Co., Ohio Varnish, Willys-Overland, Winsted Silk. You know these concerns—you know they buy only the ***proven*** best. Over a hundred good concerns like these are using THE PORTOSCOPE.

READ WHAT USERS *SAY*

"We have looked over the entire field of portable motion picture machines, and have found this to be more satisfactory and safer than any others we have inspected."
Maxwell Motor Company.

"It is with a great deal of pleasure that we advise you that THE PORTOSCOPE installed in the club-room of the Advertising Association of Chicago is fully up to expectations and giving satisfactory results. The distinction enjoyed by this Club in having a projection machine of its own installed in the dining room making possible showing of film to its members during noon hour, has proven highly acceptable." E. H. Philippi, Chairman, Industrial Movie Committee, Advertising Association of Chicago.

"Your machine fills an ideal which I have held in mind for several years—that of a motion picture projector on scientific principles, but easily portable and simple to operate." El Paso Chamber of Commerce, L. J. Burrud

DEALERS: **Over 10,000 small projectors will be sold during the next few years.**

This is the prediction of a leading authority. He made this statement after a demonstration of THE PORTOSCOPE. The field for the machine, in view of its practicability and simplicity, is almost unlimited.

AMONG OUR ENTHUSIASTIC DEALERS ARE: B. F. Porter, New York; L. M. Swaab, Philadelphia, Pa.; Breck Photoplay Supply Company, San Francisco, California; Southern Electrical Company, San Diego, Calfornia; Hyatt's Supply Company, St. Louis, Missouri; You know these live wire dealers by reputation. Write today for catalog and the proposition that offers big profits—getting bigger ever day, every month, every year.

Motion Picture-Scope Company
567 West Washington St., Chicago, Ill.
Demonstrations can be arranged through the Rothacker Film Mfg. Co.

INTERNATIONAL FILTERS

have been chosen as equipment for the new and exemplary laboratories of the **Rothacker Film Mfg. Co.**

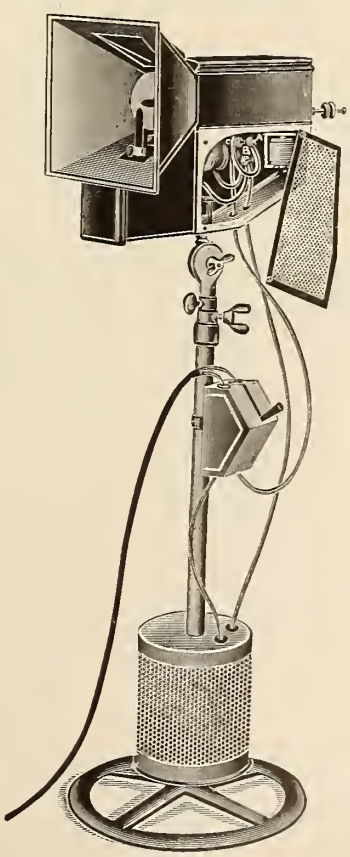
Pure water is a great essential in the production of films.

It is worthy of note that the most modern and progressive producers have installed International Filters.

For full information address

International Filter Co.

First National Bank Bldg.
Chicago



The **Rothacker Film Mfg. Company** have been using our Motion Picture Photographing Lamps for more than four years and have placed an order for more. Nuff Sed.

This is the portable lamp that is now being used by most of the large up-to-date studios. This is the lamp that you will eventually use, so why not now?

Send for our special descriptive folder.

Chicago Stage Lighting Company

112 No. LaSalle St.
Chicago, Illinois

A PERFECT CAMERA
FOR
MOTION PHOTOGRAPHY

For the past 21 years I have been making motion picture cameras. I am supplying such concerns as the **Rothacker Film Mfg. Company,** who demand a perfect camera—one which will answer the requirements of the most delicate photography and at the same time stand up under severe treatment.

In all these years I have not had an unsatisfied customer, but I, myself, have not been entirely satisfied. I have been working on a new camera; it will have several improvements over my present one.

This will be ready about July 1st. If you are going to be in the market for cameras at this time, it will pay you to investigate what I have to offer.

ANDREW SCHUSTEK & CO.
224 W. Illinois St. Chicago

Motion theater patrons

who daily exclaim over the clearness of the pictures may not know that

"EASTMAN"

is stenciled in the film margin—*but you do.*

EASTMAN KODAK CO.,
ROCHESTER, N. Y.

FOR QUALITY AND SERVICE
IN YOUR FILM DEVELOPING DEPARTMENT
USE

"EAGLE" WOOD TANKS

Ask Rothacker why he buys EAGLE TANKS

References

Rothacker Film Mfg. Co.
American Film Mfg. Co.
Chicago Ferrotype Co.
Essanay Film Mfg. Co.
Selig Polyscope Co.
U. S. Cinematograph Co.

Write for Prices on

TANKS with racks — TANKS with lead lining — TANKS with Monel Metal lining — "Etco" acid-proof paint

EAGLE TANK CO., 2428 N. Crawford Avenue, CHICAGO, ILL.

TWENTY-FIVE CENTS A DAY BUYS A REMBUSCH SCREEN

Then why hesitate?

You save that amount in light bill.
Instead of dull, indistinct pictures
You have clear and brilliant projection.
You can have light in your house and bright pictures.

Listen! A Rembusch screen
Puts "pep" into your presentation;
Instills new life into you and your theatre;
It will remedy the "What is the matter with you."
It draws crowds so it pays for itself.

Of course, it goes without saying, Mr. Rothacker would install nothing but a Rembusch screen in his studio.

Rembusch makes every kind of picture screen;
Makes the Glass Mirror, his own invention;
Makes the Glass Translucent, for rear projection;
Makes the Glory Light "Fibre," for wide houses;
Makes the Crystal Fibre, superior to any other make;
Makes the Goldfibre, better than any other;
Makes the Silverfibre, cheap but good;
Makes anything you want in the screen line.

F. J. Rembusch makes every kind of picture screen because you can't fit a house unless you make every kind.

F. J. Rembusch is an authority on projection; is a practical exhibitor and has been running a half dozen theatres for ten years; knows the business from soup to nuts, and will make your screen the same as if he was making it for his own house.

Write to-day and he will tell you just what you need.
Cash or easy payments.

MIRROR SCREEN COMPANY
Manufacturers of "Rembusch" Screens
Box 176, SHELBYVILLE, INDIANA

"20 years of successful manufacturing of projection screens."

CHEMICALS FOR MOTION PICTURE LABORATORIES

¶ The large and complete stock of high grade chemicals we have on hand at all times insures the prompt delivery of your orders, just as our name insures their quality. And we do not charge extra for this quality or service insurance.

¶The Rothacker Film Mfg. Company realizing that chemicals contribute largely to perfect developing and printing of motion picture films, buy their chemicals from Fuller-Morrisson Company.

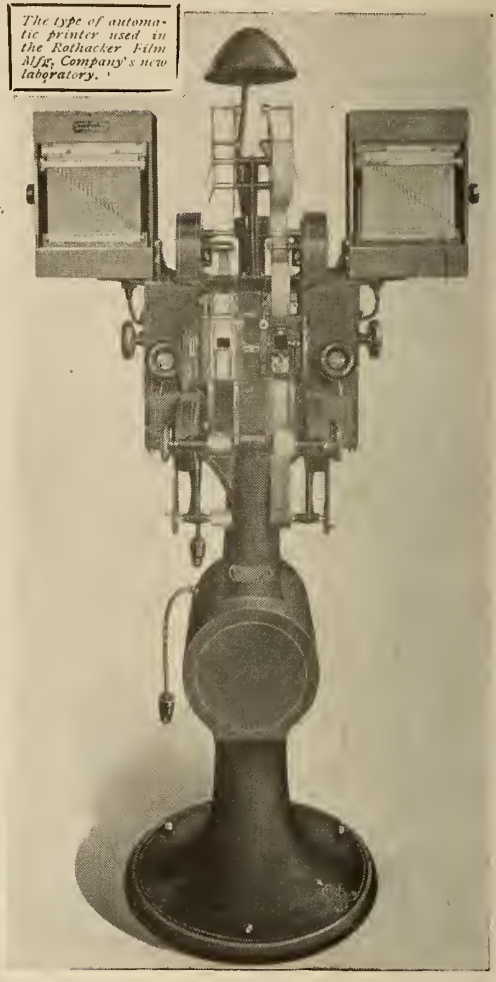
Write for quotations

FULLER-MORRISSON COMPANY
310-318 Washington St., Chicago

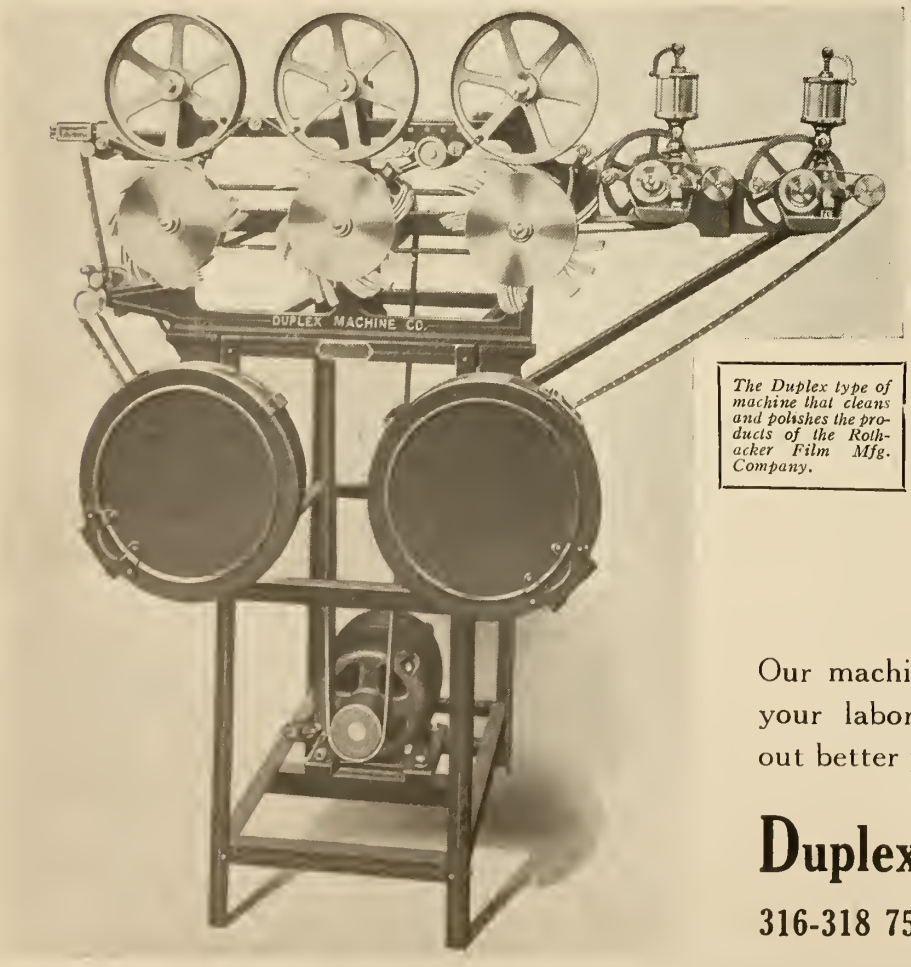
FOR two years Mr. Rothacker has been using Duplex Printers. He has placed with us a substantial order for our latest model.

Duplex Printers play an important part in *perfect developing* and *printing*, which is the Rothacker Hall Mark.

For years we have been specializing in the manufacture of motion picture machinery. We have always kept a few paces in advance of the development in this fast changing field.



The type of automatic printer used in the Rothacker Film Mfg. Company's new laboratory.



The Duplex type of machine that cleans and polishes the products of the Rothacker Film Mfg. Company.

Automatic Printers,
Film Cleaners, Cameras,
Tripods and Tilts,
Rewinders,
Film Reel Holders,
Film Measuring Machines

and

Everything for the Motion Picture Laboratory

Our machines will increase the efficiency of your laboratory and assist you in turning out better pictures. Let us prove this to you.

Duplex Machine Company

316-318 75th St., Brooklyn, New York

THE WILLIAMS PRINTING COMPANY, NEW YORK

Now You Can Have a Portable Projector of Professional Quality

It's here at last—a compact, lightweight, easily portable projector of professional quality. Not an experiment—but a machine of tried and proved efficiency.

DeVry PORTABLE PROJECTOR

With a DeVry the exhibitor can examine his film at his leisure. The exchange man does not need a special projection room and equipment. The road man can always see his prospect without bothering him, and can satisfy his doubtful attitude. The musician can write his synchronized score more satisfactorily. Many other uses will readily suggest themselves to film men.

The Machine in a Nut-Shell

Type C-2-Regular 1,000 foot model

Dimensions: 17″ x 17″ x 7½″—more convenient to carry than a traveling bag. And it weighs only 19½ pounds—less than half the weight of any other so-called portable projector. Runs standard reels and films. Motor drive. Universal motor. Variable speed, easily regulated.

Among the users of the DeVry Portable Projector are:

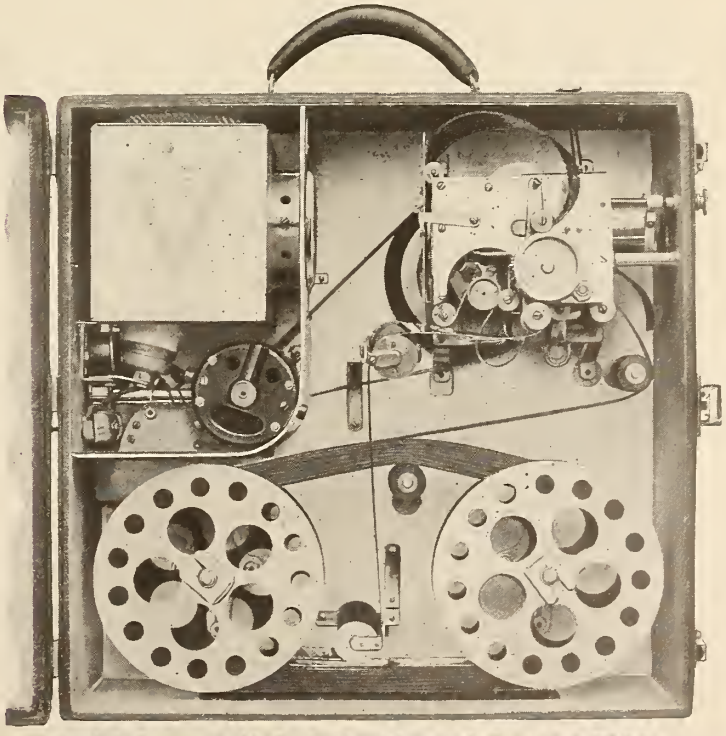
Supreme Film Company
Northwest Weekly
Northern Navigation Co.
Chicago Northwestern Ry.
Western Electric Co.
Burroughs Adding Machine Co.
Michigan State Telephone Co.
Chicago Tribune, Adv. Dept.
Chicago Herald

We also make an automatic machine for show window purposes.

Write today for prices and full information and ask about our binding guarantee.

THE DeVRY CORPORATION
117 N. Fifth Avenue Dept. D **CHICAGO, ILL.**

You can see a demonstration of DeVry Projectors at this address or on the floor of the Rothacker Film Mfg. Co., Chicago.



Type E-1—Continuous model—Treads and rewinds automatically. Capacity 500 feet.

We are six years old and proud of what we have accomplished since our first birthday.

We are particularly proud of this new home of *Perfect Developing and Printing.*

Magnificently built, elaborately equipped—it represents the best that human brains have invented, and money can buy, for moving picture production.

Efficiently operated on honor—scientifically managed—it gives you the supreme degree of film quality and absolute security.

We offer this laboratory, combined with multiple set studio, for your inspection and service.

Come and see for yourself why we are growing and how we have grown.

Rothacker Film Mfg. Co.

SUCCESSOR TO

Industrial Moving Picture Co.

Watterson R. Rothacker, President

Chicago, U. S. A.

JUNE 17, 1916

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

VOL. XIII. No. 24

PRICE 10 CTS.

Announcing
CLYDE FITCH'S MASTERPIECE
"The Way of the World"
Featuring
HOBART BOSWORTH
and Dorothy Davenport
Book Through Any Universal Exchange
RED FEATHER PHOTOPLAYS

FAMOUS PLAYERS
48 SUPREME PHOTOPLAYS A YEAR

DANIEL FROHMAN
PRESENTS

"DESTINY'S TOY"

By JOHN B. O'BRIEN

A STIRRING PHOTOPLAY OF SELF-SACRIFICE AND REWARD

WITH

LOUISE HUFF

"I'M ALL ALONE, AND DONT KNOW WHERE TO GO!"

RELEASED JUNE 15TH ON THE

Paramount Program

FAMOUS PLAYERS FILM Co

ADOLPH ZUKOR, PRESIDENT
DANIEL FROHMAN, MANAGING DIRECTOR
124-130 WEST 56TH STREET, NEW YORK
CANADIAN DISTRIBUTORS—FAMOUS PLAYERS FILM SERVICE LTD.

Paramount Pictures

are the productions of

Famous Players Film Co., Jesse L. Lasky Feature Play Co., The Oliver Morosco Photoplay Co., Pallas Pictures

Only one exhibitor in each neighborhood can talk *consistent* quality.

Only upon *consistent* quality can enduring business be built.

Do you envy the *assured* and *constantly increasing* prosperity of the Paramount Exhibitor?

Are **YOU** satisfied?

Write Our Exchange To-day

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

5418

Paramount Pictures

Music

Specially arranged music for each feature beginning with release of April 3rd, 1916, is available at a small rental. Whether you have a full orchestra or only a piano, this specially arranged music will add greatly to the effectiveness of each feature.

Ask our exchange.

WEEK'S RELEASES

Daniel Frohman presents
ALL STAR CAST in
THE EVIL THEREOF
produced by
The Famous Players Film Co.

Oliver Morosco presents
EDNA GOODRICH in
THE MAKING OF MADDALENA
produced by
The Oliver Morosco Photoplay Co.

PARAMOUNT-BURTON HOLMES TRAVEL PICTURES NO. 18
"Visiting the Sultan of Sulu"

PARAMOUNT PICTOGRAPHS NO. 18
Preparedness.
Better Babies.
First Aid to the Injured.
Jobs You Would Not Want.
Trickids.

PARAMOUNT-BRAY ANIMATED CARTOONS NO. 21
"Farmer Al Falfa's Tentless Circus."

Write Our Exchange To-day

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Paramount Pictures

541A

Paramount Pictures

Short Subjects

Each of the short subjects on the Paramount Program has been placed there because it contained definite business building possibilities for the exhibitor.

Paramount Pictographs

Paramount-Burton Holmes Travel Pictures

Paramount-Bray Animated Cartoons and Bray-Gilbert Silhouettes

Are you interested in filling out your program or in adding strength to your program?

Are **YOU** satisfied?

Write Our Exchange To-day

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Paramount Pictures

B 418

AN UNBEATABLE HAND

GET IN THE GAME

HOW CAN YOU LOSE ? HERE ARE YOUR CARDS - PLAY 'EM!

CLARA KIMBALL YOUNG FILM CORPORATION

LEWIS J. SELZNICK - President

FORTY NINTH STREET AT SEVENTH AVENUE

NEW YORK CITY

Our advertisers tell us when we give YOU the best magazine.

A Beautiful Girl Faced Ruin in Naples

She was a dangerously fascinating peasant who stepped into the net that was spread for her. You will see this dark beauty in the

WILLIAM FOX FEATURE

starring for the first time
in his pictures.

FOX FILM CORPORATION

JOSE COLLINS

in A WOMAN'S HONOR

STORY BY
DONALD I. BUCHANAN

DIRECTED BY
ROLAND WEST

BRANCHES
ENCIRCLE
THE GLOBE

You are wasting your opportunities if YOU ignore advertising.

"The Heart of World's Greatest Motion Picture Producing Center"

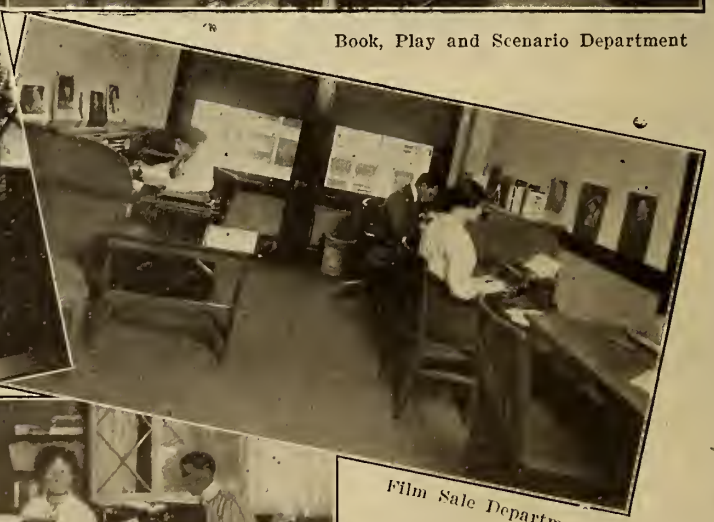
Waiting and Reception Room

General Office

Private Office

Book, Play and Scenario Department

Private Office at Hollywood



Film Sale Department

Publicity Department at Hollywood

One year ago we possessed one small office and a typewriter on installments.

Today we have six departments, seven offices, and a staff of ten aggressive assistants.

We are represented in New York by **Arthur S. Kane, of 220 West 42nd Street.**

Our references are to the hundreds for whom we have obtained employment, the owners and managers of the studios and numerous authors.

Willis and Inglis

Wright & Callender Building

Los Angeles, Cal.

WORLD PICTURES

TURN RIGHT TO GO RIGHT

BEGIN WITH THESE

HOUSE PETERS AND BARBARA TENNANT IN "THE CLOSED ROAD"
CLARA KIMBALL YOUNG IN "THE FEAST OF LIFE"
KITTY GORDON IN "HER MATERNAL RIGHT"
ROBERT WARWICK IN "SUDDEN RICHES"
ALICE BRADY IN "TANGLED FATES"
MOLLIE KING IN "FATE'S BOOMERANG"
ETHEL CLAYTON AND CARLYLE BLACKWELL IN "HIS BROTHER'S WIFE"
EDNA WALLACE HOPPER AND FRANK SHERIDAN IN "PERILS OF DIVORCE"

AND

THEN STAY RIGHT

GET IN TOUCH WITH OUR NEAREST BRANCH OFFICE AND INSURE YOURSELF AGAINST

BEING LEFT

WORLD PICTURES

BRADY-MADE

WORLD PICTURES

WILLIAM A. BRADY
IN ASSOCIATION WITH
WORLD FILM CORPORATION

PRESENTS

EDNA WALLACE HOPPER

AND

FRANK SHERIDAN

IN

A REVELATION OF THE

"PERILS of DIVORCE"

ONE OF THE MOST INTERESTING TREATMENTS OF THIS POWERFUL SUBJECT EVER SHOWN ON THE SCREEN

ALICE BRADY
ROBERT WARWICK
CARLYLE BLACKWELL
KITTY GORDON
FRANCES NELSON
CLARA WHIPPLE
ARTHUR ASHLEY
EDWIN AUGUST
GAIL KANE

ETHEL CLAYTON
HOLBROOK BLINN
HOUSE PETERS
MOLLIE KING
MURIEL OSTRICHE
CLARA KIMBALL YOUNG
JOHN HINES
ALEC FRANCIS
DORIS KENYON

DIRECTED BY
EDWIN AUGUST

BRADY-MADE

WORLD PICTURES

WILLIAM A. BRADY

IN ASSOCIATION WITH
WORLD FILM CORPORATION
WILL SHORTLY
PRESENT

ALICE BRADY
THE STAR OF STARS

AS
"MIMI"
IN

A MARVELOUS ADAPTATION FROM
HENRY MURGER'S
IMMORTAL AND
EVERLASTINGLY BEAUTIFUL
FRENCH STORY
"LA VIE DE BOHEME"
Directed by
ALBERT CAPELLANI.
Produced by
PARAGON FILMS, inc.

ROBERT WARWICK
THE EMINENT ACTOR

IN
THE FAMOUS STORY
by
13th

THE CELEBRATED WRITER
THOS. W. LAWSON
CONCEDED TO BE
THE MOST THRILLING
STORY EVER WRITTEN -
"FRIDAY the 13th"
Directed by
EMILE CHAUTARD

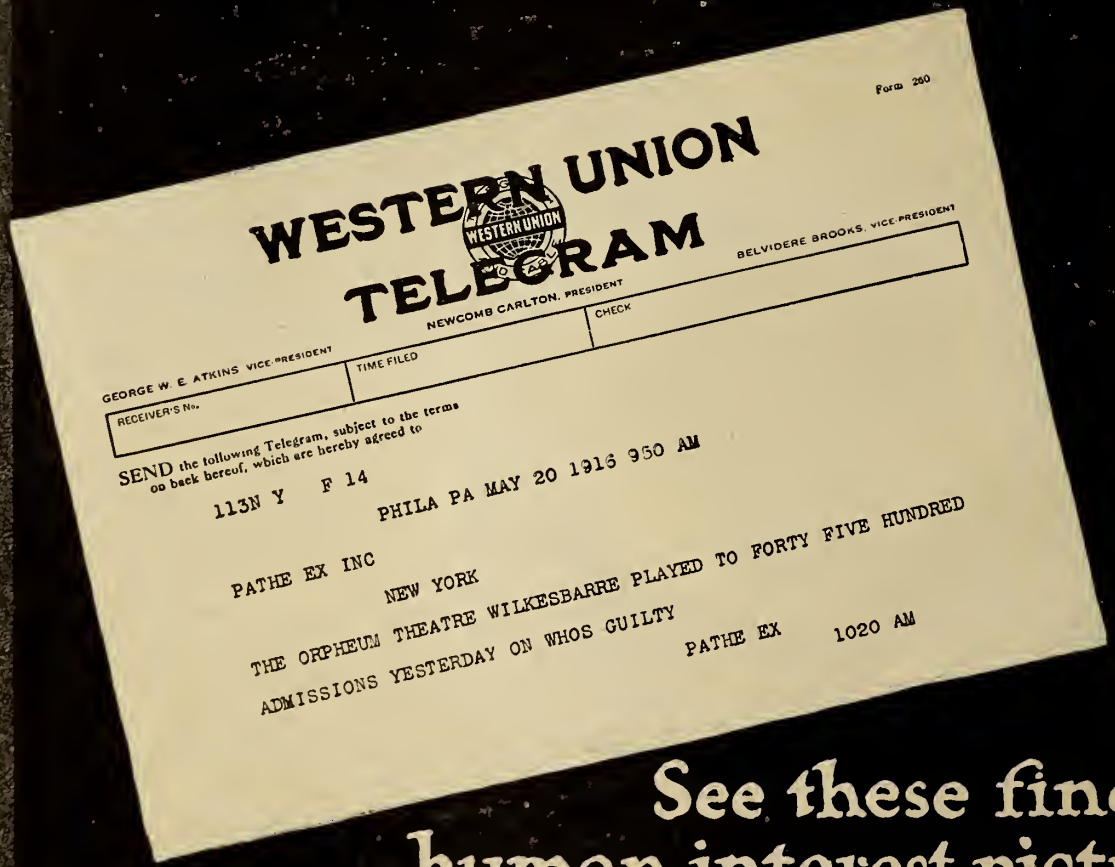
13th

A WORLD PICTURE of PAR-EXCELLENCE

WORLD PICTURES

BRADY-MADE

The PATHÉ ULTRA-WHO'S Draws the Proof?



See these fine human interest pictures— Then BOOK THEM

Produced by
The PATHÉ EXECUTIVE
25 WEST 45th ST.

DRAMATIC SERIES

GUILTY?

Crowds!

Here it is!

TOM MOORE

ANNA NILSSON

Arrow Film Corp'n.

EXCHANGE inc.

OFFICES

NEW YORK

"Well, who is 'The Laughing
PATHÉ'S Greatest
THE IRON
But who's this man?
In the Sixteenth they come the first
Mystery
Produced by Feature Film Edward José,
The PATHÉ
EXECUTIVE
25 WEST 45th ST.

You are wasting your opportunities if YOU ignore advertising.

PATHÉ
GOLDBERG
HIMSELF
The World's most famous
Newspaper Cartoonist
Draws Animated
Cartoons for
PATHÉ
These Films will make
Laughing a Habit
Current Release
THE FATAL PIE
Released the Week of
June 5th
The PATHÉ EXCHANGE inc.
EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK
© BROWN BROS.

Now While You're Thinking About Summer Business—

Are you making doubly sure that your theatre will be just as popular in the hot months as it was in the cool?

By far the best way—the way which will be building solidly for the Fall—and which will bring the money returns you want this Summer—is to *pick out the calibre of pictures* you know *your patrons want and like,* and THEN BOOK THEM.

Besides having a wide array of well balanced, well known, well selected plays and players from which you can book on the open market, each V-L-S-E feature you take is priced according to its box office value TO YOU.

Just look over the list of dynamically-charged, interest-compelling pictures on our continuously consistent program. Check off the ones that *you know* will appeal to your patrons. Get in touch with the nearest Big Four Exchange, and get the price on these features, based on their drawing power, for YOUR theatre.

What safer, saner, more result-producing policy can you follow for Summer business or for all-the-year-round business?

Carrying Out This Plan Means Banking Your Summer Profits In Advance

V. L. S. E. Inc.

TRADEMARK
Reg. U. S. Pat. 1907

"THE DESTROYERS"

A Vitagraph Blue Ribbon Feature
in Five Dynamic Parts

Featuring

LUCILLE LEE STEWART

A powerful
dramatization of

James
Oliver Curwood's

virile-pulsed novel
"Peter God"
directed by the
genius of
the screen

Ralph W.
Ince

THE VITAGRAPH COMPANY OF AMERICA

Released through V. L. S. E. *Inc.*

LUBIN

The top-most effort of

EDGAR LEWIS

Master director of

"The Great Divide"
"Souls in Bondage"
"The Flames of Johannis"

is epitomized in

"THOSE WHO TOIL"

A big, forceful, heart-appealing epic of Justice, Honor, Strife and Love.

From the pen of that widely known author

Daniel Carson Goodman

Featuring

NANCE O'NEIL

"The Bernhardt of America"

LUBIN FEATURE
Released through V.L.S.E. Inc.

"INTO THE PRIMITIVE"

The Selig Red Seal Play De Luxe That
Is Shattering All Box-office Records—

BOOK THESE!

At Piney Ridge
Unto Those Who Sin
No Greater Love
A Black Sheep
Carpet From Bagdad
The Cycle of Fate
Thou Shalt Not Covet
Sweet Alyssum
The Rosary
House of a Thousand Candles

Coming
"The Valiants of Virginia"

SELIG
Released through V.L.S.E. *Inc.*

TRADE MARK REG.
U.S. PAT. OFF.

WARDA HOWARD

supported by

Duncan McRae
Ernest Maupain

and

John Lorenz

is presented in

"THAT SORT"

in 5 acts

By Basil McDonald Hastings
Directed by Charles J. Brabin

Essanay Features

"Sherlock Holmes"
"The Little Shepherd of Bargain Row"
"Charlie Chaplin's Burlesque on Carmen"
"The Havoc"
"The Discard"
"Vultures of Society"
"The Misleading Lady"
"Captain Jinks of the Horse Marines"
"A Daughter of the City"
"The Alster Case"
"The Raven"
"The Crimson Wing"
"The Man Trail"
"A Bunch of Keys"
"The Blindness of Virtue"
"In the Palace of the King"
"The White Sister"
"The Slim Princess"
"Graustark"

ESSANAY
GEORGE K. SPOOR PRESIDENT

Released through V.L.S.E. Inc.

BIG FOUR FEATURE PLAY V L S E

LUBIN

BRANCH OFFICES

Atlanta
75 Walton St.

Boston
67 Church St.

Chicago
Adams St. and Wabash Ave.

Cincinnati
129 West 7th St.

Cleveland
2077 E. 4th St.

Dallas
1900 Commerce St.

Denver
1433 Champa St.

Detroit
502 Peter Smith Bldg.

Kansas City Mo.
12th & Walnut St.

Los Angeles
643 So. Olive St.

Minneapolis
608 N. First Ave.

New York City
1600 Broadway

BRANCH OFFICES

Philadelphia
229 N. 12th St.

Pittsburg
117 Fourth Av.

San Francisco
986 Market St.

Salt Lake City
129 E. Second South St.

St. Louis
3630 Olive St.

Seattle
415 Olive St.

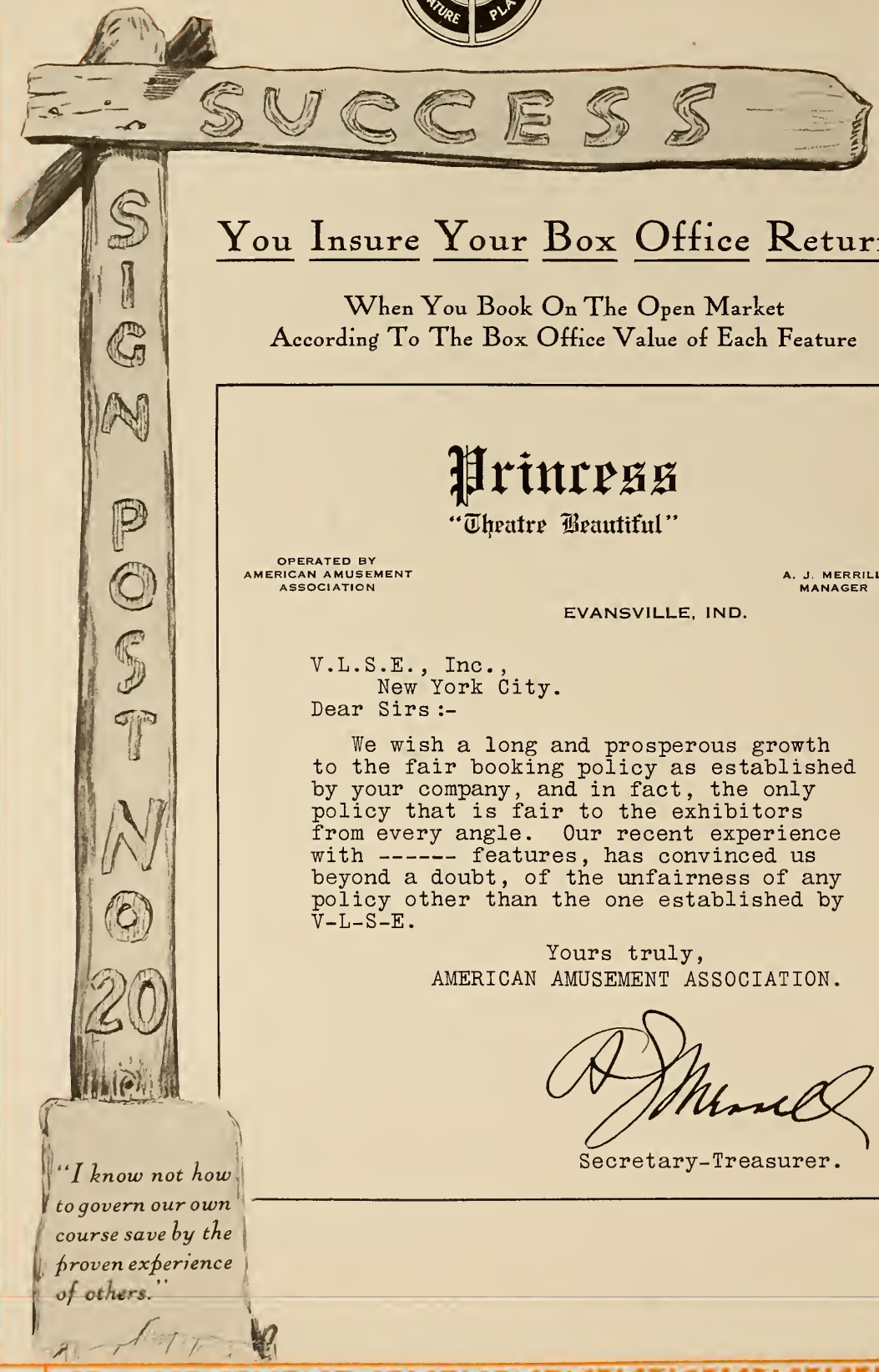
Washington D. C.
811 E Street, N. W.

New Orleans
342 Baronne St.

Syracuse
117 Walton St.

Toronto
15 Wilton Ave.

Montreal
198 St. Catherine St., West



You Insure Your Box Office Returns

When You Book On The Open Market
According To The Box Office Value of Each Feature

Princess

"Theatre Beautiful"

OPERATED BY AMERICAN AMUSEMENT ASSOCIATION

A. J. MERRILL MANAGER

EVANSVILLE, IND.

V.L.S.E., Inc.,
New York City.
Dear Sirs:-

We wish a long and prosperous growth to the fair booking policy as established by your company, and in fact, the only policy that is fair to the exhibitors from every angle. Our recent experience with ------ features, has convinced us beyond a doubt, of the unfairness of any policy other than the one established by V-L-S-E.

Yours truly,
AMERICAN AMUSEMENT ASSOCIATION.

Secretary-Treasurer.

"I know not how to govern our own course save by the proven experience of others."

RED SEAL SELECT PLAYS

V.L.S.E. Inc.

TRADEMARK Reg. U. S. Pat. 1907

"Packed with Struggling Mass of Humanity"

SAYS ANOTHER EXHIBITOR

Charlie Chaplin's "Burlesque on Carmen"

Opens the Success Road to You

WESTERN UNION TELEGRAM

NEWCOMB CARLTON PRESIDENT
GEORGE A. E. ATKINS, VICE-PRESIDENT BELVIDERE BROOKS VICE PRESIDENT

Form 1217

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Time Filed

CLASS OF SERVICE DESIRED
DAY LETTER
NIGHT MESSAGE
NIGHT LETTER
SHORT PATH AT X CONDITIONS OF SERVICE ON BACK OF THIS TELEGRAM WILL BE TRANSMITTED AS A FAST DAY MESSAGE

V. L. S. E.,
NEW YORK.

SHOWING CHARLIE CHAPLINS BURLESQUE ON CARMEN FOR THE FIRST TIME IN MICHIGAN TO CAPACITY TWELVE HUNDRED SEATS. LOBBY WHICH HOLDS FIVE HUNDRED PACKED WITH STRUGGLING MASS OF HUMANITY AND LINE OUT ON SIDE WALK PROCLAIMED BY PATRONS AND PRESS TO BE CHAPLINS GREATEST PICTURE.

W. S. MCLAREN
MGR MAJESTIC THEATRE
JACKSON, MICHIGAN.

Released Through

VITAGRAPH LUBIN SELIG ESSANAY Inc.

THE BIG FOUR

ESSANAY

GEORGE K. SPOOR PRESIDENT

General Film Service

Films Patronage Cash

That is how General Film Service appeared to theatre proprietors who wrote to our Jacksonville Branch:—

Does Your Theatre Need A Tonic ?

March 23rd, 1916.
We are very much pleased with the films received from you so far.

April 3rd.
The last films were good ones. Send us some more like them.

April 7th.
We are very much satisfied with this week's service.

May 1st.
The films we are receiving from you are giving our patrons entire satisfaction. They tell us, that compared with films shown by our predecessors, they are much superior.

May 8th.
Our patronage is picking up fast now. Patrons tell us that our Saturday night show was the best they ever saw.

Have You A Service Like This ?

Please note that it required less than six weeks with General Film Service to build up this patronage

GENERAL FILM COMPANY, Inc.
440 FOURTH AVENUE
NEW YORK

General Film Service

Merit, not the measuring rule, is our guide

Stars in ***all*** pictures—
regardless of footage.

Every release a feature—
comedies and dramas.

Kathlyn Williams
Marguerite Clayton
Bryant Washburn
Dorothy Gish

World's most noted film artists and famous directors figure in ***every*** General Film Service release ***every*** day, not ***some*** days.

Myrtle Stedman
Henry King
Corinne Griffith
Tom Mix

You get stars in ***one, two*** and ***three*** reels and you also get them in ***five*** reels with

GENERAL FILM SERVICE

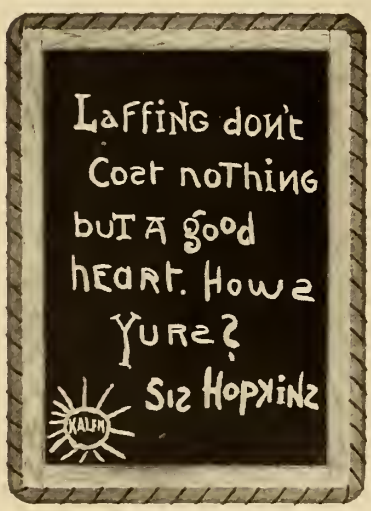
(Branch offices everywhere)

GENERAL FILM COMPANY, Inc.
440 FOURTH AVENUE
NEW YORK

General Film Service

SINGLE REELERS YOU CAN BOOST!

Boosting a "one reel picture" is a difficult task, but you *can* boost Kalem's one reel features—Helen Gibson, Ham and Bud, Ethel Teare, and Sis Hopkins are all stars you can advertise and stars who "pull" at the box-office.



SIS HOPKINS

In a Swift-Moving Farce With a Whirlwind Finish

"The Stenographer's Strategy"

Released [Friday, June] 16th

Sis makes some classy stenographer, though she was only engaged because the Boss's wife was jealous. Then Sis has to become mixed up in the Boss's private love affairs and laughable complications pile on so fast they almost take your breath away. In some of the best work of her screen career Rose Melville is ably **Supported by Henry Murdock and Frank Minzey.**

"The Alaskan Mouse Hound"

Ham's laughable efforts to get rid of the Alaskan mouse hound keep you in a continuous fifteen minute roar.

Released Tuesday, June 13th

"The Bachelors' Alliance"

As a policewoman fascinating Ethel Teare disrupts the Bachelors' Alliance when she goes on the war-path for flirters.

Released Wednesday, June 14th

A "Hazard" That Will Never Be Equalled For Sheer Audacious Courage

"A Race Through the Air"

HELEN GIBSON

The Screen's Most Daring Actress in Her Super-Achievement

Startling and electrifying are words that give but a meagre description of the astounding climax of this thrilling "Hazard of Helen." A thrilling race at terrific speed between an aeroplane and express train leads you up to the supreme moment when Helen swinging on a rope suspended from the plane of the aero whizzes through the air on a thirty foot drop to the onrushing train. If you miss this "Hazard" you miss the one big screen exploit of the year.

RELEASED SATURDAY, JUNE 17th.

KALEM COMPANY

235-39 West 23rd Street New York City

General Film Service

PADDING!!

BASEBALL gloves,
* * *
PUFFY mufflers,
* * *
AND mattresses
* * *
ARE padded!
* * *
SOME women—
* * *
BUT that's another story!
* * *
THERE is no room
* * *
FOR padding in
* * *
PICTUREPLAYS.
* * *
IT is true
* * *
THAT many a film play
* * *
IS bolstered.
* * *
IT is true
* * *
THAT many a five reeler
* * *
CONTAINS a thousand feet
* * *
OF plot,
* * *
AND four thousand feet
* * *
OF stuffing!
* * *
BUT Selig productions
* * *
ARE *not* padded for
* * *
MANY five reelers
* * *
ARE cut to three reelers!
* * *
"THE REPRISAL"
* * *
IS a drama de luxe,
* * *
PRESSED down with
* * *
EXCITING action!
* * *
"TAKING A CHANCE"
* * *
FEATURES Tom Mix!

GIVE THIS THE ONCE-OVER!

W. M. Mack, Manager General Film Company Branch Exchange, Writes the Selig Company as follows: "Believing that the manufacturers should be advised of any particular releases which stand out from the Exhibitors' standpoint as far above the average, we take this privilege of complimenting you on the release "The Hard Way," featuring Jack Pickford. The Regent Theatre, of Rochester, N. Y., one of the most discriminating theatres in New York State, volunteered the statement that "The Hard Way" was considered an ideal photoplay."

Selig Polyscope Co.
Chicago and Everywhere

TRADE S MARK

General Film Service

Silence — or heart break?

Should she tell the lonely old man that it is all a mistake,—that she is not his daughter?

Twenty years ago the birth of a baby girl had cost his wife's life. In remorse and insane hate he had abandoned his daughter, but the barren years, though they bring an abundance of worldly goods, leave the old man a soul-sick, weary wanderer searching for his child.

At last he finds a waif to whom he clings with all a father's devotion, for he believes her to be his daughter. The girl knows the truth, but realizes that if she tells the old man it will break his heart.

"ASHES"

A Three Part

Broadway Star Feature

with **CORINNE GRIFFITH,** Jack Mower and Anne Schaefer, tells this heart story with all the strength and finish that have given the Vitagraph Broadway Star Features the reputation of being the best three-reelers in the world.

Released Saturday, June 17th

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

General Film Service

REGULAR VITAGRAPH RELEASES

"Her Loving Relations"

One-part comedy — Released Monday, June 12th

"Dorothy Rich" has money—and relatives. To find out whether her relatives are attracted by her wealth or whether they love her for her own sake, she resorts to a little experiment.

Maybe "blood is thicker than water;" then again, maybe "money talks." Who knows—unless he has seen this delightful comedy.

MARY ANDERSON as *Dorothy Rich,* supported by Anne Schaefer, George Kunkel and George Lawrence

"Harold, the Nurse Girl"

One-part comedy — Released Friday, June 16th

When Mrs. Henry Peck left her hubby at home to take care of the baby while she went to the theatre, she didn't realize that there was such a creature as a male baby nurse to tempt overworked husbands from their duty.

Harold, the nurse girl, takes care of the baby for Mr. Peck, but if Peck had known then what he knows before the reel is over, Harold would never have appeared again.

WILLIAM DANGMAN as *Harold,* with Florence Natol, George O'Donnell, Richard Turner and Harry Mayo

"Ashes"

Three-part drama — **Released Saturday, June 17th**

A Broadway Star Feature

with **CORINNE GRIFFITH,** Jack Mower and Anne Schaefer

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

General Film Service

POLICE!

THIS IS THE CRY ON EVERY TONGUE
It's the latest
ESSANAY-CHAPLIN
Feature Comedy

CHARLIE CHAPLIN himself says:

"It's my funniest"

IT IS PROVING A TREMENDOUS BOX OFFICE ATTRACTION

Trade Mark Reg. U.S. Pat. 1907

ESSANAY
GEORGE K. SPOOR PRES'T-GEN'L
1333 Argyle St., Chicago

General Film Service

The Reason Why

ESSANAY short subjects pack all theatres is because—It features its stars, who are known to all picture fans, in its one, two and three act comedies and dramas. It selects only the most amusing or the most dramatic plots. It uses the utmost care in direction and photography.

MARGUERITE CLAYTON and HARRY BEAUMONT

are presented in

"Putting It Over"

A humorous love tangle in which a young couple "put it over" on the girl's aunt who wants her to wed a rich old man. They frustrate a thief, elope and are happy ever after.

2 act comedy-drama.....June 13

"CANIMATED NOOZ PICTORIAL No. 11"

The funniest movie cartoons on events of the day.

By Wallace A. Carlson

Split reel with scenic.....June 14

BRYANT WASHBURN and MARGUERITE CLAYTON

are presented in

"The Promise Land"

A girl jilts her bashful suitor to wed a dashing hero, who deserts her. After untold hardships her boyhood lover persuades her to return to the promise land—home. In time comes true love.

3 act drama.....June 17

Trade Mark Reg.U.S.Pat.1907

ESSANAY

GEORGE K. SPOOR PRESIDENT

1333 Argyle St., Chicago

General Film Service

Thursday, June 29

BETTER HALVES

with

Plump and Runt

(Hardy and Ruge)

If you're lucky enough to be boss in your own household, don't try to teach your friends the trick. There's a comeback, and it's loaded.

Friday, June 30

FOR VALUE RECEIVED

with

Pokes and Jabbs

(Burns and Stull)

Never give your girl a chance to marry another man and then reward him for "going through with it." Explanations are always fatiguing.

326 Lexington Avenue
New York City

Comedy posters that start the laugh

General Film Service

Knickerbocker Star Features

present the THREE-ACT Drama

AN OLD MAN'S FOLLY

Featuring

DANIEL GILFETHER

and

MARGUERITE NICHOLS

Released Friday June 16

And Every 4 Weeks ON SUNDAY

The FIVE REEL Feature in the General Service

June Release

PAY DIRT

Featuring HENRY KING

A Drama of the Gold Fields in Five Masterful Acts

Released June 18 *Direction of H. M. and E. D. Horkheimer*

Knickerbocker Star Features

326 Lexington Avenue, New York City

General Film Service

LUBIN

Releases week June 12

Monday June 12 **DAVY DON COMEDY**

"OTTO THE COBBLER"

(ONE ACT)

Tuesday June 13

"THE AVENGER"

(TWO ACT DRAMA)

Thursday June 15

"SONS OF THE SEA"

(THREE ACT DRAMA)

Saturday June 17

"HUBBY PUTS ONE OVER"

(ONE ACT COMEDY)

LUBIN

UNICORN FILM SERVICE CORPORATION

Give Them What They Want

You have found from experience that your business is not built up or retained by showing an *occasional* good picture, but by keeping your show up to a uniformly high standard. Isn't that so? Then here's the solution—

Use Unicorn Service and Please Your Audience

We offer the best one and two reel subjects ever produced—with casts of the best known stars in the country—clean and clear new film—at prices much lower than you have paid in the past for worn-out film.

EXCHANGES:

New York City	130 West 46th St.	H. W. Harwell	
Boston	207 Pleasant St.	S. M. Moscow	
Springfield	167 Dwight St.	Wm. F. O'Brien	
Bangor	Eastern Trust Bldg.	W. J. Brennan	
Buffalo	23 W. Swan St.	H. E. Hughes	
Syracuse	565 S. Salina St.	Geo. A. Hickey	
Albany	680 Broadway	William Lawrence	
Philadelphia	1309 Vine St.	A. G. Steen	
Washington, D. C., 434 9th St., N. W.			
St. Louis	3628 Olive St.	Sam Werner	
Omaha	Unicorn Exchange		
Kansas City	Gloyd Bldg.	J. W. Morgan	
Wichita	Unicorn Exchange		
Minneapolis	Produce Exchange	W. L. Merrill	
Indianapolis, 129 W. Washington St.		J. W. Cotter	
Chicago	Mallers Bldg.	L. J. Schlaifer	
Cleveland	750 Prospect Ave.	L. C. Gross	
Pittsburg	125 Fourth Ave.	Jack Kraemer	
Detroit	183 Jefferson St.	W. D. Ward	
Toledo	415 Summit St.	R. E. Peckham	
Cincinnati	531 Walnut St.	Harry E. Coffey	
Denver	1436 Welton St.	L. Goldstein	
Western Division Manager		J. A. Eslow	
Eastern Division Manager		Fred B. Murphy	

To be Opened

Atlanta San Francisco Dallas Salt Lake City
Seattle Portland New Orleans Los Angeles

The men in charge are experienced film men who will co-operate with you in every way. Write the exchange in your territory or direct to the New York home office.

UNICORN FILM SERVICE CORPORATION

IKE SCHLANK, General Manager

126-130 West 46th St. New York City

(Names and dates of our releases can be found in "schedule of current and coming releases" on back pages of this publication)

HARRY C. MYERS

VIM CO

ROSEMARY THEBY

VIM COMEDIES

PRESENT

MR. MYERS AND MISS THEBY

IN SPECIAL SINGLE REEL

FEATURE COMEDIES

IN THE

GENERAL FILM SERVICE

REFINEMENT

IS THE HALLMARK OF THESE UNIQUE COMEDIES, PERSONALLY DIRECTED BY HARRY C. MYERS - - - - - - - -

EVERY WEDNESDAY - - - - - - - -
WATCH FOR RELEASE DATE - - -

MEDIES

EQUITABLE

A STRAIGHT TIP

IF YOU ARE IN THE MOTION PICTURE GAME TO WIN

PLAY THIS HAND

IT CAN'T BE BEAT!

EQUITABLE MOTION PICTURES CORPORATION

RELEASING THROUGH

WORLD FILM CORPORATION

Speaking of Publicity —

The Cosmopolitan *Magazine* has a circulation of more than 1,500,000 *each month*.

Advertisers figure that at least five readers see every copy sold. This means 7,500,000 readers!

The July number of Cosmopolitan will contain a two page feature story of the International Film Service Stars. 7,500,000 people will read about Jean Sothern and *The* MYSTERIES *of* MYRA.

In the September issue 7,500,000 people will learn about Irene Castle.

In the October dainty Olive Thomas will be featured— The November issue— but wait—

This is in addition to the 20 Million People *who are* daily *in touch with the doings of the International Film Service through the gigantic* Hearst Publications—

INTERNATIONAL FILM SERVICE *Inc.*
2 COLUMBUS CIRCLE • NEW YORK City

ONE REEL FEATURE COMICS

by the
greatest cartoonists in the world, such as:

TOM E. POWERS
F. OPPER
GEORGE W. HERRIMAN
W. C. HOBAN

are now being released by the following exchanges:

NEW YORK	7th Avenue at 49th St.
CHICAGO	207 So. Wabash Ave.
BOSTON	69 Canter Street
ATLANTA	146 Marietta Street
LOS ANGELES	912 So. Olive St.
SAN FRANCISCO	280 Golden Gate Ave.
PHILADELPHIA	1335 Vine Street
WASHINGTON	712 - 11th St. N.W.
PITTSBURGH	938 Penn Avenue
ST. LOUIS	3513 Olive Street

INTERNATIONAL FILM SERVICE *Inc.*
2 COLUMBUS CIRCLE • NEW YORK City

featuring HELEN HOLMES

WHY

In these days of keen competition and high prices ***good reasons why*** must be advanced to exhibitors who are asked to book productions.

Astute showmen will instantly grasp the soundness of these reasons ***why*** the new Mutual series of **HELEN HOLMES** features will be great financial successes and the makers of lasting friends.

Helen Holmes has a charm which unfailingly registers on the screen. She has a superb histrionic quality which is the result of natural gifts developed by practical experience in the best dramatic productions of the last ten years.

As the heroine in the recent ***Mutual*** *serial triumph* ***"THE GIRL AND THE GAME", HELEN HOLMES*** *made countless friends of picture fans throughout the land.*

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Artistically and technically, the William Russell-Mutual Star Productions will be of the highest standard approachable by brains and money.

The first of the William Russell-Mutual Star Productions is "Soulmates," a forcible, timely drama by Edward A. Kaufman, enacted skillfully by Mr. Russell and his associates, and beautifully staged. "Soulmates" is released the week of June 5.

Other forthcoming William Russell-Mutual Star Productions are "The Highest Bid," "The Guide" and "The Man Who Would Not Die," with others to be announced.

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MUTUAL SPE

AS

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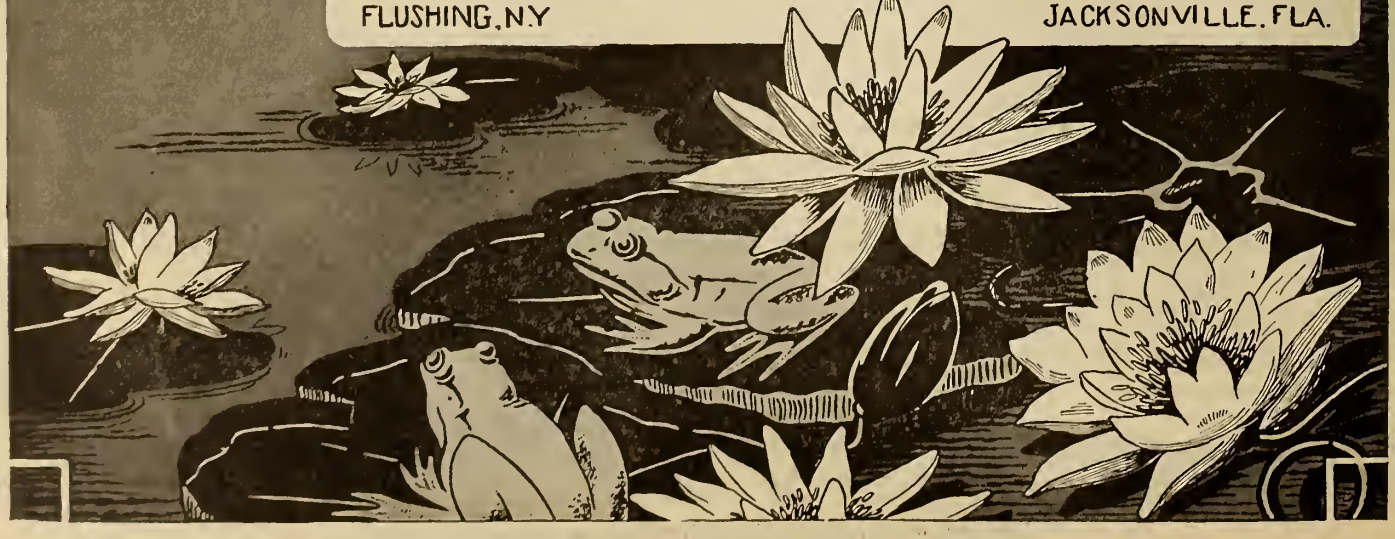

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GEORGE KLEINE *Presents*

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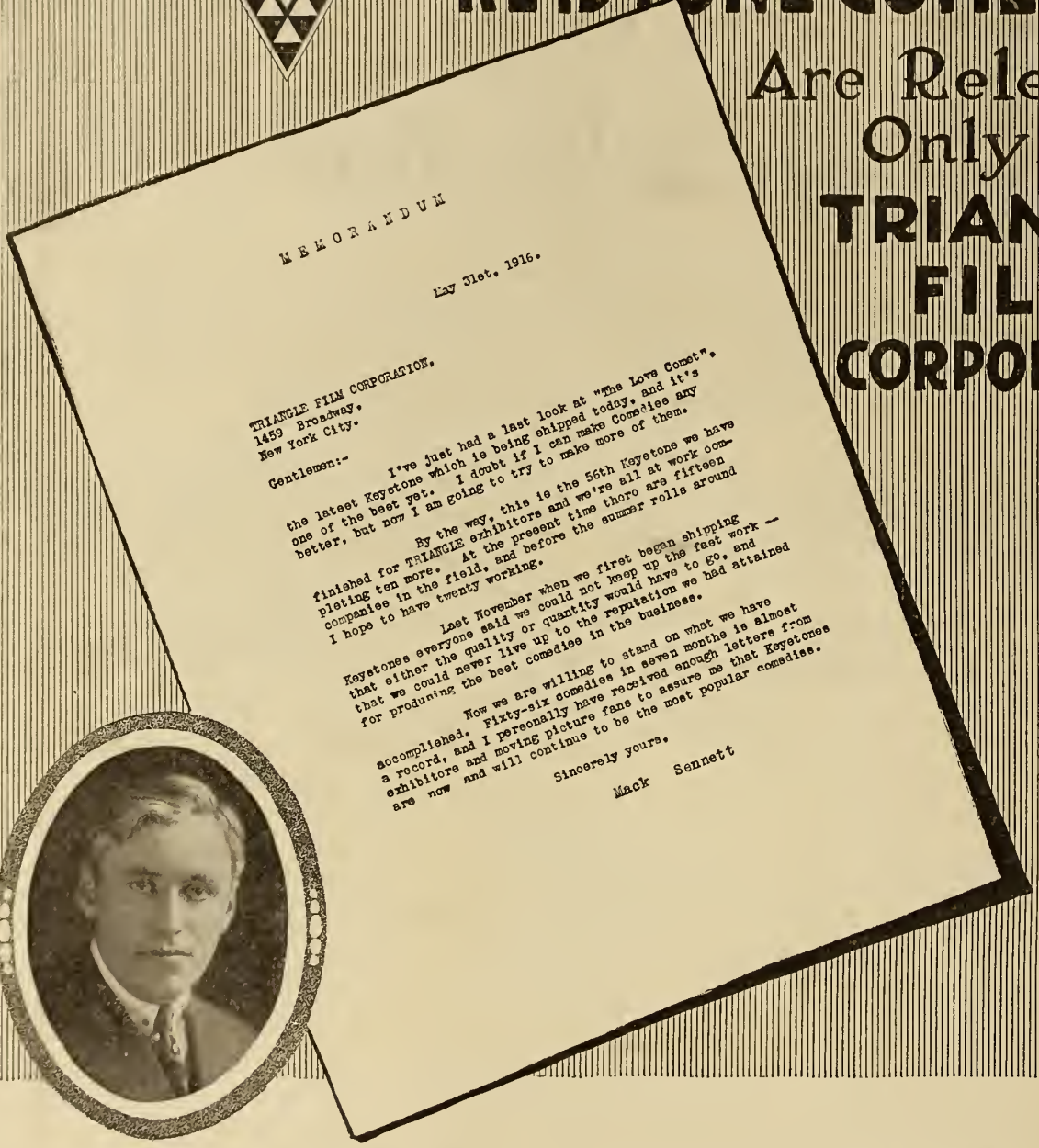

MEMORANDUM

May 31st, 1916.

TRIANGLE FILM CORPORATION,
1459 Broadway,
New York City.

Gentlemen:-

I've just had a last look at "The Love Comet", the latest Keystone which is being shipped today, and it's one of the best yet. I doubt if I can make Comedies any better, but now I am going to try to make more of them.

By the way, this is the 56th Keystone we have finished for TRIANGLE exhibitors and we're all at work completing ten more. At the present time there are fifteen companies in the field, and before the summer rolls around I hope to have twenty working.

Last November when we first began shipping Keystones everyone said we could not keep up the fast work — that either the quality or quantity would have to go, and that we could never live up to the reputation we had attained for producing the best comedies in the business.

Now we are willing to stand on what we have accomplished. Fifty-six comedies in seven months is almost a record, and I personally have received enough letters from exhibitors and moving picture fans to assure me that Keystones are now and will continue to be the most popular comedies.

Sincerely yours,

Mack Sennett

You should read the above note from Mack Sennett, the man who made Keystone Comedies famous. Don't ***you*** agree that 56 comedies in the past seven months is a record to be envied?

The making of a good comedy is a man-sized job—far harder than the production of a large feature film—for it's extremely difficult to have continued action so funny that the audience will be kept laughing combined with a good story.

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Now he has a special formula which is often used. Proved to get desired results at all times it is something like this :

"Take one perfectly good dramatic plot, soak in several gallons of fun and laughter, pour in one villain and mix thoroughly, add one favored sweetheart, and stir the con-

Many Have Tried But All Have Failed To Equal KEYSTONE COMEDIES

tents until it is completely twisted out of shape into a hilarious tangle of fun and frolic."

Time, expense, effort or inconvenience are never spared in the making of Keystone Comedies. The orders are to make the best pictures possible regardless of cost. The wrecking of an expensive automobile, the burning of a two story house are trifles. A dip in an icy lake at the top of a snowy mountain or a leap from a moving train are details, while a journey of five or six hundred miles for a special location at which to take a few scenes is all in the day's work.

The proper selection of a program is all important to the successful theatre. It is always necessary to furnish a good comedy or two to give the bill the proper balance.

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M. P. NEWS
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Will register as "worth while" with audiences—fast moving melodrama—a good name just now—Mr. Terriss's work pleasing—camera work very good.

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DIRECTED BY MARTIN SABINE

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M. P. NEWS
Not a dull moment—spectators held spell bound—audiences cannot fail to be satisfied—Mr. Lewis gives the role of CROCHARD, verve and vitality.

VARIETY
Interest at fever heat throughout—would swear it was acted by French artists so good are they—should have been made a serial.

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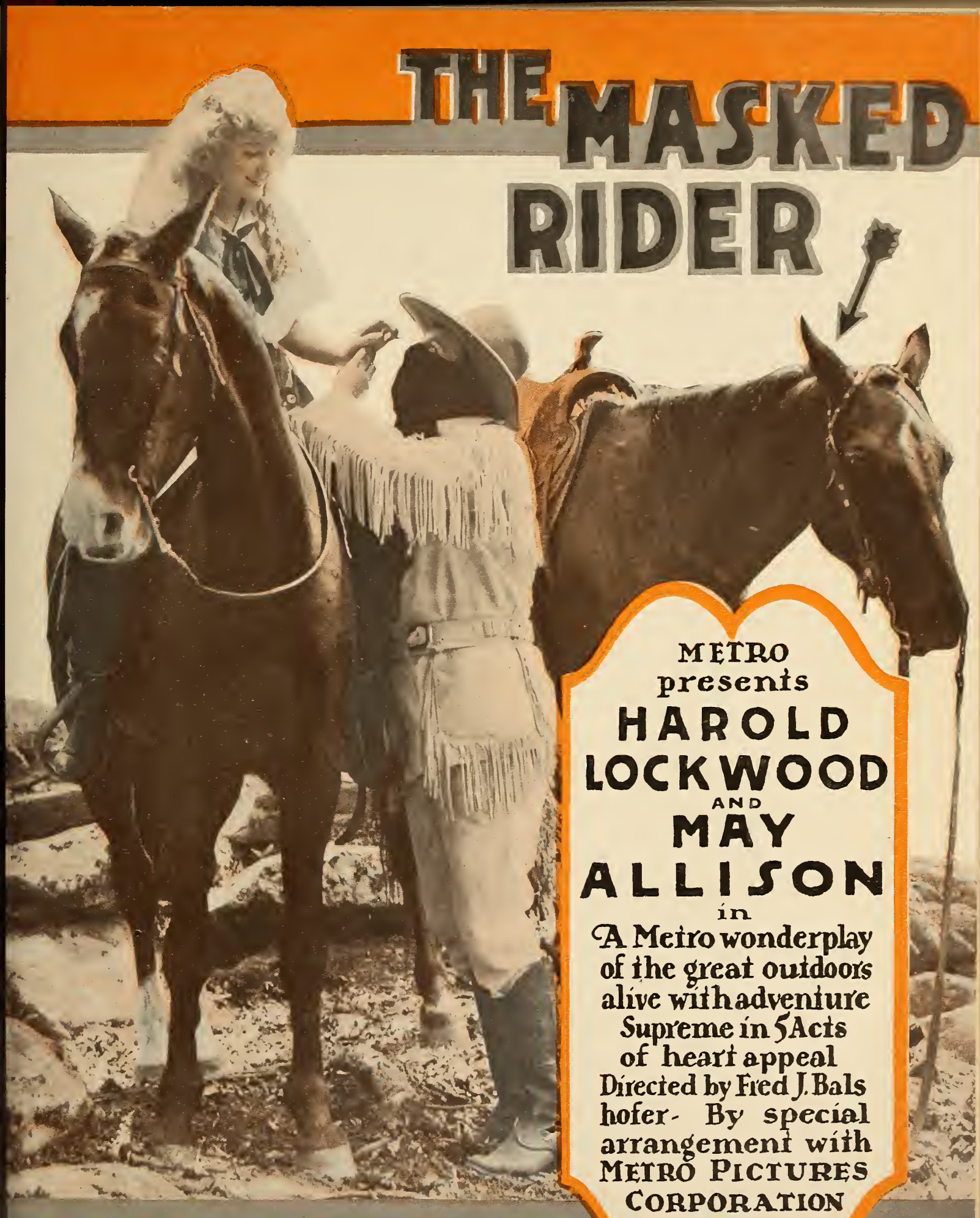

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Why Eve Ate The Apple!

When Eve plucked the fruit of the tree of knowledge, it wasn't because she particularly fancied the apple. She was driven by a soul consuming curiosity.

When the new born babe first reaches out for the moon, it is governed by the same primal instinct.

Curiosity was the fundamental law of life that impelled the first fish to flip its fins until it could soar the air and walk the land.

Its restless, irresistible demand drove man to explore the ends of the earth, to read the mysteries of the sky and sea and land. It has held him from the cradle to his last sleep, when he wonders of the mysteries beyond. It is responsible for science, for art, for civilization itself.

It is this appeal to the same fundamental element in human nature that swept the world off its feet when Conan Doyle's famous detective stories appeared.

William Gillette added to the fascination of Sherlock Holmes by creating a being that feels, that acts, that lives. Through his genius in dramatic art Essanay has produced a photoplay that throbs with the fire of action, that enthralls as the mysteries of its plot unfolds. It bears the stamp of the fundamental that carries universal appeal.

Sherlock Holmes, with William Gillette, is released in seven acts through V. L. S. E.

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Motion Picture News

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Volume XIII | JUNE 17, 1916 | No. 24

A Substitute for Censorship—An Appeal to the Pro-Censorship Producers

GENTLEMEN: Would you consider a substitute for Federal censorship if you were reasonably certain that it would do for you what you believe censorship will do?

Very likely.

You have no love for censorship as a principle. You have adopted it as an expedient. It is, at best, a last resort. But you are mistaken in resorting to censorship when the end in view can be accomplished by another method less revolutionary, less disastrous and equally efficient.

Can you spare a moment to read and consider a serious suggestion?

* * *

FIRST of all, there must be brought into being a unified, unanimous body of manufacturers with a deliberate, conscious policy regarding unclean pictures. You may call it a Board of Trade, or a Chamber of Commerce or a Protective Association, or a Commercial League, or anything else you like.

But it should contain every producer as a member, and every member should be committed to a policy of hostility toward the vicious picture.

If you and your fellow-producers throughout the trade can submerge your petty differences and animosities and unite in such an organization for your own self-defence, *you will be in a position to deal with the vicious picture as no body of legalized censors, state or national, could ever deal.*

If you cannot—if unity, even for the sake of self-preservation, is impossible—then it is a waste of your time to read any further. *The entire success of this substitute for censorship hinges on such an organization.*

* * *

WE are convinced that you can. Therefore ——— Your second step is to formally recognize the National Board of Review (or some other advisory body equally representative of public opinion) to review productions in the light of your declared policies, and let every member be bound to abide by their decisions.

Third, come to a definite and explicit understanding with the Motion Picture Exhibitors League of America, and every other exhibitors organization in the country, regarding the exhibition of pictures not sanctioned by the Board of Review, *so that there may be active co-operation between exhibitor and producer at every step.*

It would be highly desirable that the exhibitors be represented on the Board of Review. If, however, the Exhibitors' League found it impractical to avail themselves of the opportunity, let the producers' organization agree to furnish them a detailed list, at any desirable intervals, of all pictures passed, all pictures prohibited and all eliminations by the Board of Review.

* * *

YOUR fourth step will then be a formal demand upon the authorities of every city and town in the United States to enforce their laws or ordinances now in existence relating to the exhibition of improper pictures, whenever any film appears which is considered to be a violation of the moral standards of any community.

State clearly the attitude of your organization and its members toward the indecent picture.

Let them know what measures you are taking, through your Board of Review, to maintain and improve the standard of pictures. Ask for their vigilance and activity in the matter first, against the unauthorized picture, second against errors of judgment on the part of the Board of Review—a Board *which, just because it would judge films for the entire country, might overlook details that individual communities find repugnant.*

And let these local authorities know that you, or your agents, stand ready to co-operate with them in every possible way, that your desire is for the suppression of the unclean film, and that you are willing to abide by the decisions of their courts.

* * *

LASTLY, make a similar appeal to the women's clubs of the United States. Offer them your complete and unlimited co-operation in the work of "volunteer censorship" which many of them are now doing or planning to do.

Instruct your exchange men to give them every assistance in the reviewing of pictures.

Urge them to see to it, as being on the ground, that the local authorities are not slow to invoke their local statutes against any and every offending film.

Appoint a committee, or create a bureau, whose special and exclusive duty shall be to keep in close and constant touch with the women's clubs or their representatives to facilitate the work of mutual protection against the undesirable picture.

Invite their criticisms and suggestions regarding the Board of Review, and offer them any opportunity they may desire to participate in it.

* * *

THERE is nothing visionary about this last proposition. The time is ripe for just such an alliance with the women's organizations throughout the country.

In proof of it, here is Resolution No. 5 of the General Federation of Women's Clubs, passed at the Biennial which closed in New York City June 2:

***Inasmuch* as the motion picture has become a potent**

(*Continued on page* 3716)

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Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

MOTION PICTURE NEWS EXHIBITORS' TIMES

Published on Tuesday Every Week by

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VOL. XIII June 17, 1916 No. 25

A Substitute for Censorship

(*Continued from page 3715*)

and seemingly pertinent factor in our national life—commercially, educationally and morally—and in accordance with the recommendation of the President of the General Federation of Women's Clubs adopted by this convention,

Be It Resolved, That the General Federation of Women's Clubs undertake a countrywide survey of motion picture entertainments, and that it ask club women to favor local censorship among themselves in the interest of motion picture entertainments; also,

Be It Resolved, That the Board of the General Federation of Women's Clubs appoint a committee to cooperate with the manufacturers of film to secure a higher moral standing of general productions and a larger supply of proper and appropriate film for children.

THE recommendation of Mrs. Percy V. Pennybacker, President, above referred to was:

> That the incoming board be requested to make a survey of the questions of the motion picture and report what seems the wisest plan of action.

The Committee referred to in the resolution will be: Mrs. Charles W. Cartwright of Minneapolis; Miss Helen Varick Boswell of New York; Mrs. George Zimmerman of Cleveland; Mrs. Dexter Thurber of Bristol, R. I.; Miss Louise Connolly of Newark.

* * *

WHEN it is remembered that this Federation embraces 2,500,000 women and represents nine thousand clubs, and eleven national organizations, the meaning and force of the resolution is significant.

It means that the intelligent women of the country do not want statutory censorship, as a remedy. It means that two million and a half of the most influential women of the nation are in a frame of mind to meet the motion picture producer half way and help him help himself—*if he will come the other half of the journey.*

Is the producer—are YOU, gentlemen, ready to realize the importance of such an opportunity and meet it?

* * *

THE plan outlined above involves nothing new, no new laws, no new organizations,—nothing but putting to a new use the elements already at our hand.

At its costliest, it could not cost as much as Federal censorship. And if it did, it would be a thousand times better to spend money for such ends than to pay it out in fees to legalized censors. The gain would be greater—and there would be no disastrous consequences.

* * *

ONCE the several links in this chain of activity are firmly welded together, the efficiency of the laws, now on the statute books of every municipality in the land will be demonstrated to such an extent that every private citizen and every motion picture producer will wonder why censorship was ever thought a necessity.

The problem can be solved—without legalized censorship.

It's up to you, gentlemen!

Advertising on the Screen—How the Public Views It

APROPOS of that much-mooted question, "How far is it legitimate to make the photoplay share the screen with advertising matter?" the Star of Terre Haute, Ind., enters, in behalf of photoplay patrons in that city, a spirited protest against the manner in which some exhibitors have thrust advertising upon their audiences from the screen.

If the same method is followed in other cities, the editorial quoted below will be of more than passing interest to a number of exhibitors.

* * *

UNDER the heading, "Mistake of Motion Picture Men," the newspaper says:

"Motion picture fans are more and more strenuously objecting to screen advertising. Many are openly stating that they do not relish paying an admission fee to a motion picture theater and there being regaled, for perhaps half an hour, with the merits of "Jones' Soap," or "Higgin's Butter." "We read these advertisements in the newspapers, magazines and on billboards; we go to the picture theatre to view photoplays," is a most common expression.

"There is the handsome theater erected at heavy cost. The interior and exterior are all that could be wished for in architectural beauty. The interior is furnished with comfortable chairs, running water, greenery, etc. There are costly aisle carpets, a magnificent pipe organ, and the orchestra of perhaps half a dozen musicians, leaves nothing to be desired from that standpoint.

"Then the dignity, the artistic atmosphere of this handsome and commodious playhouse is frequently lowered because of forced advertising. An intelligent audience is seated therein and is in a mood to appreciate and to applaud a beautiful and appealing screen drama or comedy. All is in readiness, anticipation is rife, artistic atmosphere so essential to the successful showing of any meritorious play is all prepared, and then—

"'Jenk's Cough Syrup' is flashed upon the screen; an urchin is viewed swallowing, with evident satisfaction, the contents of a bottle of 'Popular Pop'; another lad appears on the screen and licks 'Oscar's Oleo,' from the top of a slice of bread, and so on for perhaps fifteen minutes.

(*Continued on page 3772*)

"Civilization" Makes Profound Impression in East

Long-Heralded Ince "Cinema-Spectacle," Whose Tragic Theme of War Prosecuted with Relentless Power Against the Rights of the People by a King Mad with the Lust for Conquest, Is Given Its Premier in New York, and Moves Daily Press to Enthusiastic Comment

Thomas H. Ince (Center) and Four Scenes from His Ten-Reel Spectacle, "Civilization," a Portrayal of the Savagery of War, and Now in Its New York Engagement at the Criterion Theatre

THOMAS H. INCE'S long-heralded spectacle "Civilization" was given its first public showing in the East at the Criterion theatre, New York, on June 2. A crowded house applauded vigorously as the remarkable example of cinematography was unreeled, and the heads of all the important film companies in the East were on hand to study Mr. Ince's work.

Nothing more elaborate in the way of motion picture spectacles has ever been shown in this country. It is a simple story of war overtaking an unnamed, but peaceful and happy European country. The ravages and horrors of this war are shown in faithful detail; the effect on the inhabitants, and the relentless power, which for the sake of its own ambition rides ruthlessly over the lives and happiness of men, women and children, all innocent and ignorant of the causes which have despoiled them of homes and loved ones, is vizualized strikingly.

In mechanical and artistic production—that is, the full development of the powers and resources of the motion picture camera, up to the moment, "Civilization" need yield to nothing thus far produced—not even "The Birth of a Nation." This former production is cited because "Civilization" carries with it more than a suspicion that it was intended to rival the Griffith spectacle. But instead of rivalling it contrasts.

There are touches in "Civilization" which could come only from the hand of the artist. The handling of great crowds of extras, the arrangement of battle scenes, the depiction of the distress of an innocent people, and the wholesale destruction of life and property are as striking and as near the zenith of this form of art as we have ever seen. Inserted in this is an allegory, which bears a dubious relation to the thread of the narrative. It involves the second appearance of Christ, in the body of a young count who has given his life rather than slaughter innocent men, women and children on the high seas. It is through the mediation of the Christ that the King who precipitated the war on the world is led to see the awfulness of it, and to bring about peace.

It Is a "Cinema-Spectacle"

"Civilization" is presented as a "cinema-spectacle." It is divided into two parts, and the first part is preceded by a prologue, acted on a regularly set stage. This represents the happy life of a peasant village, until the rumble of distant cannon is heard, followed by the nearer rattle of musketry, and the explosion of shells on the stage, which in a few seconds transforms the peaceful field into a sceen of grisly carnage. Then the picture follows.

Troughout the showing, a hidden chorus, led by Kathryn Barnard as soloist, furnished incidental music, written especially for the production by Victor L. Schertzinger.

Where "Civilization" is weak is in the lack of an articulate human story. It is merely a pageant of horror, real and fantastic. There is a King, who, with his parliament, desires war, and forces it to an issue, despite the attempts of a parliamentary leader to prevent the slaughter. The troops mobilize, new and terrible engines of war are brought into being, the farmers are torn from their fields and the blacksmiths from their forges and hurried to the front and awful scenes of slaughter on land and sea commence.

There is a young Count Ferdinand who has invented a new submarine, on which the government depends to do great havoc. He bids farewell to his sweetheart, Katherine Haldeman, but before starting for the front he learns she has joined an organization of women pledged to suppress war. She leads him into one of their meetings, and he is converted to the principles of humanity.

On board his submarine, he receives orders to sink a liner, his better self comes to the surface and he refuses to obey, whereupon his subordinates take matters into their own hands. In order to prevent the slaughter of the innocents, the Count draws a pistol, holds the men back, opens the valves and fills the submarine with water. All the crew perish, but the body of the Count is recovered and taken back to the capital.

In the valhalla of the victims, he encounters the Christ, who tells him that his action in giving his life has purified his soul. The Christ then enters the Count's body, and appears on earth for the second time. The "Count" is revived, but instead of re-entering the war, he goes about preaching peace until he is court-martialed and sentenced to death. He dies in his cell, and the spirit of Christ, leaving the body, conducts the spirit of the King through the terrors he has created. Peace results.

Excellent Cast Interprets Action

The cast which interprets this phantasmagoria is able, and has been ably handled. Herschel Mayall, Lola May, Howard Hickman, Enid Markey, George Fisher, J. Frank Burke, Charles K. French, J. Barney Sherry, Jerome Storm and Ethel Ullman are the principals.

The New York opening was, strictly speaking, an Ince evening. The name of Ince was not only spread over the souvenir programs, but was blazoned on the decorations and pictured on the screen. Mr. Ince in person responded to vociferous calls and uttered two sentences from the stage at the close of the picture.

New York newspapers, realizing the importance of this production, gave liberal space to the opening. Among the comments were:

New York World:

In point of the number of people engaged in its scenes of frightfulness on land and sea, of the grisly realism of its episodes of destruction of life and property, and of the ingenuity and technical expertness with which its object lesson was carried to an emotional climax, the stage, either dramatic or devoted to the screens, has never produced a more impressive sight.

The acting of the individual roles was generally excellent, but it was the imagination, executive ability and technical skill of Thomas

Striking Moments in the World Film Picturization of Thomas W. Lawson's "Friday the 13th," with Carlyle Blackwell

H. Ince which makes "Civilization" the masterpiece that it surely is.

New York Times:

"Civilization' attempts to serve the pacifists as "The Battle Cry of Peace" tried to serve the cause of preparedness. Its argument is elementary, a leaf out of the pacifists' primer, a projection on the screen of something of that state of mind that was most in evidence in this neighborhood at the time the Ford expedition set forth from these shores. Its program describes it as a direct appeal to the "mothers of men."

Mr. Ince spoke his acknowledgments with a modesty and brevity in striking contrast with the fulsome Ince-adulation which makes the program such painful reading. He has projected a philosophy of war on a par with "War Brides," an entertainment on an artistic level with "Ben Hur," a dramatic photo spectacle that falls somewhat short of "The Birth of a Nation."

New York Tribune:

While "Civilization" attends to business it is probably the greatest motion picture ever made. When it turns aside into sentimental byways it is rather painful. The field of the films is photographic, and that fact was never more clearly demonstrated than last night at the Criterion theatre. Pictorially "Civilization" is gigantic. Its battle scenes are something more than wonderful; they are terrific. They are so terrific that they encompass and blot out the film's defects, and the net result is that the picture is a huge winner. Unless the competition to come is possessed of unexpected strength "Civilization' will remain at the Criterion all summer and all winter.

It is only occasionally that a bad play can be turned into a success by skilful direction, but such a procedure is an everyday occurence in the films. The success of "Civilization" is attributable solely to Thomas H. Ince, who produced it. So far as the experiences of the present reviewer are concerned, the vivid succession of smashing, rending, tearing battle scenes which make up the first part of the picture never have been equalled in any film. If Mr. Ince has erred it is in making these scenes so impressive that the second part of the film cannot but come as an anti-climax. Even this error can be laid at the feet of the author, however, who should have written a story that would have made it possible for Mr. Ince to put these scenes where they belonged.

New York Press:

Daring in the extreme is Ince's picturization of Christ in the second half of the spectacle. Reverence never is offended, although it did sound strange for applause to greet His figure. Through the picture the Saviour was beheld in the spirit rather than in the flesh.

"Civilization" comprises everything that has been shown in the massive picture dramas hitherto offered—and then hundreds of things never before comprehended by the camera. It transcends anything yet projected.

Mr. Ince, with his true artistry, has welded the whole into a coherent story. The thread is attenuated, but held consistently.

The story of "Civilization" was written by C. Gardner Sullivan.

LOEW BOOKS "GERMANY'S BATTLES AT VERDUN"

Marcus Loew has booked "Germany's Battles at Verdun" for a hundred days' run at his various houses. Three sets of prints were contracted for from Samuel Cummins of 1476 Broadway, New York.

Completion of Fiftieth Cub Comedy Celebrated at Horsley's

More Than 250 People Are Entertained at the Enclosed Studio on May 27—Director Fahrney Is Brought on the Floor for Witty Speech and Makes Good

Special to Motion Picture News.

Los Angeles, June 3.

DAVID HORSLEY, who has been on the coast for the past two weeks, following a stay of three months in New York where he looked after business matters, has again put into use his commuter's ticket, and Saturday left for the releasing hub of the motion picture industry. When Mr. Horsley returned to the coast he was accompanied by Charles Heinkel, who has been placed in charge as manager of production.

Friday B. H. Von Klein, who for the past eight months has served as general manager of the Horsley studios and interests in Los Angeles, tendered his resignation, and John Jasper, who has been connected with the Horsley organization as purchasing agent, has been appointed to the position of business manager.

Now that Mr. Horsley has closed his eastern office, all advertising and publicity of the company will be handled from the Los Angeles office. This department is in charge of Carlyle Robinson.

More than two hundred and fifty people were guests of David Horsley at the enclosed studio Saturday evening, May 27, when an informal dance and reception was held in honor of Director Milton H. Fahrney and Cub Comedy company, in recognition of the completion of the fifty Cub comedies, all of which have been made within the past fifty weeks. Carlyle Robinson of the publicity department of the Horsley studio, was master of ceremonies, and first introduced Director Fahrney, who briefly outlined, in a witty speech, the work and pleasures of his organization. Following, the Cub comedy quartette was introduced and sang three numbers. George Ovey, leading comedian, received very enthusiastic applause when he sang one of his own songs in negro dialect. An orchestra of colored men furnished music for a dance which continued the remainder of the evening. The Cub Comedy company was organized fifty weeks ago, and with but one or two exceptions, the organization remains the same today.

J. C. Jessen.

Brooklyn League Wants Ochs President of National Body

At Regular Semi-Monthly Meeting Branch Appoints Two Committees to Present Grievances to Two Large Film Corporations, with Power to Cancel Contracts

AT the regular semi-monthly meeting of the Brooklyn Exhibitors League held at the Triangle theatre, Thursday evening, June 1, a strong spirit of co-operation was evident by this organization appointing two committees to take up certain grievances with two large corporations. This committee is intrusted with full power to get redress or to cancel every contract now in force with these corporations.

A full meeting enthusiastically received Lee Ochs, president of the New York Local No. 1, who, in a stirring address, complimented this organization on their spirit of co-operation.

A splendid luncheon was provided by the management of the Triangle theatre and was enjoyed thoroughly by all the exhibitors.

The delegates to the Chicago convention were elected. The following exhibitors will represent Brooklyn at Chicago: President Manheimer, H. Clark Mooney of the Triangle theatre; Ben Title of the Avon theatre; Mr. Levine of the Regent theatre, and Mr. Bland of the Albany theatre, alternate.

A number of committees reported on the co-operative plan of purchasing material and booking. A considerable amount of money will be saved by the co-operative purchase plan.

The prevailing spirit among the members present favored Mr. Ochs as a candidate for national president.

NEPHEW OF LAEMMLE IS AT "U" CITY TO LEARN BUSNESS

Special to Motion Picture News.

Los Angeles, June 3.

Edward Laemmle, nephew of President Carl Laemmle, has arrived at "U" city where he has been engaged in the production department under Manager Charles Rankin, where he will make a study of the business.

American Film Company Opens Office in New York City

Chester Beecroft, Whose Wide Experience and Conspicuous Achievements Qualify Him for His Duties, Is in Charge of the Branch and Will Contract with Leading Actors and Authors of Fiction and Drama, Besides Handling the Export Departments of the Hutchinson Company

THAT the American Film Company intends to maintain a prominent position in the way of extraordinary production is evidenced by the opening last week of a New York office, from which the brilliant stars of the thespian firmament, together with the big ones among the writers of fiction, drama and scenario, will be gathered to the fold of the "Flying A."

Chester Beecroft, whose thorough experience and conspicuous achievements in various branches of the business amply qualify him for the important duties of the position, has been chosen to manage the new office and has already taken up his duties in rooms 1627 and 1628 of the Masonic Building, 71 West Twenty-third street.

John R. Freuler

S. S. Hutchinson, president of the American, has for a long time been recognized as a successful producer and much of the success of his productions, such as "The Diamond from the Sky," "The Girl and the Game," and innumerable regular releases have been attributed to the fact that he has always given his personal attention to the preparation and actual making of every photoplay.

Mr. Hutchinson has wisely determined to continue this policy of personal supervision, so that when he and his associates decided to confine the future activities of the company to the biggest and most desirable attractions that can possibly be procured, the necessity of a metropolitan office became apparent.

James Kirkwood, director, and Mary Miles Minter, star, have already been engaged for American productions and negotiations are now under way with two of the most famous female picture stars in the world, also with three great dramatic stars, who will be presented in the play or plays with which they are most closely identified in the mind of every theatre goer in the land.

Study of Public Demand

The guiding idea in this new departure will be the careful study of the real demand of the generality of picture audiences, and the development of the artistic and technical phases of the motion picture along lines most conducive to the permanent success of the industry.

A frequent cause of failure of individual productions which have had the advantage of a great star or a great play has been the weakness of the connecting links the American heads believe. A great star needs equally great directing, and a great play or story is frequently ruined by incompetent "scenarioizing." Granted that these major requirements have been fully met, there is still the peril of improper technical and scenic preparation, hopeless cameramen, bad laboratory work and last, but still important, unskilful advertising.

To guard against the operation of any such faults in the productions of the American Film Company, Mr. Hutchinson has instructed Mr. Beecroft to contract with the leading actors in the world, with the authors of current works of fiction and drama for their most striking successes, and original stories to be written for special stars, experienced scenario writers who have had literary training to put such creations into "working" form for the studio, master directors of the Kirkwood class, and crack cameramen.

Chester Beecroft

When John R. Freuler, president of the Mutual Film Corporation, advanced the policy of that distributing organization to its present point of efficiency by limiting its releases to big star or big play productions, the American was the first company to see the wisdom of the plan and put it in instant operation.

S. S. Hutchinson

That the American is in earnest in its determination to produce only the "ultra" in motion pictures, and is properly equipped to do so, will be apparent to all when it is recalled that it was Mr. Freuler who conceived the idea and worked out the details of the contract whereby Charlie Chaplin is now receiving $10,000 a week, plus his $150,000 bonus. Mr. Freuler is one of the principal stockholders in the American and is vitally interested in its progress.

Mr. Beecroft will also handle the export departments, as far as sales and contracts are concerned, of the American, Lone Star Company (Charlie Chaplin), north American ("Diamond from the Sky," etc.), "Damaged Goods" and some others, and special advertising on Charlie Chaplin, the newly acquired stars, and the series of pictures in which they will make their appearances.

IT'S ALL WRONG—THERE'S NO VAUDEVILLE FOR ETHEL

Ethel Teare lost no time in wiring a denial of a story appearing in a Chicago vaudeville publication last week to the effect that she would return to the variety stage to be starred in a tabloid revue on Broadway next Fall.

Miss Teare will continue as the star of Kalem's new Ethel Teare comedies.

PANTAGES, VAUDEVILLE MAGNATE, TO ENTER PICTURES

Special to Motion Picture News.

Los Angeles, June 3.

Alex Pantages, who owns and conducts twenty vaudeville theatres along the Pacific Coast and in the mountain states as far east as Winnipeg and Minneapolis, is to enter the motion picture producing field in June. Mr. Pantages has engaged Chris Richards, an English comedian, as principal of his stock company, and will make one reel comedies. The producing organization will be located at a Los Angeles studio. Arrangements are now being made for a producing plant by Carl Walker, who is the manager of Pantages theatre in Los Angeles.

Lubin Gains Victory Over Pennsylvania Censor Board

Judge Audenried in Philadelphia Court of Appeals, No. 4, Overrules Its Tampering with "Dollars and the Woman," Released Through the V-L-S-E

IN an opinion filed last week by Presiding Judge Audenried of the Philadelphia Court of Appeals, No. 4, the Pennsylvania Board of Censors were overruled in their deletions of the Lubin-V. L. S. E. film drama, "Dollars and the Woman."

The objection which the censors made to the picture, and which was revoked by the courts, had to do principally with a sub-title, in which a devoted, self-sacrificing wife advises her husband that their meager bank account "soon must do for three."

Testimony regarding the elminations ordered by the censors was heard in court and was supplemented by the personal review of the film by Judges Audenried and Carr.

"Upon the whole evidence before it," says the opinion, 'the court is of the opinion (and so finds) that in deciding the questions indicated by its elimination requirements (excepting the second) the board abused its discretion and acted arbitrarily and oppressively. For this reason the appeal taken by the Lubin Manufacturing Company (so far as it has not been withdrawn) is sustained, and the order of the Board of Censors, so far as it involved the condemnation or disapproval of the moving picture film above mentioned for default of compliance with any of its requirements except the second, is reversed."

The elimination known as No. 2, which the court excepted in its order, was a scene showing a thief cutting a handbag from a woman's arm. The Board of Censors ordered that the view of the shears be entirely eliminated.

The court quotes the description of the play and continues:

"This summary outlines the story of the play in the most general manner, and fails to give an adequate or just idea of the plot or the method of its treatment. It is referred to, however, as in some degree explanatory of the criticisms of the board. It may not be amiss to observe in passing, that in the opinion of the court these pictures cannot fail to convince any unbiased mind of the purity of the underlying motive of the story, that they illustrate and satisfy it, that the tender pathos of the plot absolutely precludes the impressions and suggestions imputed by the censors to the features they have condemned."

The consensus of opinion among newspaper reviewers who attended a private showing of the film, prior to its having been placed on the market, was that the picture was remarkable for its freedom from sensationalism, sensual suggestion or scenes of physical violence, and yet possessed the power of enlisting the sympathy of the spectators.

When the censors saw fit to place an embargo on the film, they were requested to state their reasons for objecting to it. They replied only that it could not be shown. It had hitherto been the custom for censors to point out objectionable features of a film. The appeal followed immediately and the censor brigade, evidently somewhat wary of the outlook, made advances toward peace with the producers.

"We think," said one of them soothingly, "that you people were a trifle too hasty in rushing this matter into the courts. There is every likelihood that a compromise could be reached if it were talked over in detail."

"That," rejoined the Lubin legal representative, "is just where we differ in opinion. There can be no compromise where there is nothing to compromise, which is our contention in this case."

Picture People Win Victory Over Funkhouser in Chicago

"Censor Czar" Refuses to Pass on "Little Girl Next Door"—Appeal Is Made to Mayor, Who Decides It Is a Police Matter, and Chief Issues Permit

"THE Little Girl Next Door," which is now being booked on State rights basis from Room 521, First National Bank Building, Chicago, has had a stormy career. It is based on the report of the Illinois State Vice Commission in its investigation to find out why girls go wrong.

The battle over the picture began when it was first shown to the Chicago Board of Censors. Although it had been endorsed by more than a score of Chicago's most prominent ministers, Major M. L. C. Funkhouser, head of the Chicago Board of Censors, refused to issue a permit. An appeal was taken over his head to Mayor Thompson, who received a legal opinion from Corporation Counsel Ettleson. He declared that the final work on censorship was up to the Chief of Police. Chief Healey promptly issued a permit over Major Funkhouser's head, thus establishing a new role in censorship in Chicago, which also will be likely to have its effect on other boards throughout the country.

The play was immediately booked by the Jones-Linick and Schaefer Company for the LaSalle Theatre, Chicago. There it had the biggest run of any picture ever played in that house, according to President Aaron Jones.

The play was later attacked on the floor of the city council, Alderman Buck declaring that the picture was not fit to be shown. Several cutouts were made in compliance with the criticisms of Mr. Buck, who objected largely on the ground that the picture put Mayor Thompson in too favorable political light in the closing of the places mentioned.

The play is still being presented practically intact to great crowds. The council has as yet taken no action on the resolution before the judiciary committee to compel Chief Healey to revoke the permit, leaving the entire matter of cutouts and permits up to the judgment of Major Funkhouser.

"The Little Girl Next Door" has been booked in several large cities. In some it met with distinct opposition and in others was granted a permit to be shown on the ground that it taught an important moral lesson and would be of benefit in opening the eyes of parents to the dangers that lay in the paths of their daughters and in teaching girls inclined to innocent pleasures the inevitable outcome of their missteps.

Ministers and social workers have endorsed the picture.

Marguerite Clayton Cast for Series of 3-Reel Essanays

In Each Picture She Will Appear Opposite an Actor of Equal Reputation, in Keeping with Spoor Policy of "Best Players in Short Subjects"

A SERIES of two and three reel pictures has been prepared for Marguerite Clayton by Essanay and she is now at work on the third subject. In each she appears opposite a star of equal reputation, in keeping with President George K. Spoor's policy of placing his best players in short subjects.

The first of the new plays was "Putting It Over," a two reel comedy drama in which she appeared with Harry Beaumont. This was her first attempt at light comedy.

The second play was "The Promise Land," her first appearance opposite Bryant Washburn. These two popular stars are now working in another three reel drama, "Worth While."

Miss Clayton's rise to stardom has been wholly in Essanay productions. The popularity she won in Essanay western pictures has grown steadily since her appearance in the largest of Essanay features. She went to Chicago studios of Essanay late in 1915. Since that time she has appeared in three feature productions, "A Daughter of the City," "Vultures of Society," and "According to the Code," together with numerous short pictures.

PALMER LEAVES KEYSTONE

Special to Motion Picture News.

Los Angeles, June 3.

Fred Palmer, who for the past year has been at the head of the Keystone publicity department, and served as assistant to Manager of Production Hampton Del Ruth, has resigned that position and gone to Honolulu. William Hart, formerly New York and Philadelphia newspaper man, has been placed in charge of the publicity department, and John J. Glavey becomes assistant to Mr. Del Ruth.

VIM ADOPTS NEW TRADE MARK

Vim Comedies have dropped the cartoon style of poster so long distinctive of the Vim brand, and have adopted a new device, consisting of a Shakespearian fool with a baubel. The device is used as a border for one-sheet posters, the Vim name appearing on a balloon which the fool holds tethered with a string. In the panel is inserted a comedy scene from the subject, posterized in three colors.

"We Need Proper Picture Regulation"—Rowland

President of Metro Does Not Advocate, However, the Principle Nor the Operation of Censorship as Now Conducted —A Federal Commission Would Eliminate State and Local Bodies Which Work So Much Harm by Their Diversified and Irresponsible Judgments, Is His View

"AS the great amusement of common men, and as the fifth industry in the United States, the motion picture has a right to demand and will demand fair play at the hands of the lawmakers, said President Rowland of Metro recently. I do not believe in the principle nor in the operation of a censorship of motion pictures. I do believe in a proper and protective regulation of motion pictures.

"There should be demanded, and I believe there is to be demanded of the Congress, a law creating a Federal Commission of Motion Pictures. The members of this commission should be men of the broadest education and intelligence. They should be paid salaries of from $10,000 to $15,000 annually in order to make certain that men, big enough and broad enough, can be induced to accept the responsibility that would attach to such offices. They should be sufficient in number so that all sections of the United States would be represented on the commission, and for purposes of suggestion only, I would place the number at seven. Of these, two should represent the Middle States, one the Pacific Coast States, one the New England States, one the Middle Atlantic States, one the Southern States and one should be appointed at large and be chosen as head of the commission.

"The commission should be required to review every motion picture manufactured for public exhibition, with the exception of news pictures, which, under proper conditions, should be exempt from review because of the element of time. The pictures reviewed should carry the Federal Commission trade mark or sign as an evidence that they had been shown to and approved by the commission.

Commission to Be Appointed by President

"The commission should be appointed personally by the President of the United States with the approval of the Senate, and it should be specified that its membership should be bi-partisan in order to insure its freedom from the influence of politics.

"I might point out here that, with upwards of seventeen thousand motion picture screens in the United States, there lies in the hands of the exhibitors an opportunity for political influence which, if rightly used, will take full care of the bigoted, the self-seeking politicians, the long haired, notoriety seeking reformers, the professionally virtuous and all the rest of the gallant crew that is now aligned against the greatest source of entertainment in the world.

"I believe the exhibitors would combine and as one man oppose to the uttermost the election of any man to office who seeks to exploit motion pictures for political profit, whether the office be that of Governor, Senator, Assemblyman, Mayor, Alderman or Town Constable. I believe that such a protective combination will be in operation before the next elections, and in such full operation the screen will be guaranteed a freedom equal to that now enjoyed by the pulpit, the spoken drama and the public press.

"A Federal Commission is needed by the industry if it is to be protected against the assaults of forty-eight different kinds of legislation in forty-eight different States. The situation now, if it is permitted to continue, will bring absolute ruin, and I am not overstating the case, to the makers and the distributors of motion pictures.

"No matter how broad minded the State Censors may be they do not seem to agree in their demands upon the picture makers. One scene is cut out in Ohio, another totally different one is eliminated in Pennsylvania, and we may look for other changes in Maryland and in Kansas. How is it possible to preserve a story in anything like its entirety if they all take a hack at it and each in a different place?

Time Would Solve the Problems

"We in the picture business believe that the problem of better pictures would solve itself, if time were given for the industry to work out its own salvation before the public. But legislation is upon us in oppressive bulk, and before we can suit the various needs and satisfy the whims of the censors in each of the States, our business will be gone and it will be too late. Therefore, as a protection to ourselves as business men, we have a right to demand protection from the Federal Government.

"I do not expect that this Federal Commission would at once rid motion pictures of the state censorship problem, but it could not help but deter States from passing legislation that would be shown to be totally unnecessary when the situation was being adequately supervised in fairness to the industry and to the public by a body of dignity, breadth and full power. It would, in my opinion, lead to the repeal of State Laws which have been found in every case unsatisfactory to the public, as well as oppressive and unfair to the picture makers. A Federal Commission would provide a broad and fair foundation for the settlement of all of our motion picture problems within and without the industry, and the expense of its maintenance would be borne by a proper tax upon the industry itself."

World Is Ready to Buy Script from Unknown Authors

Scenarios Are as Welcome from the Literary Obscure as the Literarily Enlightened, Provided That They Really Have Something Worth Putting on the Screen

DECLARING that World Film has not fixed any limit to the price it will pay for big stories, William A. Brady, director-general of production, announces that scripts from obscure writers are desired just as much as material from established authors. The worth of the story alone will determine the price, Mr. Brady said.

"We pay for material any sum commensurate with the importance of the writer, bigness of the story, unconventionality of the plots and promise of the scenario. A John Smith is as welcome to us as Sir James M. Barrie—all we want is the finished product.

"There is no filed in the world where a reputation counts for less than in motion picture making.

"An author, in order to attract attention, must lay before us a finished work. If it is unfinished, we must, in order to produce it, put a professional writer to work, have it revised and scenes, situations and climaxes injected, all of which, when the film is produced, go to the credit of the original writer.

"But, to my mind, at least so far as World Film is concerned, there is no limit to the price we will pay for original material.

"We are advertising at an expense of ten thousand dollars for new writers, new idea creators, new plot architects—all because we want to get away from the hackneyed, tired 'two men and a woman' ideas.

"We recently bought one scene from an author to insert into the story of another writer, and paid almost as much for the scene as is sometimes paid for an entire story. The author of the play, when it is screened, will get full credit for that scene.

"There is no standard price for World Film. We are in the market for the product of the best authors, for which we will pay the highest prices."

INCE IN "CIVILIZATION" AUDIENCE UNRECOGNIZED

While "Civilization" was being flashed on the screen before a notable first night audience at its New York premiere in the Criterion Theatre, Thomas H. Ince, creator of the spectacle, stood at the back of the house, unrecognized.

In response to applause and cheers, he was finally led out on the stage by Al Woods, his associate, and made a brief speech.

"I feel like a man who has seen a dream come true," said Mr. Ince, after the audience had departed. "I felt within myself that my handiwork had been good, but the question was: would New York share my opinion? I hope it has."

LOUIS GLAUM MAY BE CAST FOR DAVIS STORY

Scenario Writer J. G. Hawks of the Ince organization, has completed the working script of Richard Harding Davis's last story "Somewhere in France." This has not been assigned to any producer, nor is it known who will be starred, but rumor has it that Louise Glaum will be given this honor.

RIFKIN BUYS "YELLOW MENACE" FOR NEW ENGLAND

Andrew J. Cobe, vice-president and general manager of the Unity Sales Corporation, announces that through negotiations conducted between himself and Herman Rifkin, general manager of the Eastern Feature Film Company, that concern has purchased the New England rights to "The Yellow Menace," the sixteen episode serial starring Edwin Stevens, and featuring Florence Malone and Margaret Gale. The states covered by Mr. Rifkin's franchise include Maine, Massachusetts, Vermont, New Hampshire, Connecticut and Rhode Island.

Mr. Rifkin is highly enthusiastic over "The Yellow Menace." "I consider this serial one of the most powerful and thrilling I have ever seen," says Mr. Rifkin, "the timeliness of the subject with such men as Speaker Champ Clark warning against the peril from across the Pacific alone makes it certain to be of tremendous drawing power. Every wide-awake exhibitor who has his own best interests at heart should get busy on 'The Yellow Menace' right away."

ADMISSION OF NON-FILM MEN TO OMAHA CLUB UNDER ADVISEMENT

Special to Motion Picture News.

Omaha, June 3.

The Omaha Screen Club is in a quandary. Should anyone besides motion picture exhibitors, exchange men and the motion picture editors and advertisers of the various newspapers be allowed to join the club?

The Omaha club today launched a membership campaign. If 500 members are secured, or even if 250 are found, club quarters will be established. But the field is limited. The Omaha, Council Bluffs, and South Omaha picture men, together with a few from out in the state, will hardly be enough.

But a number of automobile, musical and theatrical people have asked to join. Whether or not to let them occupied a good bit of the time during the discussions of the club today.

Leads in "Julius Caesar" Taken by Prominent Film Folk

In Cast of Outdoor Production at Beechwood Natural Amphitheatre, Hollywood, Cal., Were Theodore Roberts, William Farnum and Tyrone Power

Cast of "Julius Caesar" As Presented at Hollywood: (Left to right, Seated) Raymond Wells, Director; De Wolf Hopper, Frank Keenan, Tyrone Power, Sarah Truax, Theodore Roberts, William Farnum

Special to Motion Picture News.

Los Angeles, June 3.

PROMINENT members of the West coast film colony took the leading parts in the presentation of "Julius Caesar" at Beechwood natural ampitheatre, Hollywood, last week, a production which sets new records for gigantic dramatic attractions from many angles. This was staged for the benefit of the Actors' Fund. The gross receipts were twenty-one thousand dollars, and the production cost approximately twelve thousand dollars. More than twenty thousand people purchased admission tickets, and it is estimated that fully that many saw the presentation from the crests of adjoining hills.

In this speaking stage production, the motion picture industry not only loaned the players, but other effects including silhouettes and flash-backs which added wonderfully to the presentation. The flash-backs were accomplished by means of searchlight lighting devices, and were used when the plotters of Rome discussed the offer of a crown for Caesar.

Cassius, Brutus, et. al., were on the stage, while the crowds consisting of several thousand were on Capitoline Hill several hundred feet distant. In the last act, the silhouette scenes of the unsuccessful battles were shown across the night sky on the crest of the seven hills surrounding Rome, by aid of flares and searchlights.

The natural amphitheatre with a stage at the bottom of the canyon, afforded ideal location for the spectacle, and gave ample space for the thousands of seats. The acoustic properties were such that the person in the farthest seat could hear distinctly practically every line by the players. Men versed in the history of dramatic productions accredited this with being the most stupendous of its kind ever given. Never before, and without doubt, never again, will such an array of talent take part in one production.

The success of this production by the motion picture section of the Actors' Fund Association, must be accredited to Raymond Wells, who originated the idea of giving such a production, and has been in charge of preparing for it. In directing the staging of this he was aided by Ernest Shields, Captain Louis R. Ball, Ralph Benzies, Mark Fenton, Nicholas Kessler, Robert Lawler, Mrs. L. R. Ball, Marjorie Riley, Clara Turner, and Lionel Bradshaw.

The cast included Theodore Roberts as Caesar; Octavius Caesar by Charles Gunn; William Farnum as Marc Antony; Tyrone Power as Brutus; Hal Wilson as Cicero; Frank Keenan as Cassius; De Wolf Hopper as Casca; Douglas Fairbanks as Young Cato; Constance Crawley as Calpurnia; Sarah Truax as Portia; Arthur Maud as a citizen, and scores of others of national reputation. More than 4,000 took part.

The remarkable success of "Julius Caesar" has caused the Chamber of Commerce of Hollywood to realize the value of the natural amphitheatre, and it is to be a permanent amusement place. J. C. Jessen.

Women's Political Equality League Pins a Medal on V-L-S-E

Chicago Organization, as Result of City-Wide Campaign to Expose Exhibitors Who Show Unclean Pictures, Issues Report Giving Company First Place for Clean Plays

AS the result of a city-wide campaign in Chicago to expose exhibitors who show unclean pictures, the Women's Political Equality League of that city has just issued a report giving V-L-S-E first place in percentage of clean plays produced.

With a view to ascertaining the cause of this situation, the members of the League instituted a second inquiry. In consequence of this, the open booking policy of the Big Four which permits individual exhibitors to select those pictures best suited to their clientele, was declared to be the dominating influence responsible for the V-L-S-E's good showing.

The investigation began last November, with Mrs. Guy Blanchard as chairman of the committee of inquiry. The city was divided into districts, with a district manager in charge of each. Assistants were detailed to visit the theatres. From November 25 to April 10, one thousand seven hundred and fifty-five houses were visited by members of the League, and 4,563 reels inspected. The investigators were supplied with blanks for complete reports.

JAVA MONKEY IN E. & R. "DISCOVERED"

Managers Edwards and Rounan have discovered a new actor in the person of Punch, the Java monkey, who has just portrayed the role of the son of Napoleon and Sally in the comedy "Discovered." This is a detective tale with Napoleon as an assistant to the sleuth, who observes his employer flirting in the park, and aids the detective to secure evidence against the woman's husband when a hold-up is done by the husband.

BRENNAN IN "THE QUITTER," SET FOR RELEASE BY METRO ON JULY 10

Edward Brennan, who has appeared in many Metro plays, will next be seen on the screen in "The Quitter," the Metro-Rolfe release for July 10, in which Lionel Barrymore is starred. Mr. Brennan was featured with Grace Elliston in "Black Fear," a Metro, and had a similar role in "The Woman Pays," with Valli Valli.

SEQUELS TO "SHOULD A BABY DIE?" IS PLAN OF VARIETY

Variety Films Corporation has gathered a number of scenarios submitted by film fans as sequels to its production, "Should a Baby Die?" It is announced by President Louis Rosenbluh that George Szirmay, in charge of the Variety scenario department, has begun work on several of these in preparation for their picturization.

Policy of "Short Lengths" with Stars Profits General Film

General Business of the Company Trebles Since It Inaugurated Plan of Providing One, Two and Three Reelers with a Variety of Themes and Noteworthy Players

GENERAL Film these days is reported to be profiting as a result of its predominating policy of providing short length pictures of many varieties with notable stars featured in them and exhibitors are appreciating it too, if one may judge by William N. Selig's recent statement that since he decided to offer his biggest and best stars in one, two and three reel pictures, for release through General Film Service, his business with the General Film Company has trebled. All the other producers, releasing through this same service, have gone on record as declaring that this policy has worked out to the best possible advantage of both manufacturer and exhibitors.

George K. Spoor, president of Essanay, is one of the most enthusiastic over the policy of featuring big stars in short reels and only last week made another announcement that Essanay's highest salaried and acknowledged best artists will be seen in the one, two and three reel pictures released through General Film Service.

General Film Service program for the week June 12-18 inclusive, leads with Kate Claxton's greatest success "The Two Orphans," picturized by Selig. The next picture is a Vitagraph comedy, "Her Loving Relations." Then the Selig-Tribune will flash pictorially the important news of the world. Biograph's "The Spirit Awakened," featuring Blanche Sweet and directed by D. W. Griffith, will be presented. Then just to send everybody home in good humor, Lubin's comedy, "Otto the Cobbler," will be shown.

Essanay's "Putting it Over," a comedy in two parts, featuring Marguerite Clayton and Bryant Washburn, will be first on Tuesday's program. This will be followed by Kalem's "The Alaskan Mouse Hound," a single reel comedy, which will precede "The Avenger," in two parts by Lubin, in which L. C. Shumway is featured. Then will follow one of Edison's pictures, "The Man in the Street," which Marc McDermott and Duncan McRae share honors.

"The Bachelors' Alliance," a Kalem one part comedy, is the first subject for Wednesday. It is followed by Essanay's "Canimated Nooz Pictorial" and a short scenic production. "The Charge of the Light Brigade," an Edison single reel drama, featuring Ben Wilson, will then be shown. The program for the day will close with Biograph's "Liberty Bells," a three part comedy.

Lubin offers "The Sons of the Sea," a drama in three parts which leads Thursday's program. Lucy Payton is featured in this. The Selig-Tribune is one of the features of this day's releases and "Hungry Hearts," a Vim comedy in one part, will close the day.

Marguerite Nichols and Daniel Gilfether share honors in "An Old Man's Folly," a Knickerbocker Star Feature, a three part drama on Friday's program, and will be followed by one of the Sis Hopkins Series, "The Stenographer's Strategy." Then "Harold, the Nurse Girl," a Vitagraph comedy, and "The Raid," a Vim comedy, each one reel, will be screened.

Another instance of where Essanay's big stars are featured in short reels will be seen in the first release on Saturday, "The Promise Land," featuring Marguerite Clayton and Bryant Washburn. Lubin will provide a one part comedy, "Hubby Puts One Over," which will precede "Ashes," a Vitagraph three act drama in which Corrine Griffith and Jack Mower are featured. The thrill of the day releases will probably be emphasized by Kalem's "A Race Through the Air," an episode of the "Hazards of Helen." Saturday's program will close with Selig's "The Cowpuncher's Peril," featuring Tom Mix.

Sunday, as a General Film Service innovation, a five reel feature, will be presented in "Pay Dirt," produced by Knickerbocker.

Ivan Calls Meeting of Exchangemen to Discuss Output Plans

Many Franachise Owners Now in New York—Majority Express Themselves in Favor of the Company Releasing at Least Two Features Instead of One a Month

THE success enjoyed by the Ivan productions has caused the owners of franchises as distributors of this brand to desire more feature photoplays along similar lines.

With a view of increasing the output, the exchange owners from all over the country are coming to New York where the executive and production departments of the Ivan Company are located.

Among those already in New York are William Hershberg, President of the General Feature Film Company of Chicago; Mayer Silverman of the Liberty Film Renting Company of Pittsburg; Harry A. Samwick of the Merit Film Corporation of New York; E. W. Lynch of the E. W. Lynch Enterprises of Boston and Mr. H. Schwalbe of the Electric Theatre Supply Company of Philadelphia.

Among those who are en route to New York and who have signified their intention of being present are C. D. Struble of the Monarch Feature Film Company of Kansas City, Mo.; A. T. Lambson of the Reelplay Feature Service of Seattle, Wash.; H. L. Charnas of the Standard Film Service of Cleveland; J. F. Cubberly of the Zenith Feature Film Company of Duluth; L. J. Santikos of the Central Feature Film Company of Waco, Texas, and A. M. Graham of the Queen City Feature Service of Birmingham, Ala.

As the majority of these exchange owners have expressed themselves as favorably inclined to the Ivan productions releasing at least two features instead of one each month, it is expected that the result of the convention will be an increase in the Ivan company's productive output.

Elaborate Presentation of "Macbeth" is Made at Rialto

Rothapfel Arranges an Allegorical Foreword for the Event—Orchestra Augmented for Unusual Musical Program—Six Daily Showings for the Week

THE presentation at the Rialto Theatre, New York, for the week of June 5, of Macbeth, the Triangle-Fine Arts film starring Sir Herbert Tree, is designed to be the most dignified and elaborate ever accorded a motion picture. S. L. Rothapfel has arranged an allegorical foreword—the hour glass suspended in midair reversing in unseen hands, emblematic of turning back the sands of time. The Rialto orchestra, augmented for the occasion, will play an appropriate accompaniment arranged by the Rialto musical staff. Much of the material is original and for the interlude the finale of the Sixth Symphony —Tschaikowsky's "Symphony Sympathetique"—is being employed. Sir Herbert Tree has written an introductory which is delivered by Leonard Crask, reader and Shakespearean actor.

The six daily presentations will be timed to a schedule and patrons have been asked to observe it closely in order to avoid marring the beauty of the performance. The schedule opens at 12 noon with presentations following at 2.15, 4.15, 6, 7.30 and 9.30 o'clock. Between each there is given an organ recital.

Managing Director S. L. Rothapfel has been assisted in arranging the presentation by Sir Herbert and his leading lady, Constance Collier, and also by John Emerson, who directed the picture. This quartette, Dr. Hugo Riesenfeld, the musical director, and the entire Rialto mechanical staff, have worked after the theatre closed almost every night, often as late as 3 A. M., working out details.

McQUARRIE IS WITH THE AMERICAN ORGANIZATION

Murdock MacQuarrie, who was with the Universal, and later directed for the Signal Company, is now with the American, where he will direct Helen Rosson.

Illustrating Three Vitagraph Offerings: "Kernel Nutt's $100 Bill"; "Fathers of Men" (V-L-S-E); and "Ashes."

BOARD OF REVIEW MAKES QUICK DECISION PASSING ON "CIVILIZATION"

The National Board of Review passed unanimously last Thursday night Thomas H. Ince's cinema spectacle after a preview of the production of "Civilization" at the Criterion theatre on Broadway, where it was given its premiere Friday evening June 2.

This is probably the quickest decision on record of a production of the magnitude of "Civilization," the board rendering its verdict without comment before the members left their seats in the play house.

Cranston Brenton, chairman of the National Board of Review said: "'Civilization' has been passed by the Board without discussion. The body however showed intense and spontaneous enthusiasm throughout the entire production, sitting in their seats until near midnight."

"COUSIN JIM," SHOWING SOCIETY IN ITS LAIRS, IS UNIQUE FILM

The feature picture "Cousin Jim," in which scores of prominent Chicago society people appeared has been completed and will be shown at the Strand theatre, Chicago. This feature is unique in that it was made without the use of a single studio set. Interiors were taken in the residences of Chicago millionaires, in fashionable clubs, and in the Blackstone Hotel.

In filming these scenes, special portable artificial lighting equipment, furnished by the Rothacker Film Manufacturing Company, was used. The Rothacker Company also did the photographing, developing and printing of the picture. The production was directed by Charles W. Hitchcock for the Van Dee Company.

"Gloria's Romance" with Billie Burke Proves Magnet

Kleine Picture of Society at Its Winter Gambols in Florida Draws Patronage Even When a Heavy Rain Keeps People Away from Other Theatres

NO matter how inclement the weather, Billie Burke in "Gloria's Romance" is proving a box office magnet, according to the reports from different Kleine exchange managers. Here are a few selected at random from a long list of similar reports.

B. T. Hardcastle, manager of the Kleine office in Atlanta, Ga., says "The Piedmont opened Monday in a drizzling rain which continued throughout the day and night, but we played to full houses, all day long, most of the other theatres not having at any time more than a handful of people. The following day it cleared up in the afternoon, but a hard rain throughout the morning and noon hours, and an overcast sky frightened the people against coming out. However, at night the Piedmont was jammed and everyone went away delighted with the production they had witnessed."

Foster Moore, of the Kleine branch office in New York City, writes under date of May 25: "F. G. Hall, proprietor of the Hall Circuit in New Jersey, states that the 'Gloria's Romance' business at his Hoboken U. S. Photoplay theatre, was an absolute turnaway for the three days, Monday, Tuesday and Wednesday, though Tuesday night there was a heavy rain. At his Palace theatre in East Orange, where he charges twenty-five cents admission, his opening Monday night was to capacity, and on Tuesday night, in a rain storm, the house record was broken."

Charles M. Thall of the Minneapolis Kleine exchange, reports: "The New Princess theatre in St. Paul opened the third chapter of 'Gloria's Romance' last Monday to over 8,000 paid admissions and the New Palace theatre in Minneapolis is showing to hold-out business right along."

Rialto Film Company Elects Officers in Detroit

I. Goldberg Is President, Jesse J. Goldburg Vice-President and General Manager and S. T. Goldberg, Secretary and Treasurer—Will Produce Two Features a Month

JESSE J. GOLDBURG, general manager of the Rialto Film Corporation, has returned to New York from Detroit, where a meeting of the board of directors was held and plans for future operations of the company were definitely determined upon. Officers were elected as follows: President, I. Goldberg; vice-president and general manager, Jesse J. Goldburg; secretary and treasurer, S. T. Goldberg.

Interviewed at his office in the Candler Building, General Manager Goldburg said: "The corporation is incorporated for a nominal sum because those financially interested will always remain limited to those now owning its capital stock. The board of directors determined to produce two features a month, commencing in September, and one feature a month between now and that time. There will be deposited to the credit of the company in the First and Old National Bank, of Detroit, $250,000. It was considered good business policy to have this amount at hand to meet any unforeseen contingencies that might arise.

"Although we have produced but one feature, having been organized a little more than a month, our liabilities are nil and a resolution was adopted by the board providing for the liquidation of all obligations as soon as they are incurred. We will produce features with a minimum of five reels. Our initial release, "The House of Mirrors," however, is in six reels.

"Until September our productions will be made in New York. The players will travel to other locations when necessary. After September, unless conditions change so as to make it more advisable to continue in New York, we will produce at our own studios to be built in Detroit. We have not yet determined upon the method of distribution."

"U" Gets Rights to Dorsey Pictures Taken in the Orient

Scenics Filmed in India, Japan, China, Mongolia and Persia Will Be Issued Weekly in Split Reel Form Under the Powers Brand

THROUGH an arrangement with Joseph S. Klotz, the Universal has acquired motion pictures of the Dr. Dorsey Expedition, which traversed the greater portion of India, Japan, China, Mongolia, Ceylon and Persia. The films are of an educational and scenic nature, and will be released weekly in split reels under the Powers brand.

Dr. Dorsey, who has been an incessant traveler to unfrequented parts of the globe, took a motion picture camera with him on his most recent tour, which virtually covered the countries enumerated above. He secured a hundred thousand feet or more of what is said to be exceptionally interesting film. The cost of the expedition was $250,000, it is said, representing only the actual expenditure and the value of negative.

Universal Comedy and Drama: Scenes from "Love Quarantined" (Joker), "Her Soul's Song," and "Alias Jane Jones" (Laemmle)

THE REDOUBTABLE "TEDDY" IN 500 FEET OF UNIVERSAL ANIMATED WEEKLY

The Universal Animated Weekly is exhibiting this week special moving pictures of Roosevelt. There are over five hundred feet of them and they were taken at his home in Oyster Bay last week when three thousand of his admirers went there to request him to accept the overtures made to him for candidacy on the Republican ticket.

Arrangements had previously been made by Jack Cohn, editor of the *Animated Weekly*, with Mr. Roosevelt and cameraman U. K. Whipple succeeded in taking some excellent pictures of "the most prominent man in America" in various poses. Some of these show "Teddy" getting into action; others going full steam ahead and some in repose.

The pictures were shown privately to some of his political aides in the private projection room of the Universal a couple of days ago and the verdict was that these pictures eclipse any that have been taken heretofore of our ex-president.

A few days previous to the taking of these pictures, Editor Cohn sent Whipple to Washington, where he succeeded in taking some remarkable pictures of President Wilson. There are some excellent "close-ups" among these, and those who have ever attempted to "get" Mr. Wilson will appreciate what this means, for he has never shown a fondness for posing for cameramen.

Six Dramatic Subjects from Knickerbocker This Month

"Shadows" Throws Light on Social Conditions, "Master of the House" Shows Outdoor Island Life, and "An Old Man's Folly" Has Wise Detective

THE Knickerbocker Star Features program for June, in addition to the five-reel feature, "Pay Dirt," already announced, includes five three-reel dramas.

"Shadows," a drama of modern social conditions, featuring Frank Mayo and Lillian West, tells a story of the lengths to which a man's hopeless passion for a girl drove him and the unfortunate vicitms of his fury.

"The Stained Pearl," featuring Henry King, is a tale of the sea, whose action centers about a bloodstained gem. It is scheduled for release on June 9.

"An Old Man's Folly," featuring Daniel Gilfether and Marguerite Nichols, is the release of June 16. It is a story of a father who endangers his daughter's happiness by placing himself in the power of an adventuress. An unscrupulous detective gives a startling turn to the course of events.

A new Knickerbocker star will be seen for the first time in "The Ancient Blood," a drama of the Canadian Northwest. Virginia Norden has the role of a half-breed girl who saves the life of a young Englishman, marries him, and is later introduced into high society when he inherits a title. In the strange environment she fails to hold his love, and returns to her mountains, where she finds happiness. This is the release of June 23.

Frank Mayo and Lillian West are featured in "The Master of the House," the release of June 30. This is a story of a society reporter who, following a clue accidentally picked up, is brought by a remarkable chain of circumstances to an uninhabited island off the coast, in company with a young millionaire whom she has the best of reasons for believing to be a burglar. In his absence from home the burglar entertains his aunt and cousin. Double exposures are a feature of this picture.

SORIERO BOOKS WORLD PICTURES FOR PARK, BOSTON

Through an arrangement entered into last week by William A. Brady of World Film and Thomas D. Soriero, manager of the Park theatre, Boston, the forthcoming Brady Made pictures on the World program will be housed in that theatre. The deal was consumated by Mr. Soriero during a short visit to New York at which time he stated that "After viewing the products of almost every concern, I came to the conclusion that with the renewed vigor, absolute diversity of subjects, the remarkable quality seen in the pictures already released under the Brady direction, convinces me that World pictures are the biggest bet and I have closed for first run in Boston on all World subjects, which of course is first run showing in all New England."

The Park theatre, Boston, located on Washington street, near Boylston street, is by far the most important house in the New England territory, devoted to film presentation and for the past two years a varied program, but beginning July 3 with Alice Brady in "La Vie De Boheme" the place will play World Film production exclusively.

A. AND W. FILM WILL DISTRIBUTE "PRIMA DONNA'S HUSBAND"

The A. and W. Film Corporation has arranged with Julius Steger for the sole distributing rights of "The Prima Donna's Husband," the latest photoplay produced by Mr. Steger and Joseph A. Golden under the Triumph trademark.

In this picture, Holbrook Blinn is starred, supported by Clara Whipple and Kathryn Brown-Decker. A. and M. H. Warner, managers of the A. and W. Corporation, are said to have paid thirty thousand dollars in advance royalties in their deal with Mr. Steger. The picture will be shown to the trade June 12 at the Lyceum theatre.

"TESS OF THE STORM COUNTRY," WITH MARY PICKFORD, AT STRAND

"Tess of the Storm Country," one of Mary Pickford's most celebrated successes, will be shown at the Strand, New York, for the week of June 4. Its presentation is in the nature of a revival similar to the return of stage plays that have had unusual popularity. It has never been shown at the Strand for the reason that the theatre was not in existence at the time the picture was first released by Famous Players through Paramount.

ROLAND AND ARBUCKLE IN "MATRIMONIAL MARTYR"

Ruth Roland and Andrew Arbuckle are the two players featured in "A Matrimonial Martyr," the five part Gold Rooster Play released June 19, made by Balboa and treated to the process of Pathe color in the Pathe Company's extensive Paris laboratories.

Miss Roland plays a double role, while Arbuckle appears as an antiquarian wedded to a woman who possesses an ungovernable temper.

RALPH HERZ IN "PURPLE LADY" FOR RELEASE BY METRO ON JUNE 26

"The Purple Lady," a five part Metro-Rolfe production in which Ralph Herz is starred and Irene Howley is featured, will be released on the Metro program June 26. This Metro feature will serve to introduce Mr. Herz to the silent drama. He has had a long and successful career on the speaking stage, and is perhaps best known for his work in "The Soul Kiss," "Madame Sherry," "Dr. De Luxe," and recently in "Ruggles of Red Gap."

Miss Howley was last seen on the Metro program in "A Yellow Streak" with Lionel Barrymore, which was pronounced one of the best features produced last year. She was known for several years on the vaudeville stage as "The Manhattan Girl." There is a strong supporting cast in "The Purple Lady," which includes Alan Hale, Howard Truesdell, George Pauncefote, Guido Colucci, Gretchen Hartman, Mrs. William Bechtel, Cora Williams and other well known stage and screen artists.

"The Purple Lady" is a picturization of the play of the same name by Sydney Rosenfeld, which enjoyed a successful run on Broadway.

ROLIN AT WORK ON BURLESQUE OF "JULIUS CAESAR"

The Rolin Film Company, makers of Pathe's Lonesome Luke comedies, have put special effort and a large sum of money on a burlesque of "Julius Caesar," which they are making. To show the magnitude of this one-reel production they have utilized among their hundreds of extras the several hundred pretty dancing girls who took part in the Actors' Fund presentation of the great Shakespearean tragedy which was enacted on May 19 in Hollywood.

Their whole studio is being utilized in one large set for this production.

California Film Lets the Cat Out of the (Director) Bag

George E. Middleton Modestly Works Under Cover on Five Features for the Company and Now Has Activities Disclosed by Beyfuss

THE directing brain behind the producing activities of the California Motion Picture Corporation is George F. Middleton, according to a recent announcement by General Manager Alexander Beyfuss.

George E. Middleton

Mr. Middleton has been working quietly in the background since the corporation's inception, and is now credited with having directed "Salomy Jane," "Mignon," "Salvation Nell," and "The Unwritten Law." He has just completed "The Woman Who Dared," in which Beatriz Michelena is starred.

Because of the showing he has made, Mr. Middleton has been selected by the California Corporation to direct its production of "Kismet," which will have Otis Skinner for its star.

In commenting upon his announcement, Mr. Beyfuss said: "Although we have never had any doubt about Mr. Middleton's continued success, all mention of his directing responsibility has been withheld at his own request. He wished that he might work in the background until he had proven his capabilities beyond all posssibility of question.

"His modesty in this respect runs rather to the extreme, since it is now only upon the strongest importunity that I have won his consent to this announcement. To him the California Motion Picture Corporation owes much of its success."

DINNER IN HONOR OF ALICE JOYCE ON STRAND ROOF

For a welcome back to pictures Alice Joyce was the honor guest at a dinner given at the Strand Roof Garden, Sunday evening, June 4. This dinner was attended by the other principals in the cast of the big spectacle, "The Battle Cry of War" which is being produced by J. Stuart Blackton of Vitagraph, among them being Joseph Kilgour, Harry Morey, Dorothy Kelly, James Morrison, Naomi Childers, Templer Saxe, Walter McGrail and Edward Elkas, as well as Director William P. S. Earle.

Miss Joyce has just reappeared in the ranks of her motion picture friends after an absence of a year and a half and has begun work on the big feature picture at the Vitagraph studio in Brooklyn.

FOOTE AND DEXTER SIGNED BY MOROSCO

Courtenay Foote and Elliott Dexter have been engaged by Morosco and are now at work on "An International Marriage," being produced with Rita Jolivet in the stellar role. It will be released on the Paramount Program early in July. George Broadhurst wrote the story.

Foote and Dexter are well-known leading men on both the screen and stage.

Selig Stars in Long and Short Films Is Successful Plan

Strides Taken by Selig General Releases During Last Six Months Justify Colonel's Exploitation of Versatile Players in Subjects of All Lengths

WHEN many of the leading motion picture stars appear only in feature film productions of five reels or more in length, the Selig Polyscope Company calls attention to the fact that many of their most popular stars have been exploited in Selig one, two and three-reel productions released through General Film service.

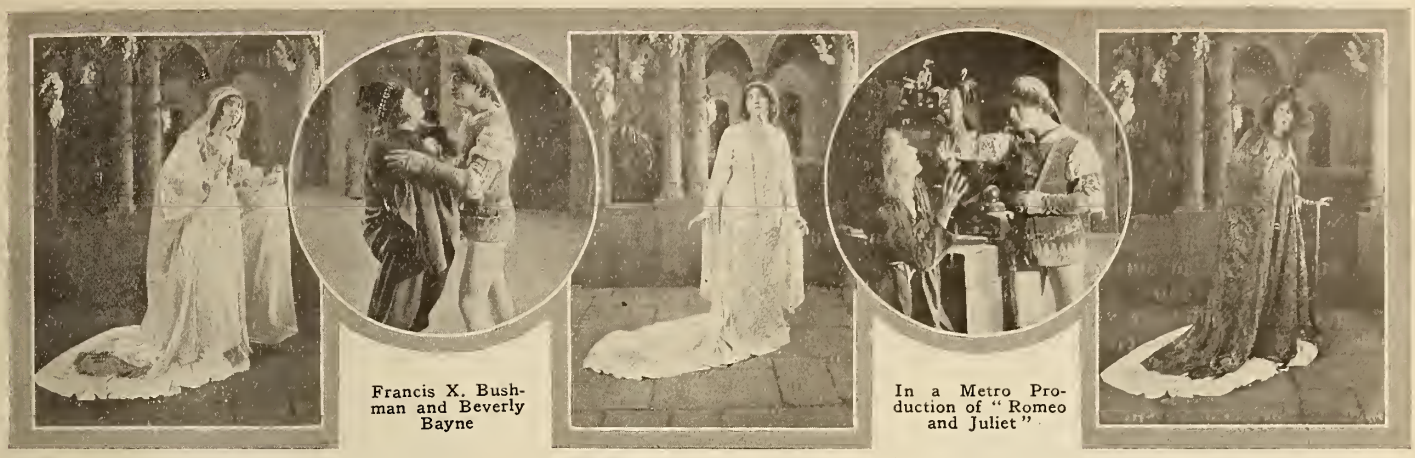
Col. Selig's policy to exploit his highest-salaried and most versatile star players in shorter length films, as well as in the longer feature productions, is, he declares, endorsed as to its success by the strides the Selig General Film releases have taken within the past six months. The Selig Company asserts that their business through General Film service has trebled during that time.

Among the stars now appearing regularly in Selig productions released through General Film, as well as in the Selig Red Seal Plays, can be named: Kathlyn Williams, Bessie Eyton, Thomas Santschi, Tyrone Power, Otis Harlan, Edith Johnson, Eugenie Besserer, Tom Mix, Vivian Reed, Jack Pickford, James Bradbury, Harry Mestayer, Guy Oliver, Fritzi Brunette and others.

"A Temperance Town," featuring Otis Harlan and an all-star cast has just been released.

Another Selig release through General Film service will be a revival of "The Two Orphans," released through General Film Service on Monday, June 12. The production is in three reels and the stars include T. J. Carrigan, Kathlyn Williams, Winnifred Greenwood, Myrtle Stedman, Charles Clary, Lillian Brown Leighton, Adrienne Kroll and others.

Crowds in Front of New York Theatres Waiting to see "The Unwritten Law" (California)



Francis X. Bushman and Beverly Bayne

In a Metro Production of "Romeo and Juliet"

EIGHT NEW ORLEANS EXCHANGES WANT ASSESSMENT RELIEF

Special to Motion Picture News.

New Orleans, La., June 3.

The long-expected suit against the tax assessor of New Orlenas was filed by eight New Orleans exchanges last week. Declaring that the amounts they are assessed for film are ridiculous, exorbiaant and onerous, the exchanges pray for a reduction, in some cases of more than 75 per cent of the amount originally assessed.

The eight concerns, the amount for which they were assessed, and the reduction they ask, are as follows:

Mutual Film Company, $27,000 to $7,000; World Film Corporation, $20,700 to $2,900; V. L. S. E., Inc., $20,000 to $2,000; General Film Company, $20,700 to $5,500; Consolidated Film and Supply Company, $22,500 to $5,500; Southern Paramount Pictures Company, $15,500 to $3,500; Pathe Exchange, Inc., $20,700 to $3,700; Fox Film Corporation, $20,500 to $1,700.

PITTSBURGH NOMINATES OFFICERS

Special to Motion Picture News.

Pittsburgh, Pa., June 3.

At the meeting of Local No. 1 of the Motion Picture Exhibitors League of Pennsylvania held at the headquarters of the organization, Penn avenue and Ninth street, the following nominations for officers were made:

President, G. W. Sahner, Fred J. Herrington, H. C. Kliehm and A. J. Barthell; Vice-President, William Fritz, Fred M. Smith, Oliver McKee; Secretary, James Delves; and Treasurer, I. W. Shearer. Trustees, I. W. Shearer, James Delves, Fred J. Herrington, A. J. Barthell, G. W. Sahner, Sol Oppenheimer, Chris Volmer, and Harry Poke.

The election of officers will take place early in June and as a spirited rivalry exists for some of the offices there is likely to be some whirlwind campaign work done.

FOREST AND GEBHARDT JOIN AMERICAN

Alan Forest and George Gebhardt are the most recent additions to the American-Mutual studios. Their initial appearances will be in support of Helen Rosson in "The Sign of the Spade," a forthcoming American-Mutual feature in five acts. Forest will appear in juvenile role opposite Miss Rossen, while Gebhardt will essay the "heavy."

Pennsylvania Meet in Pittsburgh Probably a Big Event

Members of Branch League in Smoky City Work Hard to Get Everything Under Way Without a Hitch When Keystone State Exhibitors Gather at Convention

Special to Motion Picture News.

Pittsburgh, Pa., June 3.

FEW if any of the arrangements are yet to be made for the holding of the Pennsylvania State Convention of the Motion Picture Exhibitors League, in Moose Hall, 628-34 Penn avenue on June 27-28 and 29. The members of the organization have been working like beavers and have completed all but the small details which will be hurried through as quickly as possible.

The matter of location has been a serious one but with the assistance of the Pittsburgh Chamber of Commerce the motion picture men were able to secure the Moose Hall for the holding of the exhibition and the result is that they have laid their plans for the big event.

The committee members are as follows:

Executive committee: Ben H. Zerr, Chairman; G. W. Sahner, James Delves, I. W. Shearer, F. J. Herrington, William Kane, W. J. Barthell, Sol Oppenheimer, Christ Vollmer, Henry Poke and H. C. Kliehm.

Convention committee: W. Fritz, Chairman; J. B. Clark, H. B. Miller, D. C. France, F. M. Smith, Peter Antonopolis, James E. Smith, R. S. Jones, Peter Magaro, Jacob Silverman, Frank Stehle, H. A. Victor, William Fairgraves, George W. McGowan, J. G. Hanson, A. H. Nace, M. A. Benn, J. Emanuel and C. H. Potter.

Commitee on Finance: G. W. Sahner, James Delves, I. W. Shearer, A. J. Barthell, Oliver McKee and F. J. Herrington.

Committee on Publicity: W. S. Bush, William Mayer, James Delves and Charles Seltzer.

Committee on Entertainment: James B. Clark, Al Cross, Chas. Miller, A. S. Davis, Jos. Skirboll, Harry Poke, F. J. Herrington, P. J. Demas, B. F. Lyon, Fred H. Alborn, W. E. Artzberger, A. H. Berg, George Berry, G. W. Sahner, A. G. Thomas, Jacob Kaiser, J. D. Walker, Harry Smith, A. Bailey and A. B. Smith.

Ladies Entertainment committee: Miss A. M. Sahner, Mrs. A. J. Barthell, Mrs. Fred J. Herrington, Miss Irene Herrington, Mrs. William Fritz, Mrs. Oliver McKee, Mrs. J. H. Jones, Mrs. Christ Vollmer, Mrs. H. A. Victor, Mrs. A. A. Weiland, Mrs. James Delver, Mrs. H. B. Miller, Miss Nellie Price, Mrs. H. C. Kliehm, Mrs. Walter Kinson, Mrs. D. C. France, Mrs. Al Cross, Mrs. Mayer Silverman, Mrs. Harry Poke and Miss A. Weiland.

Committee on Decorations: Ludwig Hommel, M. C. Hughes, Jack Kramer, Thomas S. Bradley, C. W. Eckhardt, A. H. McClelland and Harry Lande.

Program and Exhibit Committee: G. W. Sahner, Christ Vollmer, Sol Oppenheimer, James Delves and Fred J. Herrington.

Two Pictures "Struck" Together at Edison Bronx Studios

"The Girl from the East," Directed by Richard Ridgeley, and "The Princess from the Poorhouse," Featuring Francine Larrimore, Are the Subjects in Question

A COINCIDENCE in picture production happened the other day at the Edison studios in the Bronx when the sets for two five-reel subjects which were started the same day, were "struck" together. The pictures in question were "The Girl from the East," in which Conway Tearle is co-starred with Mabel Trunnelle; and "The Princess from the Poorhouse," in which Francine Larrimore is featured.

"The Girl from the East" was directed by Richard Ridgeley. It is a story of India and London, and deals with the adventures of a girl, the daughter of an English gentleman and a native beauty.

"The Princess from the Poorhouse" is described as a fairy tale of real life. The various characters who move through it appear, in the eyes of a little girl, in the roles of the characters she has read about in wonder books.

WARM WELCOME FOR IVY CLOSE IN SOUTH

In addition to the Kalem forces, players from other studios were included in the delegation that welcomed Ivy Close, the English stage star and beauty, when she arrived in Jacksonville, Fla., last week to begin work in a new series of comedies for Kalem.

SELZNICK GOES TO CHICAGO TO CLOSE DEALS

Lewis J. Selznick's two representatives, Ben S. Cohen and Ned H. Spitzer made such progress in negotiating for the distribution of the future Clara Kimball Young features in Chicago and throughout the Middle West, that Mr. Selznick has already followed them to the Windy City to close several deals they had started. Messrs. Cohen and Spitzer had only been in Chicago a week when affairs took such definite form as to require Mr. Selznick's immediate presence to complete the negotiations.

It is understood that Mr. Selznick has formed a partnership with western exchange men, similar to those he formed in Philadelphia, Detroit and Boston. The details of the transaction will be made known in Chicago as soon as Mr. Selznick concludes the deal there.

A BROADWAY THEATRE FOR "PAY DIRT," A KNICKERBOCKER STAR FEATURE

Negotiations are pending whereby the General Film Company will secure a theatre in Times Square, New York, for the week of June 18, to exhibit the new Knickerbocker Star Feature production, "Pay Dirt," in five reels. The deal will be closed after arrangements have been made with the present lessee of the theatre.

This latest strategic move of the General Film Company must be credited to President George Kleine, who conceived the idea of establishing a criterion whereby Eastern exhibitors may ascertain the strength of the features released on the General program.

"Pay Dirt" is a story of the gold fields, adapted from a drama which had a successful run a few years ago.

CONSTANCE CRAWLEY, MUTUAL STAR, AT WORK ON SCENARIOS

Constance Crawley, star of American-Mutual releases, is now actively engaged, in addition to her screen work in the writing of scenarios for the American-Mutual studios.

Her first effort in this line will be released shortly in two acts under the title "Fear." It is a story dealing with cowardice and fear, the action of which is centered in a typical border cow town.

For a number of years Miss Crawley, in addition to her stage and screen work, has been a contributor to various magazines of general circulation.

MAE MURRAY MAKES SHORT VISIT TO NEW YORK

Mae Murray, Lasky star, visited New York for a few days last week. It was Miss Murray's first trip East since she went to the Lasky studios at Hollywood, Cal., last autumn.

Miss Murray's next picture is entitled "The Dream Girl," in which she has the support of Theodore Roberts, Earle Foxe, Charles West, and others. She returns to Hollywood where she will continue work in a new and elaborate series of Lasky productions.

Membership of the Reel Fellows Club in Chicago Near 200

Special Meeting of the Officers and the Board of Governors Called for Making Plans to Conduct Vigorous Campaign for Extending Its Influence

WITH Chicago rapidly becoming an important producing center, having already become a stronghold as a distributing point, the live-wire "engineers" of the Reel Fellows Club are building with the incoming tide, making the social side of the film business what it should be in the "Windy City."

As a matter of fact the Reel Fellows organization is no small fry at the present time for its membership is close to the 200 mark, and mounting higher at a rapid rate.

This year's official staff of the club is one of the livest combinations ever voted into office by any trade organization. Composed of R. R. Nehls, President, Frank J. Flaherty and Richard C. Travers, Vice-presidents, William J. Sweeney, Treasurer, M. G. Watkins, Secretary, and Freeman Owens, Assistant Secretary, they are working wonders, and that the ultimate result of the present campaign will be a 500 membership is a foregone conclusion in their minds.

A special meeting of the officers and the Board of Governors, which includes Watterson R. Rothacker, H. C. Miller, George C. Berg, L. A. Boening and Fred W. Wild, Jr., was held Monday evening, May 29, when details for conducting the membership campaign were worked out in their entirety, and the first gun was set for firing on June 1.

Speaking enthusiastically of the club and its object, President Nehls said, in part, "The social element is most essential to the development of keen business intellect. So busily have they been engaged in working out their own salvation that the motion picture interests have been given little or no consideration to concerted efforts for the establishment and maintenance of social interests.

"Every large motion picture center needs adequate club quarters where not only local but visiting members can be domiciled; where opportunity is afforded for careful consideration of perplexing problems of the hour. The Reel Fellows Club of Chicago, being an organization in which all interests are combined without a predominance of any one interest, supplies this need. Our organization is awakening interest in the cause of good-fellowship among the leaders of the various branches of the industry."

To accommodate its growing membership, the Reel Fellows have decided to move their club quarters nearer the heart of the loop district of Chicago. For several months past they have occupied their own rooms situated at 17 North Wabash avenue.

During the national convention of the Motion Picture Exhibitors League, in July, the club will maintain a booth and special quarters in the convention building for all visitors, and will lend its assistance to the league for the entertainment of all the out of town folks.

No Lessening of Studio Activity for Kalem This Summer

Jacksonville Companies Will Continue Operations at Full Speed—Pacific Coast Players Will Keep Up Usual Output—Six Reels a Week Through General

THE coming of the Summer months does not mean any lessening of activity on the part of the Kalem Company. In fact present plans would indicate a speeding up all along the line at the studios. Five companies are now at work under the Kalem banner. The new Ivy Close Comedy company is due to start work this week at the Jacksonville studio.

An important Kalem announcement is the fact that the Jacksonville, Fla., studio will continue operations at full speed throughout the Summer months. Kalem, the original picture company to locate in Jacksonville, has maintained an unbroken record of work in the Florida city throughout all seasons. With the special attention being given to the Ivy Close Comedies indications are that this Summer will be busy.

At the Pacific Coast studios four companies will continue the regular output undiminished through the warm months. The addition of True Boardman to the Glendale Company shows the plans for this studio. An extensive enlarging of the studios, under way for two months and now nearing completion, removes all limits from Summer activity. Director Horne is nearing the closing episodes of "The Social Pirates," Kalem's big series success, and July will find the company at work on a spectacular new series.

Kalem's studio-station on the Salt Lake Railway is another producing plant undergoing the enlarging process rather than an expected hot-weather let-up. To aid the "Hazards of Helen" company the railroad is at present carrying on considerable construction work along the stretch of track adjoining the studio grounds.

Two comedy companies, the Ham and Bud and the Ethel Teare forces complete the Kalem roster on the coast. The recent appointment of Harry Millarde, the feature director, as producer of Ethel Teare Comedies was the first step in ambitious plans for this organization. The ever-popular Ham and Bud and their strong support are others at the busy Hollywood studio.

Kalem's releases through General Film will continue to include six reels a week throughout the Summer months. In addition June also finds "The Lotus Woman," a five reel feature on the regular program schedule.

A WARM PLACE MADE COLD FOR AN EVENING

Special to Motion Picture News.

Los Angeles, June 3.

The first motion picture company to film ice skating in a cabaret was the L-Ko. A Los Angeles cafe was artificially lighted, and for an entire evening during the past week, the company used the professional skaters in addition to their own comedians, and the diners in the cafe served for atmosphere.

OFFICERS ELECTED BY ST, LOUIS ASSOCIATION

At a recent election of The Theatre Managers and Motion Picture Exhibiotrs' Protective Association of St. Louis, an entire force of new officers were installed. John Gentner, first president of the organization and one of the original movers for an exhibitors' league in St. Louis, is again president. The financial secretary is now D. T. Williams, of the Ashland theatre, on Ashland avenue. The new treasurer is Joseph Mogler, of the Mogler theatre and airdome at ninth and Bremen avenues.

The resigning officers are all on the executive board and new plans are being tried out for the upbuilding and progress of the film exhibiting industry. The Association has again taken up headquarters at the old offices, in suite 312, Benoist Building, which has been found to be a better location than the Majestic theatre on tenth and Franklin, where the meetings were held for a time. The attendance, which had fallen off for a while, is growing again, and the meetings are taking on quite a good business outlook.

LOEW GETS KNICKERBOCKER, NEW YORK

Marcus Loew has acquired the unexpired lease of the Triangle Film Corporation on the Knickerbocker theatre, Broadway and Thirty-eighth street, New York, and will open the theatre shortly after June 1 as a vaudeville house with a program similar to that presented in other Loew theatres in New York.

Omaha's First Annual Film Ball Promotes Friendly Feeling

Stars in the Picture Firmament Scintillate at the Event for the Throngs of Fans Anxious to See How They Twinkle Off the Screen

Special to Motion Picture News.

Omaha, June 3.

OMAHA'S motion picture fans were excited, stirred up, aroused and highly interested, and the exhibitors and exchangemen of the Omaha territory were brought into closer touch and friendship with each other as the result of the first annual "Movie Ball" held in Omaha, Thursday, May 25, under the auspices of the Omaha Screen Club and Photoplay Manager's Association. Unlike a similar event in Des Moines, the one here was a financial triumph, besides being all the other things its promoters had hoped for it. Several hundred motion picture people attended, and several thousand "people and fans" attended the ball.

"Real, honest-to-goodness moving picture stars!" gasped Omaha, gazing with rapt attention at Bryant Washburn, "Dick" Travis of the Essanay, Lee Moran and Eddie Lyons, Universal stars; Dolores Cassinelli and Caroline Winters of the Emerald Company, Chicago.

Philip Goldstone, manager of the World Exchange here, presided at a meeting held at the Rome Hotel during the morning.

"Don't blame us if we appear sometimes in plays that aren't quite up to the mark," said Bryant Washburn in a speech. "It is necessary to do that once in a while. unless you want to get a reputation as a chronic kicker."

Harry B. Fleharty, Omaha city attorney, welcomed the visitors to the convention and ball in a speech, confessing himself a dyed-in-the-wool movie fan and pitying the person who isn't.

Lee D. Balsley of the Kansas City Feature Film Company, handling Paramount pictures, emphasized the great need of honest and liberal newspaper advertising for success.

"The object of your advertising investment is to promote growth," he said: "There is not far from $500,000,000 invested in the motion picture business. We must concern ourselves with the most important part of our work—advertising. If we are going to stay in the business it is necessary for us to follow honorable lines. So much characterless advertising has been done by inefficient people that the people placed all photoplays on a par. The fact is, we've got to play fair with the people. Give them quality and service—their money's worth.

"If you would have a busy box office, tell them in a sincere, simple, entertaining and forceful manner what you have to offer. Sometimes it requires a soft pedal, but more often a bang. Absorb film enthusiasm; radiate your faith, have a message and drive it home hard and often; stand by every statement; play the game fair and square; you can then be reasonably sure of a liberal trade.

Manager Thomas of the Strand theatre in Omaha, was introduced as an exhibitor who had taken a "lemon" and made a "peach" out of it. The Strand, formerly the American, was a decidedly unprofitable theatre property. Through just the kind of advertising described by Mr. Balsley, he made it a great success.

W. O. Jensen of the Lothrop theatre, Omaha; Mrs. S. R. McKelvie of the Lincoln Daily Star photoplay department; M. J. Weisfeldt, local manager of the Mutual exchange; C. W. Taylor of the General; J. E. Kirk of the Pathe; Lester Sturm of the Fox, and L. J. Scott of the V-L-S-E made talks, most of them boosting the event for which they were then gathered.

A parade, headed and led by bands, followed a luncheon at which the short talks were continued. Automobile loads of film people made up a parade several blocks long. Thousands of people stopped to view the procession, think of the ball and think of the motion picture business in this territory.

Several score of people were brought to the affair by a novel scheme suggested by the Screen Club. The exhibitors were advised to give a vote with each ticket sold, the girl in that town getting the most votes to be brought to the ball at the exhibitor's expense. With the lucky girl came a number of her friends, as well as the exhibitor and his wife and friends.

A meeting of the Screen Club and Photoplays' Managers' Association, which combined for the event, was held and arrangements made for a complete report of finances. The percentage to be sent to the Actors' Fund of America will be announced later.

Feature Comedies from Melies for Release Through General

Harry C. Myers and Rosemary Theby Will Appear Each Week in a High-Class Refined Single Reel Laughmaker Directed by the Star

FEATURE comedies in the regular service of the General Film Company form the subject of an interesting announcement issued this week by Melies Manufacturing Company, releasing Vim Comedies and Knickerbocker Star Features. Harry C. Myers and Rosemary Theby will appear each week in a high-class refined single-reel comedy directed by Mr. Myers. It is probable that the first picture will be released late in June. Wednesday of each week will be the regular release date.

Mr. Myers has already completed eight productions, five of which have been screened in New York for the private view of a number of film notabilities, including exchange managers and prominent exhibitors.

"Housekeeping," the first release, presents the Newlyweds in their Harlem flat, which is barren of furniture. It will be followed by "Spring Cleaning," "The Connecting Bath," "Will a Woman Tell?" and "Hubby's Relatives," in this order.

A strong appeal to the public is expected by the Melies Company from the nature of these comedies. In the five pictures already screened, the comedy depends entirely upon quick perception of the funny side of human foibles. There is no suggestion of vulgarity, even in "The Connecting Bath," whose title is capable of a risque interpretation. So far Mr. Myers has smoked only one cigarette, entirely for the purpose of introducing a funny bit of business, and there is no drinking or rough handling of women.

The interior sets are all designed by Mr. Myers, who is a pupil of the celebrated Josef Urban. Black-and-white effects are boldly used.

Harry Keepers is responsible for the photography. Mr. Keepers has introduced many unusual "shoots" into the five pictures above mentioned. It is his practice, upon returning to a scene after a cut, to present an entirely different view of the room. This, in combination with frequent close-ups, is said to greatly enhance the interest of the scenes.

The scenarios for these releases have been selected by a committee comprising Louis Burstein, managing director; Mr. Myers and Bert Tracey, scenario editor.

"THE TOILERS" IS CHANGED TO "THOSE WHO TOIL"

On the eve of issue, the title of "The Toilers," the big feature photoplay production by the Lubin Company, has been changed to "Those Who Toil."

This change necessitates the recall of all literature prepared for the heralding of this feature production.

"Those Who Toil" portrays the ancient feud between capital and labor in modern colors. Through understanding, peace is won. Under the direction of Edgar Lewis this theme has been woven into a play.

LIVE WIRE EXHIBITORS

EDITOR'S NOTE.—It is the desire of "Motion Picture News" to include under this heading novel advertising ideas, successful schemes in the management, decoration and equipment of the theatre—everything, in fact, done by the exhibitor to stimulate his trade. We invite every exhibitor to write us about any new enterprise he has; also to come to us for advice or information along any line. Address: Editor, "Motion Picture News," 729 Seventh Avenue, New York City

Cutting Down Advertising Space in Summer a Mistake Made By Many Exhibitors

BY CHARLES B. TAYLOR
Buffalo Correspondent of MOTION PICTURE NEWS

THIS is the time of the year when some exhibitors figure on cutting down expenditures—because it is summer time. Why this should be is, of course, a mystery to many "live wire" exhibitors and men not directly connected with the operation of a theatre; but, nevertheless, it seems to be an axiom that, with the arrival of summer, expenses must be cut.

And the still greater mystery is that the first thing to which many managers look with the hatchet is their advertising.

It may seem incongruous, but it is, nevertheless, a fact that the publicity directors of some theatres find that their real work is not in writing notices and reviews, and so forth, but in fighting with the manager to keep up the advertising space in the newspapers.

One manager remarked to me the other day that he did not believe in the publicity he was doing; did not believe it brought him a cent, and believed that the whole policy was wrong. Now, no advertising, no matter in what form it is presented, is without its value. After a long argument on the value of the present campaign which this manager was conducting, I stepped into the theatre proper from his office, and lo and behold, the theatre was not only packed, but patrons were standing in all available space.

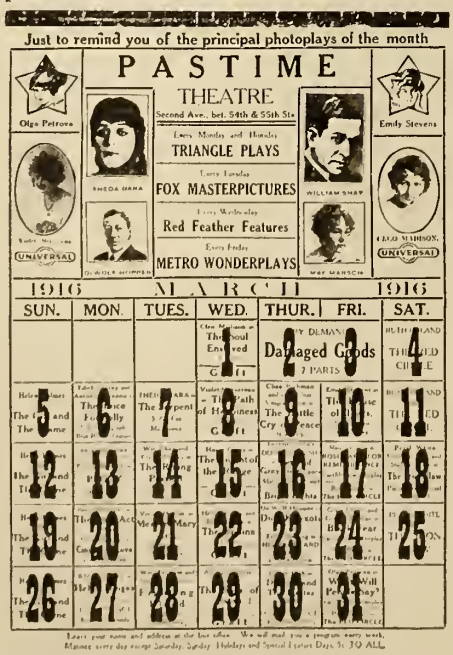
And yet the manager did not believe the advertising was bringing him a cent. Where did the hundreds of people find out that he had an exceptionally fine bill for that evening? Absolutely nowhere but in his advertising, because this crowd was on Monday night and the ads had been inserted on Sunday. They had been continued on Monday, and good business was the result on Monday evening, and Tuesday evening, also.

It is the every day, every Sunday consistent advertising that counts. The fact that your ad is always "there" when your patrons look to see what is at your theatre establishes confidence. If your ad is not "there," many patrons will not take a chance and go to your theatre to see what it is showing. There are too many live theatres nowadays, the managers of which are strong advocates of publicity, for any patron to "have to take a chance" at any theatre. If the theatre which he or she wishes to attend has not their ad in the amusement column when the name of the attraction is wanted, then it is 100 to 1 some other theatre which does have its ad "right there" where "yours used to be" will get that dime "which should be yours."

PUBLIC SPIRIT SHOWN BY IOWA EXHIBITORS

A young men's bible school class in Council Bluffs, Ia., were planning a big rally. They went to the motion picture theatre managers to ask how much an advertising slide would cost. They were told the manager would be glad to run it free. They went to Manager F. A. Van Husan, of the Laemmle Film Service in Omaha to ask how much the slides would cost. "They cost 18 cents apiece, but I will be glad to see that you get them for nothing for such a worthy event," he answered.

There were 300 young men at the class. Announcement was made of the motion picture people's generosity. The Council Bluffs exhibitors also run pictures of the library, advertising the fact that free books are to be had there. Such public spiritedness never fails to help, they believe, as several victories in recent public fights have proved.



A Distinctive Way to Advertise the Month's Features. The Dates Are Printed in Red. Issued to Patrons by the Pastime, New York

HERE'S PROGRESSIVE NEWSPAPER ADVERTISING

A four page supplement in the Saturday night issue of the Racine Journal devoted entirely to the new Palace Photoplay theatre in that city was the way Arthur Friedman took to tell the citizens of Racine of the attractiveness of their newest theatre and of the attractions that would be shown in it. The first page of this supplement was devoted entirely to news matter regarding the theatre and the attractions. The two inside pages contained advertisements and reading matter on the furnishings and equipment of the theatre, while the last page was devoted to a full page ad for the Palace theatre, the first page ad, by the way, ever run in Racine.

The music as well as the photoplays were extolled in the reading matter upon the first page. The section was entitled, "Palace Theatre Section" and made a profound impression upon the theatres and resulted in packing the theatre for the opening.

LOUISVILLE MANAGER PUTS OVER "TOPICAL" STUNT

An enterprising stunt was accomplished recently by Louis Dittmar, manager of the Majestic theatre, Louisville. The Kentucky Derby was run at Churchill Downs on Saturday, May 13, and pictures of the race and scenes at the track were shown at the Majestic the following Monday. Of a large number of camera concerns engaged in a speed contest of their own, the Pathé producers were "lightning fast," catching an 8 o'clock train for Cincinnati Saturday night and working at high speed for a finished production, which put the films into Louisville in time for the opening show Monday.

The making of the film was especially contracted for by Manager Dittmar, who secured the picture one week ahead of the usual Pathé News Weekly release.

PHILADELPHIA LEDGER DISTRIBUTES BITS OF FILM TO READERS

The Philadelphia Evening Ledger recently pulled off a stunt which was much appreciated by its readers. It distributed neatly printed cards, with a bit of film attached, to any reader who clipped and mailed to The Ledger a coupon printed on its photoplay page. The Lubin Company donated the film.

On the back of the card was printed "A Few Film Facts" descriptive of the process of taking and projecting pictures.

REVIEWS OF RECENT HOUSE ORGANS

House organs and other exhibitor publications recently received by MOTION PICTURE NEWS include:

Mahaiwe Theatre News, Great Barrington, Mass., an eight-page house organ, with an excellent house talk on the last page.

The Cumberland, from the Brooklyn theatre of the same name. This is a four-page folder, well printed, with complete casts and synopses.

Folder from the Orpheum theatre, Gardner, Mass., carrying the "Peppina" cut, showing Mary Pickford in costume perched on a fence on which is tacked the theatre sign.

Picture News, from the Majestic, Bellaire, Ohio. This is on news print paper, but broken by cuts, with features and dates well displayed.

House organ of the Auditorium, Coatesville, Pa. Also a special herald of the theatre's own making on "Peggy" and an exceptionally attractive herald of six pages on Vitagraph's "The Battle Cry of Peace."

Reel News, published weekly by the Brown Amusement Company, Middlesboro, Ky., for its Manring and Amuzu theatres. This is quite a pretentious publication of 12 pages, including cover, fairly well printed, and with local ads. segregated properly.

Four page house organ of the Circle theatre, Easton, Pa. This has improved greatly within the last few months, and is one of the neatest of unillustrated organs of its size.

The Photoplay World, Tiffin, Ohio, apparently a non-exhibitor publication, or perhaps a co-operative scheme. At any rate, it is well edited, contains a gratifying number of short, gossipy items, and the programs of Tiffin theatres.

Twelve-page house organ of The Calhoun, Minneapolis. This has a specially designed cover for "Mothers' Week," and as a whole is quite effective. About the only criticism we make is that typographical errors should be eliminated, and a better grade of ink used.

Street Car Leased to Advertise "Gloria's Romance" At Piedmont Theatre, Atlanta

"The Billie Burke Special" Used by the Piedmont Theatre, Atlanta

IN Atlanta, Georgia, a unique method of attracting the attention of the public to "Gloria's Romance," was hatched in the brain of Ralph de Bruler of the Piedmont theatre, in co-operation with The Atlanta Journal, which is running the serial in its columns.

A special street car, called "The Billie Burke Special," was leased from the Georgia Railway and Power Company and plastered with twenty-four sheets announcing Billie Burke's appearance at the Piedmont. The car traveled the tracks of the trolley line every day for two weeks, and the Piedmont played to S. R. O. business every day.

STRAIGHT TALK IN NEWSPAPER AD BY KANSAS CITY THEATRE

Not once a month or twice a month, but nearly every day in the week does the Iris, Kansas City, get off some neat advertising copy. A recent effort by that theatre resulted in the following paragraph at the bottom of a five-inch, two-column display:

"Coming—shows worth $$, some worth more, some less, but all worth far more than the price of admission and which cannot be excelled in its class by human hands. Music—several patrons have told us the music is alone fine entertainment. If any one knows of pictures as good as the Iris shows, we will buy them. It's never a question of what service costs. We pay more in a day than other theatres pay in a week."

FOX PUBLICITY FORCES PUT OVER NEAT STUNT IN MILWAUKEE

A stunt that no doubt will be copied by other publicity staffs was put over by the Fox forces on the Milwaukee Sentinel last week. A two-column cut showing Virginia Pearson reading a copy of the Sunday Sentinel was sent to the photoplay editor together with the following story:

"While Virginia Pearson, well known motion picture star, is widely known to Milwaukeeans as the result of her appearing in Fox films, shown here, she is by no means ignorant of what is going on in this city. The accompanying illustration shows the reason why. Miss Pearson was 'snapped' by the camera in the Fox studios reading local news in The Sunday Sentinel."

Naturally, the editor being human, fell for the stunt and the result was that the Fox people had the only two-column cut in the entire photoplay section outside the regular stuff of the photoplay theatres.

Seattle Times, Which Carried $80,000 Worth of Picture Advertising Last Year, Establishes 8-Page Section

THE Seattle Times, a pioneer on the Pacific Coast in the printing of film news, has established an eight-page section in its Sunday issue devoted to motion pictures and amusements alone. Ninety-five per cent of the space is given to pictures.

Is it surprising, then, that The Times carries ninety-five per cent of all the exhibitor advertising in its city?

The fair play to the exhibitor exemplified by this latest piece of enterprise on the part of George H. Bellman, photoplay editor of The Times, brought in to his newspaper $80,000 in revenue from motion picture business in the year 1915.

That is the astonishing total which The Times received in 1915—eighty thousand dollars. The first issue of the eight-page section on May 14 carried $1,100 in advertising. Despite this big Sunday amount, The Times on the following Monday had $200 worth of advertising. You see, The Times runs a daily photoplay department of nearly two columns in addition to the Sunday section.

The credit for this achievement—and we doubt if it has been paralleled anywhere in this country—belongs to Mr. Bellman, who has handled both the news and the advertising end of The Times' amusement department for four years. A glance at the Sunday section will convince anybody that Seattle exhibitors believe in The Times, just as The Times believes in them and the pulling power of screen news.

And we call your attention also to the fact that The Times' Sunday Amusement Section is one of the main news sections of the paper. It is a distinct innovation in Seattle, for which both The Times and Seattle exhibitors are to be congratulated.

ADOPTS "STAGE AND SCREEN" AS FORM FOR HOUSE ORGAN

Stage and Screen, the house organ published by the Connellan Amusement Company of Bath, Maine, made such an impression on the manager of the Academy of Music, Newburgh, New York, that he adopted the form in its entirety for his own house organ when he saw a copy reproduced in Paramount Progress.

"Imitation is the sincerest form of flattery," wrote the Academy of Music to H. I. Day, editor of Paramount Progress. "We were so impressed by the copy of Stage and Screen published in Paramount Progress that we have taken it bodily as a form to go by in making up our house organ."

Looking Ahead With The Producers

"What Love Can Do" Is Red Feather Feature for Week of June 12

THE feature of the Universal program for the week of June 12 is the five-reel Red Feather photoplay, "What Love Can Do," in which Adele Farrington plays the principal role, that of a successful author who is determined to live her life as she sees fit regardless of the conventions of society. On the same day Eddie Lyons, Lee Moran and Betty Compson cavort about in the Nestor comedy, "Their Awful Predicament."

On Tuesday, June 13, J. Warren Kerrigan is the star in the Gold Seal three-reel mountain drama, "The Melody of Love," in which Nell Shipman also appears. The Imp comedy, "Her Wonderful Secret" with Harry Benham and Edith Roberts, is released on the same day.

"How Stars Are Made," a two-reel L-KO comedy, leads off the program on June 14 with Alice Howell and Ray Griffith supplying the fun. Number 24 of the Universal Animated Weekly is followed by Cleo Madison in the Rex drama, "When the Wolf Howls," in which she is supported by William Mong.

On June 15 the feature of the day will be the Laemmle two-reel society drama, "Her Soul's Song," with Emory Johnstone and Dorothy Davenport in the principal roles. "Betty's Hobo," a comedy-drama in which Thomas Jefferson, son of the late Joseph Jefferson, and the child actress, Zoe Bech, is also released on the same day together with a Powers split reel which includes "Professor Wiseguy's Trip to the Moon," a comic cartoon, and "Little Journeys in Scenic Japan," an educational travel novelty.

Hobart Henley and Irene Hunt co-star in "The Devil's Image," a two-reel Imp society drama on June 16 and on the same day's program Albert MacQuarrie will be seen in the Victor comedy, "The Golden Boot," followed by Neal Burns, Betty Compson and Ethel Lynn in the Nestor comedy, "Almost a Widow."

Daredevil Marie Walcamp and Lee Hill have worked for several weeks past in a railroad thriller, "A Railroad Bandit," which will be released on June 17 under the Bison brand. On the same day Gale Henry and William Francy furnish the fun in a Joker comedy entitled, "Love Quarantined."

Ben Wilson is featured in "The Finer Metal," a two-reel domestic drama which will be released under the Rex brand on June 18. Dorothy Phillips plays opposite Mr. Wilson. Two comedies are released on the same day, "Romance at Random," a Laemmle comedy with Rupert Julian and Elsie Jane Wilson in the cast, and "A College Boomerang," an Imp comedy in which Harry Benham and Edith Roberts play the principal roles.

During the week of June 12 the seventh episode of the "Adventures of Peg o' the Ring," with Francis Ford and Grace Cunard furnishing the excitement, will be released. Announcement is also made that King Baggot will appear in "The Man from Nowhere," a five-reel Red Feather feature on June 19, and Val Paul, Myrtle Gonzalez and Fred Church in another five-reel Red Feather. "It Happened in Honolulu," on June 25.

HOFFMAN PLANS FOR BLUEBIRD WILL CARRY EXHIBITORS TOWARD REGULAR SEASON

Manager M. H. Hoffman has made plans for Bluebird Photoplays, that cover the next several weeks, carrying the exhibitor well along toward the regular season. "Broken Fetters," a production written and directed by Rex Ingram, will introduce Violet Mersereau in her regular order as a program star, on July 3.

On July 10 Ella Hall, now a full fledged Bluebird star, since her success as a co-star with Robert Leonard in "The Crippled Hand," will be presented in "Ambrosia," a feature directed by Robert Leonard. In this role Miss Hall appears as a little girl.

Louise Lovely appears July 10 in "The Grasp of Greed," a photoplay made from one of H. Rider Haggard's stories, and directed by Joseph De Grasse, who has supervised Miss Lovely's work ever since she arrived from Australia and joined the Bluebird coterie of stars.

Later in July J. Warren Kerrigan will make another appearance in the Bluebird series, with Lois Wilson, the Alabama beauty, again making her appearance as his leading woman.

"ASHES" (AND SACKCLOTH) FOR EMBITTERED LIFE IS THEME IN A "V"

"Ashes," a Vitagraph Broadway Star Feature, is a drama, produced by the Vitagraph Western Branch, in which are seen Corinne Griffith, Jack Mower and Anne Schaefer. "Ashes" tells the story of a man whose life is embittered, when his wife Miriam, whom he loves better than life itself, dies while giving birth to a child. William E. Wing wrote the story and the production was supervised by William Wolbert.

"Her Loving Relations" is another subject from the Hollywood studios. This is a one-part comedy featuring Mary Anderson. Anne Schaefer, George Kunkel and George Lawrence are seen in Miss Anderson's support. Dave Smith produced the picture from the scenario by William E. Wing.

In "Harold the Nurse Girl" William Dangman is seen as Harold, a nurse girl—that is, he has an established business, which consistly mainly of minding babes at so much down and so much an hour, according to the disposition and lung power of the infant. Florence Natol, George O'Donnell, Richard Turner and Harry Mayo are also seen in this comedy. The scenario is by Edward J. Montagne and Frank Currier had charge of the direction.

"VALIANTS OF VIRGINIA" FOR RELEASE ON JUNE 26

"The Valiants of Virginia," a Selig Red Seal play, is to be released through V-L-S-E, Inc., on Monday, June 26.

The Selig production is taken from Hallie Erminie Rives's world-famous novel, and features Kathlyn Williams, supported by such players as Guy Oliver, Arthur Shirley, Edward J. Piel, Al W. Filson, James Bradbury, Harry Lonsdale and Little Billy Jacobs. T. N. Heffron, who produced "Into the Primitive," directed the production of "The Valiants of Virginia."

Three Scenes from "Shoes," a Coming Bluebird, with Mary McDonald

"MAKING OF MADDALENA" FROM MOROSCO THROUGH PARAMOUNT ON JUNE 8

The initial Edna Goodrich photoplay to be released by the Oliver Morosco Photoplay Company on the Paramount Program has been finished at the West Coast studios. "The Making of Maddalena'" is the title of the next Morosco offering and will be released June 8.

The films directed by Frank Lloyd with the assistance om Waldo Walker. Included in the cast are such able players as Forrest Stanley, Howard Davies, John Burton, Mary Mersch, Juan de la Cruz and Colin Chase, while the photography has been entrusted to James Van Troos.

Simultaneous with the completion of "The Making of Maddalena," another Morosco Company has commenced work on Rita Jolivet's vehicle, "An International Marriage," by George Broadhurst. This is expected to be Mr. Broadhurst's initial subject for the Paramount Program as a result of his recent affiliation with the Oliver Morosco Photoplay Company and is planned for release in July.

BRIAN IN SMUGGLING STORY FROM FAMOUS PLAYERS

Donald Brian, comedian and matinee idol, is to be starred by Famous Players in a modern smuggling story, which will be released on the Paramount programme within the next few weeks. Work has already begun on the production under the direction of Sidney Olcott. The picture is described as a swiftly moving comedy of action.

Mr. Brian, who has been seen on the screen in a Lasky photoplay, is best known for his work in musical comedy. He has, however, played roles in straight comedies.

TOM MIX STORIES THROUGH GENERAL BEGINNING JULY 8

The Tom Mix series of Western comedies will start in General Film regular service with "Some Duel," to be released Saturday, July 8. A Tom Mix comedy will be released every Saturday thereafter. These comedies are of Selig standard in every respect. Tom Mix and Victoria Forde supply the fun.

"Silks and Satins" from Famous Players on June 12 Gives Marguerite Clark Opportunities in a Winsome Role

Marguerite Clark in a Scene from "Silks and Satins," Her Next Famous Players Vehicle

MARGUERITE CLARKE makes her next screen appearance in the Famous Players production "Silks and Satins," which is released on the Paramount Program June 12.

Little Felicite is being forced to marry Felix Breton, a youth whom she despises, but who is her father's choice. Her heart is with Jack Desmond, a likable chap whose joviality has incurred the disapproval of her father. On her wedding day Jack calls to say good-bye and to declare that he has not yet given up hope of winning Felicite. Her heart breaking at the thought of parting with her lover, Felicite finds in an old table a diary which belongs to one of her distant ancestors.

It is a fascinating tale which she reads—a romance of the days when the sword settled more disputes than the law courts and when a lady was to be won by her hero's mighty right arm and defended against all comers. The Felicite of old had been betrothed to a cowardly chap and when the death of her father placed her in the power of the great Marquis de Sagen and of his swaggering son, the betrothed one had engaged a clever swordsman to do his fighting for him.

Little did he suspect that this stout-hearted Jacques had already made a deep impression upon the little Felicite by rescuing her from a ruffian on the road. When Jacques boldly enters the De Sagen chateau and delivers Felicite from her oppressors after a great sword fight in which he bests an overwhelming majority of enemies, Felicite decides that she would rather trust herself to the capable hands of Jacques and accordingly elopes with her deliverer.

It is in this determination of her ancestor to follow the dictates of her heart that the Felicite of today finds inspiration for a similar step and she decides to run away from Felix and to wed Jack.

J. Searle Dawley, who directed "Silks and Satins," has gathered an exceptional cast about Miss Clark, including Vernon Steel, Clarence Handysides, Thomas Holding, W. A. Williams and Fayette Perry.

That Interesting Summer Sport, Swatting the Fly, is Shown in An Animated Cartoon from Paramount

PARAMOUNT Pictures for the week of June 19 will be headed by the usual two five-reel features, the releases being the Lasky production, "The Clown," starring Victor Moore, which will be shown on Monday, and "Susie Snowflake," the initial screen vehicle of Ann Pennington, diminutive star of the Ziegfeld "Follies." The latter will be a Thursday release.

Single reels on the same program for this week will be the Paramount-Burton Holmes Travel-Picture "Imperial Berlin," the Paramount-Bray Animated Cartoon, "Bobby Bumps' Fly Swatter" and the weekly Pictographs.

With this release of the Paramount-Burton Holmes Travel-Pictures Mr. Holmes will make his first stop in a film tour through the most interesting parts of Europe, visited by him before the war. Europe's most celebrated tourist goals will be shown to Paramount audiences in this series, the first point of interest visited being Berlin the Imperial. Throughout this journey Mr. Holmes preserves his attitude of strictest neutrality so that his "Easy-Chair" travellers may view the beauties of the country through which he passes with unbiased appreciation.

Swatting the fly forms the theme of the latest of the Paramount-Bray Animated Cartoons by Earl Hurd. As demonstrated by Bobby on the screen, fighting the fly is probably the most interesting of summer sports.

In the Paramount Pictographs for this week will be seen "Keeping Time" in the "Testing the Mind" series by Professor Hugo Munsterberg; how to dress and undress the baby in "Better Babies;" "Training a Lion;" "Preparing Fruit: "New Ways" and "How to Fall."

TOUR THROUGH CANADIAN ROCKIES IS PLANNED BY HOLMES FOR PARAMOUNT

Burton Holmes, whose journeys are shared by screen audiences each week in the Paramount-Burton Holmes Travel-Pictures, has left for a trip through the Canadian Rockies. Through the land of Evangeline, Mr. Holmes will travel during peach blossom time, later going to Newfoundland and for a visit to the historic shrine of St. Anne de Beaupre. The journey which will cover all of Canada will be made in the car of the late Lord Strathcona, and Mr. Holmes will be entertained by Lord Shaunnessy. He has also been invited to be the guest of the Duke of Cannaught during his Canadian visit.

KERNEL NUTT GOES INTO MEXICO FOR "I" WEEK OF JUNE 12

Vitagraph's Blue Ribbon Feature for the week of June 12, is "The Redemption of Dave Darcey." It is a story of the struggles of a crook to reform. James Morrison is in the title role.

Morrison is given support by Emmanuel A. Turner, Belle Bruce, Billie Billings, Mary Maurice, Robert Gaillard and Gordon Gray. The scenario comes from the pen of Charles T. Dazey, author of "In Old Kentucky,' and its filming was supervised by Paul Scardon.

After enjoying himself immensely in Mexico with a beautiful senorita, Frank Daniels, as Kernel Nutt in "Kernel Nutt in Mexico" wakes up to find himself embracing his wife in his little flat. Wifey "laces" it out to him, but try as he will, he cannot fall asleep again and regain his pleasant dreams. Alice Washburn as Nutt's wife, and Adele De Garde as the senorita, assist Mr. Daniels in separating the audiences from many hearty laughs. Frank Kock, Jr., wrote the story, while C. Jay Williams directed the picture.

MIDDLETON PICKS GADEN AND MISS ROBINSON FOR "GATES OF DIVORCE"

The first thing Director Edwin Middleton did on arriving at Flushing, N. Y., from the Gaumont winter quarters at Jacksonville, Fla., was to announce the stars who are to appear in Robert Burns' "Gates of Divorce." Alexander Gaden and Gertrude Robinson have been chosen for stellar honors in this three-act Mutual Picture.

The story is a revelation of the dual life it is possible to live in a great city. Woven into this web is the effort of a husband to find happiness outside his home after his wife has forfeited his affection by devoting all her time to the worldly pursuits selfishly possible for a woman in the metropolis. "Gates of Divorce" will be seen on the screen July 6.

KALEM'S "LOTUS WOMAN" WILL BE RELEASED IN REGULAR SERVICE

In order to remove definitely doubts apparent in the minds of some exhibitors, Kalem wishes to make emphatic announcement that "The Lotus Woman," the coming five reel feature, will be released in the regular program service of the General Film Company.

Exhibitors may thus book "The Lotus Woman," which features Alice Hollister, the original vampire of the photoplay, without extra charge. Advance showings of this picture are now being given to exhibitors at all General Film Company branch offices.

PARSONS WILL PRODUCE IN EAST

Special to Motion Picture News.

Los Angeles, June 3.

William Parsons, head of the National Film Corporation, who has been at the coast for the past three weeks, has disposed of his interests here, and is returning shortly to New York and will continue production there and in Florida.

First of Masterpictures from Mutual for the Week of June 12 Is "The Inner Struggle" With Winnifred Greenwood

THIRTY-TWO reels, including two Masterpictures De Luxe, starring Crane Wilbur and Winnifred Greenwood, respectively, comprise Mutual releases for the week of June 12.

First of the Masterpictures, "The Inner Struggle," the story of a young physician who quits the girl he loves to minister to a colony of lepers, starring Miss Greenwood supported by Franklin Ritchie and Roy Stewart, under the direction of Edward Sloman, will be released June 12. "The Wasted Years," a vehicle for Crane Wilbur, follows on June 15. This is a psychological drama, in which the follies of a man's early life are brought back to him with bitter memories in subsequent years. The supporting cast includes Mae Gaston, John Oaker; Thelma Salter and other well known screen players.

The three-reel drama of the week will be released June 15, under the title of "The Window of Dreams." This is a Thanhouser production in which Grace De Carlton and Bert Delaney have the principal roles.

Mutual two-reel subjects for the week present "Circumstantial Evidence," in which the chief parts are played by Edward Coxen and Lizette Thorne. It will be released June 12. "Brothers Equal" is the two-act Thanhouser production of the same week with Barbara Gilroy in the lead, supported by a capable company of players. It will be released June 13.

William Stowell and Helen Rosson are the featured players in "The Sheriff of Plumas," a story of the cow country, which will go to the public June 16, under the Mustang brand. "The Star of India," a drama of the Orient, featuring Margaret Gibson and the Bostock animals, is the Centaur contribution of the week. It is scheduled for release June 17.

Mutual laughmakers for the week of June 12 are: "Real Estators," starring Claude Cooper and Frank E. McNish, and "Doughnuts," first of the new comedies featuring Riley Chamberlain in his role of "Conductor No. 786." These are the Falstaff offerings. The former will be released June 12 and the latter June 17.

The Vogue comedies include "Love, Burglars and the Bulldog" with Rube Miller, for release June 13, and "Delinquent Bridegrooms," starring Ben Turpin, which will go to the public on June 18.

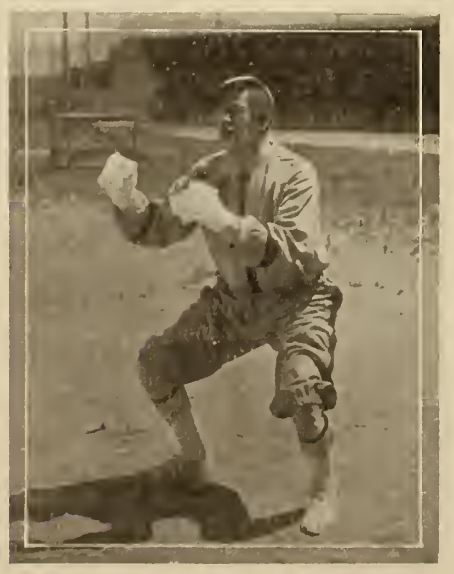
"Beauty" releases present Carol Halloway and Johnny Sheehan in "Billy Van Deusen's Eggs-spensive Adventure," for release June 14, and "Pedigrees, Pups and Pussies," with Orral Humphrey, for release June 18.

"Jerry, and the Moonshiners," starring George Ovey, is the Cub offering for June 16.

In Last Half of May Horsley Completed 9 Reels of Film, Constituting 6 Pictures, and Started on 3 New Subjects

INCREASED activities were noticeable at the David Horsley studios during the last half of the month of May, there having been completed nine reels of film, constituting six pictures and work was started on three new subjects.

Director Milton H. Fahrney and his Cub Comedy company finished three pictures, starring vehicles for George Ovey; the two dramatic companies completed three photoplays, one of which is said to be the best work of Crane Wilbur, star and author, and the co-stars Margaret Gibson and William Clifford will be filmed in two Centaur features in which the Bostock animals also take a prominent part.



De Wolf Hopper in a Scene from "Casey at the Bat," Fine Arts-Triangle

"The Fool's Game," a drama of the two reel length, from the pen of Crane Wilbur, who is also the star of the production, is a story believed to be new to the screen. Mr. Wilbur portrays the part of a multi-millionaire and falls desperately in love with one who returns a sham affection but who is, in reality, devoted to a youth of her same set. Mae Gaston and John Oaker make up the supporting cast and although there are but three principals, the eternal triangle does not exist in this offering.

Margaret Gibson and William Clifford are co-starring in the latest work of Francis Worcester Doughty, "The Star of India," a two reel subject in which the Bostock animals are used in large numbers. Many of the scenes present an idea of life in the jungle, introducing lions, leopards and elephants. Hand to hand combats with the beasts and a furious jungle fire add to the massiveness of the production.

The three offerings of the Cub Comedy company are all from the mind of Director Milton H. Fahrney. George Ovey is the star in each and large companies assist, chief among the casts being Claire Alexander, Louis FitzRoy, George George, Janet Sully, Jefferson Osborne and other Cub favorites.

"Jerry and the Moonshiners" is the first of the trio to be released, Jerry's attempt to pass counterfeit money launching him on a rocky road from the start.

THE EASTERN STUDIOS

ON Monday, May 29, Alice Joyce started work at the large Vitagraph studios in Flatbush.

Before actively entering upon her duties, Miss Joyce was taken over the entire plant and introduced to the various workers, both in the departments and studios.

Her cordial and hearty manner made many friends for her and the entire Vitagraph force has expressed itself as glad that she is to work with them.

Fans will have the opportunity of viewing her in the new feature production, "The Battle Cry of War," before a great many months pass by.

Little Audrey Berry, who will be remembered as a popular child artist in motion pictures, was a visitor at the Vitagraph Flatbush studios during the week, and renewed her acquaintance with the various stars with whom she worked while a member of the stock company. The photoplay star was compelled to forego the lure of picture posing, for the time being, in order to pursue her studies, which took up all her time.

Miss Berry's most important pictures under the Vitagraph banner, include "The Jarr Family Series," in which she played Emma Jarr, "Mr. Santa Claus," "A Close Call," "The Crime of Cain," "The Arrival of Josie," and many others.

Chinese "Passport" for Miss Stewart

Prominent among the editors who motored to the Vitagraph Bay Shore Studio Thursday, May 25, to join in the tribute of the Fourth Estate to Director Ralph W. Ince, was Yan Phou Lee, one of the most distinguished and learned Chinamen in this country. He ranks high in newspaper circles in China and was an intimate friend of the late Li Hung Chang up to the day of the latter's death. At present Mr. Lee is editorial writer of the *Chinese Reform News,* the leading Chinese paper in this country, and writer of special stories for the *Mon Hey Weekly.* After paying his compliments to Mr. Ince, he spied Lucille Lee Stewart, one of Vitagraph's new stars.

Miss Stewart was much interested in the learned Chinaman and the two enjoyed a long chat together. Before he left, Yan Phou Lee had become one of Miss Stewart's most enthusiastic admirers, and as a token of his friendship, he penned for her a rare document, perhaps the first of its kind ever seen. The document resembles and is a Chinese passport; in reality it is an introduction of Lucille Lee Stewart to the mayor and officials of every Chinese city in the world. Miss Stewart is wondering whether she will ever have a chance to use it.

While doing some exteriors on a comedy the other day, Director Frank Currier, of the Ince-Vitagraph studios at Bay Shore, had a unique experience. The lead in the comedy is a tramp, played by Ralph Whiting. Mr. Currier was not exactly overpleased with the scene as rehearsed, and expressed himself to Whiting in terms that could not be misconstrued. While the quiet little chat was going on, a sweet old lady with white hair, made her appearance, and seizing Frank by the arm, expressed herself as follows:

"You big brute, how dare you abuse that poor man in that way! I know he is only a tramp, but you have no right to browbeat him for that reason. There are worse people than tramps, sir, and I'm looking at you when I say so. Here, my poor man, is a quarter. I know your curse, rum, but you will conquer it, if you try hard."

Then the little gray lady turned on her heels, leaving Whiting and Currier staring at one another dumfounded. It was not until she was out of sight that they had the heart to laugh.

Nearing the completion of his third picture starring Lucille Lee Stewart, Ralph Ince has already started to look up locations for his next feature picture. The new photoplay, a railroad drama, offers wonderful opportunities for spectacular effects, and the supervising director of the Vitagraph Bay Shore studios declares he will eclipse "The Juggernaut" in this respect, which is promising a great deal. This Blue Ribbon feature, was adapted for the screen by Edward J. Montague.

Dorothy Long, ingenue at the Ince-Vitagraph studios at Bay Shore, has taken up her residence at Ocean Beach for the summer, where she has a beautiful bungalow. Miss Long is at present playing a character role in "Weary Willie's Birthday."

The ubiquitious skyscraper has invaded the motion picture studio. That is, the interior setting has finally reached the three-story stage of development. When motion pictures were much younger, the interior setting was a painted canvas with two or three chairs standing between it and the camera. Then the canvas gave way to more substantial backing and the three walls of the room were shown, as on the stage.

The next step was to build two-story settings, with real stairways running up to the second floor, up which the players could plainly be seen mounting.

Now the Famous Players have capped the climax by building a three-story replica of the interior of a French chateau for Marguerite Clark's appearance in "Silks and Satins." This entire structure, one of the largest ever built in a motion picture studio, is so solidly constructed that the players are able to use the two upper floors for their action and a sword play episode was staged on the stairs, with the victims of the doughty hero's trusty blade tumbling down the steps without causing the adjacent "stone" wall to quiver.

When Director J. Searle Dawley read the script of "Silks and Satins" in which Marguerite Clark is starring for the Famous Players, he reached the description of the big fight scene in which the diminutive heroine is rescued from a French chateau by her lover. "Check that scene for the last one we make," he told his assist-

Latest Poses of Irene Castle, One of the International Film Service Stars, Who Will Be Seen in a New Photoplay

Scenes from "Kernel Nutt in Mexico" and "The Redemption of Dave Darcey," Vitagraph Offerings

ant. "We want to get everything else first, because we may lose a player or two—or break up the set—when we tackle that riot. With a lot of sword-play and extras falling down stairs we'll take a tip from these preparedness fellows and have everything else carefully stowed away on the celluloid before we start anything."

"Very Pretty Idea!"

Size has very little to do with one's importance in this world, as Marguerite Clark and Ann Pennington demonstrated the other day when these two diminutive stars, neither of whom towers to the lofty eminence of five feet, monopolized the entire floor space of the Famous Players studio. It so happened that the other stars were either out of town or doing exterior scenes. As a result Miss Clark and Miss Pennington were monarchs of all they surveyed.

Frank Losee, who is featured by the Famous Players in "The Evil Thereof," tells a frankly amusing story on himself. He played Denman Thompson's old role in "The Old Homestead" on the Paramount Program a few months ago. One day he saw one of the stills from that picture in which his portly figure totally eclipsed an ox team that should have formed part of the background. "I took one look at that still picture," says Losee, "and I started dieting that night at supper. If I had kept on gaining weight I would have had to do a monologue before the camera. Nobody else could have gotten into the scene with me. I have taken off so much weight since then that I can almost make two suits grow where but one grew before."

Police reserves were called to clear away the crowd and extra traffic policemen summoned to make room for vehicular traffic when Mme. Petrova, the Metro star, appeared in Fifth avenue, attired as an Italian immigrant girl with a monkey and playing a grind organ. Mme. Petrova in this strange and picturesque costume was being photographed in front of the National Democratic Club, near St. Patrick's Cathedral, and in less than five minutes the avenue became choked with thousands of people and hundreds of taxicabs, big automobiles and Fifth avenue busses.

Before the extra police arrived the busses were obliged to make a detour at Forty-ninth street. Director Burton King, and his assistant, Dale Henshaw, selected the hour of eleven in the morning as being the best time to avoid attracting a great crowd. But as soon as they set up two motion picture cameras, and Mme. Petrova, with her gaily colored costume, appeared upon the sidewalk, people seemed to come to life out of the very pavement. Attendants from the club, together with two policemen on the beats near by, were unable to fight back the crowd so the action could be photographed. It was not until the extra police arrived that Director King was able to make a foot of negative.

The National Democratic Club was used in scores of scenes, both interior and exterior. It was the first time that this famous old structure, which has been the scene of entertainment for Presidents, Senators, Ambassadors, and many other men high in politics and official life, had ever been utilized for motion pictures. In making photographs of the interior many famous old paintings are shown, including portraits of Richard Croker and other leaders. The motion picture actors also staged some of their action on the noted Tammany tiger rug which was presented to the club by an illustrious group of politicians, and which occupies a prominent place at the head of the first landing leading to the library and billiard room.

Volkman Joins Hands with Horan

P. Thad Volkman, assistant director, who was associated with Edgar Jones at both the Lubin studios and later with Metro, has joined forces with Charles Horan, one of the best directors on the Metro staff. Mr. Horan and Mr. Volkman have begun work on "The Quitter," a five-part Metro-Rolfe wonderplay, in which Lionel Barrymore is starred. It is a story laid on the Mexican border in a mining community, where many thrilling events are staged. Mr. Volkman has had long experience in motion pictures, and is considered one of the foremost authorities on locations in and around New York. Much of this knowledge he gained when he was a reporter on the New York Herald, where he began his career after leaving high school.

George Fitzmaurice of Astra, the Pathe producer, has completed work on "Arms and the Woman," and is now engaged on "The Romantic Journey," an original five reel feature by George Brackett Seitz and Ouida Bergere, for the Pathe program.

William Courtney is the star and the cast is made up of Broadway actors, amongst whom are Alice Dovey, now playing in "Very Good Eddie," Macey Harlan and others.

Having just completed the third of his Pine Mountain two-reel stories, all of which were taken at Highland Falls, N. Y., Ben Wilson, the Universal director, has left mountains and backwoods scenery behind him for a short time, and taken to the water. During his last trip to Highland Falls he was engaged in putting on a two reel story entitled "The School Master of Pine Mountains," a companion piece to "The Sheriff of Pine Mountains," and "The Parson of Pine Mountains." He had occasion to borrow a fine riding horse, and was lucky to obtain the loan of a horse from Lieutenant Holderness of West Point. The horse, which is named Kentucky, was given to the lieutenant by August Belmont, and his brother too, Sam Meekin, now prominent in the Belmont racing stable.

However, Mr. Wilson has given up the idea of horseback riding for the time being at least, and will have to devote himself to motor boating, for on Tuesday evening he took his entire company on the initial trip of the new Metropolitan steamship liner, Massachusetts, to Boston and thence to Gloucester. Here he will stage a three reel photoplay entitled "For the Love of a Baby," written by James Garry. The picture requires Norwegian scenery, and Mr. Wilson intends to make the Gloucester fishing facilities represent Norway in this particular. The baby in the cast is Violet Axzell. The company in support of Mr. Wilson includes Edna Hunter, Miss Ritchie, Mrs. Axzell, Miss Crane, Miss King, Jeanette Rutland,

"The Fourth Estate" Pays a Visit to Ralph Ince at the Vitagraph Bayside Studios

Four Dramatic Scenes from "The Criminal Thumb," a Gaumont-Mutual Masterpicture De Luxe

Charles Ogle, and Messrs. Leighman, Ridgway, Sterrett, Ault and Gaudio.

A Larger Family Than Foy's

Those who have seen Eddie Foy and the seven little Foys on the stage and considered them "some family," will have an opportunity to see an even larger family in a new William Fox feature starring Virginia Pearson. This picture is soon to be released.

Miss Pearson and her company were in Savannah, Ga., for local color. Director Davis decided that he wanted a really considerable family and that he would like to have this family ride into the picture in an ox cart. So he held engaging conversation with a colored citizen and discovered that he had sufficient children to fill the requirements.

The next morning all the actors and principals, properly costumed, were ready to be put through their paces. All of a sudden down the big road there came an ox-cart laden to the brim with people, nearly all of them children. When the cart had come to a stop within camera range, Director Davis decided to take a census. He discovered the father and mother and sixteen children, ranging in ages from four months to eighteen years. The father of this extensive group gave his age as forty-five. His wife was a woman in her early thirties. She confessed to being the fourth wife and mother of five of the youngsters. Her three predecessors were responsible for the remainder of the outfit.

Dr. Martin Somers, who will shortly be seen in a new Fox production directed by Roland West, who produced the photoplay "A Woman's Honor" in which Jose Collins is starred, is a really and truly doctor. He is now preparing to build a sanitarium in New Jersey for the treatment of the "tired business man."

Theda Bara had a narrow escape from serious injury on Friday night while returning from New Jersey. Her automobile skidded on the wet streets near the Cortlandt Street ferry house crashing into a heavily loaded truck, breaking the glass and wrecking one side of the car.

Miss Bara had gone over to New Jersey to appear in a train wreck scene in William Fox's production of "East Lynne," soon to be produced. The scene had been finished, and when Miss Bara returned a driving rain started. She was in her limousine with her assistant director, Robert Ross.

As the party left the ferry house on the New York side, her chauffeur, in order to avoid running into another car turned suddenly. The car turned three complete circles, finally landing against a truck heavily loaded with iron pipe.

Miss Bara was thrown to the bottom of her car and Ross was slightly cut by broken glass.

William Fox tired of some of the faces he saw constantly on the screen. He looked about him for new types and began

Virginia Pearson, William Fox Star, in Summer Fashion

by using the newspapers. This is how the advertisement read:

"BEAUTIFUL MODELS WANTED.

"The most beautiful artists' and cloak models in New York are wanted for motion pictures. There is an exceptional opportunity for distinctive beauties to win rapid advancement if they reveal not merely beauty but capacity as well."

This advertisement brought a flock of unusual girls to the Fox offices—more than four hundred in all. From this number ten were immediately engaged, providing they screened well in tests. When "tested" before the camera this number was reduced to six and these six young beauties were immediately given parts in two pictures then being started.

Valeska Surrat will shortly begin a new photoplay under the direction of William Fox. Miss Surrat, of course, will be given an opportunity to wear some stunning clothes.

Five playing companies of the World Film Corporation, working under the Brady-Made regime, are away, seeking the elusive local color and atmosphere.

Mollie King, Arthur Ashley and a supporting cast of fifteen players under the direction of Edwin August are at Asheville, N. C., where the first co-star picture these two have appeared in, "Contrary Mary" will be staged.

Gail Kane and House Peters are at Washington, D. C., where among the federal buildings scenes are being staged under Maurice Tourneur's supervision, for the forthcoming production of "The Velvet Paw," in which Peters and Miss Kane are co-starring.

June Elvidge, with a supporting cast and under the guidance of Frank Crane, are aboard a warship bound for Hampton Roads, Virginia, where during the spring manoeuvers of the Atlantic fleet a number of scenes for "Reparation" will be made. Permission of Secretary of the Navy Daniels was obtained which permits of the company traveling with the fleet at least two weeks and consent to photograph from the decks of torpedo boat destroyers, submarines and battleships was secured.

For the Holbrook Blinn picture, "The Prima Donna's Husband" in which Clara Whipple and Julius Steger are featured members of the acting cast, the Casino theatre at Broadway and 39th street, was secured from Messrs. Shuberts, and for the past two weeks, at intervals when the theatre is not in use by the "Blue Paradise" company, scenes requisite to the original scenario are staged with an audience of over six hundred picked people.

Muriel Ostriche and Carlyle Blackwell, playing opposite each other in "Molly o' Pigtail Alley," are enroute to a small city in the Middle West where the story of the play is laid.

Alice Brady, working under the guidance of Albert Capellani, in "La Boheme,"

(*Continued on page* 3757)

In and Out of West Coast Studios

By J. C. Jessen

Special to Motion Picture News.

Los Angeles, June 3.

CHANGES being effected at Universal City together with news dispatches carried in the local papers, confirm the recent rumor that all producing of this company is to be done at Universal City in the near future. This will increase the producing staff fully one-third, and it is estimated that there will be thirty-five directors and producing companies employed permanently. The number at the present time is twenty-four.

Another change apparent at the film city is the general trend toward smaller productions. By members of the producing staff it was stated that in a short time there would be far more one-reel subjects made, and that three reels will be the average size. Three it is said, is the story size of sufficient length to give close-ups and other atmospheric effects for the average motion picture story. At the present time there are eight companies working on one-reel subjects.

Stewart Paton, who has been in charge of producing the Jules Verne story, "Twenty Thousand Leagues Under the Sea," many of the scenes for which have been made at the Bermuda Islands, has arrived at Universal City to make the Sepoy rebellion scenes for this subject. Jane Gail and Allen Holubar, who played the leads in this Verne story, are also here, and production will be started shortly. At the present, Holubar is directing several short stories.

Vivian Martin, Morosco Star, and Her New Car

Three new directors were added to the Universal producing staff this week, and all have started one-reel subjects. Charles Bennett, who some time ago directed for the Biograph, is in charge of one company; Richard Donaldson, late assistant director for Lynn Reynolds, is producing another, and the third is Francis Powers, who has been with the Selig and Fine Arts companies.

Another change at "U" City is in the scenario department. Eugene B. Lewis has been appointed editor to succeed Dr. H. G. Stafford, resigned.

Wilfred Rogers Signs as Lead for "U"

Wilfred Rogers, who came to Los Angeles with "The Servant in the House" Company, has been engaged as leading man by Marshall Stedman of the Universal Employment Department. Kathlyn Arnold, Maude Emory, Gilmore Hammond and Lule Warrenton appear as supports in Rogers' first story, a two-reel subject now being made.

Beebe Daniels, Phunphilm Girl

Director Jack Conway and the Jack Kerrigan "U" Company, are at the Yosemite Valley securing exteriors for "The Beckoning Trail," a five-reel Bluebird from a scenario by F. McGrew Willis.

The Universal Producing Company which has been at Eureka, California, for the past two weeks making timber region scenes for a five-reel subject, are expected home daily. This company is under the direction of Jay Hunt.

Pat Rooney, well known vaudeville player, has arrived at "U" City, and the filming of his first two-reel subject has been taken up by Roy Clemens. This will be titled "The Bell Boy," and is adapted by Walter Woods from a story of the same title by Charles E. Van Loan. Rooney takes the part of the bell hop known as Cricket, who is madly in love with the cigar counter girl, played by Adele Farrington. Her work requires that she be a good fellow with all men, which causes much jealousy on the part of the bell boy. Throughout the two reels there is a constant rivalry between him and a drummer, but the uncle of the drummer wills all his property to the bell hop for kindnesses, and he wins the cigar counter girl. Jay Balesco, Hayward Mack, H. M. Thurston, O. C. Jackson, and Marc Robbins will be the other principals in the picture.

Margaret Gibson in a Scene from "The Lion Nemesis," Horsley-Mutual

Deacon Stillwater comes to life again in a Joker comedy being made by Allen Curtis, entitled "The Harem Skarem Deacon," and takes an active part in the work of the anti-sin league. On this occasion he is sent to Chinatown to investigate the sale of opium, and is induced to try it by the owner of the resort. A few whiffs and he finds himself the owner of a harem with the women of the league all bowing to him. The regular Joker players appear in this number.

Dorothy Davenport, Richard Morris, Emory Johnson and Alfred Allen make up the cast for "The Shepherd," in five reels now being filmed by Universal Director Lloyd B. Carleton.

"The Primitive" is a one-reel Universal drama with Allen Holubar, Ruth Stonehouse and Jack Holt as principals. It tells the story of a jealous lover's attempt to injure the fair name of the woman he pro-

Director Oscar C. Apfel and His Company of William Fox Players on Santa Cruz Island, California

fessed to love on the night of her marriage. The heavy succeeds in inducing the husband to leave his home, and in the husband's absence he attacks the wife.

Western Completed by Carey and Marshall

Co-Directors Harry Carey and George Marshall have just completed the filming of a western one-reel Universal subject, "The Adventures of Tom Horne the Claim Jumper,' in which Carey plays the name part, that of a leader of a gang who prey upon the settlers. The gang's buzzard locates oil properties, and they immediately start to drive away the settler, an elderly man. In the midst of this, their work is arrested by the arrival of the settler's daughter. The claim jumper, fascinated by her beauty, forces all to leave the settlers alone. Besides Carey the principals of this one-reeler are Olive Golden, Doc. Crane and Joe Rickson.

Director William Worthington, while waiting for sets to be completed for a Bluebird subject, "The Spring Song," which he is next to produce, has filmed "At Cross Purposes," in one reel. The *pappars* again serve as a basis for a photoplay plot in this instance, and the charts of fortifications are sought by a diplomat of another nation, who has a leading woman at one of the theatres in his power. Jack Connally, Jessie Arnold and William Canfield hold down the corners of this triangle.

"Base Ball Bill" lands on a South Sea Island in number five of the comedy series being made by Billy Mason, and he teaches the natives how to play baseball with cocoanuts. His wonderful athletic ability wins for him the hearts of all the dusky belles. He is made the king, and then awakens to find he is in a padded cell. Besides Mason, O. C. Jackson and Ruby Cox appear in this.

A girl imbued with a sixth sense, is the principal character of "When the Stars Foretell," a one-reel drama of finance being made by Director George Cochran. Marjorie Ellison plays the lead in this with Jack Connally and Malcolm Blevins as the two brothers.

A one-reel comedy, "The Plumber's Waterloo," is being filmed by R. M. Donalson as his first contribution to the Universal program. It is the story of a shrewd Irishman learning that one of his helpers has inherited a fortune, and binds the man to work with him for five years or forfeit five thousand. As usual in a plumber's story, a home is flooded when the pipes break. The cast for this includes Harry Depp, Ernest Shields, Andrew Arbuckle and Eileen Sedgwick.

The fourth of the "Timothy Dobbs" serial is now being filmed. Scenario Writer Bess Meredith in this number, sends the aspiring photoplayer to the slums to play the part of a tough. In his make-up he closely resembles a gangster sought by the police, and for that reason members of the gang hide him away in their meeting place. Because of this he has opportunity to serve the civic authorities, and thus the director is relieved of the burden of giving him the gate. Robert Milash and George Hernandez play in this with Carter DeHaven.

"The Fourth Tree," with Mina Cunard

"The Fourth Tree" is a rural drama of one reel in which Hayward Mack, Mina Cunard, Vola Smith and Norbert Myles play the principal parts. It is a story of

Lillian Gish as "Innocence" in a Fine Arts Symbolic Drama

an artist who leaves home because his wife thinks he pays more attention to his work than to her. In a mountain retreat, he makes his home with a woodcarver and his daughter. The girl admires him, and when her father dies leaving as his last request that she marry a young man who has been assistant to her father, she refused and implores the artist to make her his bride. In answer to her beseeching, he tells her of his wife at home, and thus breaks up her childish romance.

"Men and Women' will be a one-reel subject of the badger game. This is being produced by Jacques Jaccard with G. Raymond Nye, Roberta Wilson and Peggy Coudray as principals. The vampire induces a married man to call on her at her apartments and her partner arrives and together they force a sum of money from the husband.

Production of a Bluebird entitled "L'Abbe Constantin," adapted from the Ludovic Halevy story of the same name by E. J. Clawson, was begun last week by Director Rupert Julian. The cast for this is an unusually strong one, containing as it does, seven of the Universal Stock Company's best players, George Berrill, Francelia Billington, Zoe Beck, Louise Lovely, Jerry Girrard, Rupert Julian and Elsie Wilson.

A small village set, built especially for the purpose, was burned this week at the Lasky ranch for scenes in the Cleo Ridgley-Wallace Reid production filmed by George Melford. Approximately five hundred people took part.

DeMille on Way Home

Cecil B. deMille, director general of the Lasky Company, is on his way home from New York City by way of Alabama, New Orleans and the Mexican border. He is making the trip over the southern route in order to select locations for productions soon to be taken up.

Several carry-all automobiles were used last week to pick up types in the Los Angeles slum district for scenes in the Marie Doro new Lasky production entitled "The Kid." William C. deMille is directing this, and has Tom Meighn as leading man, and Theodore Roberts, William Elmer and Mary Mirsch as principals.

The cast for the Lasky production, "Public Opinion," which stars Blanche Sweet, and is being filmed under the direction of Frank Reicher, has been announced. Tom Forman, Raymond Hatton, Earl Fox, Edith Chapman and Dorothy Abril will appear in the principal parts.

Mae Murray, who has been playing in Lasky productions, has returned to New York City for a vacation.

The Lasky scenario department staff has been increased by Charles Sarver, well

known New York newspaper man, and Eva Unsell, magazine writer.

Francis Ford and Grace Cunard have now completed the seventh episode of "Peg O' the Ring" serial, at the Stern Film Company's studio in Hollywood. This places them far ahead of the release, and will permit all the time necessary to keep up with the releases. Since taking up the filming of the serial at the Gower street studio, this producing plant has been turned into a veritable circus with tents and circus properties of all kinds to be seen in every part of the lot, which covers an entire block.

The L-Ko Company, making a five-reel war comedy, staged a thriller at Santa Monica last week when George Meehan drove a big Mercer car off the end of Municipal pier. The roadbed of the pier is

Andrew C. Edison and Leo Harding Receiving Instructions from Thomas H. Ince, Producer of "Civilization," Before Starting on Their Coast-to-Coast Trip

fully forty feet above the water, and there was an additional structure on top of this which raised the machine ten feet higher so that it would shoot up in to the air as it left the pier. Meehan rode the machine into the water, remaining back of the steering wheel until after it disappeared below the surface. He was rescued by life guards. The machine is at the bottom of the ocean in forty feet of water.

Three Reels Weekly from Vogue

The output of the Vogue Films studio is to be increased to three reels weekly, consisting of one two-reel comedy, and one one-reel comedy. This fact was made known last week when Director Jack Dillon began the making of the first two-reel subject. No additional members will be added, but the present two companies will alternately make a two-reel subject. The present comedy of two reels will have Paddy Maguire, Ben Turpin, Jack Gaines, Arthur Moon and Rena Rogers as principals.

This will be the last Vogue comedy in which Miss Rogers will take part, as on June 7 she will become the bride of Frank Borzage, director at the American studios at Santa Barbara. After a short honeymoon trip the couple will go to Santa Barbara where they will make their future home.

"Fruit and Intrigue" is the title given a Vogue comedy just completed by Jack Dillon, which deals with the adventures of an inventor who tried to sell his government a new submarine, but fell into the hands of foreign emissaries who used counterfeit money on him. Rena Rogers is the daughter of the inventor, Jack Gaines as the villian Admiral Shimsky, and Ben Turpin and Paddy Maguire do a new comedy turn as sailors. The daughter and her sweetheart foil the foreign diplomats by the aid of the sailors. The players in the filming of this went through a number of daring feats, and several were forced to enter the dry docks temporarily.

At the David Horsley Jungle Zoo Director Charles Swickard is filming "The Siren of the Jungle." Margaret Gibson is cast to play the title part, that of a daughter of a Boer innkeeper, who has broken the hearts of many of the diamond miners. William Clifford is the trapper, Harris Ingram the husband, and Fred Montague the girl's father. The subject will be completed in two reels.

"The Haunting Symphony," of the nature of a detective drama, is being filmed by Robert Broadwell from a story by Crane Wilbur. Mr. Wilbur appears in the part of a doctor, a guardian of two children who have been left considerable wealth. The guardian hopes to induce the girl to become his wife, but failing in this commits murder, at a time when a man who has been blinded by a chemical explosion enters the home, thinking it his home. The blind man hears a scream and a shot when near a table. He clutches a photograph, his hand has fallen on and leaves the building. When he recovers his sight he attempts to unravel the mystery because of the beauty of the girl as shown in the photograph. This he accomplishes by a peculiar strain of a musical number. Besides Mr. Wilbur, the principals of this are May Gaston, John Oaker, Jessie Burnett, and Lloyd Holton.

Horsley Beats Kalem at Baseball

Photoplay baseball league opened the season Sunday when the David Horsley and Kalem Company teams contested at Exposition Park. The Horsley players were successful by a score of twenty-three to twelve, which ended in the fifth inning for want of a larger score board. Bud Duncan was on the pitcher's slab for the Kalems, and Roemer for the Horsley team.

Dave Allen, who was accompanist for Violinsky last season on his vaudeville tour, is now a member of the Horsley stock company, and has written two musical numbers. One has been titled "The Ovey Rag," and the other is to be named for Claire Alexander.

The Robert M. Baker story filmed at the Fine Arts studio with Douglas Fairbanks as star, has been titled "Flirting With Fate" instead of "The Assassin."

Cleo Madison, Universal Star, Discussing Scenes with Her Co-Director, Wm. V. Mong

In this, Fairbanks plays the role of an artist with much temperament and little ability to draw a salary. This was made by Director William Christy Cabanne, and has as a supporting cast Jewel Carmen, W. E. Lawrence, Dorothy Haydel, Howard Gaye, George Berranger and others.

Director Paul Powell is to film a story in which Wilfred Lucas is starred. This is by Mary H. O'Connor, and is laid in the western lumber region. Mr. Lucas takes the part of a dominant westerner who later becomes the victim of the badger game. Mary Alden is the badger woman, Eugene Pallette her accomplice, and Bessie Love, James O'Shea, and Ralph Lewis have the bulk of the scenes.

The two-reel subjects made at the Fine Arts studio for the Triangle program are to be known as the Komedy Brand, three of which have been completed. Fay Tincher is starred in two of these, and work has now been taken up on her third subject. The second is said to possess all the color possible for an ordinary picture

William Fox Company at Camp in Sierra Mountains—Director Apfel and William Farnum Talking in the Foreground

without tinting or hand coloring, as Miss Tincher has worn gowns of such color that none is lost in the photographs. Strips predominate. Beach scenes for the subject were made at Balboa Beach, tennis scenes were taken at a Pasadena millionaire's *hovel,* and dormitory life scenes were secured at a school for girls.

Norma Talmadge Off for the East

Director John Emerson, his assistant, Eric Von Stroheim; cameraman, and Norma Talmadge and her mother, have left for New York where they will make one or more Triangle dramas. They took with them a scenario prepared by Anita Loos. They were given a farewell at the station by many of the members of the Fine Arts stock company.

Walter Newman, late scenario writer for the Keystone, has furnished the E. & R. Company with the one-reel comedy entitled "Dynamited," which is now being made. In this Walter Rogers appears as an inventor who is pestered by the pets, Napoleon and Sally, the chimps owned by the woman next door, taken by Virginia Ames. Napoleon delights in rushing in and turning a cuckoo clock forward to the hour, while his mate Sally performs equally mischievous acts. The inventor plans a trap to catch Sally, and places dynamite in the clock to get Napoleon. But he, forgetful of the trap, springs it upon himself and is held prisoner when Napoleon comes in to make the clock cuckoo. Fortunately he is rescued, and the clock blows up the alley.

Al. E. Christie is filming "His Blushing Bride," which deals with two young men out of work and funds who disguise themselves as a honeymooning pair, in order to get the cash prize and free entertainment at a new hotel offered to the first couple who come there for their honeymoon. The disguise of the one young man as the bride is so near perfect that it is not penetrated by any except the constable who is looking for a blonde female crook. The boy's sweethearts secure employment at the hotel, and frequently apprehension is narrowly averted. Nolan Leary makes his debut with the Christie Company playing the lead in this. For a time he was with Pathe, but for the past two or three years has been on the legitimate stage. Harry Ham is the bride, Eddie Beery the constable and Billie Rhodes and Ethel Lynn the young fellow's sweetheart.

Henderson Leaves Keystone

Del Henderson, who for the past year has served as director and assistant to Mack Sennett, is leaving the Keystone Company to return east. He is succeeded by Tony O'Sullivan. Mr. O'Sullivan is one of the pioneer producers of motion pictures. He was associated with the Biograph Company when Mack Sennett first became a member of their producing organization. He remained there until the time that he and Sennett left, Sennett to organize the Keystone, and O'Sullivan the Reliance Company. Mr. O'Sullivan remained with the Reliance for three years, and recently served as director for the Biograph.

The wireless spark plug story filmed at the Keystone studio by Charles Parrot, has been named "Hearts and Sparks." The comedy pertains to a wireless spark plug which makes it possible for a flivver to win the ten thousand dollar stakes of an automobile race, a more complete synopsis of which was published in this department recently. The cast has Hank Mann, Nick Cogley, Bobbie Dunn, Gloria Swanson, Billie Bennett and Bobby Vernon.

The Keystone story in which the couple elope in an airship, and are sighted by the girl's father, an astronomer, has been named "The Love Comet." The couple have numerous adventures in the air, including the picking-up of a negro minister, and later throwing him overboard when he alights in whitewash. Walter Wright was the director of this Sennett comedy, and the principal players are Ora Carew, Joseph Belmont, William Callahan and Frank Hayes.

The comedy featuring Chester Conklin as the property man at a tank town theatre where a musical comedy company stops, has been titled "His First False Step." Much of the fun is centered around the difficulties of the property man in caring for the many dogs of the chorus girls. Co-directors William Campbell and Harry Williams are responsible for this, and Conklin is supported by Mary Thurman, Dora Rogers, May Wells, and Charles Reisner.

The William Fox company has finished the filming of "The Man From Bitter Root," adapted from the story of that name. In this Director Oscar Apfel offers as a surprise for the Fox film lovers, as he has eliminated the usual fight. William Farnum, the star, has but a very short and snappy encounter. Scenes for the story are laid in the Bitter Root Mountains of Montana, where Farnum and his partner have a valuable mine. Exteriors for this subject were made in the vicinity of Huntington Lake in western central California during the past two weeks, amid the peaks of the High Sierras. Most of the action takes place in winter, and the company was fortunate in being there during several severe snow storms. H. A. Burrows is the tenderfoot; Betty Schade, of the Universal Company, the partner's sister; Betty Harte, the dance hall girl, and William Lewis and Henry J. Heber have good parts.

While in the north country, Director Apfel and players made scenes for a Canadian northwest drama which will be completed next.

Walsh Nearly Completes "Honor System"

Director R. A. Walsh is making the finishing scenes for the nine or ten reel subject, "The Honor System," which will be finished within a few days. Many of the exteriors were filmed at Florence, Ariz., the company having just returned from a long stay there.

Ollie Kirkby has been transferred to the Hollywood studio of the Kalem Company, where she will play in the Ham comedies, which in the future are to be produced by Lloyd V. Hamilton, who will also write many of the stories. This latter will be quite an advantage, it is believed, as Mr. Hamilton knows what business is best suited to himself and partner, Bud Duncan.

Hamilton has just finished filming "The Beggar and His Child," in which he does the gutter act with a violin, and Bud impersonates the little singing daughter. A wealthy couple notice a resemblance to their "Little Nell," adopt the girl and engage Ham as the butler. This affords some unusual amusing situations.

The other Kalem comedy company, under the direction of Harry Millard, is making a one reel picture featuring Ethel Teare as the girl just home from college. She secures employment as a newspaper reporter, and is assigned to get a story regarding a woman advertising for a husband. Ethel is mistaken for the advertiser, but the situations are cleared. She wins her father's approval and the heart of the young man she loves. Jack McDermott and Victor Rottman are the other principals of the cast.

The Kalem "Hazards of Helen" producers added to their laurels as destroyers of property in demolishing an automobile by a locomotive. Helen Gibson drove the machine alongside a runaway train, and jumping to the cab stopped the engine. The auto ran in front of the locomotive and was ground to pieces. The scenes that followed show the capture of bandits, and the saving of the lives of the passengers of the runaway train. Percy Pembroke plays opposite Helen Gibson in this "Hazard," and G. A. Williams impersonates an important part.

FIVE REELERS WILL BE MADE ON REOPENING OF THE LUBIN CORONADO PLANT

Special to Motion Picture News.

San Diego, Cal., June 3.

The Lubin studio at Coronado closed down last week for a period of six weeks

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"NEWS" MODESTLY ADMITS IT BELIEVES WHAT PAUL WEST SAYS ABOUT IT IS TRUE

Editor of the Motion Picture News,
729 Seventh Ave., N. Y. City.
Dear Sir:

After a strenuous season of writing for the screen I am going to Nantucket, Mass., for the summer, but not to rest, as I have several feature pictures mapped out to work upon. I can't go, however, without being assured of receiving Motion Picture News regularly, for without it every week I feel absolutely out of touch with the picture world.

Not only is Motion Picture News an invaluable companion for anyone writing scenarios, with its information concerning new markets and the current work of all the companies, but, in my opinion—that of a newspaper editor of many years experience—the best edited, best written and best put together publication devoted to the interests of any special trade or profession that I have ever seen. It not only keeps one fully informed of everything going on in the motion picture field, but it presents its information in such a form that it is good reading from a magazine standpoint.

I don't see how anyone connected with the motion picture business in any of its departments, writing, acting or producing, to say nothing of exhibiting, can get along without it. I can't, for one, and therefore I want to be sure of getting it every week this summer while I am away from town.

(Signed) PAUL WEST.

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An Absolutely Unparalleled Event That Promises Extraordinary Prestige-Profit and Popularity

THE fact that instead of booking this quarter-of-a-million-dollar feature outside of the Universal Program, at advanced prices, the Universal places this magnificent Box Office Attraction ON THE REGULAR UNIVERSAL PROGRAM, should once and for all time, convince every living Exhibitor, that the UNIVERSAL PROGRAM offers more genuine money making attractions than ALL OTHER PROGRAMS now on the market COMBINED. If you are a REGULAR Universal Program Exhibitor, this huge attraction comes to you at no extra cost, if you are not using the Universal Program, make every effort to secure it. This big Feature can be booked by any Exhibitor at rates which he can get from any Universal Exchange.

UNIVERSAL FILM MANUFACTURING CO.
CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe"
1600 BROADWAY NEW YORK

Communicate with your nearest Universal Exchange for more facts and figures on this big box office attraction.

COMING!

THE WORLD'S GREATEST COMEDIES, STARRING THE COMEDY KING OF THEM ALL

CARTER DE H

AT LAST—the big event in Filmdom has arrived—and as usual the UNIVERSAL—as in every other great enterprise that has given better films to the world—takes the lead.

This is the event that thousands of Exhibitors throughout the world have been wanting; the event that millions of photo-play lovers have been clamoring for.

CLEAN COMEDIES *without* the vulgar stuff; without the disgusting slap stick; and minus the cheap clap-trap.

CARTER DE HAVEN, the King of modern day comedy, will play the lead in a series of subjects that will establish, once for all, the fact that comedy films can be produced, without the slam bang as is usually presented in the very ordinary mediocre comedies of today.

This series will be elaborate, distinctively different, and distinguishable by numberless points of vast superiority in every detail. From script down to the last finishing touch of masterly direction, this series of comedies will stand out from the mass of offerings on the market today, as a genuine pearl stands out from all rank imitations.

The series will be directed and produced by Wallace Beery. No expense will be spared to give the public the rarest of treats and surprises that will mark the most radical departure yet conceived in this branch of the moving picture industry.

Watch for the first release. It will be announced soon. Watch for all the following releases. You'll see something new, different, distinctive. A series of convulsion producing pictures that will herald themselves from one corner of the earth to the other.

Your nearest Universal Exchange can give you more facts and figures. Better investigate.

UNIVERSAL

Film Manufacturing Co.

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY, NEW YORK

A SMASHING SUCCESS EVERYWHERE

Unusual in theme--unusual and original in production--unusually strong in cast and written around the most unusual atmosphere ever used in a serial--that of the circus ring, the big top, the sawdust arena--fascinating to young and old alike--

"Peg O' The Ring"

is today the biggest and most successful serial ever produced. Produced on a scale more lavish than any other serial--filled with the genuine thrills of circus life, love and adventuresome daring--staged in under the canvas--presenting the highest class performers in real and regular circus acts--together with the most popular serial stars of the day--

GRACE CUNARD
AND
FRANCIS FORD

You are offered a money-getter--a crowd winner such as you have never even dreamed of. Book it now before your competitor beats you to it. Bookings are pouring in for the first episodes have taken the exhibitors and their patrons by storm. Write or wire your nearest Universal Exchange for full particulars.

UNIVERSAL FILM MANUFACTURING CO.
Carl Laemmle, President
"The Largest Film Manufacturing Concern in the Universe"
1600 BROADWAY, NEW YORK

GREATEST FILM SHOW ON EARTH
15 Weeks
30 Reels

ADVERTISING CAMPAIGN BOOK FREE FOR THE ASKING

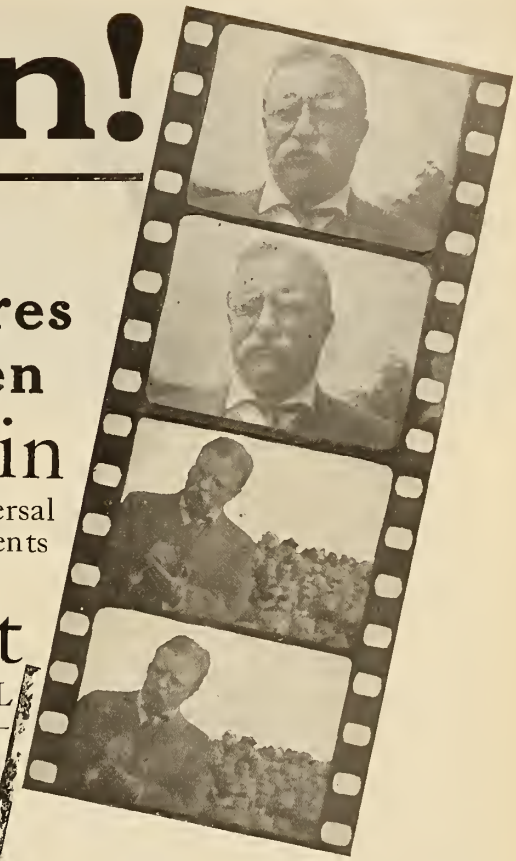
Handsome six color and gold cover on the finest, largest and most complete advertising campaign book ever issued—now ready—FREE to exhibitors only. Tells you how to make the most money out of this great serial. Ready prepared ads and free publicity matter. Advertising props and advertising suggestions galore. Write today.

WIRE YOUR NEAREST UNIVERSAL EXCHANGE

First Again!

AS USUAL

With Animated News Pictures Of The Greatest Living Men



Again and again and again

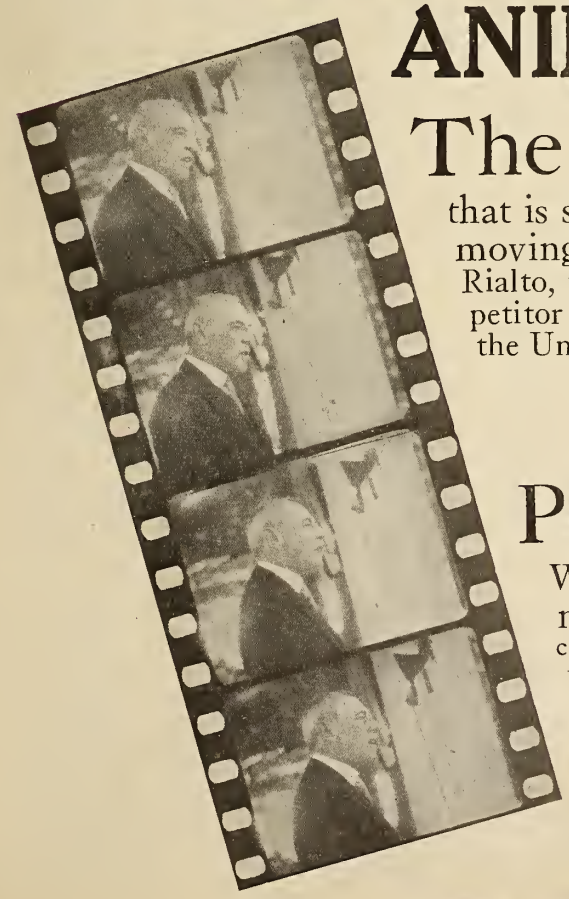
and again—week after week—year in, year out—the Universal Animated Weekly is showing the world's most important events FIRST in pictures.

With the world's interest

centered on the coming political convention the UNIVERSAL ANIMATED is showing the leading figures in the public eye—FIRST AND BEST. When a crowd of citizens walked up Sagamore Hill to see "T. R." the Animated had a cameraman on the ground three hours before. He had close ups and intimate pictures of Col. Roosevelt *which no other news weekly could get.* And it's that way every week with the

UNIVERSAL

ANIMATED WEEKLY



The one big news weekly

that is shown (not merely advertised as shown) in the big moving picture houses on Broadway—the Strand, the Rialto, the Broadway. Every week a scoop—pictures that no competitor shows—despite their loud advertising claims. You can test the Universal Animated easily.

It Draws The Crowds

Play it for your dull day.

Wire or write to arrange for regular booking beginning with the coming week. It will draw the crowds when the classiest feature fails. It interests all—young and old—with the sports, wars, accidents, fashions happenings of the world. Book the Universal Animated and remember IT IS ALWAYS FIRST WITH THE WORLD'S BEST NEWS.

UNIVERSAL
ANIMATED WEEKLY
1600 BROADWAY - - - - - - NEW YORK

How can an advertiser continue advertising? By giving YOU value.

Scenes from Current American Productions: "A Man's Friend" and "The Secret of the Submarine"

or two months, following a change in contract relations, and all the members of the company and staff have been released, most of the players going to Los Angeles where they look for connections with some of the large producing concerns located in that vicinity.

It is announced from Capt. Wilbert Melville's office at the studio, that it is planned, upon reopening, to produce five-reel feature pictures, starting with one company and gradually adding to the working force as opportunity is afforded.

Evelyn Page, one of the members of the company, who, in the course of a few months, advanced from an "extra" to leads, and whose home is in this city, has gone to Los Angeles with a view to locating there.

Alan Forrest, who has been with the company for several months, is now with the American at Santa Barbara, according to reports. Other former Lubin people with that company are Ed Sloman, director, and Julian La Mothe, scenario writer.

Melvin Mayo, in leaving the Lubin Company, ends a relationship with Capt. Melville, as actor and director, covering nearly three years.

The Universal All-Star Company has been working at Coronado under the direction of Bob Leonard, and in connection with the filming of scenes for "Little Eva Edgarton," a large number of society people were included in the cameraman's subjects. The pictures were taken at the matinee dansante. Included in the regular company are Ella Hall, Gretchen Lederer, Doris Pawn, Thomas Jefferson and Herbert Rawlinson. The play upon which the company has been working is an adaptation of Eleanor Hallowell Abbott's novel of the same name. Mr. Jefferson is playing the role of Prof. Edgarton, father of Eva, the latter being portrayed by Ella Hall. Herbert Rawlinson appears as Jimmie Barton. In all there are about forty people with Director Leonard.

Dorothy Dalton, who has been a guest at the Hotel del Coronado, held a telephonic conversation recently with Thomas H. Ince at New York, and when the receiver was hung up there was a bill of $69.00 for the little confab between the motion picture actress and the magnate.

Ince's cinema-spectacle, "Civilization," is to be shown for the first time locally at the Empress theatre for a week, beginning June 5.

ALLEN H. WRIGHT.

Geraldine Farrar Off to Coast for Deferred Honeymoon

Prima Donna Is Reticent About Plans for Pictures on Her Arrival in the Film Colony, but Probably the Summer Will Find Her Busy Before the Camera

WITH the long winter season of grand opera and concert at an end, Geraldine Farrar has started with her husband, Lou-Tellegen, on that long deferred honeymoon trip to the land of motion pictures at Hollywood, California.

Mr. and Mrs. Lou-Tellegen were passengers on board the 20th Century Limited attached to which was a private car for the star and her suite. Miss Farrar's drawing room was embanked with roses.

A summer devoted to the motion picture camera is no novelty for the prima donna as she had the unusual experience a year ago of making three big productions at the studios of the Jesse L. Lasky Feature Play Company at Hollywood, California, including a filmed version of the opera "Carmen" all within a period of nine weeks.

Miss Farrar was reticent concerning her motion picture plans for the summer, but she said several things were in contemplation any one of which she promised would be exceptionally interesting.

"A summer vacation can only be enjoyed by those who are all tired out from resting all winter," said Miss Farrar. "As for me, I believe that the motion picture if approached with serious intent and artistic endeavor, is a medium as full of expressive possibilities as the grand opera, the drama, painting or any other art. For an artist whose life is devoted to the public there is a keen sense of joy in the thought that the motion picture camera supplies an imperishable record of one's best achievements."

At Hollywood, California, there is awaiting Miss Farrar, a country estate with a large mansion completely furnished after her own tastes.

There is a note of real sentiment in that Mr. and Mrs. Lou-Tellegen are passing their honeymoon in the place where they first met. It was while Miss Farrar was at the Lasky studios last summer that she and Mr. Tellegen, who was there also appearing in motion pictures, became acquainted.

SELIG PLAYERS BACK IN CHICAGO FROM VICKSBURG

A number of the Selig stars returned to Chicago, Ill., on Monday, May 29, after participating in scenes filmed for "The Crisis" at Vicksburg, Miss. Among the players who returned to Chicago are: Eugenie Besserer, Cecil Holland, Matthew Snyder, Leo Pierson and George Fawcett. Bessie Eyton, seizing the opportunity, paid a brief visit to New York City. Miss Bessie has never seen Broadway, and proposed to take in the sights before returning to Los Angeles.

Several enjoyable social functions were held in Vicksburg before the Selig players left that hospitable Southern city. Harris Dickson, whose "Ole Reliable" stories scored such a hit in The Saturday Evening Post, threw open the doors of his mansion and entertained Director Colin Campbell and the Selig players to a real Southern dinner. He also personally accompanied a party of Selig artists over the National Park at Vicksburg, explaining to them all the points of interest.

Matthew Snyder, aged 82 years, a veteran of the Confederate army, who participated in the defense of Vicksburg over half a century ago, was given a "farewell" party by his fellow players at the Vicksburg Hotel before he left for Los Angeles.

GAUMONT WILL PUT BURNS STORY IN WORK SOON

The Gaumont Company has announced that it will next put in work an interesting three-reel drama from the pen of Robert Burns, the well-known novelizer of screen dramas for magazines. This is "Gates of Divorce," a photoplay which portrays the lengths to which an idle, restless woman may drive her home-loving husband. The photoplay is to be directed by Edwin Middleton.

MARGARET THOMPSON WINS DANCING CONTEST

Margaret Thompson, the attractive Ince Triangle ingenue, was winner of a dancing contest recently at a private gathering of photoplayers and Hollywood, California, society. At the studio Miss Thompson has been very frequently told that she was the exponent of new and attractive steps, but she refused to believe this until now that competent judges awarded her a handsome prize.

Film News From Foreign Parts

Fussy Fingers Feel For Flaws in Foreign Films

Special to Motion Picture News.

London, May 23.

FROM time to time I have mentioned in these notes the unsatisfactory system of censorship in this country. Before the outbreak of the war, the matter was regarded as all-important and filmmen in all parts of the country consistently urged the official recognition of the present censor, Mr. Redfern (of the British Board of Film Censors, supported by the trade), but without success. Since then the subject, besides other events, has faded into obscurity, but has reappeared in a most unexpected form. At the present time considerably authority is vested with the local magistrates and chief constables, who have the power to veto, or "ban," to use the colloquial expression, any film they may think likely to injure public morals. Apparently they appreciate how laborious and irritating the present system is, and now we have the Chief Constables' Association, at a meeting in conference, urging by unamious resolution, the establishment of a Central Government Film Censorship by the Home Office. This arose out of a discussion on juvenile crime and the war, and it was generally put forward that the increase in crime was due chiefly to relaxed parental control and improper films seen at cinema entertainments.

We are told that "there was universal condemnation of certain cinema influences" by these chief constables sitting in solemn conclave. The matter has also occupied attention in Parliament, and the Home Secretary himself stated that it was generally believed that one of the causes of the considerable increase in juvenile crime during the past year, was the character of some of the films shown at cinematograph theatres, and while he was not in a position to make a further statement at present, the matter was one which was receiving his close attention. It is not my purpose in this article to discuss any increase, however abnormal, in proportions of juvenile crime, for the remedy lies, as it always has done, in the hands of our officials, but the attack upon the films which the licensing authorities themselves allowed to be screened, is neither called for, nor merited. Practically all cinemas caters specially for adults at evening performances, and to submit a program of films to satisfy the juvenile palate would be probably only to incur the wrath of regular grown-up patrons. Exhibitors contend, and rightly too, that they are there to provide good wholesome entertainment as a matter of business, and if as is alleged, certain films have a deleterious effect upon juvenile morals, owing to youngsters not having the understanding to grasp the moral of the story, then the matter is one which demands the more stringent parental supervision of children, and their habits. There are restrictions on the admission of children under sixteen years, but we are not so advanced on this side of Atlantic as to have evening exhibitions of special children's pictures.

Practically All Films Passed by Censor

Practically all pictures now to be seen at evening performances are passed by the censor for general exhibition, a comprehensive term, applicable one supposes, to children as well as adults. One of the most distinguished of the penny journals, the Daily Telegraph is also in the ranks of the fault-finders, bemoaning the pictures which are "demoralizing" children, and which make the audience familiar with death, crime, killing, fighting, scenes of anguish and unhealthy excitement." Instead of always taking up a negative attitude, it is about time the lay press faced the hard facts, appreciated the absolute permanence of the cinematograph, both as an entertaining medium and as an educational factor, and gave us some real helpful criticism by way of a change from the constant grumble. The Kinematograph Weekly has published a most virile and effective reply to the Telegraph in the form of an open letter, and the charges made in the latter journal are by no means being allowed to pass by unchallenged.

"Nation" Shown in Liverpool

"The Birth of a Nation" is now being shown in Liverpool at the leading and largest music hall in the city as an exclusive attraction, and some little concern is being manifested by exhibitors at films of such stupendous workmanship passing out of their reach. It is admitted that the ordinary picture house could not accommodate sufficient people to see such a film and then make a profit, and there is a lurking fear that other films produced on a similarly colossal scale may be put before the public in some manner as "The Birth of the Nation." A very strong argument indeed for more super-cinemas, more capable of dealing with outstandingly important films.

People are wanting to see more and more of those phases of society of which they hear so much, but know so little about. The unconventional story, such for instance as that of "The Fallen Star" (Ideal Film), Albert Chevalier's new play of an actor's life, will always catch the eye of the public. Film visualizations of novels and plays are also enjoying very great popularity. As an instance of how certain films have appealed to the public, I will mention the bookings of three Ideal films: "A Welsh Singer" was booked at 410 theatres, "My Old Dutch," at 935, and "The Bottle" at 510.

The Neptune Film Company, announce a pictorial reproduction of "The Pictures of Dorian Grey," a visualization of Oscar Wilde's renowned novel. The trade show is being awaited with keen interest. The Lucoque Company intend making a bold step forward and hope very shortly to supply a film program of exclusively British produced films, both comedies and dramas, including features. "The Valley of Fear" from the novel by Sir Arthur Conan Doyle, is the next important production to emanate from the Samuelson studios. This I understand is quite a superior production, and the cast includes H. A. Saintsburg as Sherlock Holmes. The Urban Trading Company is reissuing the startling film "The World, the Flesh and the Devil," with new advertising matter.

T. A. Managing Director's Enterprise

J. A. Tippett, the general manager of the Trans-Atlantic Film Company is showing the important film "The Dumb Girl of Portici" at the Philharmonic Hall, London, the same building in which the Williamson Submarine Pictures were screened. The film gives one an excellent conception of the art of Madame Pavlowa, and it is declared that the subject will not be booked at any legitimate theatre.

Owing to the civil strife in Dublin, there has been considerable dislocation in the Irish film trade. Much of the booked film did not arrive during the troublous period, and J. D. Walker's World Film, Ltd. (who handle all the Famous Players and Lasky productions), announce that during month of May their Irish bookings will be canceled, owing to martial law, which requires people to be indoors before eight o'clock in the evening. Entertainments will in consequence suffer. One Dublin picture house was wrecked.

The Triangle Films are showing particularly good promise and considerable success was achieved at their first trade show. Three others have just been arranged, the subjects to be exhibited being: "Let Katie Do It" (drama), "Submarine Pirate" (Keystone), "Jordan is a Hard Road" (drama), "Crooked to the End" (Keystone), "The Golden Claw" (drama), "Dizzy Heights and Daring Hearts" (Keystone.) The American Company (London) Ltd. have introduced a new brand, known as the Vogue films, the first of which are: "Oh! for the Life of

Billie Burke in Five Typical Scenes from Chapter Five of "Gloria's Romance," a Serial Produced by George Kleine from an Especially Written Screen Novel by Mr. and Mrs. Rupert Hughes

a Fireman," "The Bubbles and the Barber," and "Johnny's Jumble."

Amongst the best received American films during the past few days have been: "Money Master" (Kleine), "Tried for His Own Murder," and "For a Woman's Fair Name" (Vitagraph), "A Woman's Weakness" (Laemmle), "Love's Enduring Flame" (Selig), "Less Ye Be Judged" (Broadway), "The Walls of Jericho" (Fox), "Madame Cubist" (Trans-Atlantic), "The Great Ruby (Lubin), and "Lost Bridegroom," "Nearly a King," "The Sales Lady," and "Out of the Drifts" (Famous Players).

FRED GRONBACK.

"SHELL PLATE" FROM PARAMOUNT FOR SOLID PAGE PUBLICITY

The Paramount Pictures Corporation issues its "shell plate" weekly. The page contains all sorts of matter—"shorts" and "longs," pictures of stars and scenes in each of the two weekly Paramount releases. This page, in proof form, goes to every exhibitor and to the newspaper in his town or small city. Circular letters have told the exhibitor the advantages of the proposition—that if his newspaper receives shell plate, it will be more likely to print publicity for his pictures than if it has to set up the story. Shell plate does away with composition charges and the editors of this class of newspaper using Paramount publicity have welcomed the new page.

Paramount exhibitors are seeing the wisdom of paying a small sum of money if it will guarantee publicity handed out day after day, until up to the time they are going to play their big attractions, a total of a full page of "shell plate" has been run. Paramount plans to sell the entire page of shell plate to the exhibitors for a dollar and a half or two dollars, all according to the zone in which they live, the zones, of course, being determined by freight charges.

JUST QUIETLY SAWING WOOD AT FOX STUDIOS

Though nothing has been heard of the big William Fox studios at Corona, Long Island, in recent weeks, this does not mean a cessation of activities there. This work is well under way and the entire Fox producing organization in the East expects to be installed in its Long Island film city by the end of the present summer.

General Manager of Progressive Boosts Western Exhibitor

"Average Theatre Manager on the Pacific Coast Does Not Make Any Money, but Has Clearer Conception of Proper Way to Put on Pictures," He Says

THE general manager of the Progressive Motion Picture Company, distributors of Paramount Pictures in the states of California, Washington, Oregon, Arizona, New Mexico and Nevada, is spending two weeks in New York at the offices of the Paramount Pictures Corporation, 485 Fifth avenue, to become familiar with the eastern situation in the motion picture industry.

"General film conditions on the coast are not on a par with those in the rest of the country," he declared. "The average exhibitor on the coast does not make any money, but he has a far clearer conception of the proper presentation of a picture than the exhibitor in the east has. The western man has been developed to the point where he has a much better understanding of the great value of better pictures, longer runs and higher prices than the men in the motion picture business here seem to have.

"While the coast has no houses of the size or type of the New York Strand," he continued, "most of the large towns in the west can boast of three or four high class picture houses. Seattle, for instance, has four large houses and the Coliseum there is equal to any theatre in the country outside of the New York Strand.

"One Paramount exhibitor, who owns both the Coliseum and the Liberty theatre in Seattle, has already made plans for a picture house in Butte, Mont., to cost $200,000, which is quite remarkable in a town the size of Butte and indicates how progressive is the western exhibitor generally.

"Paramount exchanges are taking in from twenty-five to thirty per cent of the motion picture business on the coast," I should say. The short reels on the Paramount program are universally popular and most of our exhibitors run the entire list of releases each week.

"The west makes many Paramount converts, both in patrons and exhibitors," he concluded. "And when converts are made the exchangeman on the coast leaves nothing undone to keep them, whether it be by advertising or some other method."

The offices of the Progressive Motion Picture Company are at 642 Pacific Building, in the heart of San Francisco's business district at Market and Fourth streets. On July 13, 1913, when this company was incorporated, it occupied two medium-sized offices covering 350 square feet. In March of the present year the office space occupied was 3,500 square feet—an increase of 1,000 per cent.

The coast offices have been conducted along the plan originally outlined by President Hodkinson.

Rubinstein Resigns from Thanhouser Publicity Department

"Ruby" in the Two Years He Was Connected with the New Rochelle Organization Made Name for Original Advertising Stunts

LAST week, Leon J. Rubinstein, the Thanhouser publicity director, resigned his position, with two weeks notice. It has long been known that "Ruby" would make this move, yet his resignation caused no mild surprise.

Mr. Rubinstein has been at New Rochelle for almost two years, since Edwin Thanhouser returned from Europe. Ruby engineered Mr. Thanhouser's re-introduction to the industry and then started a series of spectacular publicity stunts. His advertising won quick recognition by its originality and his knack of playing to the theatre man produced results. While at the helm in New Rochelle, Ruby made a specialty of stunt work and in the past year he gathered in a number of scoops.

Before taking up his work at Thanhouser's, Ruby was in the producing business as head of the Ruby Twinplex Studio, which he built. When the time came he sold out, which later transpired to be wisdom on his part. Now he will practically resume where he left off, but declines to give any details of his plans except that he will show the trade an entirely new style of production.

Mr. Rubinstein leaves New Rochelle with the best wishes of the company and the board of directors. Mr. Thanhouser's token of appreciation is his request that Ruby name his successor on leaving the Thanhouser forces.

AMONG THE EXCHANGES

Fox Serves Twenty-eight Theatres Out of Sixty-eight in New Orleans; Nola Gives Barbecue

PRACTICALLY all the New Orleans exchanges report a lull in business. Things have slacked up ever since the real hot weather began a few weeks ago. Competition, especially among the suburban houses, is keen. Patronage at the bigger, first-run program houses, has not fallen off to any appreciable extent. The open air amusement parks are attracting many thousands. On opening day at Spanish Fort, there was a crowd of 20,000. This naturally is hurting the picture shows some.

Nowadays Anna H. Sessions, of the World Film Corporation, writes "manager" after her name. This distinction was conferred upon her by C. E. Tandy. At first the position was only temporary, but Miss Sessions has received word from the "higherups" that it is to be permanent. It is possibly the first known instance in Southern film circles where a woman has been appointed manager of a large exchange.

Film men during these sultry days are freely patronizing the Empire Parlors, just above Jac. Miller's Empire theatre in Canal street. The film men find almost every known indoor sport up at the Empire, including a great electric baseball scoreboard through which they can watch the plays of their favorite teams on Sundays and holidays. A moving picture manager is in charge, Howard Gale, late of the New Orleans Kleine office, and the patronage is almost exclusively moving picture men. In New Orleans the Empire has gained about as much fame as has the Movie Inn in Chicago.

The Fox offices appear lonely and deserted without Jeanne Olivier. Miss Olivier resigned recently, and will become the bride of Richard Mestayer, a New Orleans lumberman, early in June.

F. F. Creswell, recently in charge of the World in New Orleans, now is in Cincinnati.

Correspondents, newspapermen and a few chosen moving picture men were recently the guests of Charles R. Meade, Southern manager of V. L. S. E. at a private showing of "God's Country and the Woman," run off at Fabacher's new Portola theatre.

J. E. Pearce, managing head of the Pearce interests, was host to a number of exchange managers on board his yacht, Spitfire, during the running of the regatta at the Southern Yacht Club last week. Incidentally, the Spitfire won the race in which she was entered, although not until after there were several cases of seasickness among the guests.

Al. G. Shear, Universal and Consolidated manager, reports that "Peg o' the Ring" is booked solidly up to September. This has been one of the most consistently successful serials of the year.

Maurice F. Barr, manager of the Bluebirds office, has returned from a trip to Alabama. He did some good business for his company in signing up the West Alabama Theatre Circuit Company for a whole flock of Bluebirds.

Nat Ehrlich, Triangle manager in New Orleans, last week corrected an impression that had gained circulation to the effect that Arthur Lucas was seriously ill. Mr. Ehrlich showed a telegram which stated that Mr. Lucas had fully recovered from his illness and was back at his desk in Philadelphia.

One of the biggest events of the week socially in film circles was the barbecue, presided over by Manager Ernst Boehringer of the Triangle Theatre, given at the suburban studio of the Nola Film Company, in Moss street. Everybody from President William J. Hannon down to the humblest call boy, had a most enjoyable time, and all the roasted goodies they could eat.

Fox, on May 20, began serving twenty-eight theatres in New Orleans. This is a near record for this company. This record seems pretty good, considering there are 68 theatres in operation in the Crescent City.

J. Eugene Pearce, president of the Southern Motion Picture Trades Association, has sent out notices announcing that the exposition would be held in New Orleans in January, 1917, instead of in February.

Mr. Pearce says that the largest number of film stars ever sent South will be in New Orleans for the exposition. He says he has been assured this by the picture producers.

Maxwell Harvey Swain, special representative of Pathe, Inc., has finished in New Orleans his work of filming the Crescent City section of the film to be known as "Historical America." He found that New Orleans was a rich field for his particular line of film, as, during his stay there, he 'shot' the following scenes: Jackson Square, General Beauregard's home, the house where Jefferson Davis died, the Jefferson Davis monument, the work of destruction of the old St. Louis Hotel, which covered the greatest slave market in the world; picturesque views of the water front and other historic spots, of which there are plenty, about the city of New Orleans.

Last, but not least, Billie Burke in "Peggy" booked out of the New Orleans office of George Kleine, broke all records at the Majestic theatre, in Memphis, Tenn., where the picture played to a uniform admission price of twenty-five cents.

WOLFBERG CLAIMS RECORDS FOR "POLICE"

Tuesday is now the regular World Film Feature day at the New Grand Central theatre, Grand and Lucas avenues, St. Louis, where Manager George W. Fuller of the World Exchange shows the latest releases of the Brady-made pictures and other features put out by his company. There is always a good attendance of exhibitors who take advantage of the opportunity of seeing the features before booking them.

H. P. Wolfberg, manager of the St. Louis branch of the General Film Company, claims that he has broken all records in booking the Essanay-Chaplin comedy "Police" in three of the highest class theatres in town. The comedy ran for a solid week at the New Grand Central, the Lyric Skydome, and the Royal, the first week of its release.

The Pathe publicity agent, H. W. Francis, of New York, spent a few days in St. Louis recently, arranging for the publication of the next Pathe serial "The Grip of Evil," which is to follow "The Iron Claw" in the newspapers. "The Iron Claw" is at the present time showing in eighty-four theatres in St. Louis and East St. Louis, the best booking record ever made in that territory on a serial.

Sam Shurman has resigned from the Bluebird Photoplays office in St. Louis to accept the management of the new Unicorn Film Service exchange that is being established at Memphis, Tennessee. Mr. Shurman leaves a host of friends and acquaintance in the film circles of St. Louis, and spent several hours before his departure making the rounds of the exchanges and receiving the good wishes of his friends for his future success.

STATE RIGHTS BUYERS AFTER "A WOMAN WILLS"

State rights buyers are continuing to show interest in the five reeler, "A Woman Wills," which feature Elsie LeClaire. If this interest continues, the Sun Photoplay Company will soon have disposed of all of its territory. Deals will be closed the coming week with representatives of Ohio, also of the Chicago and Minneapolis territories.

The Sun's five reeler, "The Princess of India," is also in demand.

L. C. McHENRY SELLS INTEREST IN SOUTHERN CABIRIA CONCERN

L. C. McHenry has sold his interest in the Southern Cabiria Company of Dallas, to his partner, F. J. Boyer. This exchange handles "Cabiria" and the California Motion Picture Corporation production, "The Unwritten Law." Mr. McHenry was formerly manager of the World. His future plans are not known now.

PRICE, GENERAL MANAGER FOR MUTUAL IN CANADA, VISITS VANCOUVER BRANCH

The Mutual Film Corporation's Vancouver branch received a visit recently from C. B. Price, general manager for the Mutual in Canada. Mr. Price is just completing an inspection trip covering all the cities in which the Canadian Mutual maintains offices, and reports that within the past few weks business has shown an appreciable increase. Not only has the first of the Chaplin releases boosted the bookings, but the number of other reels available at the various exchanges has been practically doubled. Since Mr. Price took charge the branches have been placed on a circuit, with the films going the rounds at regular intervals. The addition of many new subjects now guarantees an average of about fifty reels per week at each of the western exchanges, which will allow of a considerable extension of the Mutual service.

A. E. Vince, who has been manager of the Vancouver office for the past year, resigned upon the arrival of Mr. Price and C. R. Dippie, formerly on the road for Mutual in that territory, has been placed in charge.

Extensive alterations are now under way at the Vancouver office, and within a short time the quarters will be completely transformed.

Mr. Price announced that W. F. Barrett, who has for some time been manager of the Winnipeg office of the Universal, has been engaged as special representative of the Mutual in eastern Canada, under the head office at Toronto.

V-L-S-E MAKES MORE PROMOTIONS AS A REWARD FOR HARD WORK

Last week marked many important changes in the Vitagraph-Lubin-Selig-Essanay, Inc., whose policy it is to elevate from the ranks; the most important of which was the promotion of F. F. Hartich, assistant and manager of the New York exchange to the managership of the Syracuse Branch.

A year ago, Mr. Hartich was practising law with the Corporation Trust Company of New York city, for which firm he handled papers of incorporation. Shortly afterward he entered his duties as salesman for the New York branch of the V-L-S-E and from then on has been climbing. He was in charge of the booking department of the New York exchange, and then became its assistant manager.

In the Cleveland exchange, A. M. Holah, salesman, has been promoted to the position of assistant manager. Mr. Holah, who has been covering part of Ohio, has turned his territory over to James Surrell, a new salesman.

Frank D. Stanton, manager of the Franklin Park theatre, Boston, Mass., has left that position to become associated with the Boston branch as salesman. He will work in Massachusetts with the Boston branch as salesman. He will work in Massachusetts territory exclusively.

This Boston appointment will enable George Balsdon, manager, to visit his territory frequently, which he finds essential. Assistant Manager Reardon will take care of office details during these trips.

Harden Is Now in Kansas City for Metro; Balsley Does "Missionary" Publicity Work for Convention Gathering

C. W. HARDEN, who for the past several months has been acting as manager of the southern division of the Fox Film Corporation, resigned and is now located in Kansas City, with the Metro, having charge of the Kansas City and St. Louis offices. Mr. Harden left the managership of the Fox office here two months ago to take up the new work, so is very well known to Kansas City. "I wanted to get back home more than anything else." was Mr. Harden's brief comment. Incidentally, a number of his former friends have renewed their acquaintance with Mr. Harden, with the result that he has a number of new contracts.

C. D. Struble, Kansas City manager of the Monarch Feature Film Company, reports that the E. & R. Jungle comedies are going well in his territory. "We get one release each week and have it booked far ahead, so much so that we have to turn down orders. Two prints keep us filled up until far into July." Although Chaplin's picture, "Charlie, the Gangleader," is an old release, Mr .Struble also comments on the great reception it is getting. "I consider this picture a dandy, and to judge from the way we are getting calls for it, the exhibitors probably hold the same opinion," said Mr. Struble.

William Beckenstein, for the past year representative of the Pathe Exchange in Missouri and Kansas adjacent to Kansas City recently resigned and will soon be located with the Unicorn Film Service at Omaha. Mr. Edwards, Kansas City manager, has not yet made an appointment to fill the vacant place, and will not do so for some time. His last two acquisitions as travelers were newspaper men.

Lee D. Balsley, publicity manager of the Kansas City Feature Film Company, who recently returned from the conventions at Omaha and Des Moines, was very much impressed with the Omaha affair, but did not speak as enthusiastically regarding the other. "The display at Omaha was really a great big get-together meeting between the exchanges, the exhibitors and the press and it was a wonderful success," said Mr. Balsley. At Des Moines, Mr. Balsley diagnosed the case as lack of proper publicity and made himself a track down to the newspapers and told them so. As a result of his activities the occasion was given as much publicity in the days of the convention as in most of the preceding time.

One peculiar item in connection with the passing of the "Traffic in Souls" by the Kansas Censor Board is that before it was finally approved eight part showings were necessary. Even this did not pass the censors, but the Universal took the case to the Appeal Board, which allowed it to go by. This is one of the first pictures of its kind ever shown in Kansas, and the Universal says it is taking in fine style. The picture is, of course, an old one, but it is new to Kansas.

Van Husan Leaves Laemmle Film Service in Omaha and Opens Large Supply House; Rogers is Assistant

F. A. VAN HUSAN, JR., "Van," as he is familiarly called, for seven years manager of the Laemmle Film Service in Omaha, Neb., handling the Universal, has quit to go into business for himself. With Mrs. Van Husan as his only partner, he has incorporated the Western Supply Company and taken the larger part of a floor in the National Buliding.

With him from the Laemmle branch goes George Rogers, former assistant to him in the exchange. Rogers is manager in the new business. This is the first large exclusive motion picture supply house in the territory. The rooms cover 1,800 square feet. The fittings were all put in before the opening day and the business is now in full tilt in the complete office. No successor to Mr. Van Husan as manager of the Laemmle branch has been named. He is continuing in the office until such arrangement can be made.

Jake Schlank, manager of the Hipp theatre, Omaha, was the first buyer. He waited at the door until the new store was opened. He bought two Powers' 6-B machines. Joe Gorman, the Strand theatre, Lincoln, arriving on the first train, was the next, making a similar order. Then they came thick and fast all day, testifying to the popularity of Van and his manager, Mr. Rogers.

Representatives Carlson of the American Feeding Company; Blakesley of the Motiegraph Company; Evans of the Simplex Company, and Bob Horn of the Nicholas Powers Company went to the opening.

Van, who is president of the Screen Club in Omaha and an active leader in all work for the progress of the motion picture industry,started as an exhibitor in Detroit for two years. Then he went to Evansville, Ind., as Laemmle manager for one year, and then went to Omaha. There he built the Universal into one of the livest and best exchanges in the country. It occupied the entire floor of a large building, whereas it occupied but three small rooms in a stowed-away corner when he took charge.

By opening the first big exclusive supply house in the Omaha territory he follows his reputation of constantly taking steps forward. His friends and acquaintances everywhere joined in wishing him, by telegraph, mail and personal calls, the very best of success.

CHATKIN VISITS UNITED IN SAN FRANCISCO

D. J. Chatkin, one of the owners of the United Film Service, arrived in San Francisco recently to look over the exchange conducted by this concern on Taylor street. The business has been conducted for more than a year without any new films, but the local management is now promised new subjects. D. Tompkins, who has been in charge for the past six months, has been succeeded by P. Epstein.

ROBINSON GOES BACK TO FOX IN MINNEAPOLIS

S. N. Robinson, who went to Los Angeles eight months ago from the office of assistant manager of the Minneapolis Fox Exchange, has been recalled to Minneapolis to take the management of that Fox Exchange. The business of the Los Angeles Exchange has been materially increased under Robinson's management, and his return to Minneapolis as manager is a distinct promotion, as the exchange in that city has far greater territory, and in this respect compares favorably with the Chicago and New York branches. Field Carmichael, who has been manager of the Denver branch, goes to Los Angeles as manager, and Mr. Eden, salesman of the Seattle exchange, becomes the Denver manager.

A. B. Lamb, who has been manager of the Peerless Film Exchange in Los Angeles, has been engaged as special representative for Bluebird features. He is succeeded at the Peerless by A. L. Sailor, who has been identified with Los Angeles exchanges for several years.

E. H. Emmick, San Francisco Exchange man, owner of the Picture Playhouse Exchange in the Bay City, and the Peerless in Los Angeles, is spending a week or two looking after interests of the Los Angeles exchange. Emmick is making a specialty of feature comedies, handling the Mutt and Jeff cartoons, and the E. & R. Jungle Film Company's comedies.

A. L. TEAGARDEN RESIGNS FROM GENERAL IN DALLAS

A. L. Teagarden, for several years with the General Film Company, in Dallas and Oklahoma City, has resigned the managership of that company in Oklahoma City, and will become aligned with another concern in the Southwest.

Sam Dembow, manager of the World exchange in Atlanta, has resigned. Joe Marientette, manager of the General in Atlanta, succeeded Dembow.

The Consolidated Film Cats baseball team were the guests of the Consolidated Film and Supply Company, at a banquet at the T. M. A. Club rooms, Dallas, Friday night, May 26. In addition to the Cats team, those present included Ned E. Depinet, manager of the Consolidated; James B. Kelley, assistant manager; E. T. Peter of the United; R. D. Thrash of the Southern Theatre Equipment Company, and others.

THREE ADDED TO STAFF OF UNICORN IN BOSTON

Dr. Willard has severed his connection with the laboratory forces of the Triangle in Boston.

Jeff Dolan, of the General in New York, Sam Applebaum, formerly of the Eastern Feature, and George Briggs, formerly manager for the Universal in Springfield, are additions to the sales force of the Unicorn.

The Goldstein Brothers Amusement Company, of Springfield, Mass., have taken over the management of the Globe theatre, Springfield, and have placed Sam Asher in charge.

Sam Grant, of the "Battle Cry of Peace," is organizing the publicity campaign of Lefavour's Bijou and orpheum theatres in New Bedford for the engagement of the "Battle Cry of Peace."

Patrick A. Powers, treasurer of the Universal, was in Boston last week, visiting the Universal offices and the Bluebird Exchange.

Albert S. Schaller, manager of the Universal office, Boston, has returned to duty after a long illness. The Unicorn Service has signed the Federal theatre, Salem, Mass.

Joseph Mack, of the World Film Company, has resigned to take charge of the New Onset theatre, Onset, Mass. Fred Murphy, just returned to Boston from a ten-day trip through New York state territory, has left town again for a two-week trip through the western part of Massachusetts. Harry Smith, of the General, takes George Marshall's place as the Bangor manager.

MONARCH EXCHANGE, KANSAS CITY, BRINGS OUT HOUSE ORGAN THROBBING WITH LIVE IDEAS

The latest exchange organ to be issued by a Kansas City office is that published by the Monarch Feature Film Company, Gayety Theater Building, under the name of The Monarch Booster. Three thousand copies composed the first issue, all of which were disposed of to exhibitors, newspapers and interested parties. The first issue is mostly devoted to comments on pictures, but on the front page is the following paragraph which fully explains the function of the little four-page sheet: "To Our Friends and Patrons: We herewith present you the first issue of a little sheet devoted to the interests of our business and that of our customers, through which we shall take occasion to speak to you from time to time.

"It is our desire that we become better acquainted and we want you to be familiar with what we have to offer and with our methods of doing business, and we trust that this may be the means of forming a closer friendship and more pleasant business relations between us."

In one corner of the publication the following cordial invitation is extended: "We herewith extend an invitation to you to visit our offices and make them your headquarters while in Kansas City. You will not intrude. Our office is always at your disposal, where a telephone and stenographer are at your disposal." C. D. Struble, manager of the Kansas City office of the Monarch, is the editor of the publication.

KENT REPORTS GOOD BUSINESS FOR GREAT NORTHERN

J. A. Kent, publicity and sales manager of the Great Northern Film Company, New York, has returned from a trip to Chicago, Minneapolis, Detroit, Cincinnati and Cleveland, and report excellent business for his firm. While in Chicago, Mr. Kent disposed of "The Folly of Sin" for that territory to the United Film Service. "The End of the World" was purchased by the National Film Service, Chicago.

REDLICH ON TOUR IN CALIFORNIA

E. R. Redlich, who is now filling the position of Western representative of the William Fox Film Corporation, with headquarters at Seattle, stopped at San Francisco a short time ago on his way to Los Angeles on a regular tour of inspection, and returned to San Francisco later for a more extended stay. He was taken around the city by the local manager, William Citron, and shown the leading playhouses, including all of those where Fox productions are featured. He found Fox pictures well placed in the territory, with conditions in good shape. The Orpheum theatre at Oakland, which has been showing these productions, has adopted a new policy, and has ceased using long films; but Turner and Dahnken have contracted for first-run Fox films in that city.

CHAPLIN SUBJECTS IN BIG DEMAND, SAYS STEPHENS

S. T. Stephens, manager of the New Orleans office of Mutual, has made several trips out of that office, and over the Southern territory, in the interest of the Charlie Chaplin Mutual pictures.

He announces on his return that smaller cities and towns in the Gulf states are taking to the new Chaplins with as much avidity as New Orleans has.

In New Orleans, the Plaza theatre has contracted for exclusive showing of Charlie Chaplin subjects on Canal Street. It is planned to run each picture one, two or three weeks, as the patronage demands. The initial Chaplin release, "The Floorwalker," ran two weeks at the Plaza to crowded houses at each performance.

LYNCH GOES TO DALLAS FOR SOUTHERN PARAMOUNT

R. W. Lynch, the newly appointed manager of the Southern Paramount Pictures Company, at Dallas, arrived from Little Rock, Ark., Saturday, May 20. Mr. Lynch had never been in Texas before, and he remarked that he "had heard a lot about Texas and the shoot-em-up-stunts in the state." It so happened that in the next berth to Mr. Lynch on the Texas and Pacific train bearing him to Dallas, T. S. Mahoney, former superintendent of the transcontinental division of the T. and P. shot himself about six o'clock in the morning. Mr. Lynch said he was introduced into Texas under circumstances he would have had different if he were responsible—that the suicide robbed him of a lot of pleasure of coming to Dallas.

KINGSLEY IS AFTER CLEVELAND RECORD FOR FOX

Neil Kingsley, manager of the Detroit branch of the Fox Film Corporation, is after the scalp of Paul Mooney, district manager at Cleveland. Mr. Kingsley is anxious to beat the records of the Cleveland office, despite the fact that Detroit is the seventh city in size in population and Cleveland the sixth city.

"I am going to beat Cleveland on the amount of business before six months are gone," he said to the News correspondent. "Detroit is getting stronger every day for Fox pictures, so here's a tip to Cleveland: Look out!"

New Laws and Court Decisions

This department is designed to keep the industry informed of all news concerning new or projected laws, Federal, State, County or Municipal, that may affect the business, and all events involving any branch of the trade with the authorities in all sections of the country

Managers of 15 Theatres in Kansas City Ask City Council for Reduction of License Fee

MANAGERS of fifteen large moving picture houses in Kansas City are eagerly awaiting the result of their plea before the finance committees of both houses of the city council in regard to lowering the license fee of moving picture houses from $100 to $12.50. Led by J. G. Hiatt, manager of the Gladstone theatre, this group of business men laid their grievances before the finance committees last week. Their request was that they be given a decrease.

They based their argument on the theory of the amount of business done. Why, they asked, should they be forced to pay $100 for a business which might average between $5,000 and $10,000 per year, while the groceries, drug stores, and similar merchants with a great deal larger amount of business had but a $12.50 tax to pay? They also commented on other points: very little police patrol around their houses; no favors asked, and similar arguments.

The committee of the Lower House was unanimously in favor of the reduction to $12.50, but the Upper House did not act so favorably, although it admitted that the protests of the moving picture men were justified. Owing to the condition of the finances of the city, they said, they could not consider such a decrease, but were willing to cut the price in half. The managers have agreed to allow this to go by without further protest, and if the cut is allowed by the mayor, an ordinance will be introduced in the council decreasing the license fee. It is an actual fact that Kansas City's finances are in poor shape and every cent is needed, all of which the moving picture managers realize. The next few weeks, however, will probably witness a reduction to $50.

Most of the licenses expire July 1 and the plan is to have the new ordinance in effect by that time so that the benefit will be immediate.

Several of the larger theatres represented were as follows: Strand, Gillham, Bonaventure, Benton, Linwood, Gladstone and various others. No downtown houses were represented, the delegation coming from the suburban theatres. However, if the ordinance is favorably accepted, each playhouse in the city will be affected.

Kansas Censors Reject an Average of One Reel in Fifty; 51,032 Are Approved By the Board

THE Kansas state censors under W. D. Ross, Kansas superintendent of public instruction, have a low batting average in the number of films rejected, according to a compilation of the office's business up to May 1, practically a year, filed recently. This report shows that out of 5,137 films, comprising 11,614 reels, examined by the censors, only 105 were rejected, or about one in fifty. 51,032 were approved by the censors.

On the first time up, 5,028 were passed and 109 rejected, four of which, after reassembling with objectionable features eliminated, were afterwards accepted. Of the final 105, 62 were appealed to the state's censor board. Thirty of these were rejected absolutely by the appeal board, the governor, attorney general, and the secretary of state. Thirty-two were allowed to be exhibited by this body. In a number of cases, however, the censors say that the producers eliminated objectional scenes before the final approval of the appeal board was made. In all, 5,064 of a possible 5,137 were approved, with but thirty absolutely rejected.

The Kansas City exchanges have just received word that the projection room installed by the Kansas state board of censors in the basement of the state building in Topeka is ready for use, and from now on all pictures reviewed will be passed on in that room. This is the same place the state fixed up about four weeks ago, which failed to pass the inspection of the fire marshal regarding certain requirements of moving picture booths.

The establishment of this room means that it will be possible to have the film shown without having to hire a person in Topeka to present the pictures before the censors. Heretofore, the price has been two dollars for the inspection of each reel, with an additional fifty-cent fee going to the person who took charge of the film while in Topeka. This charge covered the exhibiting and also the care of the film, which included the shipping of it according to the advice of the exchange. It is intended to eliminate this fifty cents fee for the exchanges, if possible, but whether the latter care to entrust their films to the state for rerouting is a matter of conjecture. At any rate, the moving picture men fail to see the advantage to be derived from the establishment of the room, and really prefer to exhibit their pictures in a Topeka house, as heretofore, where the best results can be obtained.

The claim is that this room is one of the poorest projection rooms ever constructed and that it is dangerous for every person in the room when a picture is being shown. Entrance to this place is gained by a series of lanes in the basement of the building.

ORDER ISSUED BY COAST RAILROADS PROHIBITING CARRYING OF FILMS ON TRAINS IS CANCELLED; BUT METAL CASES MUST BE LOCKED

The orders issued by the railroad companies operating in California that in the future motion picture films could not be carried on passenger trains or ferry boats, except by express companies or common carriers, have been cancelled. These orders were issued last March and were to go into effect immediately. The Film Exchange Board of Trade of San Francisco took action on the matter at once and induced the railroad companies to suspend the orders for the time being, at the same time preparing a case for presentation before the State Railroad Commission.

During the past three months many conferences have been held between the exchange men, attorneys representing the railroads and express interests and officials of the National Bureau of Explosives. It was shown conclusively that there had never been an accident of any kind in carrying films in California and that accidents elsewhere had been the result of gross carelessness and could as easily have occurred had the films been in charge of an express company. At the final hearing on the question the transportation companies agreed to cancel their orders and to allow films to be carried as hand baggage, provided certain restrictions were faithfully lived up to, it being understood that at the next session of the State Legislature measures would be brought up for regulating the carrying of films on boats and trains.

It was insisted that all films carried by passengers be packed in regulation metal boxes with a fiber lining and that these boxes be locked. Exhibitors are being made to realize that this is a privilege that may be revoked if proper care is not exercised and exchange men are insisting that the regulations are lived up to. In granting this concession the attorneys for the railroads stated that local conditions had a great deal to do with it as it was realized that the communities around San Francisco Bay are in reality one great city with a population of about 900,000 and that practically all of the films carried by passengers are taken to houses within the metropolitan area.

JUST TO MAKE TALK

By LONGACRE

WHY REVIEWERS ARE SO FOND OF TRIPE SALAD

TRANSCRIBED from notes taken in a projection room where the producer's employes had also gathered.

"Now watch this boy; isn't that clever?"
"Oh, I just love both of those children. You know, when we were taking this, the one on the left . . . ."
"Who wrote those titles?"
"Oh—h—see that. The first time he did that . . . . ."
"There's the cat I told you about."
"I just love cats."
(Intermission while four women read the subtitle aloud in varying keys).
"Look! Look at his eyes."
"Isn't that just the cleverest thing."
"Where'd you get that woman?"
"I dunno. She's the mother . . . . ."
"There's another subtitle misspelled."
"Oh—h, see that. I just knew she'd do that."
"Don't you just love those pigs?"
"I think that's the funniest thing I ever saw."
"That—see that! That was made over in . . . . Why, Mr. Runyon, there was another scene to go in there."
"Here's Marjorie; isn't she sweet."

Having nothing much to do, Mabel Taliaferro has started a crusade against gossip, introducing numerous mechanical appliances of her own. When she exhausts her field we can arrange to give her some new leads.

In the Maytime
When the lilacs bloom
And the young man's fancy turns
Bugs,
Nature smiles
Like a press-agent,
Sneaking,
Peaking,
Seeking
A new account,
Pardon us the rhyme,
It was an accident.

As we were
Saying:
In the Maytime,
Older men's fancies turn
Bugs
Also.
Their hearts commence to yearn
To see their names in print;
And what so easy as to
Run for President?
'Tis being done,
Quite generally.

Hence we have before us
Shouting pressmen in a chorus;
There we go
Rhyming again.
Pardon us.
We merely wished to
State:
That we have received the
ArtLes
Literature which announces the
Candidacy of Edwin August for the
Presidency,
On a platform of
"Free Silence," and for
Our part, we are
Willing.
Willing that he shall be
Freely silent
Forever.
So say we

ALL OF US.

In the press matter hot from Universal City, we read that during the last year 200,000 rolls of wall-paper have been purchased, and "prices varied from twenty-five cents to $3 a role." Twenty-five cents a role is overpaying lots of persons.

The percentage of illiteracy in the United States is 7.7—or was last August, when this department was young. These illiterates probably include the author of the following letter, recently received by E. T. Peter, president of the United Program Film Service, of Dallas:

Mr. E. t. Peten
I re seve your letter in the re gards of thay films Now cost I dont want the Wost that you have but a bout the Secken clas so I Will Name som of peces have you the peces Wher thay crusfide crist on the cross Have you the kidnat Child have you got John & Hery & Willie the chicken rags Now I Will tell you I Wants som that is funny to young peple so have you the hanta room Now thes all is old peces but thay is funny have you the Dimant in the skies have you a price fight have you the tran robs Now if you have eny of the peces that I nam send me the price of them And Nam som of your funny peces Now I Wants them as soon as I cand get them so Write at A erly date I am yours

After viewing the Sir Herbert Tree production of "Macbeth," at the Fine Arts studios, De Wolf Hopper dusted off the acreage of his face surrounding the mouth, and remarked: "I see where the mattress

The Bayside Bugle

Vol. I. No. 4. Bayside, L. I., June 5, 1916 Ten cts. a copy

EDITORIAL

One thing our citizens should bear in mind at this season is the question of commutation tickets to the city. There being so many now owning automobiles, and others with friends who have the same, that often it is not essential to take the train to N. Y. in the mornings, and thus part of the ticket goes to waste or is not used. As the old saying hath it, "A penny saved gathers no moss," although this being a figure of speech regarding the penny, as a commutation ticket does not cost pennies, but rather $8 from this village. Many are now buying 50-ride tickets and others none at all unless on mornings when it rains, when a single ticket suffices. A word to the wise is perhaps unnecessary, but the BUGLE aims to be fearless in extending helpful suggestions to our readers.

Local News

—Many from here celebrated Decoration day in various ways.

—Cliff Bruce is getting up early these mornings. Cliff has a job in N. Y. now, and is a pretty busy man.

—Jack Clymer is getting to be a real good autoist. He drives to the city each morning, frequently taking Ye Editor along, as Jack likes bright company. He is known as "Kid Oldfield" to many.

—If many more of our motion picture people, such as Geo. Irving, Frank Powell, Art. James, Bill Johnston, Jim Corbett, Cyril Scott, et al., keep on joining the yacht club, we will have to arrange for a yacht club correspondent, we guess.

—Bright weather is keeping Bram Davis, our hustling real estate man, on the move these days.

—Talk of the Big Bayside Clambake, for picture people and their friends, as well as stars, etc., is getting quite general. We hear they want to have the bake down by the bay on or about July 4th, Independence Day.

—Jim McKenna was New Yorking on bus, one day this week.

—H. Reichenbach has put the summer screens up all around the porch of his house.

ART SUPPLEMENT TO BAYSIDE BUGLE, JUNE 17, 1916

Miss Alice Brady and her staff, summering at Bayside. This photograph was taken at great expense especially for the BUGLE by Mr. White, the celebrated N. Y. photographer. Extra copies, suitable for framing, to be obtained at this office

Three Scenes Descriptive of the Signal-Mutual Production, "Whispering Smith," with Helen Holmes and J. P. McGowan

factories will have to close down. All the hair in the world appears to be in use on these countenances."

The best suggestion we have heard this week is that Violet Mersereau picked up the name of Welch, recently discarded by Louise Carbasse-Lovely, etc. Violet, you may remember, is the young person who agreed to marry the "handsomest man," and then left him flat.

FANNIE WARD KEEPS "FRIEND HUSBAND" BUSY DICKERING WITH EXPRESS COMPANIES

"Public Opinion" is the name given the photoplay by Margaret Turnbull, now being produced by Frank Reicher, of the Lasky Studios, and which stars Blanche Sweet. This pertains to the ruin of an innocent girl's character by talk at clubs and in society.

The Lasky director, George Melford, is said to be chasing the festive trout in the streams in Bear Valley. At least, Mr. Melford is on a two weeks' vacation, the first he has had in four years.

Fannie Ward and Jack Dean are expected home soon from their delayed honeymoon trip to New York. Letters from Miss Ward are to the effect that she is having the time of her life buying additions for her wardrobe, and friend husband is becoming a business man dickering with the express companies for the transportation of the new frocks.

FRED THOMSON WILL DIRECT SOTHERN FOR VITAGRAPH

Fred Thomson has been engaged by the Vitagraph Company of America as director for E. H. Sothern, who will begin work at the Vitagraph studios in Brooklyn on three photo-dramatic productions beginning June 1.

Thomson was selected out of a large number of possible candidates for the work of directing Mr. Sothern. He is known as one of the most artistic directors now engaged in the production of screen drama.

Thomson began his career as a motion picture director with the Vitagraph Company several years ago after a long experience in the theatre. Since that time, he has been with several other concerns but expressed himself as delighted at his return to the old, yet ever new, Vitagraph. Thomson has been a friend of Mr. Sothern for some years.

J. A. Berst Punctures Dream Bubble of the "Authors' Union"

Script Makers Are Not Entitled to Ten Per Cent. of Profits on a Picture, Even if Scribes Are Willing to Work Union Hours

THE New York papers recently published a story to the effect that the "Author's League of America," of which Winston Churchill is the president, and Theodore Roosevelt the vice-president, is considering the advisibility of joining the American Federation of Labor with the express purpose of "bringing the moving picture men to time" by holding them up for ten per cent of the profits of a picture, this ten per cent to be paid the author of the story, idea or scenario from which the picture is made. Thompson Buchanan, secretary of the executive committee, is reported to have said that any picture which nets the producer or distributor $35,000 should pay the author at least $3,500. One of the arguments advanced is that "an author gets from $500 to $1,500 for an idea or scenario which costs the producer not more than $15,000 to prepare for use and from which he reaps not less than $35,000."

As a lever for their arguments the disgruntled scribes plan to make use of the cameramen and mechanicians who are now affiliating with the American Federation of Labor. Thus if the picture manufacturer does not accede to their terms they expect to call out their fellow union men, the cameramen *et al* and tie up the plant as tight as a drum.

J. A. Berst, vice-president and general manager of Pathe, when the above statements were called to his attention, refused to be alarmed.

"In the first place," he said, "the authors' argument rests upon a false premise. They take no account of the picture which does not pay its way and which represents a loss and not a profit. We would be only too glad to buy at a high price any and every idea for a picture to cost not more than $15,000 that would positively give to us net profits of $35,000, but it can't be done. The value of a story for picture purposes is a gamble, and the picture itself is a gamble. Who takes the risk, the author or the producer? The author spends the time of one man, himself, for a week or so. The producer spends six or seven weeks or more upon a feature picture, with high priced players and with extras, cameramen, property men, all drawing salaries and fattening the overhead charges upon that picture. It costs about thirty per cent to market a feature in addition to the producing cost which is never as low as $15,000 for a good production with first class players. In view of this cost the author receiving ten per cent of the profits would earn less money than he does on the basis of the present plan, and as many features actually lose money on such pictures, he would get nothing for his work. It strikes me that $3,500 is an excessive price for the idea for one feature picture. We have frequently paid high prices for the picture rights to some well-known book or play, but in those instances we were also buying the publicity which naturally is a part of such a work through its popularity with many persons.

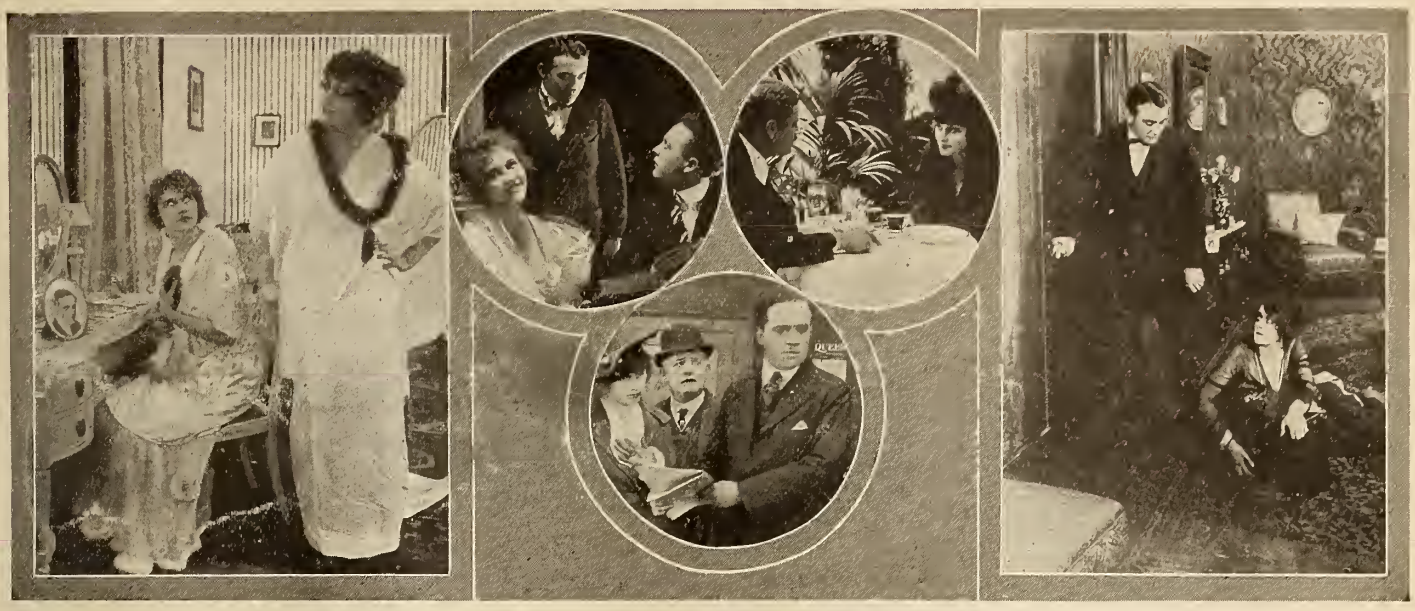
"If our friends the authors are really serious in their plans they lay themselves open to criticism in that the unknown writer would receive the same rate of compensation as the most famous.

"It is stated that the Author's League now numbers 1,200 members, and that it is expected by the end of the year there will be 3,000, which number is supposed to include practically all the scenario writers. The motion picture business has reared up its own school of dramatists, and I fail to see where the business would have to be dependant upon any author's association. There neither is nor can be any monopoly of writing talent—that is a field of human endeavor that is open to any one. The famous writer frequently falls down when he writes for the screen, for the requirements of the art differ from those of the stage, the short story or the novel.

"Finally let me reassure the Author's League as to the fabulous profits in the motion picture business. They don't exist, press reports to the contrary."

URBAN, SCENIC ARTIST OF NOTE, TO DESIGN FOX PAPER

It is reported that Joseph Urban, the famous scenic artist and designer of some of the most beautiful stage settings ever produced is to design all of the billboard and advertising "paper" for the William Fox-Kellermann picture. This will be the first work of this kind ever done by him.



Anna Nilsson and Tom Moore in Chapters Six, Seven and Eight of the Pathe Series, "Who's Guilty?"

THE EASTERN STUDIOS

(*Continued from page* 3737)

will not have to go out of the city on location work, the entire production having been arranged for at the Paragon Studios or close by.

Robert Warwick, playing in "Friday the 13th," the first film play from the pen of Thomas W. Lawson, the noted financier and fictionist, will work along for several

Theda Bara in a Scene from "East Lynne," William Fox

more weeks at the Peerless Studios, then visit the stock exchange at Boston and Chicago.

In addition to the companies outlined, four other companies are either assembling or ready to start work at the sign from Mr. Brady, who now gives every detail his personal attention.

"PRINCE CHAP" FOR SELIG

"The Prince Chap" will soon be put in production at the Chicago studios of the Selig Company.

Selznick Secures Five Acres of Meadow and Woodland

Section Is Located on Flushing Bay, Long Island, and Plans for the Studio on the Site Call for a Floor Space of 100 by 150 Feet

AFTER scouring the environs of New York for a likely site for the Clara Kimball Young Film Corporation studio and printing plant, Lewis J. Selznick, president and Miss Young, star and vice-president of the company, decided this week on a section of land in the vicinity of Flushing, L. I. A long term lease was signed for five acres of meadow and woodland on the shore of Flushing Bay and the work of constructing the studio and adjoining plant will begin at once.

The architectural plans for the studio were drawn up to meet the ideas of Miss Young and her Director General, Albert Capellani. These plans call for a studio floor space 100x150 feet. The walls and roof will be completely glassed and the front end of the studio, facing on the bay, will be so constructed as to be thrown wide open, permitting sets to be erected within the studio showing a natural sky background and glimpses of the shore and bay.

An architectural gardener has been engaged to plan the grounds around the studio and along the shore front. There will be several kinds of formal gardens for exterior scenes, and an artificial lake and water fall.

Among the innovations planned for the studio itself is a specially constructed flooring that will be absolutely impervious to shock and free from all vibration. Thousands of feet of film are spoiled every day in the old-fashioned studios by the floor vibrations caused by workmen and other persons moving about the studio while a scene is being taken. With the new flooring designed for Miss Young's studio the heaviest sort of construction work can be carried on close to a camera in operation without affecting the film in the slightest.

Another feature of the new studio will be the two revolving stages, on each of which four interiors of ordinary size or two big sets can be erected and "shot" without moving the position of the camera and lights. This device has been proved a tremendous saving in time—and in a studio time is the equivalent of large sums of money.

The dressing room accommodations planned are unusually commodious and designed to satisfy the wants of the most "temperamental" players. Miss Young practically drew the dressing room specifications herself.

It is hoped to have the studio completed by the end of the summer. For her first production, a picturization of Robert W. Chambers' famous novel, "The Common Law," Miss Young will lease a studio in New York.

"FIGHTING HEIRESS" IS KALEM'S LATEST SERIAL

Special to Motion Picture News.

Los Angeles, June 3.

Filming of the last episode of the Kalem "Social Pirates" resulted in two players being injured. Ollie Kirkby has a sprained knee, necessitating the aid of crutches, and Frank Jonasson was hurt when thrown from a horse when it fell after stepping into a gopher hole.

With the completion of this, Director James Horne of the Kalem Glendale studio took up the making of another series of pictures to be known as "The Fighting Heiress." The series, like the "Social Pirates," will consist of fifteen episodes, each of two reels. The punch of the first reel will be a big prairie fire, and to successfully film this Director Horne negotiated the purchase of an entire crop of wheat on a nearby ranch. A large number of extra players were engaged for the fire fighting scenes. True Boardman, who played lead in "The Stingaree" series, has been engaged for "The Fighting Heiress." Marin Sais will play the name part, and the supporting company will consist of E. Forrest Taylor, Frank Jonasson, Ed. Clisby, R. E. Bradbury, R. L. Dell and others.

"JAFFERY" PUT IN WORK BY FROHMAN AMUSEMENT

"Jaffery," which is being made into a five-reel picture by the Frohman Amusement Corporation, was written by William J. Locke, the noted English author, with many novels to his credit. This last has proved his most popular, outselling even his "Beloved Vagabond."

The cast selected by Director George Irving is headed by C. Aubrey Smith for the name part.

Mr. Smith, like Locke, is an Englishman, and the actor and novelist have been intimate friends for many years. When a play was made of the book, "The Morals of Marcus," it was Mr. Smith who played the leading part. Now, in the noble, rugged character of "Jaffery," Mr. Locke has allowed his pen to portray his friend Mr. Smith, so that in securing C. Aubrey Smith for this lead, a character has stepped from the printed page into the flesh—not an actor portraying the part accurately, but the actual man about whom the character was drawn.

MARYLAND CENSORS PICKED

Special to Motion Picture News.

Baltimore, June 3.

Governor Harrington of Maryland has named the members of the board of Moving Picture Censors, which consists of some of the most prominent people in the state. William F. Stone, former Collector of Customs and chief political leader of the Republican party of Baltimore, was one of the appointees. Mrs. Thomas B. Harrison, daughter of Bernard N. Baker, former steamship magnate, has been put on the board, and has the distinction of being the only woman member.

Charles E. Harper of Salisbury, a former mayor of that town, is the third member of the board. The censors will get $2,400 per year.

The Moving Picture Censor Board will elect a secretary at a good salary. Operators and other employees are to be selected.

BETTY BROWN TO POSE FOR FASHIONS IN MUTUAL WEEKLY

After a successful season with the Palace Fashion Show, Betty Brown has returned to New York to pose for the Gaumont Company in the fashion section of its Mutual Weekly

The Mutual Weekly makes a specialty of both American and Parisian fashions The former are models from leading Fifth avenue modistes; the latter are posed in Paris by the Gaumont Company at the ateliers of the most renowned fashion designers.

"MAN BEHIND THE CURTAIN" FROM "V" ON JUNE 19

"The Man Behind the Curtain" Vitagraph's Blue Ribbon Feature for June 19, is a photoplay in five parts and comes from the pen of Minnie Krakauer.

Lillian Walker is featured in this picture. Templer Saxe, and John Costello round out a capable cast. The picture was directed by Cortland J. Van Deusen, and is said to be highly dramatic.

No Small Features, but Big Operatic Spectacles from Dixon

Author-Producer Whose "Fall of a Nation" Opened in New York on June 6 Makes This Decision as a Result of Satisfactory Collaboration with Victor Herbert

Where "The Fall of a Nation" Was Made: The Dixon Studios and Laboratories

SPECULATION as to the future of the Dixon studios and laboratories, Sunset Boulevard and Western avenue, Hollywood, Cal., has been set at rest by Thomas Dixon on the eve of the presentation at the Liberty theatre, New York, Tuesday, June 6, of his mighty Preparedness spectacle, "The Fall of a Nation." Mr. Dixon is so well satisfied with the results of his collaboration with Victor Herbert that he has decided to devote the new plant exclusively to the production of big operatic spectacles. He announces that Bartley Cushing, his assistant in the staging of "The Fall of a Nation," and the managing director of the production department at Hollywood, is now preparing plans for a new spectacular feature along entirely novel lines. The making of small features is not contemplated at this studio.

It is interesting to note that the filming of "The Fall of a Nation" had been going on for several weeks when ground was broken in October for the Dixon studios. Construction of the plant and continued production were carried on simultaneously. It was not until January 15 of this year that the last nail was driven in the studio where "The Fall of a Nation" was completed and where its successor will soon be begun.

The plot on which the plant is situated was formerly an orange grove. Part of the grove still remains as a screen for the Sunset Boulevard side of the studio. Overlooking this grove are the mechanical departments and dressing rooms. Adjoining the latter are the stages, one a glass enclosed affair and the other open but equipped with improved diffusing curtains. The rear of the lot is reserved for exterior scenes. A replica of old Mulberry Bend, New York, was constructed there for the filming of many important scenes in "The Fall of a Nation."

Towering above the mechanical departments is the chalet top, in which there is room for four complete paint frames: Along the Western Avenue side are the executive offices, leading down to the laboratories. This latter department is said to be one of the most complete in any motion picture studio. In charge is William C. Thompson, chief photographer, a graduate of Columbia University, and a member of the American Chemical Society and other organizations of chemists. Under his direction the capacity of the laboratories is 500,000 feet of film weekly. Here as many prints of "The Fall of a Nation" as may be required can be turned out as rapidly as desired.

Gaumont Players Arrive from South on Steamer Comanche

Throng of Bystanders Apprised of Their Presence on Board by "Comanche Yells"—Company Sees Manhattan Island First Time for Six Months

WHEN the S. S. Comanche of the Clyde line reached New York, Sunday, June 4, there were several rounds of what by-standers called Comanche yells from the crowd of Gaumont players who beheld Manhattan island for the first time in over six months. They had come by boat from the winter studios at Jacksonville, Fla., to spend the summer at the American headquarters of the Gaumont Company at Flushing, N. Y. Here are located both the studios and the laboratories of the United States branch of the Societe des Etablissements Gaumont. All film made in America is released in Mutual Service.

Heading the party was Edwin Middleton, director. Mr. Middleton and the players were greeted by a throng of friends who had come to welcome them home. There were seventy people in the party; all the actors who had not come by rail after finishing work in productions that were completed a week before, all the stage crews and the scenic staff, and all the cameramen. A member of the party who had not gone south was S. J. Vaughn, who has been office manager at Jacksonville. Mr. Vaughn will devote his time during the summer to the technical side of Gaumont productions.

In the party were Iva Shepard, Alexander Gaden, Lucille Taft, Mathilde Baring, Kathleen Butler, Henry W. Pemberton, Charles W. Travis, John Reinhard, Cyril Reinhard, James Levering, John Mackin, and Albert Macklin. There was the usual assortment of wives and husbands, maids, valets and automobiles.

THIS INSERT IS SPECIALLY PERFORATED SO THAT IT MAY BE REMOVED AND USED FOR DISPLAY PURPOSES. TEAR OFF ALONG DOTTED LINE

GEORGE Horace Lorimer, noted editor of the Saturday Evening Post, says: "The Three Godfathers," by Peter B. Kyne, is one of the strongest, most human stories that ever appeared in the Saturday Evening Post.

That's why it was adapted for the screen and produced as a BLUEBIRD Photoplay. The power of this appealing play leads you through every human emotion. It is a living expression of an unusual episode of human life.

It is a BLUEBIRD—it must be good.

Book through your local BLUEBIRD Exchange or Executive Offices

B L U E B I R D
PHOTOPLAYS (Inc.)

1600 Broadway New York

Tommy Atkins in the Making: Scenes from "How Britain Prepared," a Film Made by Authority of the British Government

CHAPLIN LAID UP FOR A DAY

Due to a cold contracted during the filming of the exterior scenes work on the third of Chaplin-Mutual comedies, which will be released on July 10, had to be suspended for several days, while Charles Chaplin placed himself under the care of a physician.

In one of the scenes, Chaplin takes a tumble into a tub of water in the open. At the time a chill wind was blowing and the water was anything but warm. Chaplin accomplished the scene all right, but failed to dry his hair. That night he complained of a chill and a physician who was summoned ordered that he remain in bed for a day.

Chaplin returned to the studio the next day, but acting under the advice of Business Manager Caulfield and his physician did nothing more strenuous than to supervise the rehearsal of several scenes and the construction of several of the important sets.

CLAIRE ALEXANDER AND MISS GIBSON WIN PRIZES

Claire Alexander, ingenue of the Cub Comedy company, and Margaret Gibson, star of Centaur Features, representing the David Horsley studios in the annual bathing parade at Venice Cal., were awarded prizes by the judges for their originality of costumes.

Miss Gibson wore an elaborate purple and white satin suit which she calls "The Elk," and Miss Alexander was garbed in a pretty creation in the style of a "Billy" suit of a rich shade of cerise trimmed with a white satin.

"How Britain Prepared" Is Near-War Film—In Good Sense

Picture Does Not Pretend to Record What Is Going on at the Front, but Shows America How Long a Nation Must Prepare for a Conflict

"WAR film!" exclaimed The Man. "Don't talk to me about war films."

"Why so?" inquired The Other Man.

"Fakes? Most of them fakes!" replied The Man.

"But," interposed The Other Man, "this is not a 'war film;' this is only a near-war film."

"A near-war film!" exclaimed The Man incredulously. "That's a new one on me! But I told you most of them are fakes!"

"Many war films may be fakes," gently sponded The Other Man. "But while the so-called war film may be dubious, this near-war film is exactly what it is represented."

"So 'How Britain Prepared'"—

"Is a near-war film—the first ever so announced—because it doesn't pretend to be a record of what is going on at the front, but something of vastly more interest to us Americans in these days. We are not at war. But who knows how soon we may be? And that is just where these wonderful near-war motion pictures, made under authority of the British Government by Charles Urban and his associates, strike home. That is why such scenes of tense interest and spontaneous enthusiasm are enacted at every presentation of 'How Britain Prepared,' at the Lyceum theatre; that is why the spectators burst into applause as they see pictured on the screen hundreds and hundreds of women, young and middle-aged, doing men's work in Britain's munition factories; that is why as they see 40,000 loyal Irish soldiers being reviewed by the King as they are about to start for the trenches, the crowded theatre, stirred by the sight and the melody of 'Tipperary' played by the orchestra, takes up the refrain and sings it with a vim.

"C. R. McCauley's pungent prologue, entitled 'A Nation Prepared,' showing what might happen to New York, but won't if this Nation is awake, gives the keynote. So that as the screen sets forth in rapid detail the elaborate process of turning an army of five million civilian volunteers into an efficient fighting machine, the spectator is more and more impressed by the tremendous reality of the scenes unfolded before him and the thought is forced in upon his mind:

"'If England, found unprepared at the outset of the Great War nearly two years ago, has had in the meantime to expend seventy-five per cent of the energy of the War Department in training an army, what state would we find ourselves in, if suddenly we should be forced into war with an army which consists of only one man for every half-mile of sea coast or every 104 square miles of our territory?'

"In other words," continued The Other Man, "these pictures showing Tommy Atkins in the making and the even more wonderful pictures showing Admiral Jellicoe's powerful and mysterious North Sea Fleet on guard and in action, defying the Germans to come out of Kiel—the fleet without which 'How Britain Prepared' never could have been filmed—have been presented to the public at the psychological moment. They have come exactly when the American public needed just such an excitant, just such a stimulus, just such a justification for its constantly growing conviction that the cause of Preparedness is the Cause of the Hour."

"Evidently," said The Man, "The men who took over the United States rights are something more than amateur psychologists. They must be clairvoyants."

"Well," replied The Other Man, "I hear that one of them was born in Ireland and the other fellow's ancestors came from Palestine."

"Can you beat them?" exploded The Man.

"Not on your life!"

More Than 900 See "Myra" at Pre-Showing in Chicago

Film Magnates, Exhibitors, Newspaper and Trade Press Representatives See Three Episodes of International Film Service Serial at Princess Theatre

MORE than nine hundred film magnates, exhibitors, newspaper and trade paper representatives attended a pre-showing of three episodes of "The Mysteries of Myra," the International Film Service serial, at the Princess theatre, Chicago, last week. The performance was arranged by Manager J. K. Burger, of the International exchanges.

The International reports that the serial is proving greatly popular all over the country. Following this initial release, the Hearts organization has a force of directors at work at studios in Ithaca, Fort Lee and New York on productions which will star Irene Castle, Nigel Barry, Grace Darling, Harry Fox, Jean Sothern, and Howard Estabrook. Paul Dickey is director-general.

BRUCE AGAIN IN FOX RANKS

Clifford Bruce, screen hero of the William Fox production of Joseph Medill Patterson's play, "The Fourth Estate," has returned to the ranks of the Fox players and will begin work at once in a new feature.

As a reporter-hero of the Patterson play, Bruce was called upon to be a rugged "mixer" ready for a scrap.

AUTHOR VAN LOAN GETS ONE HUNDRED DOLLARS A WORD

When Theodore Roosevelt returned from his African hunting trip, it is said he received a dollar a word for the account of his explorations, from Scribner's Magazine. Commodore Peary touched the same remarkable figure for the same publication on his return from his last arctic expedition. This price for literature set a high water mark which stood as such for a long time, until now it remains for a happening in the motion picture industry to eclipse even these remarkable figures.

H. H. Van Loan, publicity man of Universal sold five words to Henry "Pathe" Lehreman of the L-Ko Company at the astonishing figure of one hundred dollars per word. It came about this way. Mr. Lehreman has just completed a five-reel burlesque war picture starring Billy Ritchie and was casting about for a suitable title for it when he suddenly bethought himself of the name of Mr. Van Loan's comedy which he wrote some time ago with Pat Rooney, entitled "The Mirth of a Nation." Mr. Lehreman had the comedy and he wanted that title so he immediately began negotiations with Stanley Kingsberry, the New York representative of the L-Ko Company, giving him instructions to secure the use of the name, "The Mirth of a Nation" at any cost. The results are that Mr. Van Loan received five hundred dollars for the five words which will decorate the burlesque upon its release by Universal.

"ONE CYLINDER SAM" INTERIORS AT THOUSAND ISLANDS

A Metro company of players, headed by Harold Lockwood and May Allison, are at the Thousand Islands, making exteriors for their next production, "One Cylinder Sam," under the direction of Henry Otto, a newcomer to the Metro forces. Heretofore Mr. Lockwood and Miss Allison have appeared on the Metro Program under the auspices of the Quality Pictures Corporation, but in the future the Lockweed-Allison features will be made by the Yorke Film Corporation, a newly organized producing company, of which Fred J. Balshofer is president.

When "One Cylinder Sam" is completed the Lockwood-Allison company will go to California, where it will probably be located permanently.

STANDARD WILL HANDLE E. & R. JUNGLE IN 3 STATES

The Standard Feature Film Company of Portland, Oregon, which handles a number of state rights subjects, has contracted with the E. & R. Jungle Film Company, for exchange rights for the states of Washington, Oregon and Idaho, and will begin handling the films of the company at once. With the addition of this exchange to the long list of independent ones handling the animal comedies made by E. & R., a greater portion of the United States is now sold. In all territories where the pictures have been released for several weeks, the company is receiving letters of congratulation from exhibitors on the cleverness of their comedies, as well as numerous orders for additional prints from the exchanges.

Miss Talmadge Likes Studio Lights Better Than Footlights

"Why Invade Someone Else's Field," She Asks, and Besides the Screen Demands All Her Time—She Is Ready for Hard Work in Triangles at Riverdale

Members of the Film Colony Bidding Good-bye to Norma Talmadge, the Fine Arts Star, on Her Departure from Los Angeles for New York

NORMA TALMADGE, star of the Fine Arts Company has arrived in New York, where in the old Reliance studio at Riverdale she will work in three or four Triangle features during the summer. Miss Talmadge, a native of Brooklyn, received a royal welcome when she arrived in the city two weeks ago.

Recently she found time to sandwich an interview with a representative of MOTION PICTURE NEWS between shopping rounds, work and the theatre.

"What shall the interview be about?" the timid representative asked.

"Oh, use your own good judgment about that," was the light reply; "anything that suits you suits me."

Of what would Miss Talmadge talk? Censorship, better pictures, longer runs, better stories, the Triangle-Paramount merger? Decidedly on none of these.

Finally this from the interviewer: "What are you doing now?"

"Well, after I get through talking with you, I'm going to the theatre. Then tomorrow I'll be buying gowns and clothes. It's such a trouble you know, and I'm not even beyond the fitting stage yet."

And then Miss Talmage launched into an enthusiastic discourse on the west and also the east. "If I had my way," she said, "I'd like to spend about four months in Los Angeles and eight in New York, so you see I like the east four months better than the west. And now we're all ready for work up at Riverdale. The leading man? Oh! yes, his name is O'Brien. First name? Jack, Dennis or Shamus, something like that. Will I ever go on the stage? No, indeed. I'd be afraid of losing my voice. I keep getting offers all the time to appear where my pictures are being shown, but I don't take them because I know I won't have anything to say when I get up on the stage. Perhaps, I shouldn't tell you all about the offers because I've never accepted any and it doesn't sound well. Anyway a motion picture actress' place is in the studio and not behind the footlights. Why invade a field that belongs to someone else?"

And then Miss Talmadge turned interviewer, "Do I look older or younger since you saw me last?" she asked.

The answer can be shaped to slightly better effect in type. Miss Talmadge, fresh from sunny California with a coat of delightful tan on her face and hands, looks even younger than when she departed from New York about a year ago. An outsider in conversing with her would never dream that she ever faced the glaring studio lights and from her unassuming and frank manner he would never be led to believe that she was one of the foremost emotional actresses on the screen today.

MARGUERITE SKIRVIN IS SIGNED BY METRO

Marguerite Skirvin has been engaged by Metro, and will be seen on that program in the leading female role in "The Quitter," a five part Metro-Rolfe play in which Lionel Barrymore is starred. Miss Skirvin has the role of a western girl, which is entirely to her liking, as she hails from Oklahoma.

Miss Skirvin has had considerable experience in stock, playing with Poli and Keith in Hartford, Providence and Syracuse.

The first theatrical engagement Miss Skirvin had was with Henry W. Savage, on her return from Paris.

Miss Skirvin has also had wide experience in motion pictures and appeared in leading roles in "Aristocracy," with Tyrone Power, "The Port of Missing Men" with Arnold Daly, "A Parisian Romance," with H. Cooper Cliffe, and in "The Passers-By," with the World Film Company.

HUNDRED PLATE BANQUET FOR REEL FELLOWS ON 15TH

The next meeting of the Reel Fellows Club of Chicago, which will be held the evening of June 15 at their new quarters in the Morrisson Hotel, will be Ladies' Night. Invitations have been sent out to all the players, exchangemen and people connected with the motion picture industry in Chicago, and a hundred plate banquet has been guaranteed. The Morrisson Hotel will furnish a cabaret entertainment of fifteen people, after which, dancing will take place.

It is the plan of the officers of the Reel Fellows Club to give an automobile party to the Chateau Desplaines, Lyons, Ill.

Illustrating the Thomas Dixon Spectacle, "The Fall of a Nation," Which Opened at the Liberty June 6—Produced by the National Drama Corporation

"THE CRIMINAL'S THUMB," FORMERLY "SPATULATE THUMB," HINGES ON PECULIAR PLOT

Recently the Gaumont company announced a photoplay under the title of "The Spatulate Thumb." This has now been changed to "The Criminal's Thumb." As such it will be released as a Mutual Picture June 22. It is a three-act melodrama written by Lionel Barrymore and Wright Huntington. Alexander Gaden and Iva Shepard are the stars provided by Gaumont.

The plot turns upon the possession of a spatulate thumb by the master criminal, a thumb that differs markedly from the one on his other hand. Scientists claim this occurs only once in every one hundred thousand individuals. It is interesting to note that Wright Huntington himself, one of the authors of the photodrama and a well-known actor, is the possessor of such a peculiar thumb.

PAUL WEST IS PROLIFIC SCENARIO WRITER

Paul West during the last year has been about as productive a writer of feature scenarios as one man could very well be. Besides writing many of the comedies for Mr. and Mrs. Sydney Drew, including "Boobley's Baby," "The Story of a Glove" and "Number One," he has written and had produced by the Vitagraph some twenty comedies and one and three-reel pictures of various kinds, and the five-reel Vitagraph Blue Ribbon comedy, "Crooky," with Frank Daniels. That company is about to produce as E. H. Sothern's introductory screen medium Mr. West's drama, "The Chattel," selected by Mr. Sothern and J. Stuart Blackton from among scores of scenarios offered by various authors.

The Vitagraph has also in hand, for early production, five more feature pictures by Mr. West, each of five reels or more, while the World Film Corporation is soon to announce several others of his, including "The Velvet Paw," with Gail Kain and House Peters.

"STAIN OF CONSCIENCE" FROM CULVER CITY FILM

The Culver City Film Company is the name given a new producing organization which has begun production at Culver City, Cal. Joseph E. Singleton has been selected by this organization as director, and John P. Wilde and Josephine West are the leading players. Singleton, until accepting this engagement, was at the Fine Arts studio as an actor. The first subject to be made by this concern is titled "The Stain of Conscience," and will consist of three reels.

MARGUERITE SNOW JOINS IVAN PRODUCTIONS

Marguerite Snow after completing a year with the Metro organization has joined the Ivan Film Productions. It is said an especially attractive offer won Miss Snow to the Ivan ranks.

Her first role under the Ivan banner will be "The Faded Flower," which was written especially to feature her by Ivan Abramson, the author of the many Ivan successes.

Marguerite Snow

A strong cast is being assembled to support Miss Snow in compliance with the Ivan policy that every character in an Ivan play must be a principal.

Work on this new Ivan play will commence immediately on the completion of the scenario and in the meantime sets are being constructed in the Ivan studio.

On its completion the new feature will be released through the Ivan exchanges as the scheduled regular monthly release for July.

ARCTIC SCENES AND ANIMAL LIFE OF THE NORTH PLANNED FOR ESSANAY RELEASES

The scenic beauties of Canada from Nova Scotia to British Columbia and from the Georgian Bay country to the Yukon will be filmed by several squads of Essanay camera men during the summer months.

Great preparations are being made for the Yukon pictures. Animal life in this great north country will be given as much attention as scenic studies and the camera staff has orders to get a series which will show how polar bears live. So thorough will be the canvass of this country for appropriate scenery and animal studies that the party is not expected to return until late in August or September.

The photographers will work westward to Vancouver through the Canadian Rockies and then take a boat for the north country, making a long snow trip inland and later working north by dog sledge to the habitat of the polar bear, the walrus and seal.

All such scenes will be released in split reels with the Canimated Nooz cartoons, by Wallace Carlson, and other 500 feet productions.

MITCHELL EDITS 104 ISSUES OF MUTUAL WEEKLIES

When he put his final O. K. upon Mutual Weekly, No. 75, which has just been given to the screen, Pell Mitchell completed his second year as editor of this motographic news reel. The Mutual Weekly is manufactured by the Gaumont Company at Flushing, N. Y. Mr. Mitchell has edited one hundred and four issues.

During his incumbancy the Mutual Weekly has recorded a number of scoops which testify to his enterprise and alertness. Even away from the office, Mr. Mitchell remains "on the job," since a second office is maintained in his New York apartment that he may keep constantly in touch with the news of the world.

EDWARDS NOW WITH THE KEYSTONE ORGANIZATION

Harry Edwards, who since leaving the L-Ko early this year, has been producing Ham Comedies for the Kalem Company, has been contracted for by Mack Sennett, and at the Keystone studio last week took up the filming of a subject which features Ray Griffith, with a supporting cast of Alice Davenport, Julia Fay, Jean Cavender and Fritz Schade.

ROSKAM MAKES "CUTS" TO "HEAL" THE SICK IN FILMLAND

Edward M. Roskam, whose offices are in the Candler Buliding, New York, is a film specialist, and has a comprehensive knowledge of every branch of the business.

Edward M. Roskam

Mr. Roskam "cuts" and titles single reels or features; places printing contracts, and sells positives or negatives on subjects for which he is the authorized selling agent.

FARNUM, VACATION OVER, IS AT WORK IN "PARSON OF PANAMINT," PALLAS

After a short vacation, Dustin Farnum has returned to the Pallas studios in Los Angeles and has begun work on his next vehicle, "The Parson of Panamint," from a story by Peter B. Kyne which appeared in the Saturda. Evening Post.

It is announced that this will be the biggest production yet undertaken by Pallas. The locale is a Nevada mining town of forty years ago, and some pretentious sets will be necessary. William D. Taylor is directing the film, with Winifred Kingston as the feminine lead. Other principal parts have been given to Howard Davies, Herbert Standing, Colin Chase, Doc Cannon, Ogden Crane and Jane Keckley.

NEW KNICKERBOCKER ISSUES VIM BULLETIN

Two bulletins in one is the result of a novel method adopted by the Melies Manufacturing Company in its latest issue of the house organ advertising Knickerbocker Star Features and Vim Comedies. The new bulletin is a saddle-stitched booklet of twelve pages and cover, the Knickerbocker and Vim advertising matter occupying opposite halves of the publication and meeting in the middle, upside down to each other. Thus the information the exhibitor requires is provided in a form that obviates confusion and is handily preserved in a binder supplied for the purpose.

THREE PER CENT OF GROSS RECEIPTS IS PLAN IN OKLAHOMA

Pictures exhibited in Oklahoma after the next legislature meets are very likely to contribute to help support the state and municipal governments to the extent of about three per cent of the gross receipts of such exhibitions. This theory of reaching a source of revenue has been evolved by a high official and is understood to be well thought of by a large number of the members of the legislature.

Of course the proposal to tax films exhibited in Oklahoma to the extent of three per cent of the gross receipts will bring a clamor of protest from the film concerns and exhibitors, but in the end, the dear people who attend the film theatres may have to pay dear for the privilege.

BUNN AND FRIEDMAN RESIGN FROM WORLD IN CAPITAL CITY

It is with genuine regret that the film circles of Washington, D. C., see the departure from its exchange ranks of C. W. Bunn, manager of the World Film Exchange, and his right hand roadman, Henry Friedman. These two men have worked congenially for the up-building of the World offices there and at the same time have drawn friends from those around them. They are leaving the exchange in its highest standard since its establishment, with a long list of contracts throughout the territory.

Mr. Bunn and Mr. Friedman will still continue their close relation in their new posts, for Mr. Bunn succeeds to the management of the Pathe Chicago Exchange with Mr. Friedman as his assistant.

Through the resignation of Mr. Bunn and Mr. Friedman, E. R. Haas receives a promotion to assistant manager in the office.

"LITTLE VOLUNTEER," ESSANAY, WITH JOYCE FAIR

So successful have been the recent two-reel Essanay releases featuring little Joyce Fair, the eleven-year-old star, that George K. Spoor, president of that company, has decided to give her a wider range of opportunity. Under the new plan she is now working in a three-reel production, "A Little Volunteer." It is a story of a "little mother," who has several small sisters and brothers under her care, and who rises to a fitting reward after a troublesome time with a negligent father. As usual, Budde, her pet Pomeranian, appears with her in this picture.

SUNDAY OPENING LEGAL IN DANVILLE, ILLINOIS

Sunday motion picture shows are legal in Danville, Ill., and the managers are rejoicing over their victory. A hard fight was made to prevent the film houses from giving Sunday shows, but the fight has been in vain. Corporation Counsel W. T. Gunn has given his opinion that the ordinance permitting Sunday shows is legal, as it does not violate either State or municipal laws.

LYDIA TITUS SIGNS WITH UNIVERSAL

Lydia Titus, well known character actress who has been with the Morosco-Pallas players, has been contracted for by the Universal Company, and will play first in "By Fate's Decree," a five reel subject.

STERN WINS SALES PRIZE OFFERED BY NEW YORK "U"

Herman Stern, of the Universal's Twenty-third street exchange, New York, has just won the first competitive sales prize offered by the management of that ex-

Herman Stern

change to hustling representatives. The prize was a gold watch fob suitably inscribed.

Stern was a producer and an exhibitor, before entering the exchange end of the business.

A COUNTESS ADDED TO THE COUNTLESS NUMBER OF "U" PLAYERS

The Misses Marguerite and Genevieve Schwab made their film debut at Universal City during the past week as members of the Smalley Company, in the five-reel feature entitled "The First Stone," which was written by Lois Weber.

Another recent addition to the Universal City forces is Countess Du Cello, who will play character roles. She is a former legitimate stage actress, and until very recently was with the Famous Players at Jacksonville, Fla.

DRUM ON OBSERVATION TOUR IN SOUTH AND WEST

Harry C. Drum, of the World Film Corporation office, is making a trip of "observation" over the Southern and Western territory of the World. His first stop was at New Orleans, where he was the guest of exchange managers during his short stay in the Crescent City. Mr. Drum went on to Dallas, Tex.

From Texas Mr. Drum continues to California. Not only will he visit the California studios of World Film, but he will seek a long-needed vacation in that state.

JEFFERSON IN CHARGE OF PALLAS SCRIPT DEPARTMENT

L. V. Jefferson, well known scenario writer of the west coast, who has a record of more than one hundred photoplays written within a year, has been engaged by the Pallas-Morosco Company to take charge of the senario department as editor.

SCREEN EXAMINATIONS

"HIS BROTHER'S WIFE"

(Premo-World—Five Reels)
REVIEWED BY PETER MILNE

STUDIOUS devotees of the drama would be very apt to find much at fault with "His Brother's Wife" in respect to its construction, for coincidence is profuse in its development and scenes that have little bearing on the story proper have been inserted merely for the detached entertainment which they provide. Luckily, though, the majority of picture going folk are not critics. What they want is an appealing story, sufficiently stocked with action to warrant constant enjoyment and good acting increases the value of the picture in their minds. All this "His Brother's Wife" furnishes, so the coincidence is less incongruous than it might be, while there is no denying the pleasure derived from observing winter sports at Saranac Lake and the dancing of lithesome maidens at a social affair.

After an introduction of some length, the situation of the penniless man and his desperate wife is uncovered. Howard Barton, the man's brother, arrives from Australia with a fortune. He is unable to find Richard Barton, but one day in a pawn shop he stumbles across Helen, the wife, attempting to raise more money. Helen is pretty and Howard loves the gay life. Ignorant of her identity he makes advances which Helen after a great struggle accepts. But before anything disastrous has occurred Howard

The Bartons Entertain

learns that Helen is considering this step for the sake of her husband. He is ashamed and sends her home with money.

Finally Helen and Howard meet through Richard. Richard with his wife and child is sent to the mountains to recuperate. Here Howard comes and mentions his love for Helen, referring to the night in his apartments, and Richard overhears with the result that he casts off his wife, despite her assertions that she is innocent. Taking to the stage Helen is starred in a play, the counterpart of her own experience with her husband and brother-in-law. Repentant, Richard asks forgiveness, after watching the play, while Howard takes himself back to Australia.

There is much more incident than this in the five reels. In fact there is a little too much, all told, but the originality of the situations and the fact that the ending is quite hidden discountenances the other shortcomings. Harley Knowles has produced the picture with good care and taste. The action is smooth and not ruffled from poor editing. The photography calls for no criticism.

Ethel Clayton, apearing as Helen, is taxed severely by the role's requirements but at no time does she give the impression of being unable to handle even the biggest scenes awarded her. She is fully expressive and besides presenting an attractive appearance she practises restraint to a degree that is most effective. Carlyle Blackwell makes the most of the indefinite character of Howard while Paul McAllister as Richard completes the triangle with a creditable performance.

"A GUTTER MAGDALENE"

(Lasky-Paramount—Five Reels)
REVIEWED BY HARVEY F. THEW

ALTHOUGH there are several incongruities, impossibilities and illogical moments in this subject, it amply fulfills what is to our mind the great mission of the motion picture—to entertain. There is a story which is not new, and atmosphere which we have encountered many times before, but the construction is both careful and artistic, and skilfully keeps the center of interest just a little in advance of the projection.

Maida at Home in Her New Surroundings

When the audience commences to murmur: "Lord, is this only the third reel?" the exhibitor might as well take the film off his machines. When the spectators say: "What, the fifth reel already!" he needs nothing more. Among the films calculated to inspire the latter attitude we have no hesitation in placing this newest Lasky subject; we believe the interest in the story will overcome the incongruities, and most of them will never be noticed.

Fannie Ward is an attractive figure. It is not the best thing she has done, nor is the role the most fortunate for her, but she is convincing and appealing. Sympathy is with her throughout.

She plays the part of a girl who has been lured from her country home by an unprincipled city man, and when she realizes her situation, she accepts it, and becomes the aid of a band of card sharps —the regular stuff. One day Steve Boyce, a Westerner with $40,000 belonging to a railroad, falls into their clutches. He is fleeced in a poker game, knocked unconscious with a bottle, robbed of the balance of his money and thrown into the street. There he is divested of his clothes, and when he awakes he finds himself penniless and in rags. He is promptly arrested as a vagrant.

The girl, Maida, overcome by what she has seen, flees from the house. She happens upon a detachment of the Salvation Army and joins them. After his release from the workhouse, Steve wanders into the Salvation Army barracks. He has been injured, and Maida takes care of him. Meanwhile, he is being sought by the railroad as an absconder.

His "pal," Sheriff Barrett, back in Wyoming, hears of his disappearance and comes East to investigate. He falls into the clutches of the same sharper, and recognizes him as a man wanted for murder in Wyoming. He arranges to go to the man's apartment and play poker that night.

In the meantime the crook has traced the girl, and she has demanded that he restore the money to Steve, with whom she has fallen in love. He tells her to come to his apartment that night. She does so, but instead of giving her the money he attacks her. She siezes a pistol and kills him. The sheriff rushes in, grasps the situation, and when the police arrive, he takes the blame. The mystery of the lost money is explained, and Steve takes Maida back to Wyoming with him.

Jack Dean, Charles West, Billy Elmer, Gertrude Kellar, Robert Bradbury and James Neill all handle their roles acceptably. The scenario was made by the late Clinton Stagg from a story by Willard Mack.

"THE DIVIDEND"

(Kay-Bee-Triangle—Five Reels)

REVIEWED BY OSCAR COOPER

TO the exhibitor who wishes to book an unusually powerful drama we recommend this picture. It is the story of a money-crazed millionaire, whose insatiable greed causes him to neglect his son, with the result that the boy slides easily into dissipation, and finally becomes an outcast and a dope-fiend.

The characterizations are so clearly drawn, the atmosphere gained so well, and the theme developed with such finality, that

The Father Realizes His Folly

the spectator overlooks the improbabilities and the minor defects, his attention riveted on the action.

There is all the difference in the world between a picture which deals in a sincerely dramatic way with things of evil—even to showing the pitiful habitues of opium dens in all their degradation— and a picture which portrays evil merely for its sensational effect. "The Dividend," to our notion, belongs in the first-named class, otherwise we should not have recommended it to the exhibitor. Perhaps some of the dive scenes could have been omitted, but in any case we are quite certain that the appeal of this picture to any audience is beyond dispute, and that the appeal is essentially wholesome.

As John Steele, the millionaire, William H. Thompson is what we should call great, in that he seems to be Steele himself, and not Thompson attempting to be Steele. Charles Ray, as the son, is a splendid type for the part and gives an excellent impersonation. There are but two other leading characters: Ethel Ullman, as a girl whose miserable wages in the Steele factory drive her out on the street; and Margaret Thompson, a woman of the underworld. Their work is effective. It seems almost unnecessary to say that the story is by C. Gardiner Sullivan.

It is one of the few pictures we have seen—perhaps the only one—in which there is no real love theme. Instead of detracting from the dramatic effect, this omission adds to it, because attention is centered where it belongs—on the situation between father and son. Walter Edwards, the director, deserves his full share of credit for skillful handling of details.

"THE MAN FROM NOWHERE"

(Red Feather-Universal—Five Reels)

REVIEWED BY PETER MILNE

WITHOUT stretching the point at all this melodrama is by far the best picture shown under the Red Feather brand that the past two months have brought forth. It is for a number of reasons. It has a story, furnished by William H. Clifford, of pronouncedly strong and gripping qualities, handled in such a manner as to quite eclipse a number of impossibilities, apparent when the picture is bared to the bone. Thankfully too, the story can do full justice to five reels of film.

Turning to the histrionic effect expended on the picture, there is much that is out of the ordinary to consider there. King Baggot, who has for a long time been denied the opportunity to render a performance befitting an actor of his ability, is afforded a real part in this picture. In the role of Jim Mr. Baggot acts with sincere and effective feeling. He plays to the sympathies of his audience and he reaches them by methods worthy of praise. His support is polished and well chosen in most instances. Irene

Dorenzo Confesses

Hunt as his sister, Betty; Joseph Granby as the villain, Dorenzo, and Joseph Girard as the Governor have important roles which they interpret capably. Frank Smith as the prison warden is as good as ever, while Helen Marten and Johnnie Walker complete the cast.

Jim is sentenced to life imprisonment on the charge of killing his sister when in reality she was shot by Dorenzo, a slaver. In the prison he heroically conducts himself in a revolt of the convicts and is made a trusty. Later the son of the governor is made the victim of the underhand card playing of Dorenzo who is masking as an Italian count and courting the attentions of the governor's daughter. The son persuades the warden to let Jim, who is somewhat of a card sharp, to come to the club and expose Dorenzo. This done, Jim confronts the villain with an accusation of the murder of his sister. Dorenzo is overcome from the shock and before he dies he confesses. A light romance between Jim and the governor's daughter has also been introduced.

The work of Director Henry Otto is as always, artistic. Never when an opportunity has been afforded him to strengthen a scene by the use of light effects has he refused the chance and the results certainly show for themselves. The subtitles of the pictures are perhaps a little too dreamily poetic, but this is a minor matter. More pictures like "The Man From Nowhere" and the Red Feather brand will be meritoriously established.

Illustrating "The Making of Maddalena," Edna Goodrich's First Vehicle for Morosco-Paramount

"THE MAKING OF MADDALENA"

(Morosco-Paramount—Five Reels)

REVIEWED BY PETER MILNE

EDNA GOODRICH'S first appearance in a Morosco picture is successful without being exceptional. Likewise is the picture. Endowed with an appealing story, it makes a strong play to the sympathies and there are very few who will not be deeply moved by the sincere efforts of Maddalena, the Italian girl, to assume her place in the world. In respect to the drawing of the several characters, the picture is original enough to hold the attention throughout, although the plot itself is quite conventional.

The story, keyed at a gait that seems rather slow, deals with the unhappy marriage of Maddalena and Hale, a pseudo art student. Hale is unable to earn money and when he is stricken with fever, his father arrives and takes him and his child home, leaving Maddalena to shift for herself. Maddalena is cared for by friends of Hale. In America she becomes a nurse when an epidemic rages among the infants of the city. Her own child is laid low by the disease and this forms a means of reuniting husband and wife.

Miss Goodrich, as Maddalena, gives a most appealing interpretation of the part. Forrest Stanley acts the negative character of Hale in characteristic fashion. Howard Davies does a good bit as Maddalena's father, while Colin Chase, John Burton, Juan de la Cruz and Mary Mersch fill the remaining important roles.

Frank Lloyd directed and his work is acceptable in every detail. The individual scenes are handled capably, a realistic atmosphere has been obtained and the settings are all good. James Van Trees, cameraman, has made a very good job of the photography, although he was confronted by nothing difficult in the way of lighting effects.

"THE EVIL THEREOF"

(Famous Players-Paramount—Five Reels)

REVIEWED BY HARVEY F. THEW

THIS is a picture which has created considerable discussion regarding its moral tone. In order to get a clean cut opinion in the matter, the Famous Players company, in conjunction with the Strand Theatre management, selected a committee of fifteen disinterested persons to rule upon its propriety, following a private showing in New York last week. The committee voted nine to six that the picture is acceptable as it stands, and calls for no alteration.

The present reviewer holds with the majority of this committee, for the following reasons:

1. The picture tells a story of life as it might be—and frequently is—lived.

2. The presentation of the vicious side of life is not such as to glorify vice, or make it attractive to the younger generation, rather the reverse.

3. Although dealing with the seamy side of wealth, vulgarity has been carefully eliminated, even from the atmosphere.

4. We find nothing in its exposition of vice which the carefully-guarded youth do not already know through the reading of uncensored novels, newspapers and "legitimate" stage offerings.

And greater than all of these, had we a fifteen-year-old-daughter of our own—which we have not—we would send her to see it.

The story was written by Rennold Wolf and Channing Pollock. It deals with a wealthy idler, who knows not what to do with his money, and finds his chief enjoyment in entertaining girls of a so-called questionable order. He gives a dinner to five of these girls, with as many gilded youth, and as a souvenir, a $100 bill is given to each girl in various surprising ways.

Then the story of each $100 bill is told; how they were wrung from the poverty, misery and blasted hopes of the poorer classes. As the meal progresses, the host's favorite, a young manicurist, whom he has brought to her present level, receives her present, and it wakens in her mind a recollection of all the misery her host's money has brought. When, in a burst of intoxicated affection, he attempts to force further attentions on her, her recollections overcome her, and she stabs him to the heart.

Frank Losee gives a finished portrayal of the wealthy libertine, and Grace Valentine does some of her best work as the girl. George LeGuere handles the part of a young man, just turning into the ways of burglary, in able manner.

"NOTORIOUS GALLAGHER; OR, HIS GREAT TRIUMPH"

(Columbia-Metro—Five Reels)

REVIEWED BY OSCAR COOPER

WRITTEN and directed by William Nigh, who also plays the chief role, this picture has some great moments—enough to make it thoroughly interesting—and some weak spots, which seem to be due to insufficient care in editing, and the necessity for subordinating everything to one character. As a whole, it is distinctive, and possessed of no little originality.

It is distinctive because of one character, "Buttsey" Gallagher (Mr. Nigh). Gallagher is a boy of the slums, who has never known anything but sordidness and abuse, until he is suddenly projected into the atmosphere of warmth and light by a curious route. He climbs up on a balcony window of Judge Winters' home to watch a crowd of would-be society folk at a reception, and goes to sleep. A few minutes later two burglars break into the house, are discovered, and in escaping one of them kills the butler. They burst out on the balcony occupied by Gallagher, and finding him there, throw him into the house, thus making it appear that he is the murderer.

The boy at first denies his guilt, but he is arrested, and straightway becomes a hero in his own eyes, and in the eyes of his slum companions. He finds this situation so much more pleasing than his previous life that he begs to be kept in jail, and actually pretends he is the murderer. Only two persons know he is not—Peggy Winters (Marguerite Snow) and her lover. They saw the murder from an alcove where they were engaged in a clandestine meeting. Only eight minutes before Gallagher is to be executed, and when he is just about to be placed in the electric chair, Peggy and her lover overcome their fear of what people will say and save the boy from death. Gallagher pleads to be executed, declaring that no matter where death would send him, it couldn't be worse than the life he has known.

The rest of the story shows Gallagher's development of character from fear and weakness to a heroic moment when he fights a crowd of gangsters who imprison Judge Winters in his old home at Hillside, in order to keep him from blocking a crooked deal which is about to be put through hte Hillside city council.

As Gallagher, Mr. Nigh creates a real character—one of the most striking we have seen on the screen. Gallagher is not all

pathos; a good deal of him is humor. And even when Mr. Nigh's direction overdoes sentiment—as for example when he shows too many close-ups of a weeping jury—Mr. Nigh's acting is always the centre of attention. Miss Snow does well in a part which is never clearly defined. Others are Robert Elliott, Roy Applegate, David Thomas, Martin J. Faust, Julius Cowles, and Citta Cameron.

From the standpoint of lighting effects, photography, sets, and types, the picture is virtually beyond criticism. The continuity is very bad, and we have several scenes in which characters are placed without explanation for their presence. But Mr. Nigh deserves credit for placing a novelty character on the screen, and for acting it so effectively.

"THE THREE GODFATHERS"

(Bluebird—Six Reels)

REVIEWED BY H. S. FULD

HARRY CAREY needs no introduction to the picture play public nor does Stella Razeto. But the interpretation of their respective roles in this story of the West deserves special mention. They both typify the western characters so conscientiously and naturally that the observer is hard put to it to realize that it is only acting.

In this latest release of Bluebird the supporting cast is also above the average, making an offering of more than the ordinary excellence of histrionic ability.

The photography is good, some of the exterior night scenes especially. The pursuit of the escaping outlaws—where the only light is the flashing of revolvers fired in the dark—show great attention and care on the part of director and cameraman.

The story deals with a trio of outlaws who are escaping across the desert, are witnesses to the birth of a child whose mother dies in an abandoned Prarie Schooner on the sandy waste of the desert.

Outfitting the New Born Babe on the Desert

The outlaws have a change of heart and in response to the mother's dying wish become godfathers to the child.

Water becoming scarce, they make for the nearest camp some fifty miles across the desert and after great hardship one survivor arrives at the camp with the child. The latter is none the worse for the trip but the outlaw (Harry Carey) is some time in completely recovering.

The girl (Stella Razetto) who has helped him escape in the first place, is the first to welcome him when he staggers in with the baby in his arms, and together they try to evade the sheriff, who has caught up to his quarry.

Subsequent developments prove the baby to be the child of the sheriff's sister, and having faith in the outlaw's complete reformation, the sheriff lets him go and the lovers are married in his presence by a sky pilot whom the sheriff brought to the house for that purpose.

"The Three Godfathers" is thoroughly interesting throughout and coupled with good acting and photography makes an acceptable offering.

In the supporting cast are George Berrel, Frank Lanning, and Joe Rickson as members of the outlaw gang, and Hart Hoxie as the sheriff.

"IT HAPPENED IN HONOLULU"

(Red Feather-Universal—Five Reels)

REVIEWED BY PETER MILNE

LYNN REYNOLDS, author and director, has not drawn on surprisingly original material for his first five-reel picture, but even so he has succeeded in producing a comedy-drama of very high quality, one which the exhibitor might show before any variety of audience without trepidation. His picture is clean as the proverbial whistle, fraught with scores of genuine comedy touches while the suspense is easily maintained by the light vein of drama that becomes apparent whenever it is needed.

Much of the picture's comedy, in fact almost all of it, is furnished by its excellent cast. Careful direction has resulted in action that appears to be spontaneous to the observer. Such comedy hardly ever fails to reach its audience and it does here in the most approved fashion.

The story has for its principal characters a pretty young girl, burdened with an aspiring mother, a happy-go-lucky son of the rich and an English nobleman of the extreme type. Mother, of course, wants the nobleman, but daughter prefers the plain American and her wishes are heartily but uselessly sponsored by father. The scene shifts to Honolulu where it is mother's plan to stage the wedding. The American is summoned by daughter on a hurry call and he arrives followed by a detective who believes he has stolen funds from his father's office. The American beats the bally lord to it and marries the girl while mother is dozing in

Fourth of July Doesn't Agree with Mother

the heat and a cablegram from the young man's father clears him of suspicion of the theft.

Myrtle Gonzalez is as ever the dashing and attractive heroine. Val Paul is seen as her best-loved and he acquits himself of the requirements of his role with pleasing ease. Bertram Grassby gives his familiar and humorous impersonation of the English nobleman. Lule Warrenton as the aspiring mother is excellent, while George Hernandez as her subdued husband takes his role well. Others are C. Norman Hammond and Fred Church, who appear to advantage.

The photography of the picture is way beyond criticism while the locations are all very pretty, those supposedly in Honolulu being typical.

"MUTT AND JEFF IN THE BIG LEAGUE"

(Mutt and Jeff Film—One Reel)

REVIEWED BY OSCAR COOPER

FORSAKING the European battlefront, Mutt and Jeff break into big league baseball, via a dream of Mutt's. Jeff is in the box, Mutt is at bat with two out and the bases full. Instead of covering himself with glory, Mutt strikes out, and is immediately covered with a shower of missles from the angry fans. Then he wakes up.

If possible, the humor in this is more infectious than the humor of Bud Fisher's previous releases. The technical work is fully as good.

Three Scenes from a Kalem Production, "The Lotus Woman," Featuring Alice Hollister

"THE LOTUS WOMAN"

(Kalem—Five Reels)

REVIEWED BY PETER MILNE

THE Kalem Company has succeeded in producing in "The Lotus Woman" a picture of the vampire type that gets far enough away from that which is revolting to create a favorable as well as a strong impression. The greatest reason for this lies in the fact that the vampire plot which centers about a sensuous woman is nicely balanced by a parallel dealing with the strength of true friendship. This combination serves the equally commendable purpose of introducing the required dramatic contrast.

Beyond a few slips in production which, considering the ultimate impression created by the picture, may be lightly spoken of, the direction is creditable. Harry Millarde, in executing his duties as director, has seen to it that a convincing atmosphere has been obtained. The supposed locale is an anonymous Latin-American country; and settings, costumes and scenery realistically lay emphasis on this illusion.

Juana, the Lotus Woman, is the favorite of Lopez, a victorious rebel leader. She is desirous of captivating Mandeville, an American, the right hand man of Lopez. Mandeville is unmoved because he loves an American girl who has favored the attentions of Chase. Business brings Chase to the south and it is not long before he has fallen completely under the spell of the Lotus Woman. The American girl comes to seek him and Mandeville to save the name of Chase, pretends to be the husband of Juana. Chase, however is killed by the rebel's soldiers and the American girl is finally brought to a realization of Mandeville's noble love. Juana after her outraged father has taken the life of Lopez, kills herself.

The impression of greater strength that the photoplay might have concluded with, has quite naturally been dispensed with in favor of the happy ending. The action is at all times entertaining although it takes quite a while to get into the vitals of the story.

Alice Hollister, termed by the Kalem press agent "the original screen vampire," plays the title role in good style. Her work is never repellent, yet quite pointed enough to be forceful. Harry Millarde makes a very likeable figure of Mandeville and Arthur Albertson does good work as Chase. John E. Mackin, James B. Ross and Faye Cusack complete the cast.

"THE FIREMAN"

(Chaplin-Mutual—Two Reels)

REVIEWED BY HARVEY F. THEW

CHARLIE CHAPLIN seems to have found himself congenially located in his new Mutual surrounding. His second production is every bit as good as "The Floorwalker," and the Chaplin fans will find their long-time idol in his old form.

In this subject there is more than the usual allowance of "rough stuff." A great deal of it is comparatively new, but the older stuff is somewhat glorified in the eyes of the Chaplin fan by the fact that it is Charlie doing it.

Charlie is the driver of a fire engine. He is constantly in hot water with the captain for his failure to answer the alarms, and his unique methods of serving soup.

The captain's sweetheart visits him, in company with her father. While there, father arranges that a fire shall start in his house, and the fire company is to neglect the alarm, thereby allowing him to cash on his insurance.

The company is called to a real fire, and while it is there father starts his own private blaze, ignorant of the fact that daughter is up in her room. When he discovers her plight he races after the fire department, but nobody responds except Charlie, who rescues the girl by bravely scaling the facade of the house, and bringing her down on his shoulders. He is forgiven many past shortcomings, and he and daughter walk off arm in arm.

The Hero's Reward

Edna Purviance is more than usually attractive as the daughter. Eric Campbell is a ferocious and active captain, and Lloyd Bacon plays a dual part as father and a lieutenant in the fire company.

"THE MOONSHINERS"

(Keystone-Triangle—Two Reels)

REVIEWED BY OSCAR COOPER

PICTUREGOERS who have been accustomed to expect rapid-fire comedy in Keystone pictures will probably be somewhat puzzled by "The Moonshiners." There is a small amount of preliminary slapstick, centering about Al St. John, who as a country boy, is employed as a baggage agent in a small town. After dodging trunks for a few scenes, he goes to sleep reading a dime novel, entitled "The Moonshiners," and the main action that follows occurs in his dream, with himself as the hero pitted against a gang of moonshiners.

Evidently intended as a burlesque of "illicit still" melodrama, the latter action has twice as many serious moments as it has comic ones, and the spectator has little or no occasion for laughter. Curiously enough, the melodrama is quite realistic, even to the killing of some of the villains, and their final capture by government officers.

When St. John wakes up he falls off a pile of trunks and a final comic touch is given. In the cast are Alice Lake, Joe Bordeau, N. J. Thompson, James Bryant, Horace J. Haines and Bert Frank, all of whom do good work.

Some of the exteriors, taken in a forest, are beautiful, and there are some admirable lighting effects. The picture was directed by Ferris Hartman.

"THE STAINED PEARL"

(Knickerbocker Star Feature-General—Three Reels)

REVIEWED BY OSCAR COOPER

THIS is a sea story, well produced and competently acted, and calculated to arouse interest in the mind of the average spectator because it has a degree of mystery, and leaves something to the imagination.

The action centers about a pearl, the origin of which is never explained. This is a point distinctly in the picture's favor. The spectator sees the possession of the gem bring death to several persons in divers ways, these incidents being based on such human motives as jealously and anger. There is no hocus-pocus about the pearl. Still, a certain mystery is created in the spectator's mind.

Most of the action takes place on a ship at sea, always an interesting setting. The central figure is Capt. Ray (Henry King),

"Terrified by the Ghost"

who is at odds with the mate, and also with Paul, in love with Ray's daughter. The mate is after the pearl. He and Ray fight, and Ray, thinking he has killed him, hides the body in a seachest. In his sleep, Ray hides the pearl in the barrel of a shotgun, with which finally kills the mate, imagining he has killed the mate's ghost. Then the Captain jumps overboard.

There are several flaws in the plot, but these are discounted by the rapidity of action. In the cast are King, Katherine Burke, Harry Southard, Charles Dudley, George Theilan, Frank Erlanger and Richard Johnson. The direction is by Fred Huntley, under the supervision of the Horkheimer Brothers.

"THE SNOWBIRD"

(Rolfe-Metro—Five Reels)

REVIEWED BY HARVEY F. THEW

UNUSUAL scenery in this subject adds attractiveness to a commonplace story and familiar handling. The greater part of the picture was made up in the winter mountains, scenery representing—and well representing—the Canadian woods. The chief fault of the ficture is the running of some two hundred feet of film after the story has been told, and the halting of the action at the highest point of the principal climax for the introduction of a vision of Paris life.

The interest, however, is strong, and is carried logically through the six reels; the picture is entertaining, and has an appeal wide enough to give it good box-office value.

Edwin Carewe, the director, appears as a French Canadian of education and mental attainments, living alone deep in the woods. He has inherited valuable land, half of which, through an agreement made by his father, belongs to John Wheeler, an American banker.

Wheeler's daughter, played by Mabel Talliaferro, is sought in marriage by Mitchell, a wealthy young idler, whom she detests, but who proposes to force her into a marriage. He does this by getting her father so involved financially that he is in danger of prison unless he can prove his ownership of the Canadian lands. As Corteau, the Canadian, has the only proof of this in existence, and refuses to give it up, Wheeler is lost.

In order to save herself and her father, the girl slips away to Canada to plead with Corteau. She obtains entrance to his cabin disguised as a boy, and Corteau puts her to work. He discovers by accident that she is a girl, and she confesses to him her mission. He respects her until he finds that she has stolen the coveted document, then in a rage he attacks her.

They come to an understanding, and Corteau sincerely repents his attitude. In the meantime, Mitchell and Wheeler start out after the girl, and they find her in a cabin, where gossip has it that she is living alone with Corteau. Mitchell breaks his way in, and accuses the girl, and Corteau comes to her defense. The two men fight, and Mitchell stabs Corteau; Corteau gets hold of the knife and returns the thrust, and mortally wounded, Mitchell staggers out into the snow and dies in the woods.

Corteau recovers. He and the girl discover that they love each other, and all ends happily.

"AN INNOCENT MAGDALENE"

(Fine Arts-Triangle—Five Reels)

REVIEWED BY OSCAR COOPER

A ROMANCE of heart interest, this gives Lillian Gish opportunity to play one of her typically appealing parts as a Southern girl of to-day whose father, an unreconstructed Kentuckian, has brought her up in an atmosphere of aristocratic poverty.

The girl meets a millionaire gambler, falls in love with him, and marries him after they have fled from the old Colonel's wrath to the city. The gambler, for the sake of the girl, gives up his evil ways, and devotes himself to her. He defies a blackmailing detective, and as a result is sent to prison.

Shortly thereafter, another woman appears on the scene, and asserts she is the gambler's wife. The girl is persuaded of this, and goes back to her old home, but her father drives her out, and she takes refuge in a negro cabin with her old Mammy. When her child is born, she believes it illegitimate, and herself a Magdalene. Her life is made miserable by the villagers, and she determines to kill herself by leaping off a cliff, but the husband, after his prison term is over, finds her and they are reunited, after the spectator learns that the other woman was merely an old flame of the gambler's.

We have told the story in some detail to show its import, as the title might mislead. It is a story which perhaps will not stand strict analysis, but the handling of it is along the intelligent lines characteristic of the Fine Arts forces. Miss Gish registers in excellent fashion the varying shades of emotion she is called upon to depict. Sam De Grasse, as the gambler, is unusually pleasing, and Spottiswoode Aitken gives one of his fine character renditions. Jennie Lee is exceptionally good as the negro mammy, and Mary Alden is thoroughly acceptable as the other woman. Seymour Hastings and William de Vaull are also in the cast.

We think this picture will go very well, not only because of the work of Miss Gish and her fellow players, but also because the Southern atmosphere is excellent, and there are many human touches. Alan Dwan, always a careful and skilled director, worked from a script by Roy Summerville, which in turn was based on a story by Granville Warwick.

"HOW BRITAIN PREPARED"

(Patriot Film Corporation)

REVIEWED BY HARVEY F. THEW

IN days when we are almost surfeited with war pictures and preparedness propaganda, this film manages to stand out, and is deserving of especial attention. Not only is it of value as a study and a lesson, but it is an excellent entertainment.

One of its chief virtues is its evident genuineness. And right now, when charges of "fake" are being shouted against numerous importations of battlefield films, this may be largely responsible for its appeal. A wide variety of subjects is covered; they are assembled in orderly and logical sequence; the story they tell and the message they bring is clear and intelligible to all.

Moreover, the photographs were made under the personal supervision of that expert in motography, Charles Urban. He has dared the winter of the North Sea, to get striking views of the Great Fleet at work; he has invaded the training camps and the front, and the result is well worth the great effort required.

The film is divided into two parts, the first dealing with the organization and drilling of Kitchener's great army, and the second dealing with the sea, and the naval side of the war. The

Scenes from Universal Pictures for June: "The Sea Lily," "His Little Story," "The Madcap," and "Two Mothers"

first part is subdivided into "Recruiting and Drilling of Volunteers," "Making Munitions," "Trench Work," "Cavalry, Artillery and Mounted Infantry," "Field Telegraph and Signalling Corps," "Royal Flying Corps," "Motor-Cycle Machine-Gun Section," "Provisioning an Army," "His Majesty, King George V.," "Off to the Front," and "Destroying a German Blockhouse in Flanders." The second part consists of "Building and Launching a Battleship," "A Naval Gun in the Making," "On a British Mine Sweeper," "The Silent Sentinels," "With the Grand Fleet in the North Sea," "Jack Afloat," "The Hornets of the Fleet" and "Battleships in Action."

"THE INNER STRUGGLE"

(American-Mutual Masterpicture De Luxe—Five Reels)

REVIEWED BY WILLIAM C. ESTY, 2nd

THOSE who look for insipid conventionality in a film will doubtless recoil from the stark reality of this one. There is no convenient killing off of undesirable characters, and no final clinching between the hero and heroine. The story, written by Julian La Mothe, is unhackneyed and strong, giving rise to novel situations intensified by the ingenious directing of Edward Sloman.

Dr. Grant's unselfish devotion has made him the idol of a leper colony. One day a woman not afflicted with the disease comes to the island. She explains that she cannot leave her husband, who has been sent there. This conjugal sacrifice recalls to Dr. Grant his own love affair. Myra Hamilton, the girl he loved, refused to marry him because he practiced vivisection. She married instead, Harry Elliot, a diverting young roue. Elliot's dissipations were driving Myra insane when Grant took a hand. In a terrific fight he had beaten Elliot senseless, had taken him to the country, and after some months had made a man of him. Because he still loved Myra, he had exiled himself on this pestilential island.

That night a letter comes from Myra, telling him that Elliot is dead, and that she wants him to come home and claim her. Grant is about to go when he remembers his helpless patients, and his love for them prompts him to stay. He burns Myra's letter between his fingers, and finding that the flames do not burn his hands, discovers that he too has leprosy.

This final, unexpected climax makes a fitting close for a tale filled with unforeseen situations.

Some of the scenes in the leper colony and in an insane asylum are undeniably gruesome, but are necessary for creating the proper atmosphere. The fight between Grandt and Elliot is unusually well done. The only directorial slip-up is the exaggerated enthusing over Elliot done by the extra girl society buds.

The sets and exteriors are good and the lighting and photography are remarkable. The trio of leads is admirable. Winnifred Greenwood (Myra) is equally effective when chatting at a festive tea fight or when sobbing over her profligate husband. Franklyn Ritchie (Dr. Grant) contributes a finished piece of acting, and Roy Stewart (Elliot) skillfully alienates and then regains the sympathy of the spectator.

"HYPOCRISY"

(William Fox—Five Reels)

REVIEWED BY OSCAR COOPER

LIKE some of the other recent subjects from the William Fox studios, "Hypocrisy" contains a pleasing amount of comedy relief, although in the main it is a domestic drama descriptive of the folly of a young wife, and of a certain portion of high society which lives by bluff and hypocrisy.

It is putting emphasis in its proper place to say that the handling of the comedy in this picture is superior to the handling of the near-tragic elements, and for this Director Kenean Buel deserves praise. His work elsewhere is effective, but his use of such com-

The Husband Makes a Discovery

monplace situations as the first attempts of a young wife to cook, the presence of bill collectors outside the apartment of a social parasite, the appearance of a mule in an outdoor love making scene, and the forlorn aspect of a justice of the peace roused at midnight to perform a marriage, show considerable skill and capture an audience without difficulty.

Virginia Pearson has the leading role and it is one happily suited to her. Miss Pearson makes a beautiful appearance, and her work in comedy situations is excellent. She holds her dramatic

scenes well, and gives further strong evidence that she is a sincere and accomplished screen player.

The other members of the cast—Albert Swenson, John Webb Dillon, Ida Darling, Gladys Morris, Henri Leone, and others—offer adequate support, though their work is not so natural as that of the star.

To go back to Mr. Buel's direction: the story is told in a straightforward, easily comprehensible manner, and it gains in force from good use of parallel action, and the cut and flash. The subtitles are skillfully placed, particularly in the comedy scenes, and one of those touches of reality which are too seldom seen on the screen is created by references in two titles to the European war and the late Irish revolt. These are small details, but they show that Mr. Buel is on the right track.

Summed up, "Hypocrisy" will please, first, because it has not been permitted to get overserious; and second, because Miss Pearson is excellent. The story is by Hugh C. Weir.

"MACBETH"

(Reliance Film Corporation—Eight Parts)

REVIEWED BY PETER MILNE

SHAKESPEARE'S "Macbeth" has received what may be summed up as excellent treatment in its migration to the motion picture. The passages have been changed a little bit here, enlarged upon slightly there and scenes have been added that were merely suggested at in the play and some that are products of the present producer's imagination have been inserted to meet the demands of the camera.

Perhaps the exhibitor is of the opinion that Shakespeare, speaking in the terms of the lowbrow, is only for the highbrow and subsequently he may be led to believe that "Macbeth" will not meet the demands of his audience. If such thoughts possess his mind he may best dispense with them, for "Macbeth," aside from the fact that it is a Shakespearian play, is undoubtedly an excellent picture and consequently it is in a position to entertain both sects of the aforementioned "brows." This statement is made merely because some Shakespearian picture-plays of the past have mocked the author and deceived an eager public.

Sir Herbert Tree steps into the light of the studio via "Macbeth." His characterization of the Scottish thane from the time he first comes under the influence of the false ambition to become king until he at last reaps the ill rewards of his many misdeeds is a convincing study of character. The change is wrought plainly and Sir Herbert, aided by an expressive countenance which screens particularly well, makes the most of the part.

Constance Collier, as Lady Macbeth, shares honors with the English actor. She makes the role cold, calculating and hard, untouched by sympathy. Her influence over the at first more amicable Macbeth is easily understandable from Miss Collier's playing. Wilfred Lucas's Macduff, Ralph Lewis's Banquo, Spottiswoode Aitken's Duncan and Mary Alden's Lady Macduff leave little to be desired. L. Tylden, Scott McKee and Jack Leonard as the three witches are excellent, while a large supporting cast, including several hundred supernumeraries, appear.

John Emerson is credited with shaping the play for the screen and the directing. Mr. Emerson, perhaps because he was dealing with "Macbeth", has adhered more or less rigidly to stage production. In close-ups his characters deliver what seem to be speeches from the play directly into the lens. Talking, however, seems in no wise to hinder facial expression, and so the point may be disposed of lightly.

In respect to his scenario Mr. Emerson has done excellently. The bits of action that up to this time have been foreign to Shakespeare, inserted by Mr. Emerson, bear out the suggestions of the play to a degree of perfection. Battle scenes, for instance, the sight of Macduff at home with his wife and child, the final storming of Macbeth's castle and other incidents create a strong impression entirely in keeping with the original play.

Likewise in the matter of production has Mr. Emerson carried out his scenario to a perfect degree. The costuming, the settings and the handling of the hordes of extras in the battle scenes could not be improved upon. And besides, there are the three witches and Banquo's ghost introduced as only the films can properly introduce them; by use of double exposure. In smaller but no less important instances has Mr. Emerson taken advantage of the power of the camera. In that most crucial point in the play when Macbeth, after he has murdered Duncan, is brooding over his deed and of future glories prophesied to follow he is awakened from his lethargy by the knocking of Macduff at the castle door. Again calling the double exposure into play, a mailed fist is seen knocking on Macbeth's heart. There are other bits of equal significance.

In fact from first to last, the picture "Macbeth" is a powerful tragedy. There was opportunity, plenty of opportunity to visualize it as violent melodrama because the various murders done and caused by Macbeth are all pictured in this production. Happily, however, the play is worthy to be called a tragedy, for it depicts with great intensity the downfall and ruination of an overly ambitious man, spurred on to murder by an even more ambitious wife.

It is a picture which will provide amply for the entertainment of those who have before considered Shakespeare to be beyond their scope of conception, while it is also a production that will in no wise offend the sensibilities and the traditions held by the student.

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Advertising on the Screen

(*Continued from page* 3716)

"THEN follows the motion picture drama of the evening, a powerful drama, perhaps, which requires the sympathy, and the appreciative attention of the audience. But is the audience now receptive? Is the artistic atmosphere, so much to be desired, still in evidence? Echo answers: It is not!.

"The preliminary showing of 'Oscar's Oleo,' etc., etc., has distracted the audience, has lowered the artistic tone of the theatre; has provided a most improper introduction for the film drama to follow.

* * *

"THE public resents being taken advantage of. The fact remains that the people pay the price of admission to view photoplays and not to have advertising slides forced upon them, nor industrial photoplays which exploit the merits of laundry machinery, dairies, or bakeries.

"If these advertisements are to be presented, it is only fair to theatre patrons that announcements be primarily made. The interjection of advertising film, or slides, between two worthy films, will ruin an otherwise well-balanced program; and the advertising is endured and not relished by the audience.

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* * *

"THERE is undoubtedly a fertile field for advertising via the moving picture screen. Many of the advertising film productions are pretentious and expensive. They will attract many people if there is a frank announcement that they are advertisements and are to be shown as such. No prices of admission should be charged the people to view these films, any more than the newspaper should charge for permission to read advertisements contained in them."

Tabloid Reviews for the Busy Exhibitor

PRODUCTIONS FROM ALL PROGRAMS

GENERAL FILM PROGRAM

"The Blue or the Grey." (Biograph. Reissue. Mon., July 3.)—A civil war picture made by W. Christy Cabanne with a cast including Donald Crisp, Alfred Paget, Robert Harron, Irene Howley and Mildred Manning. It is brim full of action, some of it most thrilling, but its story paints the northern soldier with such a slurring brush that it is hardly enjoyable. There are some few scenes which are apt to be offensive besides.

"His Trust and His Trust Fulfilled." Biograph. Two reels. Reissue. Sat., July 4.)—This was made by D. W. Griffith and issued as two separate pictures, each somewhat dependent on the other, under the titles of "His Trust" and "His Trust Fulfilled." It has now been made into one picture and the titles combined. The story deals with an old negro who faithful to his promise to his master, cared for his widowed wife and daughter after his death in the war. It makes a most appealing offering, one we are sure that all will enjoy. An accomplished cast composed of Wilfred Lucas, Claire MacDowell, Del Henderson, Dorothy West and Grace Henderson does high grade work.

"Fools' Gold." (Essanay. Three reels. Sat., June 10.)—Will be reviewed in next week's issue.

"Putting It Over." (Essanay. Two reels. Tues., June 13.)—Not shown for review; the story follows:

Evans, a young lawyer, while handling a case for Mrs. Chelmsford, lives at her house. He is in love with the lady's niece, Bernice, and pretending tbat they are studying parts for an amateur theatrical performance, they make violent love to each other. A valuable necklace is stolen from the house. Evans and Bernice happen to get in the burglar's automobile while eloping, and are taken to the police station, but the gems are recovered and the wedding is celebrated. The cast is composed of Harry Beaumont, Marguerite Clayton, Camille D'Arcy, Charles Stine, Marion Skinner and Mark Smith.

"Canimated Nooz Pictorial No. 11." (Essanay. Split reel. Wed., June 14.)—An animated cartoon burlesque of the current news weeklies shares this reel with 500 feet of Western scenic.

"The Promise Land." (Essanay. Three reels. Sat., June 17.)—Not shown for review; the story follows:

David Hunter and Charlie Griswold are suitors for the hand of Margaret Jameson, a small town girl. By promises of taking her to the city, Griswold wins the girl and marries her. Many years later Hunter is a successful doctor, and Griswold has become a derelict. Hunter saves the life of Margaret's baby, and the death of Griswold leaves Margaret free to marry Hunter.

"Midnight at the Old Mill." (Kalem. Tues., June 6.)—There is not much of a story to this comedy although Ham and Bud and their support are capable of getting a few laughs without its aid. A chase in which the action is speeded up brings the picture to a close. There have been decidedly better Ham comedies.

"In Cinderella's Shoes." (Kalem. Wed., June 7.)—Ethel Teare appears here as the daughter of a shoe manufacturer who believes in foot wear of the vastly exaggerated common sense variety. Ethel objects to wearing such shoes and the subsequent entanglements are quite humorous. Others in the cast are Gus Leonard, Jack MacDermott and Victor Rottman.

"The Disappearance of Helen Mintern." (Kalem. Two reels. Week of June 12.)—Aside from accomplishing their usual clever trick of bringing a band of lawbreakers to justice, Mona and Mary, show lovable inclinations in their number of "The Social Pirates." The construction of the story here presented leaves little to be desired as is the usual case.

"An Old Man's Folly." (Knickerbocker Star Feature. Three reels. Fri., June 16.)—Despite the fact that coincidence is badly overworked and the plot is a variation of the triangle idea, this picture should prove acceptable, chiefly because of the excellent style in which it was produced insofar as settings, lighting and photoplay are concerned. The action moves quite rapidly, and the cast, while not at all brilliant, is competent. Daniel Gilfether, as a foolish old man who carries on an affair with an adventuress, heads the cast. Others are Marguerite Nichols, Les Willis, Richard Johnson, Phyllis Grey and Frank Erlangen. Reeves Eason directed, under the supervision of the Messrs. Horkheimer.

"The Two Orphans." (Selig. Three reels. Re-issue. Mon., June 12.)—Will be reviewed in next week's issue.

"The Cowpuncher's Peril." (Selig. Sat., June 17.)—This Tom Mix Western is in every respect similar to the scores he has already produced. The simple plot is merely a vehicle to carry the numerous riding and shooting feats. These, as usual, are of a spectacular kind. Audiences that appreciate conventional Westerns will like this release. In Mr. Mix's support Victoria Forde, Pat Chrisman and Joe Ryan appear.

Tom Meyers, having found a rich gold mine, starts out to register it at the Claim Office. Padgett, a man who envies Tom, wounds him, steals the description of the mine, and rides off to register the claim. Betty, a ranch owner's daughter, sees this episode and by furious riding beats Padgett to the office and saves Tom's property. This act impresses Tom so much that he asks her to be his wife.

MUTUAL PROGRAM

"Disguisers." (Falstaff. Mon., May 29.)—Here we have Conrad and Oscar in new roles. Oscar is the successful wooer, and when he returns with his bride Conrad resolves on revenge. Conrad learns that the bride's Uncle Dave has come on from Dakota, and manages to sow suspicion as to Uncle Dave's identity in Oscar's mind. Oscar hides and sees Uncle Dave kissing the bride. He leaps out and attacks the intruder, and then finds he is a bona-fide uncle. Uncle Dave is wroth and tears up the deed of a house which he was bringing as a gift. Claude Cooper, Louise Emerald Bates, Frank E. McNish and Riley Chamberlain compose the cast.

"Sawdust Love." (Cub, Fri., June 2.)—Two wayfarers, asleep by the road, hear the sound of hammering, and awake to find a small circus pitching its tents nearby. They immediately join the crowd, and one of them falls in love with Nina, a performer and daughter of the proprietor. The clown, who also loves the maid, attempts to keep them away, but they get into the circus and attract Nina's attention. She spoils her act, and father chases the two trouble-makers. The three run into the middle of the ring, and make such a hit that they are immediately given jobs. Nina runs into the arms of her new sweetheart, who embraces her, and then awakes to find himself by the roadside, embracing his fellow hobo. The whole circus episode was a dream.

"Peterson's Pitiful Plight." (Falstaff. Sat., June 3.)—Peterson is beset by creditors. He is in love with his bookkeeper, Rosemary, and when the creditors become too importunate, he tells them she is an heiress and when they are married everything will be repaid. After the wedding the creditors throng the house, and Peterson introduces them as uncles, cousins and brothers. Rosemary is delighted and urges them to call often—which they do. They throng the office and house, Peterson is served with a summons by two at the same time. While the rival factions are fighting for him, he throws Rosemary into a car and they escape. Bert Delaney, Gladys Leslie and Elise Jordan head the cast.

"Circumstantial Evidence." (American. Two reels. Mon., June 12.)—Will be reviewed next week.

"Love, Burglars and a Bull Dog." (Vogue. Tues., June 13.)—Innumerable complications and the great speed of the players will doubtless find favor for this film in many audiences. The humor is forced at times, and were it not for the broad burlesque employed in some of the situations, they might have been risque. Much of the business is the kind that generations of theatre-goers have proved to be sure-fire. Rube Miller is the lead, supported by Alice Neice, Arthur Tavares and Maude Kirby.

Rube, the lazy husband of an industrious washerwoman wife, has a great eye for female pulchritude. A new couple move into the house next door, and Rube flirts with the wife. He gets into a lot of trouble with his jealous wife and the equally jealous husband of the woman he is ogling. Everything comes out all right in the end when Rube captures a brace of burglars.

"Billy Van Deusen's Eggs-Spensive Adventures." (Beauty. Wed., June 14.)—Not shown for review.

"The Sheriff of Palumas." (Mustang. Two reels. Fri., June 16.)—The familiar story of this production is well handled by a competent cast. The ending is not the one usually used, and on this account a touch of novelty is not lacking. The atmosphere is well created, and fine photography prevails throughout. The players, well selected, are as follows: Charles Newton, William Stowell, Varvey Clark, Harry McCabe, Burr Ritchie, Ashton Dearholt, Madeline Fordyce and Helen Rosson.

Jesse Martin, a reformed safe cracker, has become a respected figure in a Western town. After he has been elected Sheriff, he makes his son, just back from college, Deputy Sheriff. One of Martin's old accomplices comes to town and by threatening to expose Martin's past life, forces the Sheriff to aid him in robbing a safe. Martin's son discovers a finger print on the safe and is horrified to find that it is his father's. In a quarrel, however, Martin and the crook kill each other, so the Sheriff's forced duplicity is never known.

"Pedigrees, Pups and Puppies." (Beauty. Sun., June 18.)—Orral Humphrey, Lucille Ward and Joe Massey make an excellent comedy team, but their efforts in this instance are hampered by the mediocrity of the material at their disposal. The facial contortions of the principals, however, do

At the Signal-Mutual Studios: (Left to right) Stage and Laboratory; Street Scene for "Whispering Smith"; Studio Station, the Only One of Its Sort on the Time Card of a Railroad

much to counter-balance the scarcity of laughs in the situations.

Smith is an admirer of pedigreed dogs and a hater of cats. He spends all his money to buy an expensive dog. Mike is an admirer of Shapely Smith's daughter, but the father refuses to countenance their marriage because he believes that the Smiths are descended from kings. The pedigreed dog is unable to drive away vagraut cats, but Mike's mongrel pup puts them to route. This fact, coupled with the proof that one of Smith's ancestors was hanged as a horse-thief, persuades the father to let Mike marry his daughter.

"Delinquent Bride-Grooms." (Vogue. Sun., June 18.)—Not shown for review.

UNIVERSAL PROGRAM

"What Love Can Do." (Red Feather. Five reels. Mon., June 12.)—Reviewed at length in the issue of June 10.

"Their Awful Predicament." (Nestor. Mon., June 12.)—A mixup is here staged at a week end party where a burglar who has stolen a necklace from a jeweler, two suspects and a detective are most prominent. There is considerable good comedy in this although towards the end it waxes rather slow, as the situations are all somewhat similiar. Eddie Lyons, Billie Rhodes, Lee Moran and Ed Burns are the principals.

"The Melody of Love." (Gold seal. Three reels. Tues., June 13.)—In a mining town a romance is for a time blighted by the interfering villain, but in a more or less dramatic way things turn out happily. While these three reels contain some of the finest scenes ever filmed, the action in the opening phase of the picture is not clear and the story is apt to drag in numerous spots. J. Warren Kerrigan, Norbert Myles and Buck Connors are the principals.

"The Wonderful Secret." (Imp. Tues., June 13.)—Edith Roberts once again as the daughter of a poor but proud old southern colonel brightens this film to a most pleasing extent. She is wooed and won by a young northerner, who of course has a lot of money. Harry Benham in this role does well. William Addison Lathrop wrote the scenario and Winthrop Kelley directed.

"How Stars Are Made." (L-KO. Two reels. Wed., June 14.)—Alice Howell and Ray Griffith are sweepers in the L-Ko studio and both have something of a desire to act. When a pageant parades in Hollywood, Alice dresses as an angel, and Ray as the devil, thus usurping the positions of Gertrude Selby and Reggie Morris. A chase of fair character brings the picture to a close. This has some funny stuff in it, but there have been many better L-Ko two reelers.

"When the Wolf Howls." (Rex. Wed., June 14.)—An appealing little drama in which the wife of the poor artist is driven to contemplate suicide but is prevented in the nick of time by the arrival of her husband who has met success. This has been handled to excellent effect and produces a great bit of suspense. William Mong wrote the scenario and directed with Cleo Madison, while these two also have the principal roles.

"Her Soul's Song." (Laemmle. Two reels. Thurs., June 15.)—The young wife, a beautiful singer, is deprived of her voice at the birth of her child. She leaves her husband in a rage, but as time goes on she longs for her child. She returns to discover it deathly ill. This strange situation brings back her voice and later the baby under her care becomes well. This drama, though seemingly wildly impossible makes very good entertainment. The subtitles are written across the scenes in most instances. Dorothy Davenport and Emory Johnson are the principals.

"Betty's Hobo." (Laemmle. Thurs., June 15.)—Calder Johnstone's forte is sentiment. Sometimes it is true sentiment and sometimes it is not. Here he has written an average story of a hobo who has a past, intimately connected with the father of the little girl he makes friends with. It is mainly a child's picture although its simplicity may make for more mature admirers. George Cochrane directed his two leads, Thomas Jefferson and Zoe Bech.

"The Devil's Image." (Imp. Two reels. Fri., June 16.)—This portrays in gruesome fashion the dream of a man, in which he sees himself as a dope fiend. Gruesome it is, but it is unusually strong as well, while it has been produced efficiently. Hobart Henley does some good acting as the dope fiend, while Irene Hunt makes the role of the wife very human. Hal Clarendon directed.

"Almost a Widow." (Nestor. Fri., June 16.)—The husband starts on a trip but misses the boat and joins a poker game. The boat goes down and the wife mourns for hubby. He returns the next day with a glowing report of how he rescued several persons, but then it is learned that the boat did not go down at all. This has a number of humorous complications and makes a very satisfactory comedy with Betty Compson, Neal Burns and Ed Burns playing the leads. Robert McGowan wrote the story, Al Christie the scenario while Horace Davey produced.

"The Golden Boot." (Victor. Fri., June 16.)—A fairly good comedy in which Al MacQuarrie as a tramp is unable to spend a roll of bills which he finds in an old shoe. He does, however, succeed in doing a lot of good by giving the money to a stricken family. William Bowman wrote the story for this and directed after Olga Printzlau prepared the scenario.

"The Railroad Bandit." (Bison. Two reels. Sat., June 17.)—A sensational melodrama written by Wright Roberts along lines of the old school. If some of its phases fail to ring true, such shortcomings are far overbalanced by the abundance of thrills that the action contains. Among the incidents is a thrilling running fight engaged in by bandits on horseback and railroad men on a moving flat car. Pedro Leon, Lee Hill, Marie Walcamp, and L. C. Shumway played under Henry McRae's direction.

"Love Quarantined." (Joker. Sat., June 17.)—Written and produced by Allen Curtis, this picture contains the necessary plot and eccentric business essential to an excellent comedy. William Franey, Gale Henry, Charles Conklin, Lillian Peacock and Milburn Moranti have their usual parts.

"The Finer Metal." (Rex. Two reels. Sun., June 18.)—This has several new and sustaining twists to a story of the eternal triangle in which the easily influenced young wife is the most prominent figure. The climax scenes have considerable power and all in all the picture will doubtless entertain over its whole length. The arrangement of the bank offices is poor, but otherwise Ray Schrock's direction is commendable. Ben Wilson, Dorothy Phillips and William Welsh are the principals.

"A College Boomerang." (Imp. Sun., June 18.)—A college romance which fails utterly to convince because of its unreal atmosphere and its heavy melodramatic character. Harry Benham and Edith Roberts are the leads.

"Romance at Random." (Laemmle. Sun., June 18.)—This Rupert Julian picture contains one of those last minute surprises which is effected not by a sudden change in situation, but by the minature physique of midget Gus Alexander. Julian as the unwilling co-respondent in a divorce case trembles to meet the woman's husband because he is a prize fight promoter, but Alexander is the man and there's nothing to be afraid of there. This makes a very good release as it is worked out exceedingly well and carries a big surprise. Elsie Jane Wilson is the wife. E. J. Clawson prepared the scenario from a story by H. B. M. Watson.

"Peg o' the Ring." (Universal Special Feature. Sixth Episode. Two reels. Week of June 5.)—At the opening of this number entitled "The Cry for Help" both Peg and Dr. Lund, Jr., are prisoners of the counterfeiters. Peg is almost drowned in the cellar, but she is rescued by Dr. Lund. The counterfeiters' den is raided by detectives and all are captured except Mrs. Lund. Later at an entertainment given by Dr. Lund, Sr., in honor of the reopening of the circus, Peg, under the influence of her strange inheritance, accuses Dr. Lund, Jr., of being a counterfeiter and he is arrested by officers.

William Worthington, Universal Director

WEEKLIES

Hearst-Vitagraph, No. 44.—Memorial Day parade in New York; girls play water football at Venice, Cal.; Boston preparedness parade; three thousand visit Roosevelt at Sagamore Hill; anniversary of birth of G. A. R. in Danville, Fy.; Central Park Zoo family of hippopotomi move to summer quarters; military exhibition on Governor's Island; world's records broken in athletic meet at Harvard Stadium; other views.

Mutual Weekly, No. 75.—President and Mrs. Wilson attend the Grayson-Gordon wedding in New York; New York policemen in military training camp; Mutual stars sail for the Orient; 2,000 pilgrims journey to Sagamore Hill to ask T. R. to lead them; Baltimore preparedness parade; Rodman Law in thrilling parachute drop; target practice at Fort Crockett, Tex.; American sport fashions; latest fashions in evening gowns; Chaplin aids war orphans; snake day at Jourdanton, Tex.

Selig-Tribune, No. 43. (Mon., May 29.)—Girls practice for annual canoe races, Riverside, Mass.; Evening Mail marathon, New York City; dog show at Belmont Park, L. I.; Vincent Astor takes aeroplane flight at Marblehead, Mass.; classic dance in the open, Boston Mass.; Elephant Butte Dam completed at Elephant Butte, N. M.; National Guard Tournament at Sheepshead Bay, N. Y.; and other events.

Selig-Tribune, No. 44. (Thurs., June 1.)—Kentfield celebrates California's discoverer, Sir Francis Drake; with the U. S. troops in Mexico; dress parade at West Point, N. Y.; horses and mules purchased by Allies, San Francisco, Cal.; six thousand children of Portland, Ore., participate in outdoor calisthenics; President and Mrs. Wilson and other national figures attend Dr. Grayson's wedding in New York; Prince Von Buelow, reported successor to Count Von Bernstorff, Ambassador to United States in Berlin, Germany; and other events.

INCORPORATIONS

The Corporation Trust Company, 37 Wall street, New York, reports the following new corporations:

In Delaware:

THE STRAND COMPANY; to conduct places of amusement for the production of moving pictures; capitalized at $100,000 in Hillcrest, Del.; incorporators are: Earnest B. MacNair, Hillcrest, Del.; William H. Bramble, Wilmington, Del.; and John O. Griffith, Wilmington, Del.

NEW YORK THEATRE SYNDICATE; to operate theatres, amusement enterprises, etc.; capitalized at $37,000 in Penns Grove, N. J.; incorporators are: Fred D. Doty, Broad and Main streets, Penns Grove, N. J.; Giles S. Doty, Broad and Main streets, Penns Grove, N. J.; Thomas B. Hall, 328 North Sixth street, Camden, N. J.; E. S. Kilmer, Broad and Main streets, Penns Grove, N. J.; and James C. Crumlish, Broad and Main streets, Penns Grove, N. J.

In New Jersey:

HIGHLANDS AMUSEMENT CORPORATION; Amusement enterprises; capitalized at $10,000 in Highlands, N. J.; incorporators are: Harry A. Sculthorp, Highlands, N. J.; Jesse L. Sculthorp, Highlands, N. J.; and George E. Jenkinson, Jr., Highlands, N. J.

In Virginia:

PEOPLES AMUSEMENT COMPANY, INC.; a general moving picture business and amusements generally; capitalized at $10,000 in Richmond; incorporators are: A. J. Bradley, W. Chester Evans, E. A. Barlow, all of Richmond, Va.

In New York:

SUB-SEA MOTION PICTURE APPARATUS CO., INC.; motion picture bus.; capitalized at $1,000 in Manhattan; incorporators are: Howard Thurston, Beechurst, L. I.; Rualto F. Leithold, 1400 Broadway, N. Y.; and Thos. F. MacMahon, 1400 Broadway, N. Y.

CELEBRATED FILM CORPORATION; motion picture business; capitalized at $1,000 in Nyack, N. Y; incorporators are: Arthur Roscnach, Times Building, N. Y.; Louis Scharman, 218 West Forty-second street, N. Y.; and Harry G. Kosch, 218 West Forty-second street.

MARTIN ELECTRICAL MANUFACTURING CO., INC.; motion picture films, vaudeville, theatrical supplies, etc.; capitalized at $50,000 in Manhattan; incorporators are: Ralph

Martin, 1063 Simpson street, Bronx; Jos. J. Murphy, 457 West Thirty-fifth street, N. Y.; and Harvey C. Price, 131 West 110th street, N. Y.

A. & W. FILM CORPORATION; gen. film business; capitalized at $10,000 in Manhattan; incorporators are: Abraham Press, 64 West Twelfth street, N. Y.; Ernest V. Reiss, 210 West Fourteenth street, N. Y.; and Wm. G. Keir, 355 East 165th street, N. Y.

RIALTO FILM CORPORATION; motion picture business; capitalized at $1,000 in Manhattan; incorporators are: Wm. Goldburg, 20 East Ninetieth street, New York; Julius Goldburg, 233 Broadway, New York; and Jesse J. Goldburg, 707 St. Nicholas avenue, New York.

MAHARG AMUSEMENT COMPANY, INC.; to operate places of amusement, moving pictures, films, etc., in Manhattan; incorporators are: Jacob Wollheim, 338 East Seventy-ninth street, New York; Alfred J. Graham, 65 West 181st street, New York; and Harry Baer, 30 East Forty-second street, New York.

LEWIS J. SELZNICK ENTERPRISES, INC.; motion picture business; capitalized at $500,000 in Manhattan; incorporators are: Lewis J. Selznick, 448 Riverside Drive, New York; Fisher Goodhue, 157 East Thirty-fourth street, New York; T. A. Driscoll, 716 Park avenue, Hoboken, N. J.

PEN-O-GRAPH FILM CORPORATION; motion picture and theatrical business; capitalized at $500 in Manhattan; incorporators are: John B. Hall, Baldwin Harbor, L. I., N. Y.; Redmond B. Cotter, Baldwin Harbor, L. I., N. Y.; and Wm. A. Kane, 110 West Fortieth street, New York.

PHOTO-CHROME FILM CORPORATION; moving picture business, printing and publishing; capitalized at $50,000 in Manhattan; incorporators are: Thos. F. McMahan, Stella M. Kelleher and Bailey C. Elliott, all of 1400 Broadway, New York.

HOLMA FILM CORPORATION; motion pictures and theatrical business; capitalized at $5,000 in Manhattan; incorporators are: Nelson Ruttenbert, 1129 Vyse avenue, Bronx; Marie A. Ritter, 183 St. Nicholas avenue, Brooklyn; and J. Robert Rubin, 165 Broadway, New York.

B. & L. AMUSEMENT COMPANY, INC.; to manage theatres and general moving picture business; capitalized at $1,000 in Manhattan; incorporators are: John A. Litt, 137 East Twenty-eighth street, New York; Anthony A. Bagarozzo, 261 West Fourth street, New York; and A. Fabry, 210 West Fourth street, New York.

CARDINAL FILM CORPORATION; motion pictures; capitalized at $10,000 in Manhattan; incorporators are: Alex L. Kenney, 67 Meadow Lane, New Rochelle, N. Y.; Gertrude E. Wandler, Woodhaven, L. I.; and Arthur W. Smith, Orange, N. J.

Mae Gaston (Horsley)

R. & W. PHOTOPLAY CO., INC.; managers and proprietors of theatres, etc.; capitalized at $4,000 in Brooklyn; incorporators are: Irving Rosenthal, 375 Snediker avenue, Brooklyn; Mary Begren, 63 West One Hundred and Forty-third street, New York; and Jos. Wellen, 653 Georgia avenue, Brooklyn.

SUPERB PICTURES CORPORATION; motion picture business and carrying on theatrical enterprises; capitalized at $100,000 in Manhattan; incorporators are: Herman Becker, 1493 Broadway, New York; Harry Rapf, 1564 Broadway, New York; and Arthur H. Jacobs, 1564 Broadway, New York.

PROGRESSIVE FILM MANUFACTURING CO., INC.; motion pictures, theatrical bus, etc.; capitalized at $5,000 in Manhattan; incorporators are: Jacques E. Horn, Fourth street and Fifth avenue, Brooklyn; Wm. Cohen, 218 Martense street, Brooklyn; and Theo A. Doucet, 139 West Forty-seventh street, New York.

PHOTOPLAY MATERIAL BUREAU, INC.; motion picture and vaudeville business; bookselling, stationers, etc.; capitalized at $1,000 in Manhattan; incorporators are Victor E. Grossbaum, 1018 East 163d street, Bronx; Lillian Kamber, 907 Prospect avenue, Bronx; and May Berkman, 529 Fifty-second street, Brooklyn.

PUBLIC SERVICE TICKET OFFICE, INC.; deal in theatre tickets, general ticket office, manage theatres, etc.; capitalized at $5,000, in Manhattan; incorporators are: Jos. Leblang, 501 W. 110th street, New York; Tillie Leblang, 501 W. 110th street, New York; and Hugh Leblang, 689

In Pennsylvania:

COLUMBIA THEATRE COMPANY; owning, maintaining and operating theatres, etc.; capitalized at $5,000; incorporators are Thomas D. McCloskey, Pittsburgh, Pa.; William E. Best, Pittsburgh, Pa.; and Robert H. Grier, Bellevue, Pa.

THE STURK AMUSEMENT COMPANY; operation and maintenance of places of amusement, etc.; capitalized at $10,000; incorporators are: Charles A. Sturk, Philadelphia, Pa.; John C. Swartley, Doylestown, Pa.; and Paul Freeman, Doylestown, Pa.

MOTION PICTURE EXHIBITORS' LEAGUE OF PENNSYLVANIA; operating etc., of moving picture theatres, etc.; capitalized at $5,000; incorporators are: I. W. Shearer, James Delves, Fred J. Herrington, A. J .Barthell, Sol. Openheimer, Christ J. Vollmer, and Henry Poke.

In Virginia:

NORFOLK ACADEMY OF MUSIC, INC.; to lease and operate theatres, and theatrical attractions; capitalized at $15,000, in Norfolk, Va.; incorporators are: Jake Wells, Norfolk, Va.; Otto Wells, Norfolk, Va.; and J. L. Mitchell, Norfolk, Va.

CIRCUIT THEATRES CORPORATION; to own and conduct public and private moving picture, theatrical, musical and other performances; capitalized at $1,250,000 in Richmond, Va.; incorporators are: W. W. Beverley, Richmond, Va.; E. M. Enos, Richmond, Va.; and R. E. Peyton, Jr., Richmond, Va.

GAIETY AMUSEMENT COMPANY, INC.; general amusement business, theatres, roof gardens, moving picture shows, etc.; capitalized at $50,000 in Hopewell, Va.; incorporators are: J. C. D. Cholson, Hopewell, Va.; Thos. P. Suelis, Hopewell, Va.; and P. O. M. Brown, Washington, D. C.

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Calendar of Coming and Current Releases

GENERAL FILM PROGRAM

RELEASES FOR CURRENT WEEK

Monday, June 12, 1916.

KALEM—The Disappearance of Ellen Mintern (Twelfth of "The Social Pirates"), D., 2000....Special
BIOGRAPH—The Spirit Awakened, D., 1000 (Re-Issue) 20704
LUBIN—Otto the Cobbler, C., 1000..... 20705
SELIG—The Two Orphans, D., 3000..... 20699
SELIG—Selig-Tribune, No. 47, Topical, 1000..... 20703
VITAGRAPH—Her Loving Relations, Com. D., 1000 20702

Tuesday, June 13, 1916.

EDISON—The Man in the Street, D., 3000 (Re-Issue) 20711
ESSANAY—Putting It Over, C., 2000..... 20706
KALEM—The Alaskan Mouse Hound (Ham. Com.), 1000 20708
LUBIN—The Avenger, D., 2000..... 20709

Wednesday, June 14, 1916. ....

BIOGRAPH—Liberty Belles, C., 3000..... 20717
EDISON—The Charge of the Light Brigade, D., 1000 20716
ESSANAY—Canimated Nooz Pictorial, No. 11, Cart., and 500 ft. Sc., Split reel..... 20715
KALEM—The Bachelor's Alliance (E. T. Com.), 1000 20714

Thursday, June 15, 1916.

LUBIN—Sons of the Sea, D., 3000..... 20720
SELIG—Selig-Tribune, No. 48, Topical, 1000..... 20723
VIM—Hungry Hearts, C., 1000..... 20724

Friday, June 16, 1916.

KALEM—The Stenographer's Strategy (Sis Hopkins), C., 1000 20728
KNICKERBOCKER STAR FEATURE—An Old Man's Folly, D., 3000..... 20724
VIM—The Raid, C., 1000..... 20730
VITAGRAPH—Harold the Nurse Girl, C., 1000.....

Saturday, June 17, 1916.

ESSANAY—The Promise Land, D., 3000..... 20729
KALEM—A Race Through the Air, D., 1000 (H. of H. Series) 20738
LUBIN—Hubby Puts One Over, C., 1000..... 20734
SELIG—The Cowpuncher's Peril, D., 1000..... 20739
VITAGRAPH—Ashes, D., 3000..... 20735

RELEASES FOR COMING WEEK

Sunday, June 18, 1916.

KNICKERBOCKER STAR FEATURE—Pay Dirt (Henry King), D., 5000..... 20740

Monday, June 19, 1916.

KALEM—In the Service of the State (Thirteenth of "The Social Pirates"), D., 2000.....Special
BIOGRAPH—A Missunderstood Boy, D., 1000 (Re-Issue) .....
SELIG—The Reprisal, D., 3000.....
SELIG—Selig-Tribune, No. 49, Topical, 1000.....
LUBIN—Otto's Legacy, C., 1000.....
VITAGRAPH—Stung, C., 1000.....

Tuesday, June 20, 1916.

BIOGRAPH—The Reformers, D., 2000 (Re-Issue)....
EDISON—Out of the Ruins, D., 3000.....
ESSANAY—The Girl at the Curtain, D., 2000.....
KALEM—Ham Comedy (Title not decided).....

Wednesday, June 21, 1916.

EDISON—The Pied Piper of Hamelin, Juve., 1000....
ESSANAY—The Fable of the Undecided Brunnette, C., 1000 .....
KALEM—Ethel Teare Comedy (Title not decided)..

Thursday, June 22, 1916.

LUBIN—Love is Law, D., 3000.....
SELIG—Selig-Tribune, No. 50, Topical, 1000.....
VIM—Never Again, C., 1000.....

Friday, June 23, 1916.

KALEM—Her Great Invention (Sis Hopkins), C., 1000
KNICKERBOCKER STAR FEATURE—The Ancient Blood, D., 3000.....
VIM—For Better or Worse, C., 1000.....
VITAGRAPH—Curfew at Pokey Center, C., 1000....

Saturday, June 24, 1916.

ESSANAY—A Traitor to Art, D., 3000.....
KALEM—H. of H. Series (Title not decided).....
LUBIN—Persistency, C., 1000.....
SELIG—Taking a Chance, W. D., 1000.....
VITAGRAPH—Underneath the Low Down, D., 3000.

MUTUAL FILM

Monday, June 12th, 1916.

AMERICAN—Convicted for Murder, D., 2000..... 04813
FALSTAFF—Real Estaters, C., 1000..... 04815

Tuesday, June 13, 1916.

THANHOUSER—Brothers Equal, D., 2000..... 04816
VOGUE—Love, Burglars and a Bull Dog, Comedy, Lead: Rube Miller..... 04818

Wednesday, June 14, 1916.

MUTUAL—Mutual Weekly No. 76, Topical..... 04819
BEAUTY—Billy Van Deusen's Eggs-spensive Adventure, C., 1,000..... 04820
GAUMONT—See America First, Kartoon Komics, Scenic and Cartoon, Yellowstone National Park. 04821

Thursday, June 15, 1916.

THANHOUSER—D., 3,000 04822

Friday, June 16, 1916.

MUSTANG—The Sheriff of Plumas, D., 2,000..... 04825
CUB—Jerry and the Moonshiners, 1,000..... 04827

Saturday, June 17, 1916.

CENTAUR—The Star of India, D., 2,000..... 04828
FALSTAFF—Doughnuts (Conductor 786), C., 1,000.. 04830

SUNDAY, June 18, 1916.

BEAUTY—Pedigrees, Pups and Pussies, C., 1,000.... 04831
VOGUE—Delinquent Bridegrooms, C., 1,000..... 04832
GAUMONT—"Reel Life," Magazine Reel..... 04833

Monday, June 19, 1916.

AMERICAN—The Gentle Conspiracy, D., 2000..... 04834

Tuesday, June 20, 1916.

VOGUE—Ruffhouse, C., 1000..... 04836

Wednesday, June 21, 1916.

MUTUAL—Mutual Weekly, No. 77, Topical, 1000.... 04837
BEAUTY—The House on Hokum Hill, C., 1000..... 04838
GAUMONT—See America First, Sc., The Belle of the Village Green, Shgrf., Split reel..... 04839

Thursday, June 22, 1916.

GAUMONT—The Criminal Thumb, D., 3000..... 04840

Friday, June 23, 1916.

MUSTANG—A Modern Knight, D., 2000..... 04843
CUB—Jerry's Elopement, C., 1000..... 04845

Saturday, June 24, 1916.

CENTAUR—A Siren of the Jungle, D., 2000..... 04846

Sunday, June 25, 1916.

BEAUTY—The Day's Work, C., 1000..... 04848
VOGUE—The Iron Mitt, C., 1000..... 04849
GAUMONT—"Reel Life," Magazine reel..... 04850

Calendar of Current and Coming Releases

UNIVERSAL PROGRAM

RELEASES FOR CURRENT WEEK

UNIVERSAL SPECIAL FEATURE—Peg o' the Ring, No. 7, D., 2000 01525

Monday, June 12, 1916.

RED FEATHER—What Love Can Do, D., 5000 01507
NESTOR—Their Awful Predicament, C., 1000 01507

Tuesday, June 13, 1916.

GOLD SEAL—The Melody of Love, D., 3000 01509
IMP—Her Wonderful Secret, C., 1000 01510

Wednesday, June 14, 1916.

REX—When the Wolf Howls, D., 1000 01511
L-KO—How Stars are Made, C., 2000 01512
UNIVERSAL ANIMATED WEEKLY—No. 24, News 01513

Thursday, June 15, 1916.

LAEMMLE—Her Soul's Song, D., 2000 01514
BIG U—Betty's Hobo, C D., 1000 01515
POWERS—Prof. Wiseguy's Trip to the Moon, Cart., and Little Journeys in Japan, Sc., Split reel 01516

Friday, June 16, 1916.

IMP—The Devil's Image, D., 2000 01517
VICTOR—The Golden Boot, C., 1000 01518
NESTOR—Almost a Widow, C., 1000 01519

Saturday, June 17, 1916.

BISON—A Railroad Bandit, D., 2000 01520
JOKER—Love Quarantined, C., 1000 01521

Sunday, June 18, 1916.

REX—The Finer Metal, D., 2000 01522
LAEMMLE—Romance at Random, C., 1000 01523
IMP—A College Boomerang, C., 1000 01524

RELEASES FOR COMING WEEK

UNIVERSAL SPECIAL FEATURE—Peg o' the Ring, No. 8, D., 2000 01544

Monday, June 19, 1916.

RED FEATHER—The Man from Nowhere, D., 5000 .. 01526
NESTOR—Wanted, a Husband, C., 1000 01527

Tuesday, June 20, 1916.

GOLD SEAL—The False Part, D., 2000 01528
BIG U—The Grip of Crime, D., 2000 01529
IMP—His Picture, C., 1000 .....

Wednesday, June 21, 1916.

VICTOR—The Scarlet Mark, D., 2000 01531
L-KO—The Jailbird's Last Flight, C., 1000 01532
UNIVERSAL ANIMATED WEEKLY—No. 25, News 01533

Thursday, June 22, 1916.

IMP—Behind the Secret Panel, D., 3000 01534
POWERS—The Young Sleuths, C., 1000 01535

Friday, June 23, 1916.

IMP—The Heart Wrecker, Com. D., 1000 01536
REX—The Rosary, D., 1000 (Re-Issue) 01537
NESTOR—What Could the Poor Girl Do?, C., 2000 .. 01538

Saturday, June 24, 1916.

BISON—The Ghost of the Jungle, An. D., 2000 01539
JOKER—The Fall of Deacon Stillwaters, C., 1000 01540

Sunday, June 25, 1916.

REX—The Fool, D., 2000 01541
LAEMMLE—The Rogue With a Heart, D., 1000 01542
L-KO—Dirty Work in a Beanery, C., 1000 01543

UNICORN PROGRAM

Monday, June 5, 1916.

PURITAN—The Rosary, D., 2000 650
GAYETY—The Baby in the Case., C., 1000 651

Tuesday, June 6, 1916.

HIAWATHA—Bob Armstrong's Reward, W. D., 1000 652
LILY—The Crucial Test, D., 1000 653
JUDY—Taming of the Shrew, C., 1000 654

Wednesday, June 7, 1916.

BUFFALO—Broken Hearts, W. D., 1000 655
HIPPO—Mixed Brides, and Pale-Faced Injuns, C. Sp. 656
PURITAN—The Missing Necklace, D., 1000 657

Thursday, June 8, 1916.

LILY—The Formula, D., 2000 658
JOCKEY—Johnny-On-The-Spot, C., 1000 659

Friday, June 9, 1916.

RANCHO—The Higher Voice, W. D., 1000 660
GAYETY—The Re-Made Maid, C., 1000 661
SUPREME—The Two Waifs, D., 1000 662

Saturday, June 10, 1916.

SUNSET—The Rustler's Retribution, D. W., 1000 663
SUPREME—The Eternal Truth, D., 1000 664
HIPPO—Hubby's Escapade, and His One and Only, C. Split reel 665

Sunday, June 11, 1916.

UTAH—A Squaw's Loyalty, W. D., 1000 666
JOCKEY—Two of a Kind, C., 1000 667
PURITAN—The Recoil, D., 1000 668

Monday, June 12, 1916.

PURITAN—The Lure of Gold, D., 2000 675
GAYETY—Little Grains of Rice, C., 1000 676

Tuesday, June 13, 1916.

HIAWATHA—The Wisdom of the White Man, W. D., 1000 677
SUNSET—Mother, D., 1000 678
JOCKEY—Their Noble Relation, C., 1000 679

Wednesday, June 14, 1916.

RANCHO—From Out of the Past, W. D., 1000 680
HIPPO—Wifie's Dilemma, C., 1000 681
SUPREME—The Cashier's Ordeal, D., 1000 682

Thursday, June 15, 1916.

PURITAN—The Ghost's Bride, D., 2000 683
GAYETY—Love and Overalls, and His Wife's Visitor, Com., Split 684

Friday, June 16, 1916.

HIAWATHA—The New Prospector, W. D., 1000 685
JOCKEY—The Closed Door, C., 1000 686
LILY—The Blindness of Jealousy, D., 1000 687

Saturday, June 17, 1916.

RANCHO—His Leading Lady, W. D., 1000 688
SUPREME—The Nobler Love, D., 1000 689
HIPPO—A Circumstantial Hero, and The Live Wire, Com., Split 690

Sunday, June 18, 1916.

RANCHO—The Man Who Came Back, W. D., 1000 .. 691
JOCKEY—The New Maid, C., 1000 692
SUPREME—The Little Heroine, D., 1000 693

RELEASE DATES FOR READY REFERENCE

GENERAL FILM PROGRAM

BIOGRAPH

5— 9. Merry Mary, D.....2000
5—15. The Perfidy of Mary, D. (Re-Issue).1000
5—17. Beverly of Graustark, D.....3000
5—22. The Mistake, D. (Re-Issue).....1000
5—23. Who's Looney Now? C.....2000
6—29. The House with the Closed Shutters, (Re-issue).....1000
5—31. Woman Against Woman, D.....3000
5—31. The Woman in Black, D.....5000
6— 5. The Girl Across the Way, D. (Re-Issue) 1000
6— 6. The Yaqui, Cur., D. (Re-Issue).....2000
6—12. The Spirit Awakened, D. (Re-issue)..1000
6—14. Liberty Belles, C.....3000

EDISON

5—30. Helen of the Chorus, D.....3000
5—31. Cartoon Comedy and 500-ft. Scenic, Split Reel
6— 6. The Stoning, D. (Re-Issue).....3000
6— 7. Love's Labor Lost, Cart., and Camping with the Black Feet, Sc., Split Reel
6—13. The Man in the Street, D. (Re-issue).3000
6—14. The Charge of the Light Brigade, D.1000

ESSANAY

5—17. Vernon Howe Bailey's Sketch Book of San Francisco, Cart, and 500 ft. Sc., Split Reel
5—20. A Rose of Italy, D.....3000
5—23. The Condemnation, D.....2000
5—24. Canimated Nooz Pictorial, No. 10, Cart., and 500 ft. Sc.....Split Reel
5—27. The Schemers, D.....3000
5—30. The Song in the Dark, (Re-issue), D.2000
5—31. The Fable of the Willing Collegian Who Wanted to Get a Foothold, C.1000
6— 3. Our People, D.....3000
6— 6. Orphan Joyce, D.....2000
6— 7. Vernon Howe Bailey's Sketch Book of Berlin, Cart., and 500 ft. Sc., Split Reel
6—10. Fool's Gold, D.....3000
6—13. Putting it Over, C.....2000
6—14. Canimated Nooz Pictorial, No. 11, Cart., and 500 ft. Sc.....Split Reel
6—17. The Promise Land, D.....3000

KALEM

5— 6. The Human Telegram, D. (H. of H. Series), ...1000
5—10. Not What the Doctor Ordered, C....1000
5—12. A Lunch Room Legacy, C.....1000
5—13. The Bridge of Danger (H. of H. Series), D.....1000
5—16. The Irish Rebel, D.....1000
5—17. The Artful Dodger, C.....1000
5—19. An Innocent Vampire, C.....1000
5—20. One Chance in a Hundred (H. of H. Series), D.....1000
5—23. Ham's Busy Day, C.....1000
5—24. The Bogus Ghost, C.....1000
5—26. The Baby Grand, C.....1000
5—27. The Capture of Red Stanley (H. of H. Series), D.....1000
5—30. A Bunch of Flivvers, C.....1000
5—31. A Smoky Adventure, C.....1000
6— 2. Sis the Detective, C.....1000
6— 3. The Spiked Switch (H. of H. Series), D. 1000
6— 6. Midnight at the Old Mill, C.....1000
6— 7. In Cinderella's Shoes, C.....1000
6— 9. Juggling Justice, C.....1000
6—10. The Treasure Train, D.....1000
6—16. The Stenographer's Strategy, C.....1000
6—17. A Race Through the Air, D.....1000

KNICKERBOCKER STAR FEATURES

4—28. The Broken Promise, D.....3000
5— 5. The Oath of Hate, D.....3000
5—12. Broken Fetters, D.....3000
5—17. Spellbound, D.....5000
5—19. A Child of Fortune, D.....3000
5—26. The Flirting Bride, D.....3000
6— 2. Shadows, D.....3000
6— 9. The Stained Pearl, D.....3000
6—16. Pay Dirt, D.....3000

LUBIN

5— 6. Father's Night Off, C.....1000
5— 8. Skirts and Cinders, C.....1000
5—11. The Wheat and the Chaff, D.....3000
5—13. Jenkin's Jinx, C.....1000
5—15. Otto the Artist, C.....1000
5—16. The Beggar King, D.....2000
5—18. Jackstraws, D.....3000
5—20. The Winning Number, C.....1000
5—23. Otto the Hero, C.....1000
5—25. Prisoners of Conscience, D.....3000
5—27. Oh! You Uncle, C.....1000
5—29. Trilby Frilled, C.....1000
5—30. The Final Payment, D.....2000
6— 1. The Code of the Hills, D.....3000
6— 3. Pickles and Diamonds, C.....1000
6— 5. Otto, the Reporter, C.....1000
6— 8. The Scapegrace, D.....3000
6—10. Two Smiths and a Haff, C.....1000
6—12. Otto the Cobbler, C.....1000
6—13. The Avenger, D.....2000
6—15. Sons of the Sea, D.....3000
6—17. Hubby Puts One Over, C.....1000

SELIG-TRIBUNE NEWS PICTORIAL

Issued every Monday and Thursday.

SELIG

5— 6. An Elephant's Gratitude, D.....1000
5— 8. A Stranger in New York, C.....3000
5—11. Selig-Tribune, No. 38, Topical.....1000
5—13. The Sheriff's Duty, D.....1000
5—16. The Hardy Way, D.....3000
5—18. Selig-Tribune, No. 40, Topical.....1000
5—20. A Boarding House Ham, C.....1000
5—22. The Test of Chivalry, D.....3000
5—27. A Five Thousand Dollar Elopement, C. 1000
5—29. The Hare and the Tortoise, D.....3000
6— 3. Crooked Trails, D.....1000
6— 5. A Temperance Town, C.....3000
6—10. Going West to Make Good, D.....1000
6—12. The Two Orphans, D.....3000
6—17. The Cowpuncher's Peril, D.....1000

RELEASE DAYS

GENERAL FILM

Monday—Biograph, Lubin, Selig, Selig-Tribune, Vitagraph.
Tuesday—Biograph, Essanay, Kalem, Lubin.
Wednesday—Biograph, Essanay, Kalem.
Thursday—Essanay, Lubin, Selig-Tribune, Vim.
Friday—Knickerbocker Star Feature, Kalem, Vim, Vitagraph.
Saturday—Essanay, Kalem, Lubin, Selig, Vitagraph.

MUTUAL FILM

Monday—American, Falstaff, Vogue.
Tuesday—Thanhouser, Vogue.
Wednesday—Beauty, Mutual Weekly, Gaumont.
Thursday—Gaumont, American.
Friday—Mustang, Cub.
Saturday—Centaur, Falstaff.
Sunday—Beauty, Vogue, Gaumont.

UNIVERSAL FILM

Monday—Red Feather, Nestor.
Tuesday—Gold Seal, Rex, Imp.
Wednesday—Victor, L-Ko, Animated Weekly.
Thursday—Laemmle, Big U, Powers.
Friday—Imp, Victor, Nestor.
Saturday—Bison, Powers, Joker.
Sunday—Rex, Laemmle, L-Ko.

VIM

5— 4. The Brave Ones, C.....1000
5— 5. Home-Made Pies, C.....1000
5—11. The Water Cure, C.....1000
5—12. The Pretenders, C.....1000
5—18. Thirty Days, C.....1000
5—19. A Fair Exchange, C.....1000
5—25. Baby Doll, C.....1000
5—26. Villains and Violins, C.....1000
6— 1. The Schemers, C.....1000
6— 2. The Land Lubbers, C.....1000
6— 8. The Sea Dogs, C.....1000
6— 9. A Dollar Down, C.....1000
6—15. Hungry Hearts, C.....1000
6—16. The Raid, C.....1000

VITAGRAPH

5— 6. The Resurrection of Hollis, D.....3000
5— 8. The Double-Double Cros, C.....1000
5—12. Out Ag'in, In Ag'in, C.....1000
5—13. The Accusing Voice, D.....3000
5—15. The Lucky Tumble, C., and Scenes in Iceland, Sc.....Split Reel
5—19. More Money Than Manners, C.....1000
5—20. Miss Adventure, Com.-D.....3000
5—22. The Cost of High Living, C.....1000
5—26. The Battler, C.....1000
5—27. The Wheat and the Chaff, D.....3000
5—29. The Idle Rich, Com.-D.....1000
6— 2. The Loneliness, C.....1000
6— 3. Carew and Son, D.....3000
6— 5. New York, Old and New.....1000
6— 9. She Won the Prize, C.....1000
6—10. The Strange Case of Robert Burnham, D.....3000
6—12. Her Loving Relations, Com.-D.....1000
6—16. Harold the Nurse Girl, C.....1000
6—17. Ashes, D.....3000

MUTUAL FILM RELEASES

AMERICAN

4—27. A Broken Genius, D.....3000
5— 1. Pierre Brissac the Brazen, D.....2000
5— 8. The Touch on the Key, D.....2000
5—11. The Profligate, D.....3000
5—15. The Pretender, D.....2000
5—18. Four Months, D.....3000
5—22. Repaid, D.....2000
5—29. The Release of Dan Forbes, D.....2000
6— 1. The Trail of the Thief, D.....3000
6— 5. Jealousy's First Wife, D.....2000
6—12. Convicted for Murder, D.....2000

BEAUTY

5—10. Skelly's Skeleton, C.....1000
5—15. "No Title," C.....1000
5—17. Billy Van Deusen's Fiance, C.....1000
5—21. Twenty Minutes in Magic, C.....1000
5—24. Adjusting His Claim, C.....1000
5—28. The Pork Plotters, C.....1000
5—31. The Comet's Comeback, C.....1000
6— 4. Ima Knutt Gets a Bite, C.....1000
6— 7. Billy Van Deusen's Operation, C....1000
6—11. Thinim Stout, C.....1000
6—14. Billy Van Deusen's Eggs-spensive Adventure, C.....1000
6—18. Pedigrees, Pups and Pussies, C.....1000

CENTAUR

5—27. The Kaffir's Gratitude, D.....2000
6— 3. Clouds in Sunshine Valley, D.....2000
6—10. The Lion's Nemesis, D.....2000
6—17. The Star of India, D.....2000

CUB

5— 5. M. T. Dome's Awful Night, C.....1000
5—12. Jerry's Perfect Day, C.....1000
5—19. Harmony and Discord.....1000
5—26. Preparedness, C.....1000
6— 2. Sawdust Love, C.....1000
6— 9. Jerry's Big Lark, C.....1000
6—16. Jerry and the Moonshiners.....1000

FALSTAFF

5— 1. The Dashing Druggist's Dilemma, C..1000
5— 5. The Sleigher's Strategy, C.....1000
5— 8. The Kiddie's Kaptain Kidd, C.....1000
5—13. Freddie's Frigid Finish, C.....1000
5—15. Deteckters, C.....1000
5—20. Steven's Sweet Sisters, C.....1000
5—22. Politickers, C.....1000
5—27. Sammy's Semi-Suicide, C.....1000
5—29. Disguisers, C.....1000
6— 3. Peterson's Pitiful Plight, C.....1000
6— 5. Advertisementers, C.....1000
6—10. Where Wives Win, C.....1000
6—12. Real Estaters, C.....1000
6—17. Doughnuts, C.....1000

GAUMONT

5—14. "Reel Life," Topical, Ed.....1000
5—17. See America First (Yosemite National Park), and Kartoon Komics, Split Reel
5—21. "Reel Life".....1000
5—24. See America First (Savannah, Ga.), and Kartoon Komics.....Split Reel
5—25. Armadale, D.....3000
5—28. "Reel Life".....1000
5—31. See America First, Sc. and Kartoon Komics, Cart.....Split Reel
6— 4. "Reel Life," Magazine.....1000
6— 7. See America First, and Kartoon Komics, Cart.....Split Reel
6— 8. The Flames of Vengeance, D.....3000
6— 11. "Reel Life," Magazine Reel.....1000
6—14. See America First, Kartoon Komics, Scenic and Cartoon.....Split Reel
6—18. "Reel Life," Magazine Reel.....1000

MUSTANG

5— 5. With a Life at Stake, D.....2000
5—12. The Gulf Between, D.....2000
5—19. The Blindness, D.....2000
5—26. Jack, D.....2000
6— 2. A Man's Friend, D.....2000
6— 9. The Pilgrim, D.....2000
6—16. The Sheriff of Plumas, D.....2000

MUTUAL PROGRAM

DAVID HORSLEY PRODUCTIONS

CRANE WILBUR

GEORGE OVEY

MARGARET GIBSON

WILLIAM CLIFFORD

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DAVID HORSLEY PRODUCTIONS

LOS ANGELES

RELEASE DATES FOR READY REFERENCE

MUTUAL WEEKLY
Issued every Thursday.

THANHOUSER
5— 2. The Weakling, D.....2000
5— 4. The Spirit of '61, D.....3000
5— 9. When She Played Broadway, D.....2000
5—16. The Answer, D.....2000
5—23. For Uncle Sam's Navy, C.....2000
5—30. The Nymph, D.....2000
6— 6. John Brewster's Wife, D.....2000
6—13. Brothers Equal, D.....2000

VOGUE
5— 2. Out for the Count, C.....1000
5— 6. Bundling Bill's Dream, C.....1000
5— 9. Germatic Love, C.....1000
5—14. A Mix-Up at Rudolph's, C.....1000
5—16. The Man with the Hod, C.....1000
5—21. The Chinatown Villains, C.....1000
5—23. Rival Rogues, C.....1000
5—28. National Nuts, C.....1000
5—30. Shy Thirty Cents, C.....1000
6— 4. Nailing the Lid, C.....1000
6— 6. A Plane Story, C.....1000
6—11. His Blowout, C.....1000
6—18. Delinquent Bridegrooms, C.....1000

PATHE EXCHANGE, INC.

Week of May 29, 1916.

The Iron Claw, No. 14, D.....2000
Who's Guilty? No. 4, "The Silent Shame," D.....2000
Ice, C.....1000
Siberia, the Vast Unknown, No. 8, and The Tokio Exposition, Scenic.....Split Reel

Week of June 5, 1916.

The Iron Claw, No. 15, D.....2000
Who's Guilty? No. 5, "Sold Out," D.....2000
Luke Laughs Last, C.....1000
The Fatal Pie, Cart., and Some Fresh Water Fishes, Ed.....Split Reel
The Zinc Mines of Lang Hit, Ed., and Around Mt. Fugi (Japan) Sc. Split Reel

Week of June 12, 1916.

The Iron Claw, No. 16, D.....2000
Who's Guilty? No. 6, "Sowing the Wind," D.....2000
An Awful Romance, C.....1000
France's Canine Allies, Ed., and The Gorges of Colorado, Sc.....Split Reel

Week of June 19, 1916.

The Iron Claw, No. 17, "The Vanishing Faker," D.....2000
Who's Guilty? No. 7, "Truth Crushed to Earth," D.....2000
Luke's Fatal Flivver, C.....1000
From Kitchen Mechanic to Movie Star, Cart., and Japan's Ancient Capital—Nara (Col. Sc.) .....Split Reel
A Matrimonial Martyr, Col. Com.-D.....1000

UNICORN FILM PROGRAM

BUFFALO
5—17. Divided Love, D.....1000
5—24. In the Hills of Kentucky, D.....1000
5—31. Rival Candidates, D.....1000
6— 7. Broken Hearts, Western D.....1000

GAYETY
5—12. Boarders and Ghosts, C.....1000
5—15. The Teacher and the Bully, C.....1000
5—19. Wholesale Proposals, C.....1000
5—22. Mary's Mistake, and Tricking the Trickster.....Split Reel
5—25. The Busy Bee, C.....1000
5—29. A Bride to Order, and In the Balkans .....Split Reel
6— 2. All for the Love of Laura, C.....1000
6— 5. The Baby in the Case, C.....1000
6— 9. The Re-Made Maid, C.....1000

HIAWATHA
5—16. The Rose of Love, D.....1000
5—23. The Dividing Line, D.....1000
5—25. Falsely Accused, D.....1000
5—20. A Daughter of the Hills, D.....1000
6— 6. Bob Armstrong's Reward, Western D.1000

JUDY
5—16. A Musical Deception, C. and The Black Mark, C.....Split Reel
5—23. Hubby's Present, and Our Darling's Playmate. .....Split Reel
5—30. The Skating Craze at Moodyville, C.1000
6— 6. Taming of the Shrew, C.....1000

HIPPO
5—17. Father's Flirtation, C.....1000
5—20. All On Account of an Olive, C., and Mary Makes Believe, C.....Split Reel
5—24. The New Ranch Owner, C.....1000
5—26. A Gentleman of Leisure, and our Darling's Chips.....Split Reel
5—31. A Modern Hercules, C.....1000
6— 3. Nearly Married, C.....1000
6— 7. Mixed Brides, and Pale-Faced Injuns, C. .....Split Reel
6—10. Hubby's Escapade, and His One and Only, C.....Split Reel

PURITAN
5—21. The Fisherman's Choice, D.....1000
5—27. The Uncut Diamond, D.....1000
5—30. Kentucky Brothers, D.....1000
5—31. The Wheat King, D.....1000
6— 4. The King's Vengeance, D.....1000
6— 5. The Rosary, D.....2000
6—11. The Recoil, D.....1000

LILY
5—24. The Hindoo's Revenge, D.....2000
6— 1. The Sacred Oath, D.....2000
6— 6. The Crucial Test, D.....1000
6— 8. The Formula, D.....2000

JOCKEY
5—14. Robbers, Romance and Reggie, C.....1000
5—18. Auntie's Romance, C., and The Nation's Capitol, Ed.....Split Reel
5—21. A Midnight Escapade, C.....1000
5—24. The Hobo Imposter, C.....1000
5—27. O'Brien's Investment, C.....1000
6— 1. Billie's Find, and the Enchanted Matches.....Split Reel
6— 4. Willie the Sleuth, C.....1000
6— 8. Johnny-On-the-Spot, C.....1000
6—11. Two of a Kind, C.....1000

RANCHO
5—12. The School Teacher's Reward, D.....1000
5—19. Their Indian Friend, D.....1000
5—23. Mother's Strategy, D.....1000
6— 2. A Double Reward, D.....1000
6— 9. The Higher Voice, Western D.....1000

SUNSET
5—13. The Son's Sacrifice, D.....2000
5—20. The Mexican Insurrection, D.....2000
5—26. The Mystery at Shallow Creek, D...1000
6— 3. His Indian Guardian, D.....1000
6—10. The Rustler's Retribution, Western D.1000

SUPREME
5—19. The Birthday Gift, D.....1000
5—22. The Yellow Hound, D.....2000
5—24. The Stone Hammer, D.....1000
5—25. The Village School Master, D.....1000
5—26. The Empty Crib, D.....1000
5—29. The Price He Paid, D.....2000
6— 2. When a Man Weakens, D.....1000
6— 3. The Heart of a Peddler, D.....1000
6— 9. The Two Waifs, D.....1000
6—10. The Eternal Truth, D.....1000

UTAH
5—21. The Wrong Room, D.....1000
5—27. The Indian Child's Gratitude, D.....1000
6— 4. Fate's Decree, D.....1000
6—11. A Squaw's Loyalty, Western D.....1000

UNIVERSAL PROGRAM

ANIMATED WEEKLY
Issued every Wednesday.

BIG U
5—25. Corporal Billy's Comeback, D.....2000
5—31. The Attic Princess, D.....1000
6— 1. Brother Jim, D.....1000
6— 8. The Sea Lilly, D.....1000
6—15. Betty's Hobo, Com.-D.....1000

BISON
5—13. A Fight for Love, D.....2000
5—20. Hulda the Silent, D.....2000
5—27. The Wedding Guest, D.....2000
6— 3. Tammany's Tiger, C.....2000
6—10. The Cage Man, D.....2000
6—17. A Railroad Bandit, D.....2000

GOLD SEAL
5—16. Darcy of the Northwest Mounted, D.3000
5—23. The Woman Who Followed Me.....
5—30. The Silent Man of Timber Gulch, D..2000
6— 5. The Rose Colored Scarf, D.....2000
6—13. The Melody of Love, D.....3000

IMP
5— 9. When a Wife Worries, C.....1000
5—10. The Go-Between, D.....1000
5—12. The Capital Prize, D.....2000
5—16. When Slim Picked a Peach, C.....1000
5—21. Claudia, C. 1000
5—23. The Health Road, D.....1000
5—26. The Unconventional Girl, D.....2000
5—30. A Double Fire Deception, C.....1000
6— 2. "Jim Slocum, No. 46,393," D.....2000
6— 5. His Little Story, C.....1000
6—13. Her Wonderful Secret, C.....1000
6—16. The Devil's Image, D.....2000
6—18. A College Boomerang, C.....1000

JOKER
5— 6. A Perfect Match, C.....1000
5—13. A Wife for a Ransom, C.....1000
5—20. A Raffle for a Husband, C.....1000
5—27. A Stage Villain, C.....1000
6— 3. A Dark Suspicion, C.....1000
6—17. Love Quarantined, C.....1000

LAEMMLE
5—18. Grouches and Smiles, C.....1000
5—19. Heartaches, D.....2000
5—30. The Fur Trimmed Coat, D.....1000
6— 1. Two Mothers, D.....2000
6— 4. The Wire Pullers, C.....1000
6— 3. Alias Jane Jones, D.....2000
6—11. The False Gems, D.....1000
6—15. Her Soul's Song, D.....2000
6—18. Romance at Random, C.....1000

L-KO
5—10. The Great Smash, C.....3000
5—17. Baby's Gasoline Glide, C.....1000
5—24. A Busted Honeymoon, C.....1000
5—28. Gamboling on the Green, C.....1000
5—31. Tough Luck on a Rough Sea, C.....2000
6— 7. Billie's Waterloo, C.....1000
6—11. Phony Teeth, and False Friends, C...1000
6—14. How Stars Are Mada, C.....2000

NESTOR
5— 8. Potts Bingles Again, C.....1000
5—12. Never Lie to Your Wife, C.....1000
5—15. He's a Devil, C.....3000
4—20. The Royland Villain, and Ed...Split Reel
5—22. Her Celluloid Hero, C.....1000
5—26. Love and Brass Buttons, C.....1000
5—20. All Over a Stocking, C.....1000
6— 2. Good Night Nurse, C.....1000
6— 6. Never Again Eddie, C.....1000
6— 9. Twixt Love and the Iceman, C.....1000
6—12. Their Awful Predicament, C.....1000
6—16. Almost a Widow, C.....1000

POWERS
5—18. A Toyland Robbery, and Ed...Split Reel
5—20. Their Social Smash, C.....1000
5—25. Mr. Fuller Pep—He Dabbles in the Pond, Cart., and Classic Dances, Vaud. .....Split Reel
5—27. Storming the Trenches, C.....1000
6— 1. It Can't Be True, C.....1000
6— 8. Mr. Fuller Pep—He Breaks for the Beach, Cart. and Pygmies of the Zoo, Ed.....Split Reel
6—10. Betrayed by the Camera, C.....1000
6—15. Prof. Wiseguy's Trip to the Moon, Cart., and Little Journeys in Japan, Sc. .....Split Reel

REX
5— 9. Virginia, D.....1000
5—14. A Soul for Sale, D.....3000
5—18. A Wife at Bay, D.....2000
5—21. Love Triumphant, D.....2000
5—23. "Virginia," D.....1000
5—26. Harmony in a Flat, C.....1000
5—28. A Gentle Volunteer, D.....3000
6— 3. A Cad, D.....1000
6— 4. As in a Dream, D.....3000
6— 9. The Code of His Ancestors, D.....1000
6—11. The Sheriff of Pine Mountain, D 2000
6—18. The Finer Metal, D.....2000

VICTOR
5—12. A Strange Confession, D.....1000
5—17. The Three Wishes, D.....1000
5—24. The Limousine Mystery, D.....2000
6— 7. Object—Matrimony, C.....2000
6— 9. The Scorpion's Sting, D.....3000
6—16. The Golden Boot, C.....1000

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FEATURE RELEASES—CURRENT AND COMING

Bluebird Photoplays

5— 1. The Crippled Hand (Ella Hall)...5 parts
5— 8. The Glided Spider (Louise Lovely).5 parts
5—15. Elusive Isahel (Florence Lawrence)6 parts
5—22. A Son of the Immortals (J. Warren Kerrigan).....5 parts
5—29. Naked Hearts (Rupert Julian).....5 parts
6— 5. The Eye of God (Tyrone Power and Lois Weber).....5 parts
6—12. Bobbie of the Ballet (Louise Lovely). .....5 reels
6—19. The Three Godfathers (All star cast). .....5 reels
6—26. Shoes (Mary McDonald).....5 reels

Fox Film Corporation

4— 3. Blue Blood and Red.....5 reels
4—10. Slander .....5 reels
4—17. A Modern Thelma.....5 reels
4—24. A Man of Sorrow.....5 reels
5— 1. Blazing Love.....5 reels
5— 8. The Eternal Sapho.....5 reels
5—15. Sins of Men.....5 reels
5—22. Battle of Hearts.....5 reels
5—29. The Spider and the Fly.....5 reels
6— 5. Hypocrisy. .....5 reels
6—12. A Woman's Honor.....5 reels

Ivan Feature Productions

1—Forbidden Fruit (Everett Butterfield and Paula Shay).....5 reels
2—A Fool's Paradise (Chrystine Mayo, Paula Shay, and Joseph Burke)....6 reels
3—The Immoral Flame (Maude Fealy)...5 reels
4—The City of Illusion (Paula Shay and Mignon Anderson).....6 reels
5.—Her Hushand's Wife (Sally Crute, Mignon Anderson and Augustus Phillips). .....5 reels

Kleine-Edison Feature Service

EDISON

1—12. The Catspaw.....5 reels
1—26. The Innocence of Ruth.....5 reels
2— 9. The Martyrdom of Philip Strong..5 reels
2—23. At the Rainhow's End.....5 reels

GEO. KLEINE

1—19. Wild Oats.....5 reels
2— 2. The Final Curtain.....5 reels
2— 9. When Love is King.....5 reels
2—16. The Scarlet Road.....5 reels
3— 1. The Mishaps of Musty Suffer.....10 reels

Metro Pictures Corporation

F. A. BALSHOFER

4—24. The Come-Back (Harold Lockwood and May Allison).....5 reels
6—12. The Masked Rider (Harold Lockwood and May Allison).....5 reels

COLUMBIA PICTURES CORPORATION

3—13. Lovely Mary (Mary Miles Minter).5 reels
4— 3. The Kiss of Hate (Ethel Barrymore)5 reels
4—10. The Half Million Bribe (Hamilton Revelle and Marguerite Snow)...5 reels
5—22. Notorious Gallaghar (William Nigh and Marguerite Snow).....5 reels

POPULAR PLAYS AND PLAYERS

4—17. Playing with Fire (Mme. Petrova).5 reels
5—29. The Scarlet Woman (Mme. Petrova)5 reels
5—15. The Spell of the Yukon (Edmund Breese) .....5 reels

B. A. ROLFE PHOTOPLAYS, INC.

3—20. Her Great Price (Mahel Taliaferro)5 reels
5— 1. The Snow Bird (Mahel Taliaferro).5 reels
6— 5. Dorian's Divorce (Lionel Barrymore and Grace Valentine).....5 reels
6—19. The Flower of No-Man's-Land (Viola Dana).....5 reels

QUALITY PICTURES

3—27. The Wall Between (Francis X. Bushman and Beverly Bayne)...5 reels
5— 8. A Million a Minute (Francis X. Bushman and Beverly Bayne)....5 reels

Mutual Masterpictures

DE LUXE EDITION

Week of May 29, 1916.

No. 105. The Man from Manhattan (Wm. Stowell and Rhea Mitchell), American .....5 reels
No. 106. Other People's Money (Gladys Hulette), Thanhouser.....5 reels

Week of June 5, 1916.

No. 107. Whispering Smith (Helen Holmes), Signal.....5 reels
No. 108. Soul Mates (William Russell), American. .....5 reels

Week of June 12, 1916.

No. 109. The Inner Struggle, American...5 reels
No. 110. The Abandonment (E. Forrest Taylor and Helene Rosson), American. .....5 reels
No. 111. The Wasted Years (Crane Wilbur), Centaur.....5 reels
No. 112. Far from the Madding Crowd (Florence Turner), Turner.....5 reels

Paramount Pictures

FAMOUS PLAYERS

5— 4. The Red Window (John Barrymore)5 reels
5—15. The Trust (Hazel Dawn).....5 reels
5—25. Saints and Sinners (Peggy Hyland).5 reels
5—29. (Title Not Decided), (Marguerite Clark). .....5 reels
6— 5. The Evil Thereof (All Star Cast)..5 reels
6—12. Her Romance (Marguerite Clark)..5 reels
6—15. Destiny's Toy (Louise Huff).....5 reels
6—22. Susie Snowflake (Anna Pennington and Wm. Courtleigh, Jr.). .....5 reels
6—26. The World's Great Snare (Pauline Frederick). .....5 reels

JESSE LASKY COMPANY

5— 8. Maria Rosa (Geraldine Farrar)....5 reels
5—11. Alien Souls (Sessue Hayakawa)...5 reels
5—22. The Frameup (Blanche Sweet)....5 reels
6— 1. The Gutter Magdalene (Fannie Ward). .....5 reels
6—19. The Clown (Victor Moore).....5 reels

MOROSCO PHOTOPLAY COMPANY

5—18. Pasquale (George Behan).....5 reels

PALLAS

4— 3. Heart of Paula (Leonore Ulrich)..5 reels
5— 1. David Garrick (Dustin Farnum)...5 reels
6— 8. The Making of Maddalena (Edna Goodrich). .....5 reels
6—29. The American Beauty (Myrtle Stedman). .....5 reels

Triangle Film Corporation

KAY-BEE-INCE PRODUCTIONS

4—30. The Beggar of Cawnpore (H. B. Warner). .....6 reels
5— 7. The No-Good Guy (William Collier)5 reels
5—14. Not My Sister (Bessie Barriscale)5 reels
5—21. The Primal Lure (Wm. S. Hart)..5 reels
5—28. The Market of Vain Desire (H. B. Warner). .....5 reels
6— 4. The Bugle Call (Wm. Collier, Jr.)..5 reels
6—11. The Sorrows of Love (Bessie Barriscale). .....5 reels

FINE ARTS-GRIFFITH PRODUCTIONS

4—30. The Children in the House (Norma Talmadge). .....5 reels
5— 7. The Good Bad-Man (Douglas Fairbanks). .....5 reels
5—14. Susan Rocks the Boat (Dorothy Gish). .....5 reels
5—21. A Child of the Paris Streets (Mae Marsh and Robert Harron).....5 reels
5—28. Mr. Goode the Samaritan (DeWolf Hopper). .....5 reels
6— 4. Going Straight (Norma Talmadge).5 reels
6—11. Reggie Mixes In (Douglas Fairhanks). .....5 reels

KEYSTONE-SENNETT PRODUCTIONS

4—23. The Snow Cure (Ford Sterling)....2 reels
4—23. A Rough Knight (Shorty Hamilton)2 reels
4—30. The Lion and the Girl (Joe Jackson)2 reels
4—30. His Bitter Pill (Mack Swain).....2 reels
5— 7. Her Marhle Heart (Charles Murray).2 reels
5— 7. A Dash of Courage (Harry Grihbon). .....2 reels

Red Feather Productions

4—17. Her Bitter Cup (Cleo Madison)....5 reels
4—24. Thrown to the Lions (Mary Fuller)5 reels
5— 1. Dr. Neighbor (Hohart Bosworth)..5 reels
5— 8. A Huntress of Men (Mary Fuller).5 reels
5—15. A Youth of Fortune (Carter and Flora Parker De Haven).....5 reels
5—22. Half a Rogue (King Baggot).....5 reels
5—29. The Iron Hand (Hohart Bosworth and Jane Novak).....5 reels
6— 5. The Madcap (Flora Parker De-Haven). .....5 reels
6—12. What Love Can Do (Adele Farrington). .....5 reels

Vitagraph-Lubin-Selig-Essanay

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VITAGRAPH

4—24. God's Country and the Woman (Nell Shipman, Geo. Holt and Wm. Duncan).....8 reels
5— 1. The Law Decides (Dorothy Kelly, Bohby Connelly, Harry Morey and Louise Beaudet).....7 reels
5— 8. Britton of the Seventh (Charles Kent, Bobby Connelly and Eulalie Jensen). .....5 reels
5—15. The Ordeal of Elizaheth (Lillian Walker, Donald Hall and Evart Overton). .....6 reels
5—22. The Suspect (Anita Stewart).....6 reels
5—29. The Lights of New York (Leah Baird and Walter McGrail).....5 reels
6— 5. The Destroyers (Lucille Lee Stewart). .....5 reels
6—12. The Redemption of Dave Darcy, (James Morrison). .....5 reels

LUBIN

4—10. The Flames Johannis (Nance O'Neill). .....5 reels
5— 8. Love's Toll (Rosetta Brice and Richard Buhler).....5 reels
6— 5. Those Who Toil (Nance O'Neil)..5 reels

SELIG

3—20. The Ne'er-Do-Well (Kathlyn Williams and Wheeler Oakman)....10 reels
4— 3. The Cycle of Fate (Bessie Eyton, Wheeler Oakman and Edith Johnson). .....5 reels
5— 1. At Piney Ridge (Fritzi Brunnette).5 reels
5—29. Into the Primitive (Kathlyn Williams, Guy Oliver and Harry Lonsdale). .....5 reels

ESSANAY

4—10. Burlesque on Carmen (Charlie Chaplin). .....4 reels
4—24. The Little Shepherd of Bargain Row (Sallie Fisher, John Junior and Richard C. Travers).....5 reels
5—15. Sherlock Holmes (William Gilette).7 reels
6—12. That Sort (Warda Howard, Ernest Maupain, Duncan McRae and John Lorenz). .....5 reels

World-Equitable Program

WORLD

4—24. The Closed Road (House Peters and Barhara Tennant).....5 parts
5— 1. The Feast of Life (Clara Kimhall Young). .....5 parts
5— 8. Her Maternal Right (Kitty Gordon)5 parts
5—15. Sudden Riches (Robert Warwick).5 parts
5—22. Tangled Fates (Alice Brady).....5 parts
5—29. Fate's Boomerang (Mollie King)..5 reels
6— 5. His Brother's Wife (Ethel Clayton and Carlyle Blackwell).....5 reels
6—12. Perils of Divorce (Edna Wallace Hopper and Frank Sheridan)..5 reels
6—19. La Boheme (Alice Brady).....5 reels
6—26. What Happened at 22 (Frances Nelson and Arthur Ashley).....5 reels

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3—27. Sins of the Father.....4 parts
4— 3. Her Redemption.....4 parts
4—10. Denise .....4 parts
4—17. Love's Sacrifice.....6 parts
4—24. A Woman's Awakening.....5 parts
5— 1. Under the Mask.....5 parts

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Russian Side of War.....4 reels

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Liberty Hall.....4 parts
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Victoria Cross.....4 parts
O 18.....4 parts
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No. 11. Have a Heart.
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No. 13. Two Chimps and a Chump.
No. 14. Twin Cupids.
No. 15. Aunt Hepsey's Heir.
No. 16. Oil of Revolution.
No. 17. Who's It?

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ELDORADO FEATURE FILM CO.
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Sins of Great Cities (E. Thomsen).4 reels
The Man with the Missing Finger (Alfred Hertel).....4 reels
For Her Son (Betty Nansen)....4 reels
A Woman's Honor (Elsie Frolich)4 reels
The Folly of Sin.....5 reels
The Mother Who Paid.....5 reels

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3—27. Charlie's White Elephant, C. Cart..1 reel
4— 3. Charlie's Barnyard Pets, C. Cart...1 reel
4—10. Charlie the Busy Barber, C. Cart..1 reel
4—17. Charlie the Animal Trainer, Com. Cart. .....1 reel
4—24. Charlie's Jitney Hunt, Com. Cart..1 reel
5— 1. Charlie Prepared, Com. Cart.....1 reel

JUVENILE FILM CORPORATION
4— 1. World War in Kidland.....1 reel
4— 8. A Chip Off the Old Block.....1 reel
4—15. Chip's Elopement.....1 reel
4—22. Chip's Backyard Barn-Stormers....2 reels
4—29. Chip's Rivals.....1 reel
5—13. For Sale a Daddy.....1 reel
5—27. Chip's Carmen.....2 reels

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Three Weeks.....5 reels
Salamander .....5 reels
One Day.....5 reels

F. O. NIELSEN
Guarding Old Glory.....5 reels
Just Out of College.....5 reels
Little Sunset.....4 reels
The Spoilers.....9 reels
All for a Girl.....5 reels

PHOTODRAMA COMPANY
How Molly Made Good.....6 reels

PROHIBITION FILM CORPORATION
Prohibition .....5 parts

RAVER FILM CO.
The Other Girl.....5 reels
Life Without Soul.....5 reels
The Fortunate Youth.....
Driftwood .....

RAY COMEDIES
6—21. Casey's Dream.....
6—28. Casey's Kids.....

RIALTO FILM CO.
The House of Mirrors.....

STANDARD NEWS FILM, INC.
Standard Travelogues.....32 parts
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5—29. Diana (Colored).....3 parts
6— 5. My Country First.....6 parts
6—12. The Pursuing Vengeance.....5 parts
6—19. The Bishop's Secret.....4 parts

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Unto the Darkness.....4 reels
In the Ranks.....4 reels
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Enoch Arden.....4 reels
Mysterious Man of the Jungle.....3 reels

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On the Firing Line with the Germans .....6 parts

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EDUCATIONAL FILMS CORP., OF AMERICA
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The Yarn of the Slowern'ell.....1 reel
In the Hanging Glacier Country...1 reel
The Sunset Trail.....1 reel
The Trail to Cloudy Pass.....1 reel
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American Game Trails.....1 reel

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Metro Travelogues (weekly).

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ANIMATED CARTOONS
1. Jeff's Toothache.
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BURTON HOLMES TRAVEL PICTURES
4—10. Bilibid, the "Sing Sing" of the Philippines.
4—17. The Pasig River (The Filipino River).
4—24. The Lowlands of Luzon.

BRAY CARTOONS
4—27. Col. Heeza Liar Wins the Pennant.
5— 3. Al Falfa's Scientific Diary.
5—10. A Toyland Paper Chase.
5—17. Bobby Bumps and His Goatmobile.
5—24. Kid Casey the Champion.

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Uncle Sam at Work (See Powers Universal).

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5—22. Kernel Nutt the Janitor.
5—29. Kernel Nutt the Footman.
6— 5. Kernel Nutt and the Hundred Dollar Bill.
6—12. Kernel Nutt in Mexico.....

SERIALS

The Girl and the Game.....Signal Film
The Secret of the Submarine.....Signal
Peg o' the Ring.....Universal
Mary Page, The strange Case of..Essanay
The Social Pirates.....Kalem
The Iron Claw.....Pathé
Who's Guilty? .....Pathé
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Motion Picture News

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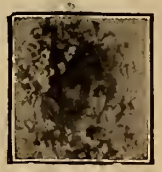
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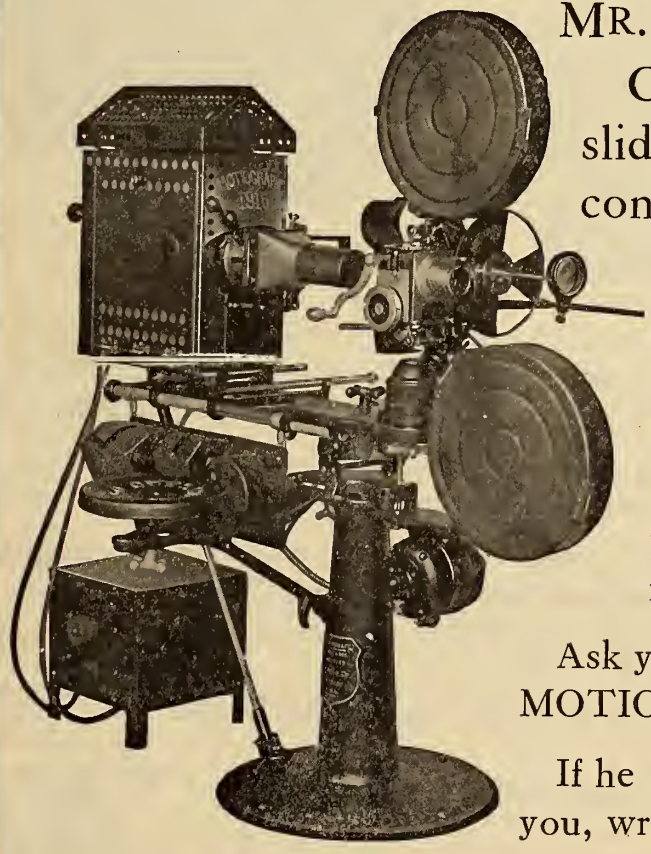

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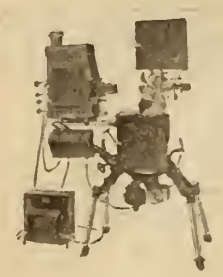

"SIXTEEN YEARS OF KNOWING HOW"

A PROJECTION MACHINE

CAN BE NO BETTER THAN ITS

INTERMITTENT MOVEMENT

A RADICAL ADVANCE IN "INTERMITTENT" DESIGN AND CONSTRUCTION IS THE MEMORABLE ACHIEVEMENT THAT HAS PLACED

POWER'S CAMERAGRAPH

IN ITS PRESENT PRE-EMINENT POSITION

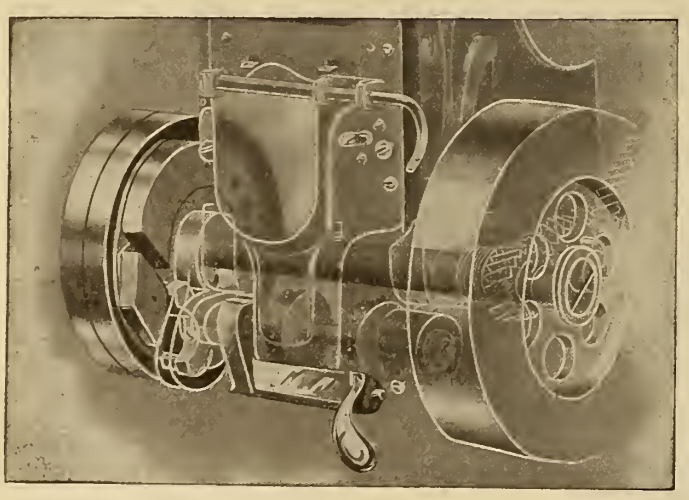

FIG. 1

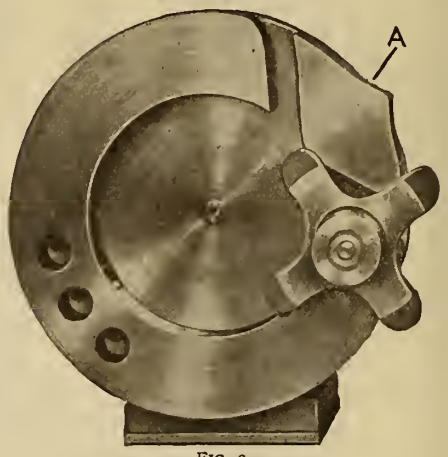

FIG. 2

Perfect Projection of motion pictures made possible by the only basicly different rotary intermittent movement in over 300 years, applicable to use in projection machines.

Fig. 1 is a phantom view of the Movement complete. Its very appearance bespeaks the strength and durability which distinguish it above all other movements.

Fig. 2 shows a frontal view of the important elements. At Point A will be seen the unique shape of the driving cam by which maximum speed is obtained in changing from one picture to another, with minimum wear on the film.

THE WHOLE COMBINES FOR STEADY FLICKERLESS PICTURES

Catalogue D Gives Full Details

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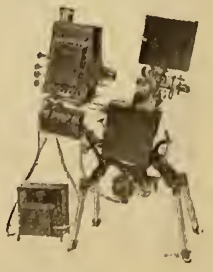

Construction, Equipment and Operation

Accessory News

Section of Motion Picture News

Everything for Theatre, Exchange and Studio

Motion Picture Projection Simplified

By J. H. Hallberg

99 — Having studied the straight single core and "U" core type choke-coils with either one or two separate windings for choke-coils, is there any other form of core used for choke-coil design and construction?

Ans. — From the view point of the manufacturer who often times does not make up a sufficient quantity of choke-coils to warrant the making of special dies for punching the core laminations, the straight core or "U" core construction is the cheaper and simpler proposition. Either the straight core or the "U" core gives, under normal conditions, entirely satisfactory results and are the types generally used.

In the accompanying Fig. 49, there is illustrated what is known as the "W" core which is thus termed on account of the fact that the shape of the core looks like a "W."

In referring to Fig. 49 we observe at once that the center part of the core is practically twice as large as the two side cores which extend from the lower part of the core body.

The coil or windings are mounted upon the center core and the dotted lines indicate the magnetic flux through the core legs.

100—Why is the middle leg of the "W" core made of twice as large cross section as the side legs?

Ans.—If you will stop and think, you will realize that the magnetizing coil being mounted upon the central leg and having a given number of turns and amperes flowing, creates a certain number of magnetic lines of force. For a given number of magnetic lines of force and for a given purpose, the center core must therefore be of a cross section, capable of carrying the total magnetic flux generated by the coil without undue crowding and consequent overheating.

Following the dotted lines we find that after leaving the central core, they divide, one-half going through each one of the outside legs, which on that account can necessarily be made one-half the cross section of the center leg.

The form of choke-coil construction gives perhaps the very best balanced magnetic distribution and a coil designed and constructed with this type of core, gives perfect regulation, but it requires special dies and tools for manufacturing a choke-coil of this description and on this account it is not commonly used.

It is evident that on account of the comparatively large radiating surface and uniform distribution of the magnetism, the "W" type core works at very low temperature and with the least possible vibration and unbalance.

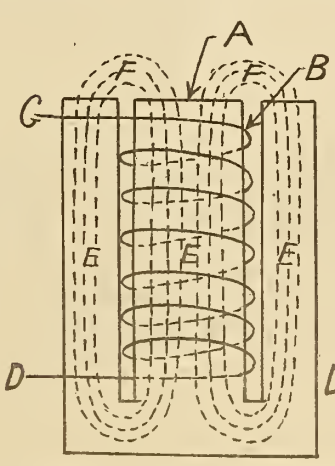

Fig. 49

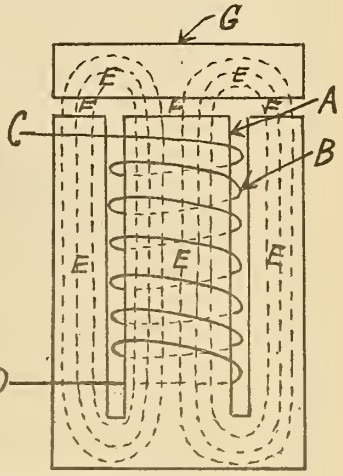

Fig. 50

The choking or reactive effect of a coil designed along the lines illustrated in Fig. 49, can be varied by moving the coil or the core relative to each other in a similar manner as has been described for the regular straight or "U" core types.

101—How may the reactive effect of a "W" type core choke-coil be increased or decreased without increasing or decreasing the number of turns or changing the amperes flowing in the coil or without moving the coil relative to the core?

Ans.—Fig. 50 illustrates the "W" type core with a laminated magnetic circuit closing core G, placed in magnetic relation to the ends of the three legs of the "W" core.

It has already been explained to you how by moving this circuit closing core, relative to the core legs, the magnetic resistance of the iron circuit, can be increased or decreased in consequence of which the current flow in the coil included in the circuit will be decreased or increased as desired.

Copyright, 1916, by J. H. Hallberg.

Latest Kunsky Theatre in Detroit to Seat 3,100

The Madison Will Occupy Site at Corner of Grand Circus Park and Broadway—Ninety-nine Year Lease Obtained on the Property—C. Howard Crane, Who Has Designed All Other Kunsky Theatres, Has Prepared Plans for a Building Expected to Represent His Best Work

JOHN H. KUNSKY, Detroit's motion picture magnate, will erect in Detroit a theatre to be known as the Madison. It will occupy the site at the southwest corner of Grand Circus Park and Broadway, now occupied by the store buildings running back for a distance of 185 feet on Broadway, a ninety-nine-year lease having been obtained upon the property. A five-story office building will be erected upon the Witherall Street side facing the park, and a three-story office and shop structure will occupy the Broadway frontage, surrounding the theatre building proper, which will be a huge affair seating 3,100 and with a spacious stage as large as any in the west, thus offering accommodations for the largest of dramatic and spectacular productions. The upper floors of the office building will be taken up entirely with the offices of the various enterprises controlled by Mr. Kunsky, additional space now being required for the handling of his already large interests.

The rise of John H. Kunsky as a power in the theatrical firmament of Detroit and Michigan has been almost what might be well termed as meteoric. First starting with the most modest of capital in the days of the penny arcade, Mr. Kunsky has risen within the space of a few short years to one of the most prominent factors of the business in the United States.

It was while engaged in the operation of penny arcades with the late A. Arthur Caille, that an article in the Scientific American stating that a machine to reproduce life size photographs in motion had been invented, caught his eye, and realizing the vast possibilities of such an invention from the amusement standpoint, Mr. Kunsky quickly interested Mr. Caille, with the result that they took the next train East, witnessed the invention demonstrated and arranged for the purchase of an entire outfit. The Casino theatre, the first moving picture theatre in the world to be put into operation was then built at 28 Monroe avenue, the results being most satisfactory. Then followed other theatres of the same nature in Detroit and other cities, which was followed by the construction of the most successful old Majestic theatre, which stood upon the site now occupied by the Kresge Five and Ten Cent Store building on Woodward avenue. In turn came the Columbia and the Garden, both of which met with instant public favor.

Kunsky a Theatre Builder Years Ago

About this time, Mr. Caille's interests were purchased by Mr. Kunsky, Mr. Caille retiring from the business. Mr. Kunsky immediately expanding with the promotion and the erection of the Liberty theatre situated upon the site of the old Scotch Presbyterian Church at the corner of Bates and Farmer streets. As to the success of this theatre, Detroit is already familiar.

Spurred on by his success along his chosen line of endeavor, Mr. Kunsky then constructed the Alhambra, located at the corner of Woodward and Kenilworth avenues, and known as one of the most beautiful residential theatres in the United States, which in turn was followed by the taking over of the Washington theatre, to that time known as a complete failure, and making it into a playhouse catering to capacity audiences seven days in the week. Last September, the Strand theatre, situated at the corner of Grand River avenue and Fourteenth street and seating 1,500, was opened under Mr. Kunsky's direction.

The new Madison, his latest venture, marks the greatest effort of Mr. Kunsky's career. All information regarding the probable cost is met with a smile and the statement that it is not a question of money but of quality, style and comfort. However, some idea of the investment involved is obtained from the statement that the plans call for a very superior and highly decorative structure with an entrance from Grand Circus Park, the lobby leading through to the theatre being mostly of solid marble which will be enhanced by ornamental work of the most costly construction and embracing the latest architectural ideas along this line. Leading directly into the theatre, this lobby will open into a beautiful foyer which, it is said, will excel anything as yet advanced in theatre construction anywhere in the country. The huge theatre will contain a roomy main floor and balcony, while the reception rooms, smoking rooms and grand promenade will excel in appointments his other theatres. The decorations will follow in general a color scheme of green and pure white.

The entire building will be illuminated from the street through a novel system of indirect lighting which will throw into bold relief at night, the entire structure of white glazed terra cotta without the displaying of a single electric bulb. Surmounted by a huge electrical sign, the building will throw out in illumination which will be evident for blocks around. The top floor of the office building will contain the most handsome suite of offices in Detroit, all being finished in pure circassian walnut of massive design and panelled in artistic fashion and luxuriously furnished to match. The structure will have its own heating and lighting plant, thus being absolutely independent at all times of any mishaps that might otherwise occur.

Largest Photoplays Can Be Shown at the Madison

Even a higher class of photodrama and musical features will be presented than is now shown in the Washington, Liberty, Alhambra, Garden, Strand and the various other theatres which are now controlled and operated by Mr. Kunsky, this being made possible by reason of the great capacity and facilities offered. Due to this fact, extended engagements of the large photodramatic productions which are now obliged to seek the dramatic theatres in Detroit in order to obtain sufficient revenue from the box office to make profitable their exhibition in Detroit, will be offered. A great pipe organ costing $50,000 will be installed, which will be played in company with a fine symphony orchestra of twenty-five or more pieces, while many innovations, which are not as yet given out for publication, will be introduced.

No small factor in the success of the realty deal is George W. Trendle, corporation lawyer, and legal adviser to Mr. Kunsky.

Mr. Trendle, although a young man, has shown exceptional aptitude for promoting and financing business enterprises. Engaged by Messrs. Caille and Kunsky almost at the outset of their successful operations along theatrical lines as their legal representative, Mr. Trendle has grown up with the Kunsky interests and to him is due no small amount of credit for the preparation of the ways and means of financing the various large ventures represented. To his care has been entrusted the organizing, the capitalizing and the successful working out of the many varied and complex financial details connected with the promotion of each Kunsky venture. While engaged in the practice of law and handling a large and lucrative corporation practice, the demands of the Kunsky enterprises have made it necessary that he set aside certain definite periods each day to consult with Mr. Kunsky in order to keep in smooth and profitable operation, the ever growing and pressing affairs of the corporation which he represents, and it is in Mr. Trendle's care that the intricate details of the financing, planning and construction of the new Madison has been placed by Mr. Kunsky.

To Schmied-Sisman Company of Detroit has been awarded the building contract while Frank Farrington has been appointed by Mr. Kunsky to act as his personal representative in the supervision of the construction work.

C. Howard Crane, also of Detroit, and one of the most prominent theatre architects in the United States, who has the Madison plans in charge, and who has designed every theatre erected by John H. Kunsky and also the beautiful Majestic at Woodward and Willis avenues, states that the Madison will represent his supreme effort in theatre construction.

The loan on the property has been placed with the Tillotson and Wolcott Company of Detroit, Cleveland, Cincinnati and New York, who will doubtless make an offering of these bonds to investors in Michigan at some date within the near future.

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APPLY TO

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LOUIS H. FRANK
Manager of Exposition

1413 MASONIC TEMPLE BLDG., CHICAGO, ILLINOIS

Projection

Operating Electricity — Repairing Equipment

Questions Answered

Edited by J. H. Hallberg

Who will answer all questions you may send in, no matter how simple or difficult

WHAT IS AVERAGE EXPENSE OF KEEPING A MACHINE OF AVERAGE MAKE IN REPAIR?

E. S., Natchez, Miss.—I had the pleasure of reading your write-up in Motion Picture News *in the May 27 issue, headed "Waste in the Operating Room Through Incompetence." If every exhibitor would read articles of that kind, it would give him a few interesting points and at the same time would benefit the operators and give them encouragement.*

I am the operator at Baker Grand theatre, Natchez, Miss., and belong to Local No. 293 of New Orleans.

I am now using two Powers 6-A machines and would like to know the average expense for keeping a machine of average make in repair when operated about seven hours a day, six days a week for three years.

I hope you will answer this question in the near future with little or no difficulty as I am asking this question so that I can convince the boss.

Ans.—Thank you, Brother Operator, for your interesting letter. I agree with you in that the managers and proprietors should become familiar with the problems which the operators have to meet and solve.

If the manager knew how much cheaper it is to avoid trouble than to patch things up after the trouble has occurred he would always give you what may be necessary to keep your equipment in first-class operative condition.

I am glad you belong to Local No. 293 of New Orleans, as it shows you are the right sort of an operator.

My experience has been, that the operators who belong to the Union, are generally men who have been tested and tried, by more experienced operators, generally in charge of the Unions and *a manager should look favorably upon the employment of Union operators because of the assurance that he will then get better men.*

The cost of repairs on the moving picture machine varies somewhat with the make of the machine and more particularly with the conditions under which it may be operated, and the care which it receives.

As all modern machines are now guaranteed for the period of one year against mechanical defects as well as against wear, it is your privilege when purchasing a new equipment to send your mechanism, after it has been used less than one year, to the manufacturer by express prepaid, who will then overhaul the mechanism and put it in first-class working order without expense to you. In view of this fact, it is not necessary to count the cost of repairs on the mechanism of a projector during the first 12 months, as far as the manager is concerned at least.

However, with the beginning of the second year, you are operating under your own guarantee and expense. Experience proves that a machine which has been handled with a reasonable amount of care and not misused, can be repaired at the end of the second year for a sum ranging between twenty and thirty dollars. When the machine becomes old and requires repair during the period of the third year, then the expenses may be slightly more than specified above because at that time, there may be necessary the replacement of a few gears and shafts which had not shown wear during the first two years of operation, but it is safe to say, that a projector can be kept in first-class repair for twenty-five dollars per year, during the first four years of its life.

After three or four years the machine can of course be kept in repair, but then the chances are that the manufacturer has brought out new and modern mechanisms and machines and it would be to your advantage then to dispose of your old machine and install a new more modern equipment.

It is well to remember that *repair work can be done better at the factory where the machine is made* than at any other place, but you can *secure this service through your local dealer or distributor who will no doubt loan you a mechanism, while yours is sent away to the factory for repairs.*

I am glad to have had this opportunity to hear from you and you may call on us at any time.

WANTS ADVICE ON A GOOD CARBON

A. LaF., Two Harbors, Minn.—Would appreciate very much advice on a good carbon. I have been using Electras to good advantage, but as there are no more to be had must find a good substitute. The current is A. C. 110 volts, 60 cycles, and I have a Compensarc which I operate at the 60 notch.

Have already tried Speer Carbons both ¾ and ⅝ sizes. The ⅝ seems to give fair light for three or four reels, but after that the lower carbon heats up so that it threatens to heat my carbon holders. The ¾ size doesn't act this way but I can't get a good light from them.

Am sending you a carbon which you will note heated up a distance of about 5 inches. What causes this? The ⅝ Electra burns fine under same condition that this carbon was tested.

Ans.—Your question about the best carbon for you to use has been carefully gone over and I would recommend that if you had such good results with the Electra carbons that you secure some of them which I believe can be purchased in the open market in the ⅝ x 12-inch size cored at eleven or twelve dollars per hundred.

However, if you cannot get the Electras you may still use the ⅝-inch cored Speer carbons in the upper holder and a ¾-inch cored Speer carbon in the lower holder. Setting the lower carbon straight up and down and the upper one inclined at an angle of about 25 degrees relative to the lower. It is a fact that sometimes carbons will disintegrate which will cause the carbon to glow red for a considerable distance, due to over-load of the carbon or in some cases due to the carbon being faulty. Sometimes a carbon may not be forced under high enough pressure when manufactured or the material may not be exactly right.

You know as well as I do, that we have oftentimes had batches of foreign carbons which have been poorer than others and if I were you, I believe I would put my case up to the Speer Carbon Company of Saint Marys, Pa., and I am sure that they will replace any defective carbons for you or tell you what in their opinion might be the cause of your trouble. The Speer Company are more familiar with their own product than anyone else, and they may help you out.

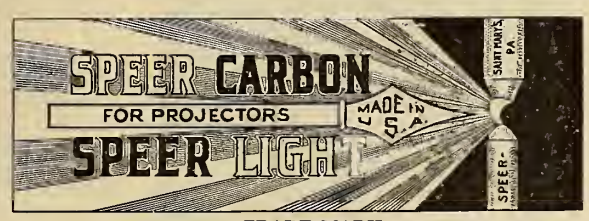
There is also a carbon made in this country by the National Carbon Company, which I understand is quite satisfactory. There is no reason why you should not try through your regular dealer or distributor to secure several makes of carbon until you are satisfied.

With a Ft. Wayne Compensarc on the high notch you secure at least 60 amperes and with this current you ought to use a ¾-inch cored carbon. If you have difficulty in getting a carbon to suit you at the present time, I would recommend that you use a ⅝-inch Speer carbon and reduce your current to the second notch and then I am sure you will get a very good light. In fact, as good as you will get with ⅝-inch carbons overloaded at 60 amperes on the high notch.

SPEER Projector Carbons

were used exclusively in the magnificent projection by Nicholas Power Company, at the recent Exposition in Madison Square Garden—Direct Current was used regulated by rheostats at an amperage between 75 and 100 and the brilliancy of the illumination was favorably commented upon by all who witnessed the performance—The SPEER Projector Carbons have now established a record for superiority in every respect.

You better get your order in NOW!!!



TRADE MARK

NET CASH PRICES

For Regular Speer Carbons

½x12,	cored, pointed both ends,	$37.50 per M. (1,000 in a case)
9 16x12,	cored, pointed both ends,	$40.00 per M. (1,000 in a case)
⅝x12,	cored, pointed both ends,	$50.00 per M. (1,000 in a case)
¾x12,	cored, pointed both ends,	$70.00 per M. (1,000 in a case)
⅞x12,	cored, pointed one end,	$115.00 per M. (500 in a case)
1x12,	cored, pointed one end,	$150.00 per M. (500 in a case)

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SPEER CARBON COMPANY

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Now is the Time to Prepare your Theatre for the Hot Weather. Make it attractive, inviting and Cool. Take out that old Equipment and get UP-TO-DATE.

Would you be interested in a plan to make your improvements and allow them to pay for themselves?

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The "ORIGINAL GOLD FIBRE SCREEN"-Perfected.

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MOTION PICTURE MACHINES

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HALLBERG'S 20th Century Motor Generators

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Wagner WHITE LIGHT Converters

Especially constructed for Motion Picture service. They are complete equipments, ready to install, simple to handle, and are Wagner Quality

Bulletin 10922.

Wagner Electric Manufacturing Company,
Saint Louis, Missouri.

LIGHT JUMPS AND SPUTTERS ALL AROUND THE BOTTOM OF THE CARBON AND GOES OUT

C. W. D., Lewisburg, Tenn.—I have been reading Projection questions and answers in MOTION PICTURE NEWS *and am very much interested in them. The first thing I look for when I get the "*NEWS*" is the Projection questions.*

I want some information about my light.. I am using a Ft. Wayne A C to D C Generator, wired for two lamps. I am positive that it is wired as with No. 8 wire. The most of the time I get a fine light; as good as I want with Bio 5/8 cored carbons bottom and top.

Sometimes the light gets to jumping and sputters all around the bottom carbon and will go out. I have used several kinds of carbons and find the Bio to be the best. I have the generator about 10 feet from the machine.

Ans.—Your complaint about the arc with your generator jumping and sputtering from time to time has been carefully considered and I have also examined the diagram of connections which you sent.

After due consideration of your trouble I recommend that instead of using 5/8-inch cored carbon in the bottom or lower negative holder you use a carbon not larger than 9/16-inch and probably for better results a 1/2-inch cored carbon in the lower holder with the 5/8-inch cored top.

The unsteady light you complain of is caused by the lower carbon being too large in diameter, which the small arc you are operating with, does not maintain hot enough to always keep the arc centered in the core. When the arc happens to jump out of the core, it establishes itself on the solid part of the lower carbon which, of course, is cooler and as it has no core flux it increases the resistance of the arc stream which then goes out or consumes the carbon irregularly and that is the cause of your unsteadiness. Use the smaller size cored lower carbon mentioned and your troubles will be over.

SIMPLEX MACHINE INSTALLED IN NEW YORK HEADQUARTERS OF WOMEN'S CLUB

A Simplex projection machine has been installed in the rooms of the National Federation of Women's Clubs, located on

THE METROPOLITAN LIFE INSURANCE BUILDING NEW YORK CITY

the thirty-fifth floor in the Metropolitan Life Building, New York, a photograph of which appears above.

PEEBLES SUCCEEDS TOUCHON IN HOUSTON OFFICE OF CONSOLIDATED

UPON the resignation of Charles D. Touchon as manager of the Houston office of the Consolidated Film and Supply Co. Harry T. Peebles was placed in charge. Mr. Peebles has been with the Consolidated as road man for some time.

BETTER SATISFACTION

This notice is addressed to the minority of our subscribers who do not regularly answer advertisements.

The service described is, however, open and free to all who wish our help.

We do not wish to discourage you from writing direct to our advertisers; in fact, you do not do enough of it for your own good, but we do want you to get the proper goods to fit your needs.

There are many, perhaps you, who are too busy to write each company separately; therefore we are offering our co-operation, which means that you will receive full information on any subject which you may designate by merely filling out the coupon, designating by numbers the goods in which you are interested.

Your inquiries thus received will be forwarded to reputable manufacturers, even though the goods on which you wish information are not advertised in the "News."

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27. Interior Telephones
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29. Lighting Sets
30. Lobby Display
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32. Metal Ceilings
33. Motors
34. Mural Paintings
35. Musical Instruments
36. Paints
37. Perforating Machines
38. Printing Machines
39. Projection Machines
40. Projection Machines (Home)
41. Projection Booths
42. Rectifiers
43. Reels
44. Rewinders
45. Screens
46. Slides
47. Slide Ink
48. Studio Lights
49. Tickets
50. Ticket Selling Machines
51. Ticket Taking Machines
52. Uniforms
53. Ventilating and Fans
54. Vacuum Cleaners

Gentlemen: Please send me descriptive matter on the subjects marked in the above lists.

Name .....

Theatre .....

City .....

State .....

PHILADELPHIA OPERATORS, LOCAL NO. 307, HOLD SUCCESSFUL BALL

ALTHOUGH Philadelphia Moving Picture Operators' Union, Local 307, I. A. T. S. E. had decided to have their annual entertainment take a different form this year, when the crucial moment came, the appeal of the dance won the day—or rather the night.

This, the fifth annual affair of the union, brought out the operators and their friends in goodly numbers, making the entertainment not only enjoyable but a financial success as well.

The ball took place on Monday, May 29th, at the Eagles' Temple, at Broad and Spring Garden streets. On account of the warm weather no special stunts were on the program, but all who attended had a good time. Excellent music was furnished by the Apollo orchestra, of which Professor Henry Clay Stagg is leader.

The exchanges proved their friendship for the operators by liberal advertising in the souvenir program. The Local showed its appreciation by dedicating one of its dances to their advertisers. In fact every dance was dedicated to some member or friend of the operators, a novel idea that made the programs unique. While the merriment was at its height a delegation from the New York office of the Oliver Morosco and Pallas Pictures Photo Play companies of 220 West Forty-second street, appeared on the scene headed by Julian M. Solomon, Jr. Hundreds of large balloons were set afloat amongst the dancers and diners bearing the picture of Myrtle Stedman as an American Beauty, named after a forthcoming Pallas release. The excitement and diversion thus created made one wonder why other producers were not on hand with their souvenirs.

The committee in charge of the ball whose indefatigable efforts carried it to its successful conclusion were as follows: B. F. Bache. John J. Stevens, Walter G. Murray, John A. Harris, Louis Krouse, Abbot Oliver, Wm. Hamilton, Sr., Charles Smith. while Joseph V. Freil and Walter G. Murray managed the floor.

Amongs those present were Charles Segall, president of the Exhibitors' League and proprietor of the Apollo theatre. Jay Emanuel, treasurer of the League and manager of the Ridge Avenue theatre; George Dembow, manager, Fox Exchange; Philip Greenberg, manager, New Film Exchange; W. B. Leggett, of New York Biograph Company; Samuel Lefko, National Poster Exchange; G. Michaels, Tri State Star Features; D. Starkman, Electric Theatre Supply Company; George Schwartz, same; Jay A. Wiest, of Pathe; M. A. Heenan, Bluebird; J. F. Gill, Triangle; Harold Rodner, Metro; Charles Pierce, Dallas Pictures of New York; Arthur Graver and Julian Solomon, Sr. Among the operators were seen Ben Harris, Midvale theatre; Seymour Brown, Jefferson theatre; Ross Peters, Knickerbocker theatre, and others.

HALLBERG APPOINTED PROJECTION EXPERT FOR CIRCLE THEATRE, INDIANAPOLIS

The Circle Theatre Company, under the direction of Robert Lieber, of Indianapolis, advises us that J. H. Hallberg, Projection Editor of the NEWS has been appointed Consulting Expert for the complete electrical and machine equipment for the new Circle Theatre, which it is expected will be finished sometime during the middle of August.

The Circle Theatre will have a seating capacity of more than three thousand and will be one of the best equipped motion picture theatres in the middle states. Robert Lieber is introducing several new features in the design and decorative arrangement and with the co-operation of Mr. Hallberg we look for the best results on the screen.

Description of the Circle Theatre with illustrations and specifications for the Projection installation will appear in a later issue of the NEWS.

SIMPLEX MACHINES PICKED BY KLEINE FOR "GLORIA'S ROMANCE"

THE Globe theatre, Broadway and Forty-sixth street, New York, is now showing George Kleine's serial "Gloria's Romance," with Billie Burke. Mr. Kleine selected a Simplex machine for the projection of the picture.

Charles Urban of London, who brought over the feature "How Britain Prepared," which is shown in the Lyceum theatre, Forty-fifth street, also uses Simplex projectors.

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ONTARIO EXHIBITORS WANT PROBATION PERIOD FOR OPERATORS SHORTENED

Special to Motion Picture News.

Toronto, June 3.

BECAUSE so many moving picture machine operators are enlisting, and because many returned soldiers are learning the business, Ontario theatre proprietors want relief from the regulation which compels an assistant operator to serve a year before he can get his certificate as a full fledged operator.

A delegation of moving picture exhibitors waited on Robert Newman at the parliament buildings May 25 and laid the matter before him. He told them to put their request in the form of a petition which he could lay before the provincial treasurer.

The delegation represented that so many operators had enlisted that if some relief were not given many moving picture shows would have to close their doors, as the law demands that none but qualified operators may have charge of moving picture machines, and soon there would be no operators left. On the other hand the delegates pointed out that many of the assistant operators who have served for seven or eight months are quite ready to take their examination. They asked, therefore, that the law be amended to read: "An applicant for a moving picture operator's license shall have served as an apprentice to an operator for a period sufficient to satisfy the inspector," rather than "for a period of one year."

The fact that many returned soldiers are being employed as assistant operators was another ground taken by the delegation in urging that the period of probation should be shortened. These men should be enabled to earn their full pay as early as possible, they urged. The pay for operators is stated as $15.00 a week for evening performances only, $18.00 where Wednesday and Saturday matinees are included, and $20 a week for all day and evening, when two shifts are run.

UNCLE SAM'S SAFETY FIRST TRAIN IS EQUIPPED WITH TWO SIMPLEX MACHINES

THE U. S. government Safety First Train, consisting of thirteen all-steel coaches, equipped with government safety first applications, left Washington, May 1, at 10 o'clock, carrying with it two complete Simplex projectors for use at the various train stops.

Crowds Anxious to Get a View of the Simplex Machines on the U. S. Safety First Train

The moving picture machines will be operated from each side of a baggage car, which contains a large electrical generator and pictures will be projected upon temporarily arranged screens, thereby showing them from both sides at one time. This train will be on the road about three months.

BLAIR FACTORY IN NORTHBORO, MASS., IS COMPLETELY DESTROYED

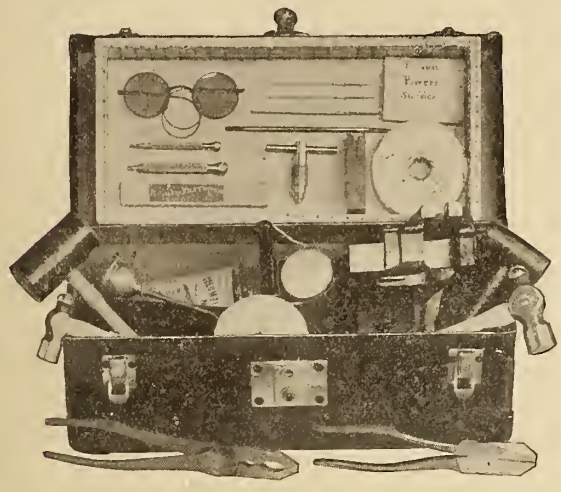
THE Blair Corporation of Northboro, Mass., which has for some time past been perfecting its new standard projection machine has met with an unfortunate setback.

On May 20 the factory and its contents was entirely destroyed, including machinery, tools and thirty projection machines, which had been completely assembled.

Whether the company will continue its experiments in the motion picture line and reproduce its projector is as yet undecided.

HANDY TOOL KIT FOR OPERATORS IS SOLD BY FULTON COMPANY

EVERY trade requires its own special tools, and a good workman always takes pride in owning a fine set of the implements of his trade. The growth of the moving picture industry has been so rapid that only recently have the needs of the projection machine operator been taken into consideration. The old days when the operator repaired his machine with bits of twine, bent nails,



and the like, have passed, and today the man in the booth should be a highly-trained, skilled mechanic, and his tools must be the best obtainable.

Progressive operators will be interested in a handy tool kit now being sold by the E. E. Fulton Company of Chicago. This company has included every article that years of experience have shown necessary for the perfect operation and maintenance of a projector. Everything in the kit was selected because of its special adaptability for projection work.

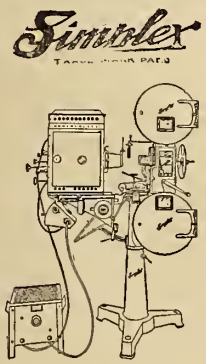
The collection includes two kinds of pliers; three sizes of screw drivers; four special broaches, and a tap wrench for broaches; two sizes of rawhide mallets; two machine hammers; amber glare glasses; assorted taper pins; "V" block; vise; electric hand-lamp with battery; complete set needle files; roll of rubber tape and roll of friction tape; and an oil can. These articles are packed in a special enameled metal case measuring eight by seventeen by six inches.

"THE DAY!"

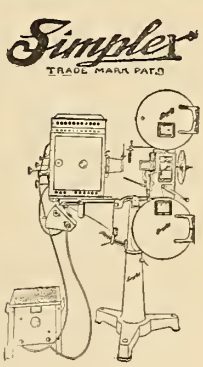
The Toast Wherever Film Men Foregather.

—SEPTEMBER 9—

Studio Directory of Motion Picture News



FACES SMILING ARE DOLLAR SIGNS TO THE EXHIBITOR



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The Camera

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Cloud Effects in Motion Pictures

To Lend an Added Charm and a Sense of Artistic Finish to the Exterior Scenes, a Cloud Effect or a Sunset Is Sometimes Introduced by Producers of the Better Class—Means and Procedure for Good Rendition of Clouds Outlined

TO lend an added charm and a sense of artistic finish to the exterior scenes of a motion picture a cloud effect or a sunset is sometimes introduced by producers of the better class. Such an effect properly photographed is always pleasing to behold and we shall endeavor to outline the means and procedure by which a good rendition of clouds in exterior scenes may be attained.

It is known to most all photographers and has been pointed out in a former article in the Camera Department that cine negative film is chiefly sensitive to the blue violet end of the spectrum, and even the average amateur knows that because of this predominant blue violet sensitiveness of the film stock, skies and clouds which radiate these actinic rays in greater proportion than the rays of other parts of the spectrum, are generally badly overexposed in the negative.

Such density in the sky area of a negative can only result in the sky being a clear white, without any vestige of clouds in the resulting positive prints, unless some means has been employed in taking the picture to cut down the excess of blue violet light reaching the sensitive film.

A logically and frequently employed method of "getting the clouds in" is to close down the lens diaphragm to a pin-point aperture. Provided the lens possesses a diaphragm which will close to a very small opening (and not every cinematograph taking lens will do this) the clouds will be secured all right—but the foreground and other objects in the picture will be so much underexposed as to show absolutely trasparent in the negative. This, however, is not always a disaster as, if it be desired to portray an evening scene with the cloud formations in the sky, the other underexposed portions of the negative will print in black in the positive and yield very pleasing silhouettes against the sky line. The closing scene of many a pretentious motion picture has been photographed in just this way.

Cloud Effects Often Wanted

There are many occasions, however, when a producer wants the clouds in the picture, but the characters and setting must also be shown in full detail, in which event a light filter must be used on the lens to achieve the desired result. The ignorance displayed by many cameramen on the subject of light filters or "ray screens" as they are frequently and more or less erroneously called, is prodigious. For instance a so-called cameraman went to one of the largest photo-supply houses and said he wanted to buy a "Motorchromatic filter," meaning, of course, an Orthochromatic filter. He stated that he had been told that it would decrease the contrast in his negatives, which might or might not be the case, according to whether he used a compensating filter or a contrast filter.

The class of filters likely to be most useful to the motion picture photographer may be termed compensating filters, as they are chiefly designed to retard the action of the blue violet rays and allow light of other colors to record satisfactorily on the film which results in more natural looking pictures.

The compensating filters obtainable for motion picture and general photographic work may be divided, roughly speaking, into two styles, namely, graduated filters in which the color is deep at the top and gradually decreases in hue until at the bottom there is nothing but clear glass; and the regular filter, which is of an even color all the way through and over its entire area.

Before proceeding further with the descriptions of individual types of light filters, we shall here state the qualifications which all light filters should possess, if they are to be of real value and are expected to perform satisfactorily. The prime requisite of a compensating filter is—that it shall not transmit (or allow to pass through) any ultra-violet light. Whether a light filter transmits ultra-violet rays or not can only be determined by examining the filter in question with the spectroscope, as ultra-violet emanations are quite invisible to the human eye. Consequently all makers of light filters claim that their product is spectroscopically tested, although in many cases such an assertion is a joke and can be so proven.

Another important requisite of a light filter is that it be mounted with a high degree of optical accuracy and that the two sides of the glass be absolutely plano-parallel to each other. The best glass for filter making which is anyways moderate in price is Patent Plate, the surfaces of which are parallel to each other within limits of a few thousandths of an inch. Glass of this quality or better must be incorporated in the making of the filter if sharpness of focus is expected equal to that which the lens will give without the filter.

First Qualification of a Good Filter

The first qualification of a good filter, namely, complete absorption of the ultra violet, is easily made possible by using a proper dye when preparing the same. A dye which completely absorbs the ultra-violet and is very popular with makers of good light filters is Filter Yellow K or Rapid Filter Yellow as sometimes known. And as regards the glass for use in making the light filters it will be noted above that Patent Plate is a suitable selection, whereas, for those who require the utmost in definition in the photographic images, filters may be secured mounted in optical "flats." "Flats" are pieces of glass which have their surfaces ground to *absolute* parallelism and are comparatively high in cost. They are hardly needed in cinematographic work, being mostly required in copying with long focus lenses and in three-color negative making.

To resume our description of the light filters available for motion picture camera work, it may be stated that for cloud effects the most popular and efficient style will be the graduated filter, having deep color at the top which diminishes in intensity until towards the bottom it consists of clear transparent glass. While graduated filters may be had mounted in round cells to slip on the front of the lens, the best form is a rectangular filter in an adjustable mount which will permit of its being slid up or down in front of the lens and the desired area of the film image subduced by the colored portion of the filter.

It can be readily seen that with a filter on the lens graduated so that the top portion is covered with the yellow tint and the foreground portion has only clear glass in front of it, the excessive action of the blue violet of the sky will be retarded preserving the cloud formations in the negative, while the foreground will receive its full exposure as the lower clear glass portion of the filter exerts no appreciable diminishing influence on the light which passes through the lens. Thus it may be readily inferred that a good graduated light filter is a valuable adjunct to a cameraman's outfit.

Although there are numerous graduated filters obtainable not all are good ones. Some of domestic manufacture, it is regrettable to say, are found upon spectroscopic examination to transmit considerable ultra-violet light, which shows that the proper dyes were not used in their manufacture or at least not in the right proportion.

Other Uses for Graduated Filters

The use of a graduated filter is not solely confined to cloud and sunset effects however. By turning its mount around so that it is in a position crosswise to the lens instead of up and down, a harsh lighting at one side of the picture can be toned down, or a scene with trees or other dark foreground on one side and a distant or brightly lighted view, such as water on the other may be successfully photographed, where a satisfactory and pleasing result would hardly have been possible without recourse to the horizontally mounted graduated filter.

Filters of even color throughout, e. g., ordinary compensating filters, are frequently employed by intelligent motion photographers, however, and negatives secured through their use show superiority to negatives made with the unscreened lens, although theoretically, a compensating filter should be used in connection with an isochromatic or panchromatic emulsion. The action of the compensating filter is briefly—to retard the action of the blue violet rays sufficiently to allow the greens, yellows, and reds to act with sufficient intensity upon the sensitive emulsion.

A valuable point about the ordinary compensating filters is that they may be procured in varying densities or depths of color. Filters of varying density are generally known as 2X, 3X, 5X, etc., according to the extent to which they increase the exposure above the normal. Thus a 2X filter would require an exposure twice as long as would be required without the filter on the lens, a 3X would require three times the exposure and so on. Although a 2 times filter could be used without fear of underexposing on almost all classes of camera work, a 3X or 5X filter is something every cameraman should possess, as sometimes in summer when out on the water, or in Southern climes overexposure cannot be avoided even by employing the smallest stop in the lens, without the addition of a light filter. Especially is this true when working on deserts or tropical waters where the intense light of the sky is doubled by being reflected back from the sand or the waters of the ocean.

Where to Set Filters

Perhaps after going so deeply into this all important matter of light filters and their relation to cinematography, some of our readers will resire to know where filters of good quality and reputable make are obtainable.

With regard to graduated light filters, by far the best we have seen are those sold by Allison and Hadaway of 235 Fifth avenue, New York. These are the celebrated filters made by Sanger, Shepherd and Company, Ltd., a well-known English firm making apparatus for color photography. The Allison and Hadaway concern have laid in a supply of graduated filters in such sizes as to particularly take care of the cameraman's wants.

Ordinary compensating filters of even color throughout are supplied by all prominent makers of photographic lenses, such as

(*Continued on page* 3801)

"EASTMAN"

in the film margin answers the question,

"How clear should a motion picture be?"

EASTMAN KODAK CO.,
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Music and the Picture

Edited by Ernst Lux

This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays. MOTION PICTURE NEWS will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and the Picture Department.

DON'T BE AFRAID TO PLAY THE "OLD SONGS"—PEOPLE LIKE THEM—BUT USE DISCRETION

Dear Mr. Luz,—

I am a young man, sixteen years of age, and have had two years' experience in playing for motion pictures.

My manager has asked me to play Irish and Scotch airs and folk songs with the pictures; that the people like to hum the songs to themselves. Now I do not think the people would like to hear those old tunes for pictures, and would appreciate more music that was up to date.

Will you give me your ideas on this kind of music for pictures?

Yours truly,

CARLETON A. JAMES.

EDITOR'S NOTE: Your query is difficult to answer properly as you do not state a specific instance. I will nevertheless try to explain the use of the character music you speak of.

The continued playing of folk songs or reminiscent melodies is not good, nevertheless when you desire to create an Irish, Scotch or any other foreign musical atmosphere, you can only do it by playing the older and known folk songs. Patrons of the picture theatre love to hear the old songs when judiciously used. Such numbers should not be continued throughout an entire picture. After the proper creation of the musical character you desire by the playing of a well-known and reminiscent number, it is more entertaining to follow the impression created by modern music of similar characters, inserting reminiscent numbers of proper musical temperament at proper intervals for the purpose of maintaining musical character suggestion.

If you will take time to study your picture theatre audience you will find that it is made up more of older people who find picture theatre entertainment more to their liking, as it can be enjoyed in their preferred quiet manner. The older members of the audience always appreciate what we will call the old songs. It is not good form to play any feature throughout and maintain certain character tone. For instance you may have a picture supposedly taken entirely in Ireland or Scotland; the characters, locations, scene sets and costuming might suggest the Irish or the Scotch throughout, nevertheless it would be poor musical form and still poorer entertainment, were you to continue playing Irish music throughout the entire five reels of the picture, should the picture be a feature.

Your character suggestions should be placed at such points as to accent the effect and where the action of the screen is not too prominently defined temperamentally, a good rule to follow is to ignore the character effects entirely when you desire to create pathetic or heavy dramatic synchronization.

You will find many other opportunities for both the reminiscent and modern character numbers at other points in the picture and by dividing your musical interpolations in this manner you will find yourself playing a much improved program that will more readily appeal to the senses of your audience.

To be a good picture musician you must be broad-minded and not confine yourself to what you consider new or old in music. Confine yourself rather to what you consider good or bad. The old numbers that we remember are those that were accepted by the public as good music. If this was not the case they would have been forgotten long ago. Good musical numbers live in the mind of the public forever, regardless of whether they are old or new publications.

SOUSA, MARCH KING, REPRESENTING A COMMITTEE OF PROMINENT NEW YORKERS, PRESENTS EDOUARDE, STRAND CONDUCTOR, WITH SILVER LOVING CUP

ON the stage of the Strand theater, New York, May 30, John Philip Sousa, bandmaster and march king, representing a committee of prominent New Yorkers presented a huge silver loving cup to Carl Edouarde, musical director of the Strand. This token is an appreciation from one thousand patrons of the Strand theater.

The idea of presenting Mr. Edouarde with some token of appreciation originated with one of the Strand patrons who brought this suggestion to B. A. Rolfe, managing director of the Strand. As soon as it became known that this testimonial was to be tendered Mr. Edouarde numerous persons who had enjoyed his weekly concerts asked that they be permitted to eontribute to the testimonial. Accordingly a eommittee was formed to further the arrangements, comprising Daniel Frohman, John Philip Sousa, Carl Laemmle, Adolph Zucker, R. A. Rowland, Mitchel H. Mark, Mrs. J. Christopher Marks, Leo Feist, Banjamin A. Rolfe, Max Spiegel and John D. Gluck. As Mr. Sousa had been a life-long friend of Mr. Edouarde he asked that he be permitted to make the presentation speech.

Mr. Edouarde has been leader of the Strand orchestra since the opening of the theatre two years ago. Before that time he had gained a solid musical foundation from a variety of studies and positions. Mr. Edouarde was born in Cleveland, O. As a young man he began the study of the violin, later going to Europe to complete his musical education. He graduated from the Royal Conservatory at Leipzig in 1899. Returning to this country he made a tour with Liberati's Band as violin virtuoso.

Following his tour Mr. Edouarde assumed the professorship of harmony and theory in the Cleveland Conservatory of Music. He resigned this chair several years later to become a conductor of Knapp's Millionaire Band, after which he organized the Carl Edouarde Concert Band. When the strand was opened its founders offered the post of musical director to Mr. Edouarde and he abandoned his organization to accept the position.

TWO VALUABLE SUITES FOR PICTURE PLAYERS OR ORCHESTRA LEADERS

IN many of the late problem features quiet action requiring similar musical temperament for the purpose of synchronization has continued quite often for fifteen or more minutes. To avoid the music becoming tiresome on account of continued repetition, suites of two or more numbers properly selected can be used at such points to great musical advantage. The "Dawn" suite, published by Witmark and Sons, New York City, is a suite of three numbers, having a pathetic or romantic appeal throughout.

"The Characteristic Sketches" by Frank P. Atherton, published by Oliver Ditson, East Thirty-fourth street, New York City, is a suite of three numbers which does not only maintain a pathetic or romantic appeal but creates a dramatic color at very appropriate intervals. It is the one suite that I know of where the musical composition implies to perfection the musical sense of the title, namely, No. 1, "Wandering"; No. 2, "Entreaty"; No. 3, "Contentment."

Both of these numbers play for twelve or more minutes without

any tonal monotony. Every orchestra leader or picture pianist and organist should have them. Both numbers can be gotten for piano solo or orchestral arrangement.

Beginning with this week, we shall suggest each week musical numbers, both old and new, which can be used to good advantage by picture musicians, explaining in each issue the value of the numbers as picture music. Save these suggestions for future reference. Space is too limited to give many numbers in each issue.

THE WALBROOK, BALTIMORE, OPENED ON MAY 29—IT SEATS 1,200

BALTIMORE'S newest motion picture theatre, the Walbrook, at North avenue and Rosedale street, opened Monday night, May 29. The opening night was rather elaborate and city officials and prominent citizens from all sections of the city attended the performance. The Walbrook has 1,200 seats and is the largest residential house in the city limits. The building has a frontage of 48 feet with a depth of 150 feet and the exterior is rather simple but rich. The interior woodwork is finished in French gray while the principal wall color is of old ivory. The walls are panelled in Rose du Barry silk between embossed and enriched panel mouldings, with scrolls and flower festoons to match. The floor covering is of heavy maroon-colored carpet.

There is a large gallery and boxes have been arranged in the front line with a perfect view of the screen. The theatre was built by a stock company formed by the residents of the neighborhood. The officers are. Harrison L. Stires, president; Oscar Teschner, vice-precident; Otis J. Tall, treasurer, and Clarence H. Konze, secretary. The attractions being presented consist of Triangle, Fox and V. L. S. E.

CHORUS OF 35 YOUNG WOMEN INTERPRETS MUSIC FOR INCE'S "CIVILIZATION" AT CRITERION, NEW YORK

IN addition to having composed a score longer than that of the average opera, embracing more than forty themes, Victor L. Schertzinger has written both the words and the music of several incidental songs sung during some of the more intense emotional scenes and entre acts of Thomas H. Ince's muchly-heralded eleven reel Cinema peace production "Civilization," at the Criterion theatre.

A selected chorus of thirty-five young women interprets Mr. Schertzinger's music. Another interesting departure is a 'cello solo, which accompanies one of the scenes, played by Thomas Yorf, a young man Mr. Ince considers a "find," having brought him to New York all the way from California.

CLOUD EFFECTS IN MOTION PICTURES

(*Continued from page 3799*)

Voigtlander, Goerz, Bausch and Lomb, Taylor, Taylor and Hobson and other photo-opticans. The G. Cramer Dry Plate Company of St. Louis, are also specialists in light filters of the highest quality and the "Ideal" ray filter made by Burke and James of Chicago, has been popular with photographers for many years and will stand a rigid test.

Before closing, it will be well to give a few pointers as to the correct usage of a filter. Opinions differ as to whether a filter should be placed before or behind the lens. As the placing of a filter in either of these positions will alter the focus of the lens (generally lengthening it slightly) it is best to focus the image with the filter in position. It will probably be most convenient for the cameraman to use his filter in front of the lens, in which event the filter should be placed close to the front glass of the same. Never place the filter on the outer end of the sunshade an inch or more from the lens combination, as in this case the definition or sharpness of the image would be sure to suffer.

AMERICAN MOVIE CAMERA COMPANY PERMIT IS REVOKED BY FRISCO COMMISSIONERS

THE Commissioner of Corporations has revoked the permit of the American Movie Camera Company of San Francisco to dispose of stock, as its assets are under attachment. This concern sold no shares other than in exchange for shares of the Pocket Movie Camera Company, which it succeeded.

ALL Kimball Organs are masterpieces, whether they consist in a carefully selected group of orchestral tones for a house seating less than five hundred or whether they contain every instrument that can be utilized in the most exacting picture and enough of them to fill the largest auditorium with musical sound. The electrical mechanism is quick, accurate, dependable and puts the whole instrument as completely under the domination of the organist as the symphony orchestra the conductor.

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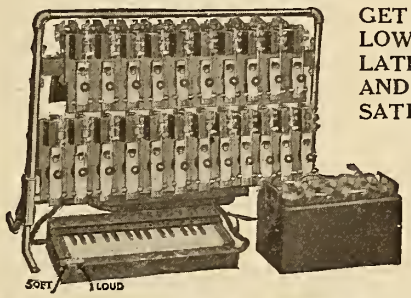

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Set 4 consists of a Light Agitato and Andante movement. Good for quarrels or agitation in society dramas.

Set 5 is a Burglar scene opening with the sneaky music, then agitato, hurry and Plaintive. Contains four different numbers.

Set 6 consists of a misterioso and Allegro Hurry. Used for plotting ending in great confusion or fights.

Set 7 is an Indian scene of three numbers. An Indian mystical opening a fight or battle hurry, closing with an Indian plaintive.

Set 8 is a fight and chase scene. Opens with a Hurry, going directly into a concert gallop for the chase.

Set 9 is a three numbered Storm scene. A. 1 is a Storm Hurry. B. 2 is an Allegro Agitato. C. 3 a Plaintive Andante as an Aftermath

Set 10 A Diabolical Scene of 3 numbers. A. 1 is a new Misterioso. B. 2 an Agitato-Misterioso. C. 3 an Andante in minor key.

Set 11 A Western Scene. 3 numbers. Illustrates the western characteristic, the barroom fight and the chase.

Set 12 A Fire Scene of 4 numbers. A. 1 the plotting. B. 2 the agitation or alarm. C. 3 the coming of the fire department. D. 4 a Waltz Lento movement after action quiet.

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"A Gutter Magdalene"

By ERNST LUZ

Paramount Feature — Projection Time, 70 Minutes

This plot is adapted so as to make it possible for the pianist, one man orchestra player, organist or orchestra leader to make some prior preparation for playing the picture. The numbers suggested do not need to be used; similar numbers, or numbers suggested by "notes" will do as well. It is intended that no unnecessary expense be added for the exhibitor or musician.

	Description of Music	*Number Suggested*	*Cue to Stop Number*
1.	Desc. (H. Rom.)	"Tulip and Pansies" (Ditson & Co.)	"$40,000 and a western tenderfoot."
2.	Inter.		After telephoning scenes.
3.	H. Dr. Andante	"A. B. C. Dramatic Set No. 3"—B-2	After wife walks out of room where gambling.
4.	Agitato	"A. B. C. Dramatic Set. No. 3"—A-1	After Westerner hit on head.
5.	Desc. (H. Path.)	"To a Star" (W. Jacobs)	Policeman picks up Steve from street.
6.	Salvation Army	"Salvation Army Patrol" (C. Fischer)	After wife comes from auto.
7.	Desc. (H. Rom.)	"Serenade by Jeffrie (Boston Music Co.)	Connects 1 and 2.
		PART 2.	
			"Maida finds her new happiness."
8.	Waltz (Leg.)	"Rosemaiden" (E. Schuberth)	City Park scene.
9.	Desc. (H. Rom.)	"Second Reverei" (Cundy & Co.)	Maida gives soup to Steve in Salvation Army quarters.
10.	Agitato	"A. B. C. Dramatic Set No. 3"—A-1	After Steve hit by auto on street.
11.	Dr. Andante	"A. B. C. Dramatic Set No. 3"—B-2	Salvation Army standing singing.
12.	Rock of Ages		"Scuse me lady," etc.
13.	Path. Int. and Waltz	"Tourjous Jamais" by Waldteufel	Connects 2 and 3.
		PART 3.	
			"A gleam of sunshine."
14.	Desc. (Rom.)	"Spring Dreams" (Leo Feist)	"Sheriff Tom Barrett."
15.	H. Leg. Intro. and Waltz	"Forget Me Not" by Waldteufel	"Meet me here at 9:30 to-night."
16.	Desc. (H. Leg.)	"Character Suite Sketches No. 1" (Ditson & Co.).	Connects 3 and 4.
		PART 4.	
17.	Desc. (H. Leg.)	"Character Suite Sketches No. 2" (Ditson & Co.).	
18.	Desc. (H. Leg.)	"Character Suite Sketches No. 3" (Ditson & Co.).	After Boyce arrested.
19.	Desc. (H. Leg.)	"Rosemary" (M. Witmark)	Prison cell scenes.
20.	Inter. (L. Desc.)	"Starlight" (Chappell & Co.)	Connects 4 and 5.
		PART 5.	
			After prison cell scenes.
21.	Desc. (Path.)	"Twilight" (Chappell & Co.)	
22.	Desc. (H. Leg.)	"Visions" by Tschaikowski	"You said if I came here to-night."
23.	Agitato	"A. B. C. Dramatic Set. No. 3"—A-1	Jack Morgan shot by Maida.
24.	Desc. (H. Path.)	"Chimes of Love" (C. Fischer)	Police station scene.
	Waltz (Leg.)	"La Flamme" (Ricordi & Co.)	To end.

Notes: This picture affords excellent opportunities for character synchronization and for obtaining serious musical depth. For obtaining the heavy, romantic and pathetic effects numbers of legato movements should be selected as near as possible.

Effect Notes: The usual drum effects characteristic of the Salvation Army can be used during No. 6. A single pistol shot at the end of No. 23 is also good. All other effects should be avoided.

Nos. 1, 5, 7, 9, 16, 17, 18, 19, 21, 22, and 24 should be slow serious numbers, having pathetic or romantic appeals with an emphasized dramatic effect.

For Nos. 16, 17, 18 and 19 a suite of numbers of similar musical temperament can be used to good effect. The cue to stop for No. 18 is not important and is placed in the picture to prompt you and make it impossible for the changing points to go beyond your control.

No. 2 should be a light 2/4 number. No. 6 should be a number characteristic of the Salvation Army. I know no better number than "The Salvation Army Patrol," published by Carl Fischer, Cooper Square, New York.

Nos. 8 and 25 should be medium slow waltzes of legato movement. No. 12 is a positive screen suggestion and the song "Rock of Ages" is the only possible number to use. Nos. 13 and 15 are concert waltzes having slow and apealing introductions. Nos. 14 and 21 are slow numbers with pathetic or romantic appeal. Must be quiet numbers. No. 20 should be a light 4/4 number. The organ can be used to good advantage throughout the entire picture.

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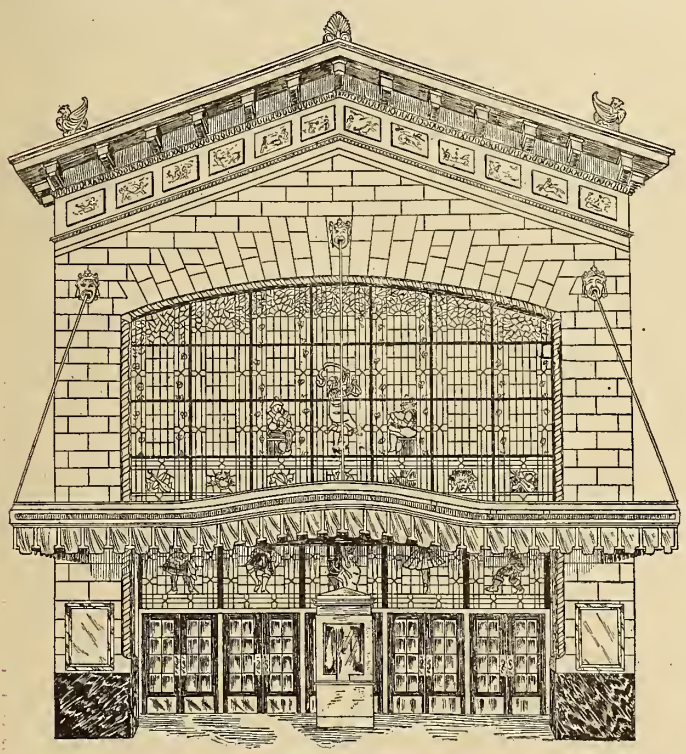
Building and Furnishings

STRAND, IN ALTOONA, PA., OPENED ON MAY 29 BY SILVERMAN BROTHERS, IS A 1,670-SEAT HOUSE

ALTOONA, PA., has a new picture theatre of modern design and equipment—the Strand, which opened its doors to the public on May 29. The enterprise of its owners, Silverman Brothers, is well illustrated by their advertising of the opening. Not content with a page or two of newspaper space, they employed a ten-page section in the Altoona *Times*, in which the theatre was fully described from every angle. This section also carried the advertisements of all the building and accessory firms which were concerned in the construction and equipment of the house.

The Strand is a theatre of 1,670 capacity, with 920 seats on the first floor and 750 in the balcony. A wide lobby, 40 by 60 feet, provides entrance to the theatre from Eleventh avenue, through half a dozen double doors. The lobby is adorned with beautiful matched panels of marine brocadilli marble, around all sides. The inclined promenade, leading from the lobby to the lounging room on the second floor, and thence to the balcony, is built with a floor



Exterior of the Strand, Altoona, Pa., from Architect's Drawing

of quarry tile. The walls of the lobby, lounging room and promenade are of caen stone.

The first floor has been treated with a harmonious color scheme. The proscenium arch, in which the screen is installed, is flanked on each side by four boxes, two on each floor, while the paintings over the arch are extended around on either side of the balcony. Four loges are also provided, between the boxes and the regular seats. A magnificent chandelier is suspended from the ceiling, and lighting fixtures have been arranged conveniently in all parts of the house.

Three distinct general lighting systems are provided: a general lighting system, emergency and remote control. In addition, there is a battery system, which makes it possible, in case the other systems fail, to illuminate the theatre until the current is turned on.

The fire escapes are all wide and substantial. Floors are of concrete and heavy rails are used as guards. The fire escapes on the Eleventh avenue alley side lead into a fire tower. The platforms are all built with concrete floors, and have steps with non-slip treads.

For the convenience of patrons there are ladies' retiring rooms, men's smoking rooms, parcel rooms, drinking fountains, public telephones, children's playrooms, an information bureau, and many other comforts. The toilet rooms, as well as the wash rooms and matron's room, are finished in Venoso marble, with floors of tile. Two offices on the second floor are equipped for the Messrs. Silverman, and their office force. On the third floor are located the ushers' quarters and the press room.

A roof garden will be opened June 15. This will occupy the space over the theatre entrance, and will be 40 by 60 feet.

Young ladies act as ushers at the theatre. Paramount and Triangle pictures are shown exclusively in Altoona at the Strand. Four performances are given daily. The music is furnished by a Wurlitzer-Hope-Jones Unit Orchestra.

OAKLAND THEATRE IN PONTIAC, MICH., READY IN OCTOBER, WILL SEAT 1,800

THE general contracts have been let and work has been started on the new Oakland theatre, store and office building, on the southeast corner of Saginaw and Water streets, Pontiac, Mich.

This theatre will be one of the largest and most beautiful theatres erected in the state and is owned and will be operated by the Oakland Theatre Company of Detroit, officers of which are A. I. Marentette, president; James H. O'Donnell, vice-president; Harry Goldstein, second vice-president, and Frank C. Cook, secretary and treasurer.

It is expected to have the building ready for occupancy about the first of October. The building itself will be modern and fireproof throughout. The entire front is to be built of white terra cotta, which will also carry around some distance on the side street.

In addition to the theatre portion, the building will also contain four modern stores on the first floor and several well appointed suites of offices on the second floor. The basement will contain space for a billiard room and barber shop and will have separate entrance from the street.

The theatre proper is to be built on the amphitheatre style, similar to the Majestic theatre, Detroit, and will have a seating capacity of about 1,800.

The interior decorative scheme is carried out on the Adam style and the opinion gained from the architect's sketches is that it will far surpass anything yet designed along these lines. The foyers and lobbies are very spacious, in fact, they are large enough to accommodate the entire audience. Spacious retiring and toilet rooms have ben provided for ladies and gentlemen and all the other conveniences provided for a modern theatre building such as check rooms, and lounging rooms, are included in this building.

Inclines instead of stairways are used to reach the various levels, which makes every portion of the theatre easy of access. The building is open on all sides so that there are exits in every direction at every point in the theatre. This feature alone is something that few theatres can boast of.

The stage is large enough to produce most any attraction and is completely equipped in every detail. The dressing room and musicians' rooms are all located under the stage. The building will have its own power plant and heating apparatus.

Special attention has been given to the ventilating which is to be a very elaborate system.

The Frank Farrington Company, of Detroit, has been awarded the general contract. C. Howard Crane of Detroit, who has designed and planned a great many of Detroit's beautiful theatres, including the Majestic, Alhambra, Garden, Strand and others.

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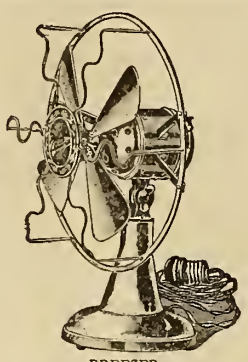
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MARKET STREET REALTY BUYS TWO THEATRES IN SAN FRANCISCO

THE Market Street Realty Company, which controls one of the most valuable pieces of property in San Francisco, located at Fourth and Market streets, and which is to shortly erect an immense moving picture house, has purchased the Portola theatre, almost adjoining this site, together with the Market Street theatre, opposite Fifth street. The Portola is one of the leading houses in the downtown district, with a seating capacity of about 1,100, and has been the home of many film successes, it being considered a mark of honor to have productions presented there. It is conducted under the management of Eugene Roth, who is acknowledged to be one of the leading exhibitors of the entire country, and who will continue in charge of the house as well as assuming the management of the other two.

The Market Street theatre is of about the same size as the Portola and is centrally located. It has been conducted for years by Hallahan and Getz and until recently was a program house, using General service. Feature attractions were put on recently and this policy will be continued by the new management. With two 1,100 seat houses now in operation on Market street and a third one with a capacity of almost three times as many planned the Market Street Realty Company has taken a commanding position in the downtown amusement field.

PIEDMONT IN ATLANTA, IN HEART OF BUSINESS DISTRICT, COST $100,000 TO BUILD

THE newly completed Piedmont Theatre, of Atlanta, Georgia, is one of the finest picture houses in the South. It is located on the heart of the business district, a few doors from the Keith Theatre and the Ansley and Piedmont hotels. Hugh Richardson, the Atlanta capitalist, authorized A. T. Brown, the architect, to draw plans calling for an expenditure of $100,000. The site of the theatre is worth $400,000.

The house has been leased to Charles and Peter Mion for a term of years and is under the management of Ralph DeBruller.

The Piedmont Theatre has exclusive first-run service from the Paramount and exclusive rights on the George Kleine-Billie Burke serial. A feature of the daily program is the concerts played on the J. P. Seeburg player. The big instrument is operated by a relay of three experts who were brought to Atlanta for this purpose.

MANY SPEEDCO ARC CONTROLLERS INSTALLED IN EASTERN THEATRES IN THE LAST WEEK

RECENT installations of Speedco Arc Controllers have been in The Regent theatre, Rochester, N. Y.; Rowland and Clark's Regent, Pittsburgh, Pa.; another to Keith's Prospect, Brooklyn, N. Y.; two more to the Vitagraph Company's studio, in Brooklyn, N. Y.; Loew's Lincoln Square, New York City; the Wilson, Baltimore; the Strand, Flint, Mich.; another to the Cortland Opera House, Cortland, N. Y.; the Liberty, New York City, and the Criterion, New York, for Ince's "Civilization."

"PERCENTAGE PICTURES" IS SPECIAL ARTICLE IN "NOVELTY NOTES," ON SCREEN CAREERS

"NOVELTY NOTES" for June contains an exhaustive special article, entitled "Percentage Pictures," which is important to all who are interested in the future careers of Anita Stewart, Mary Pickford, and Charles Chaplin and their probable effects on the motion picture industry.

"Novelty Notes" is mailed to exhibitors only: but any of NEWS readers may obtain a copy of the June issue if they will send their names and addresses to "Novelty Notes," 115 East 23rd street, New York.

DEPARTMENT OF INTERIOR BUYS ALLISON AND HADAWAY LIGHTS

ALLISON & HADAWAY, 235 Fifth avenue, New York City, manufacturers of studio lights, report that they have just made a shipment of their New Panchroma Twin Arc portable lights to the United States Government. These lamps were ordered by the Department of Interior after they had tested a sample submitted to them some time ago. Each lamp is 8,000 candle power and fitted with special made trunks for quick transportation purposes.

GREAT WESTERN WILL MAKE FEATURES ON 22,000 ACRE RANCH

Special to MOTION PICTURE NEWS.

Chicago, June 3.

The Great Western Film Company is a new Minnesota Corporation which intends about June 15 to start producing western features on a 22,000 acre ranch near Malta, Montana. A. R. Tobin, business manager, states that he secured the services for this company of Wallace D. Corburn, the cowboy poet, who will appear as one of the stars; C. W. Hitchcock as producing director, and of William P. Cooper, formerly with the Moffet Studios of Chicago, as photographic director. It is also the plan of this company to erect a studio in St. Paul for the purpose of producing commercial pictures.

The Raths-Sevolt Company of St. Paul has secured the agency for the Portoscope, a small projector, manufactured by the Motion Picture-Scope Company of Chicago, in the Northwest territory.

The National Carbon Company of Cleveland, Ohio, who had an exhibit at the Northwestern Exhibitors' Convention in Minneapolis, in charge of I. V. Chrissman, demonstrated their new metal carbons. Five hundred samples of these were distributed among the exhibitors and operators who attended the show.

The Western Electric Company of Chicago had a booth at the Minneapolis Convention, in charge of L. E. Luckman, in which they displayed their inter-phones for theatres, national carbons, fans, Pyrene extinguishers and Mazda lamps.

D. C. Cookingham, general manager and one of the owners of the Hertner Electric and Manufacturing Company of Cleveland, Ohio, was present at the Minneapolis Convention to demonstrate their transvertor to the Northwestern exhibitors.

BROWN AND CRISP OF CLUNE RETURN TO LOS ANGELES

Special to MOTION PICTURE NEWS.

Los Angeles, June 3.

MANAGER of Production Lloyd Brown and Director Donald Crisp of the Clune Film Producing Company, have returned from a stay of several weeks with Harold Bell Wright at his ranch home in Arizona, with a completed script for the story "The Eyes of The World." Settings and properties are now being built at the studio in Hollywood, but most of the scenes will be made on the setting described by Wright in his book.

BIRMINGHAM, ALA., FILMED BY GAUMONT FOR "SEE AMERICA FIRST"

BIRMINGHAM, Ala., the "Pittsburgh of the South," will be shown in pictures in Gaumont's "See America First" series June 21. This is one of the last southern cities to be pictured in "See America First" at the present time, since the Gaumont cameraman has come North to take advantage of the summer season. On June 14 will be released some memorable views of Yellowstone National Park.

DIRECTORY OF NEW THEATRES

ALABAMA

The Strand theatre, Montgomery, has let a contract to the Carrier Air Conditioning Company for a new ventilating system in the theatre. The air will pass into the auditorium through 350 mushroom ventilators beneath the chairs, and will be drawn out by an exhaust in the attic of the building. There will be a complete change of air in the building every two minutes.

ARIZONA

The Phoenix Amusement Company, composed of Messrs. Mouk and Richard, have opened their seventh theatre, The Rex, at Prescott. The company has the Columbia of one thousand seats, and the Amuzu at Phoenix, the Iris at Rey, National at Hayden, Iris at Florence and the Juarez at Sonora.

ARKANSAS

The Yale Theatre Company of Oklahoma is spending around $50,000 on their new theatre in the Schulte Building, Fort Smith, which was recently leased by General Manager L. W. Brophy. The house, when completed, will play vaudeville, stock and pictures.

CALIFORNIA

Ford and Meyer, who took over the Acme theatre at Castro and Twenty-fourth streets, San Francisco, a short time ago, have since purchased the Palmer and Vicksburg theatres in the immediate vicinity. As the district is not large enough to support three theatres one or more of these will be closed, except on special occasions.

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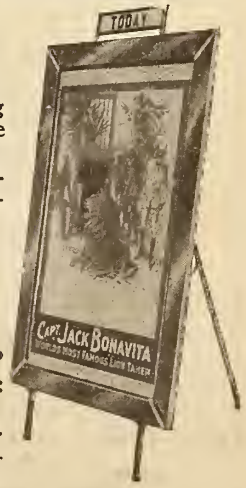

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Address .....

.....

The plan of E. M. Frazier to erect a large moving picture house on Stevenson street, San Francisco, and to secure an entrance to the theatre through the space now occupied by the Empire nickelodeon, bridging the rear street, has brought forth a storm of protest from property owners in the vicinity. It was set forth by the protestants, who appeared before the board of supervisors, that such an arrangement would upset property values and would tend to increase the fire hazard. Mr. Frazier has applied for a permit and this has been approved by the building committee and the street committee.

Turner and Dahnken of San Francisco, who conduct a circuit of moving picture houses in California, Oregon and Nevada, plan to erect a new theatre at Richmond, where a large lot is owned. This new house will supplant the one now being conducted there and will have a seating capacity of 2,000. A. W. Cornelius of San Francisco is the architect.

CANADA

William Brown, who has for some time controlled the Majestic and Crystal theatres in Vancouver, B. C., has just added the Maple Leaf to his string, taking over the lease formerly held by the National Amusement Company. The house will hereafter change its program daily, and the admission price has been reduced to five cents.

Mr. Smart, well known in Rockwood, Ont., has decided to open a moving picture house there.

ILLINOIS

J. A. Behrick and Son, contractors, has been awarded the contract for the erection of a $22,000 motion picture theatre in Robinson. The building will be modern in every respect, with a seating capacity of eight hundred.

H. E. Otey, owner and manager of the Robinson Opera House, is having that theatre remodeled. The main floor is being lowered five feet, giving exits level with the pavement. The front entrance also has been improved.

INDIANA

Charles Porter has bought the Old Trails theatre at Centerville. The theatre has been in charge of Mr. Cook, who was forced to give it up on account of poor health. Mr. Porter formerly operated a picture show in Cambridge City.

Otto E. Banschbach, of Shelbyville, has taken charge of the Grace theatre at Martinsville, as Manager for F. J. Rembusch, owner of the theatre. Mr. Rembusch and Mr. Blackstone have dissolved their business arrangement which has existed for some time, during which time Mr. Blackstone has been in charge of the Grace theatre as well as the Blackstone theatre. Mr. Banschbach has been employed by Mr. Rembusch for the last four years and has much experience in the motion picture business. The Grace theatre will be open each evening hereafter.

W. W. C. Barnes, of Marion, has been awarded the contract for erecting the new theatre building of the Washington Theatre Company, on the site of the old Mecca club, in West Fourth street, Marion. Work will begin soon.

The Strand theatre, in North Michigan street, South Bend, has reopened under new management, with shows at popular prices.

Alexander John McCabe, publicity man of the Orpheum theatre, Fort Wayne, and formerly in charge of the publicity of several of the leading motion picture theatres of Fort Wayne, recently was married to Miss Norma Estelle Merkel, of Fort Wayne.

A combination, pipe organ, piano and complete orchestra instrument has been installed at the Crystal theatre, Decatur, by William Parent, manager of the theatre.

Mr. Weintraut, of Waldron, has bought James Alcorn's north side motion picture theatre at Greensburg and will move the equipment to Waldron.

H. T. Coons of the Gem theatre, at Hobart, has bought an electric transverter for his theatre, and hereafter will use direct current.

The Grand and Lyric theatres at Aurora, which were closed recently for two weeks on account of a breakdown in the power station, have reopened.

Mt. Vernon, is to have a new motion picture theatre. Mr. Crebs has purchased the Palace livery stable and will put up a new film house on that site. Steel ceilings are included in the architect's specifications, and with a concrete floor, make the house fireproof.

LOUISIANA

The Ivy theatre, at Annette and Villere streets, New Orleans, has reopened under the management of Emile Garnier. High class vaudeville and pictures are being featured by the management.

All plans have been completed for the leasing and operation of the new Strand theatre, at Baronne and Gravier streets, New Orleans. The theatre will be finished in October at a cost of several hundred thousand dolalrs. The Saenger Amusement Company has leased the Strand from the De Soto Biulding Company for a period of ten years. It will be two-stories high, and will contain seven modern office buildings in addition to the theatre proper. It will be finished throughout in Caen stone and marble, and will seat 2,000. The exterior will be white terra cotta, and concrete and steel will be used on the inside. Silent rotary fans and a system of vacuum cleaning will be installed. The Strand theatre will be directed by one of the best known picture men in the country, E. V. Richards, Jr., a close friend and associate of S. L. Rothapfel, proprietor of New York's Rialto. The dominant interests in the De Soto Building Company are Commissioner of Public Safety Harold W. Newman and his brother, Leonard Newman, of the brokerage concern of M. W. Newman and Sons, Henry Beer and Edgar H. Bright, of the cotton firm of H. and B. Beer.

L. C. Asbury recently reopened the Canal Airdome, Canal and Rochebleave streets, New Orleans.

The Empire theatre, New Orleans, has ordered two Simplex projection machines from George Vivirito.

It has became known that the Pearce interests are back of a plan to build a moving picture theatre to seat several thousand in Canal street, New Orleans. This enterprise is expected to eclipse anything yet undertaken by the Pearces. Just as soon as a desirable site is selected, the building will begin, it is announced.

The Pearce interests, New Orleans, have donated an entire moving picture "theatre" to the Warren Easton High School. Pictures will be shown regularly to the school boys, and will consist mainly of educational subjects.

Spanish Fort, one of the most popular New Orleans summer resorts, in opening this summer announced that free motion pictures would be projected nightly. On Sunday afternoons a cameraman from the Harcol Film Company "shoots" various groups of pleasure seekers, and these pictures are shown at the resort a week later. The new scheme brings out the crowds in large numbers.

An immense cooling system has been installed in the Triangle theatre, New Orleans. It is noted in this connection that practically every management in Canal street is featuring this summer the fact that the inside of its theatre is several degrees cooler than the temperature on the street.

Fire caused a loss of $1,025 at the Peoples theatre, 2736 Dryades street, New Orleans, when flames started from a projection machine and spread to the main floor.

MICHIGAN

The opening of the following Detroit theatres will probably take place before the expiration of the next sixty days: The Ferry Field theatre, Grand River avenue and the Boulevard; The Drury Lane, Woodward and Grand Circus Park and the Regent theatre, Woodward and Horton avenues.

Jack Mowitt has been appointed manager of the Knickerbocker theatre, Jefferson and the Boulevard, owned by the Ingersoll-Gaukler Company, Detroit. Mr. Mowitt formerly managed the New Empire theatre.

The Vaudette theatre at Three Rivers, has been purchased by George Pierce, of Constantine, who is remodeling same for the exhibition of features exclusively.

Architects Charlton and Kuenzli, of Marquette, have been engaged by August E. Brauns, of Iron Mountain, to prepare plans for a moving picture theatre building, that will be 60 by 75 feet in size, and situated on East Ludington street.

The Star theatre in Bay City, is now under the management of L. R. Simpson, who also has the Alladin theatre in that city.

MISSOURI

With the honor of being the oldest moving picture theatre in Kansas City—the first one to start there far back in 1898—the Yale Arcade, 720 Main street recently closed its doors. Harry Fogel was the proprietor. This house was first opened in the year of the Spanish-American war. It is the only house in Kansas City that has not changed its location since starting. Incidentally it is also one of very few houses to claim the constant ownership that it does. But once has it changed hands in 1911, Harry Fogel purchased it from its originators, Carl Mincing, J. F. Mincing and A. D. Flintom.

OHIO

Kenton is to have a motion picture theatre seating 900 persons. It will be the remodeled Opera House. The main floor will seat 500, while 400 can be accommodated in the two balconies. There will be three main aisles in the theatre, while the lighting will be of the indirect type. Work will be started within sixty days.

The Empress, another Kenton motion picture theatre, has just been remodeled and put into service. A National tickct vendor also has been installed. It is an electrically operated machine and facilitates the handling of tickets. A new gold fibre screen has been added to the equipment. Miss Hazel Kuntz is the new pianiste.

The Royal motion picture theatre, Tiffin, has been sold to William H. Wolf, a retired traveling salesman. The house was turned over to Mr. Wolf by Fred. J. Curtis and Peter B. Hipp, who owned the theatre for a number of years.

The Star theatre, Delaware, has been closed for repairs. A new floor will be put in on the same level with the sidewalk. The back wall be torn out and the theatre enlarged. Other improvements include new twin electric fans and a marble entrance.

OKLAHOMA

The Electric is the name of the theatre which opened at Commerce recently. The house is modern in every detail, seats 600, has a new model Simplex projector, and is using features.

A new picture house is reported to be in the field at Muskogee. When completed, it will be 40 by 70.

Sans Souci Park and Airdome has opened at McAlester. Pictures and vaudeville are used.

W. T. Spears has secured the contract to remodel the Yale theatre at Muskogee. It calls for $15,000 worth of alterations. Mr. Brophy, manager, says he will have the finest house of its size in Oklahoma when the Yale is worked over.

A. G. Hall, manager of the Strand at Drumright, has resigned and is sojourning in California. Dave Williams, his successor, also manages the Majestic.

PENNSYLVANIA

The Orpheum theatre at Forbes and Murry avenues, in the Squirrel Hill district of Pittsburgh, one of the finest residence sections, has opened. It is one of the prettiest theatres in the city. Mark Browarsky is the proprietor of the Orpheum and the theatre seats 400 persons. It is equipped in the finest style. The pictures are changed daily and feature subjects will be used. An admission price of ten cents is charged and the music for the theatre is furnished by a pipe organ.

TEXAS

Tyler and Everidge have recently opened the Star theatre at Rising Star. They have a light plant and new projection equipment, and are getting started rather well.

J. R. Wells from Denison, has bought the Garden summer theatre at Longview, from H. R. Yates.

The Four States Amusement Company, was incorporated at Texarkana, Texas, last week for $750. They will operate the Lyric, Queen and airdome in that town.

Jesse Cook has opened the Brookstone Airdome at Denison. He is running vaudeville, light stock and pictures.

J. J. O'Malley is no longer with the Queen theatre, Abilene, having resigned. His successor is H. G. Haynie.

C. J. Musselman's new motion picture house in Paris, will be modern in every particular. It will seat around 900. Paris was visited by fire some weeks ago, and Mr. Musselman lost his three theatres. He is now operating a temporary house.

A. W. Lilly, operating two houses in Commerce, has purchased the two theatres in Wolfe City, a town not far from Commerce. The houses were the Sunset and Busby, but immediately after Jack got them, one of them was changed to the Hippodrome, which is the name of one of the Commerce houses.

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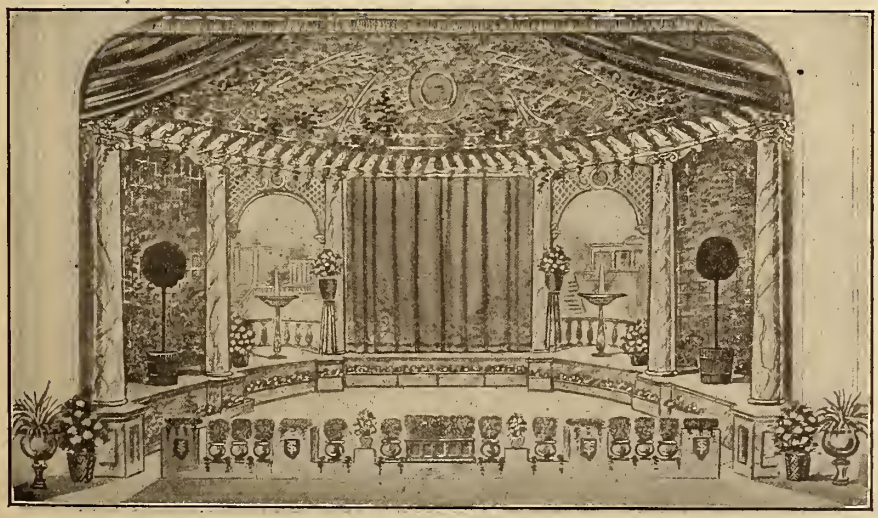

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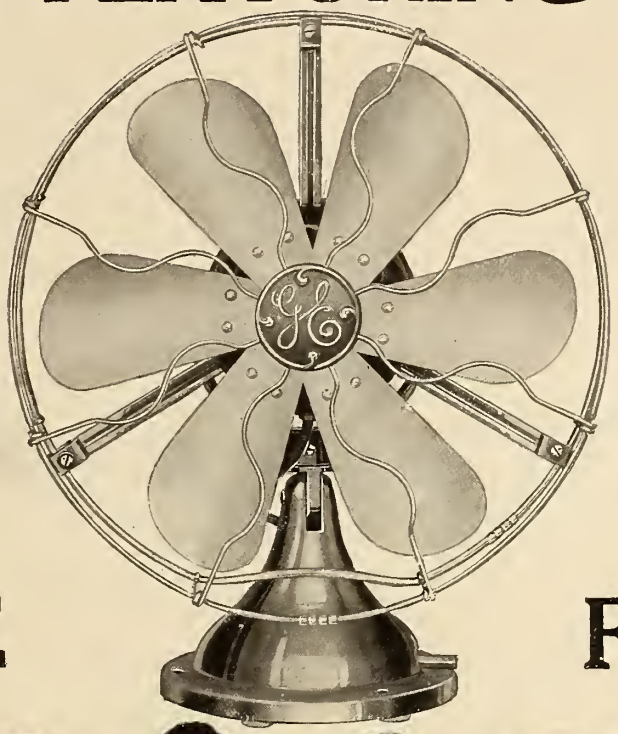
FEATURING



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JUNE 24, 1916

Motion Picture News

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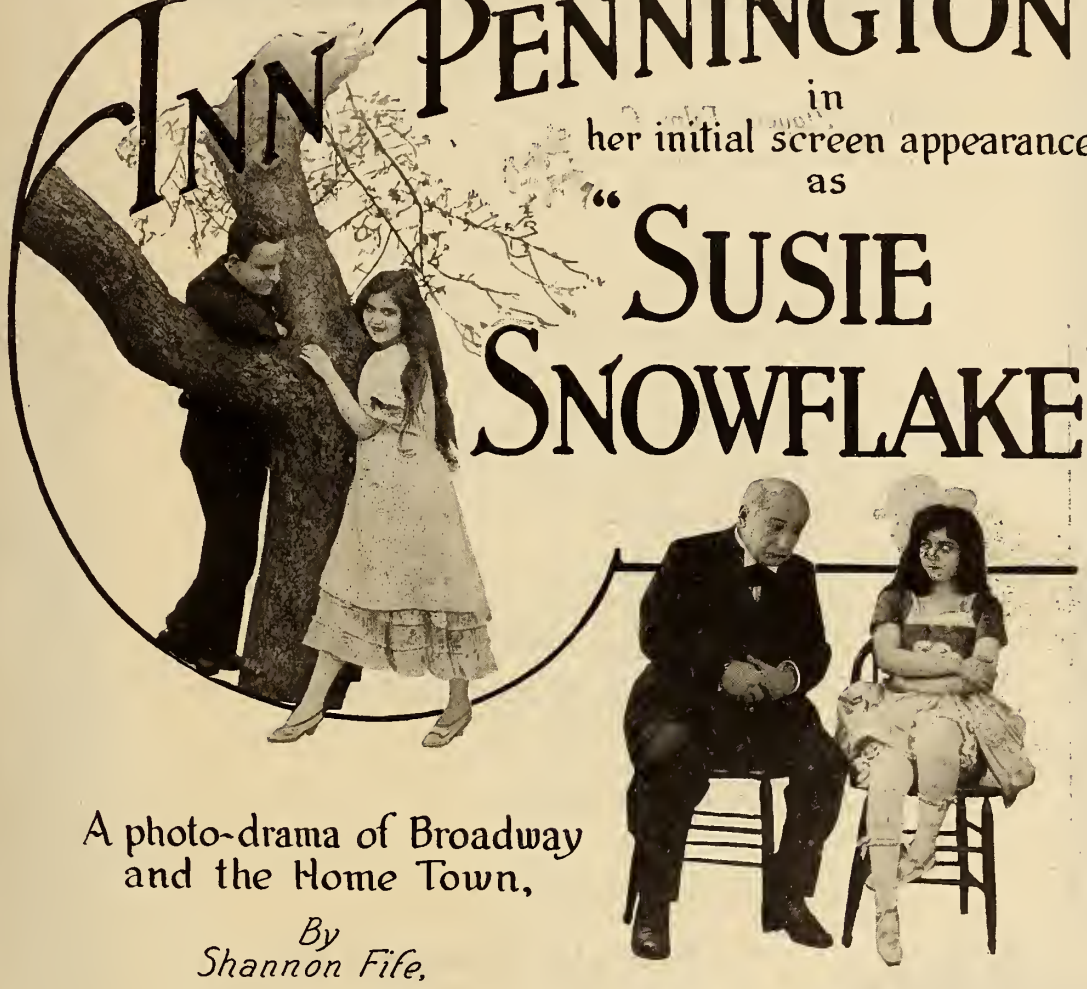

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By
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WHO'S GUILTY?

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Here's what Denver says:

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By Special Request *"Who's Guilty"* will be repeated

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In Addition to the Regular Program

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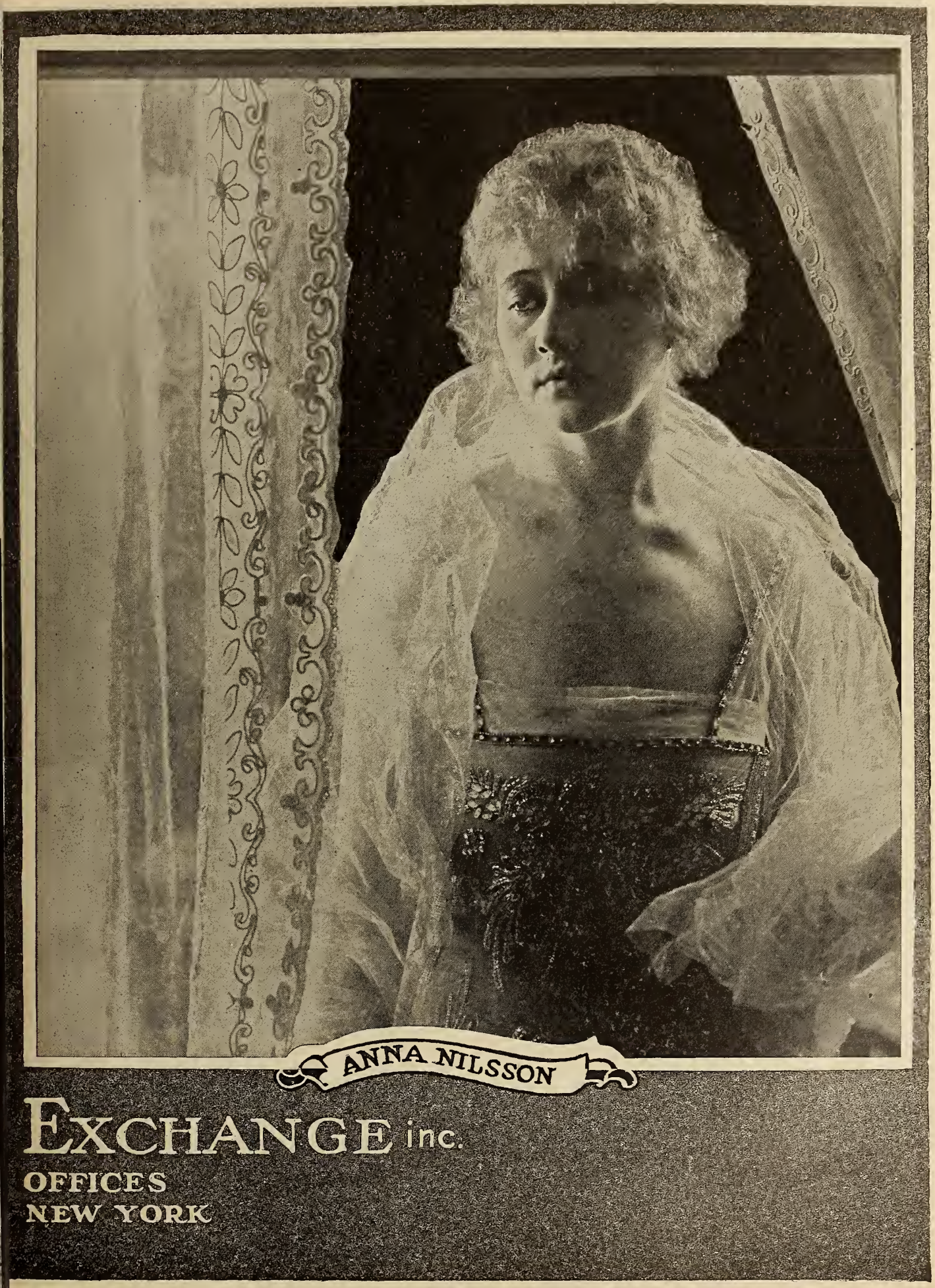

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WORLD PICTURES

The Chicago Daily Tribune.
THE WORLD'S GREATEST NEWSPAPER

WEDNESDAY. JUNE 7, 1916.

THE CHICAGO DAILY TRIBUNE: WEDNESDAY, JUNE

FLICKERINGS from FILM LAND

Miss Brady in a Well Made 'Brady Made.'

the New York Globe.]

"LA VIE DE BOHEME."
Produced by Paragon.
Directed by Albert Capellani.
Released by World.
Presented at the Studebaker.
Mimi .....Alice Brady
Rudolph .....Paul Capellani

BY KITTY KELLY.

"LA VIE DE BOHEME" is a photoplay that fulfills the things we have been told characterized the "Brady-made" films. It is a wonderful treatment of a difficult subject

As the opera "La Bohme" is tragic so is the photoplay, though the film version is based on the story rather than the opera, it is said. However, events follow the opera, though with greater freedom permitted by the more elastic medium of the photoplay, so closely as, in the case of "Carmen," to elucidate the music story to the masses. No concession was made to the joy folks and the film ende with the death of Mimi, though the mortel agonies are brief and, in truth, beautiful.

Atmosphere is the outstanding quality of the picture. Capellani, the wizard of the celluloid, whose touch invariably transplants one to Paris, has vivified into actual individuals the light hearted, deep loving, tender irresponsibles of this Bohemia, where sorrow and death creep in to wring the hearts and chill the joy of the world.

The Bohemians, artist, musician, author, and their sweethearte frolic with a fine old world spontaneity. Rudolph and his Mimi love and lose each other and sorrow sadly. It snows and Mimi comes back, racked—but not unpleasantly to view—with the cough that closes the door of life to her.

Quaint settings, entirely apart from our country, quaint interiors and costumes and behaviors, make the film, while alive, a picture of a different world than today. A glimpse to linger long in the visual memory is the scene of the street with the snow falling. The veil of poetical imagination has been drawn over the whole production wrapping it in a gentle protection from the rough edges of life's materialism. Things go easily or they go hard, but they go poetically.

Around the principal players is gathered a corps of most efficient assistants, for some reason unnamed, who contribute quite as much to the general effect as do the principals themselves.

More words would simply repeat what has been said. It is an able film, effectively played, beautifully photographed, produced with finesse. A lot of pe... but a...

Miss Alice Brady

ridiculousness
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BRADY-MADE

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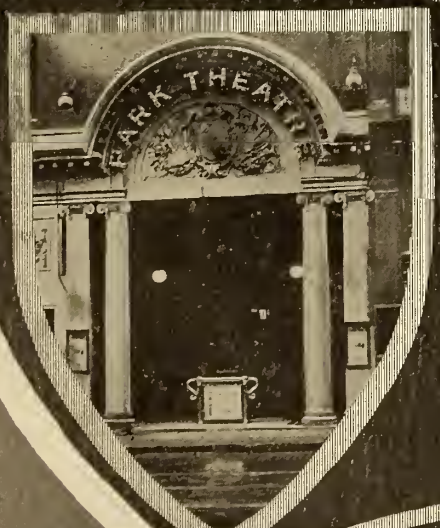
WORLD PICTURES

SHIELDING THEMSELVES PROTECTING THEIR PATRONS

Jones, Linick and Schaeffer
operating the
STUDEBAKER
THEATRE
IN
CHICAGO

WORLD PICTURES



Thos. D. Soriero
operating the
PARK THEATRE
IN
BOSTON

Have Contracted for
and are Going to FEATURE
WORLD PICTURES
BRADY-
MADE

WHAT ARE YOU GOING TO DO ?

BRADY-MADE

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Stop!

Consider the drawing power—the box-office value—of each picture for your theatre before you book it. You would not pay the same for a mixture of copper, silver, and gold that you would for pure gold. Neither should you pay the same for all pictures, regardless of whether they are good, bad, or indifferent.

Look!

See every picture screened before you book it, and then select only those which you know will please your patrons. Don't buy "a pig in a poke." All pictures are not of equal appeal. Do your booking on a basis that will permit you to take what you want and what your patrons want, rather than what someone else wants you to take.

Listen!

Keep your ear to the ground for your patrons' comments and then pass these on to the manufacturer. In short, use your position to have pictures made to their (your patrons') order. All of which, when summed up, simply means—

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With

Lillian Walker

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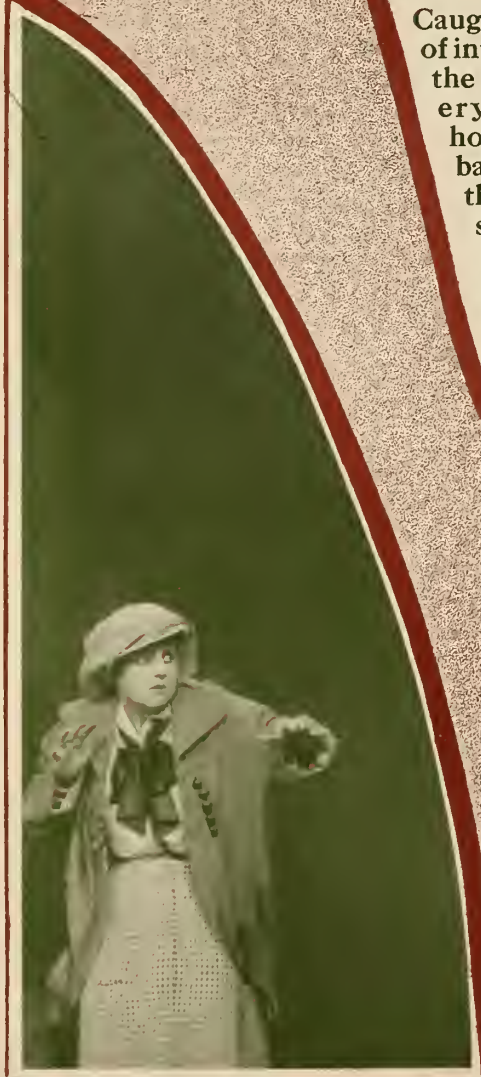
Evart Overton

Caught in a demoniac mesh of intrigue, a woman faces the very abyss of misery. Love, honor, home—all are in the balance. She uses the only weapons she has—the appeal of sex—and the arch conspirator is caught in the net of his own weaving.



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A big, forceful, heart-appealing epic of Justice, Honor, Strife and Love.

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Featuring

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"The Bernhardt of America"

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Robert Ames Bennet's Most Popular Story, filmed as an intensely thrilling drama of Jungle life, and featuring *Kathlyn Williams*, Guy Oliver, Harry Lonsdale and Eugenie Besserer.

"A superior production."—*Motion Picture News.*
"Strictly out of the ordinary."—*Motography.*
"Realistic and purposeful."—*Exhibitor's Herald.*
"Kathlyn Williams at her best."—*Dramatic Mirror.*

"Into The Primitive—
Two Men and a Woman"

SELIG

Released through V.L.S.E. *Inc.*

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Warda Howard

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and
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Is presented in

"That Sort"

In 5 acts
By Basil McDonald Hastings
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Is presented in

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In 7 acts
Arthur Berthelet, Director

Essanay Features

"The Little Shepherd of Bargain Row"
Charlie Chaplin's Burlesque on "Carmen"
"The Havoc"
"The Discard"
"Vultures of Society"
"The Misleading Lady"
"Captain Jinks of the Horse Marines"
"A Daughter of the City"
"The Alster Case"
"The Raven"
"The Crimson Wing"
"The Man Trail"
"A Bunch of Keys"
"The Blindness of Virtue"
"In the Palace of the King"
"The White Sister"
"The Slim Princess"
"Graustark"

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1900 Commerce St.

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1433 Champa St.

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502 Peter Smith Bldg.

Kansas City Mo.
12th & Walnut St.

Los Angeles
643 So. Olive St.

Minneapolis
608 N. First Ave.

New York City
1600 Broadway

BIG FOUR FEATURE PLAY
V L S E

LUBIN

SUCCESS

SIGN POST NO 21

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Toronto
15 Wilton Ave.

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198 St. Catherine St., West

Homestake Opera House

M. C. KELLOGG, Manager

Lead, S. Dak., May 20, 1916.

V.L.S.E., Inc.,
New York City.

Gentlemen:

I trust you will not take as flattery, nor as a forerunner for some special concession, the few true facts as I see them, and as expressed below:

I have been an exhibitor of V-L-S-E features ever since they were first released in this territory, which is over a year. There must be a reason:

First of all, would say that if honest and square dealings, well balanced programs, with clean and wholesome subjects, are to be considered as assets, the V-L-S-E certainly has them.

Your open booking policy is a boon to every exhibitor, for the tastes of various communities are bound to vary, so it is up to each exhibitor to study his patrons and cooperate with your exchanges.

The plan of scaling the price of each subject is a splendid one and most equitable. Every subject can't be as good as another even though the directors and actors try to make them so. It's the box office statements that tell which are the best. In other words, the public has its likes and dislikes, and all you or I try to say or do can't change them.

In this day of so-called chaotic film conditions, it is apparent that the producers who stick closest to the real commercial side of the business, are those that will withstand the much talked of "over production."

Yours respectfully,

M. C. Kellogg

Manager.

"I know not how to govern our own course save by the proven experience of others."

RED SEAL SELIG PLAYS

V.L.S.E. Inc.

TRADEMARK Reg. U. S. Pat. 1907

"If I Were Going to Play Essanay-Chaplin's "Burlesque on Carmen"

"I Would Pay Whatever Necessary to Get it."

"I can tell you without question that this is a tremendous box office attraction because its worth has been definitely proven"

Says **"Wid" Gunning**
Exhibitor
Technical Man
Film Critic and
Magazine Editor

IN FORM A MAGAZINE—IN FACT A SERVICE

THE BRADSTREET OF FILMDOM

WID'S

INDEPENDENT REVIEWS OF FEATURE FILMS

Charlie Chaplin's

"BURLESQUE ON CARMEN"

Essanay—V. L. S. E.

AS A WHOLE	Great Box Office Winner
STORY	Good
DIRECTION	Good Bits of Business
PHOTOGRAPHY	Good
STAR	Wonderful Personality
SUPPORT	Good
EXTERIORS	Good
INTERIORS	Acceptable
DETAIL	Good
LENGTH	Four Parts

I would say that this can be booked any place safely and played up heavily in the advertising.

Released thru
VITAGRAPH LUBIN SELIG ESSANAY
4 THE BIG FOUR 4

Essanay
GEORGE K SPOOR PRESIDENT

MUTUAL STAR

THE MOST POPULAR STAR
OF THE AMERICAN SCREEN

FLORENCE TURNER

In Six Powerful Dramatizations
of Famous Works by Celebrated Authors
Each in 5 ACTS

PRODUCED BY TURNER FILM COMPANY

SERIES No 3

RELEASED JUNE 22ND

FLORENCE TURNER IN Far from the Madding Crowd

In a Marvelous Characterization of Bathsheba, the Impulsive Capricious but Fascinating Woman upon whom Tragedy and Suffering is brought by Her Own Actions

An Artistic 5 ACT production of the Great Novel by the Dean of English Literature Thomas Hardy, O.M.

RELEASED JULY 20TH

FLORENCE TURNER IN Doorsteps

An Elaborate 5 ACT screen version of the Successful Comedy-Drama by the Noted Actor-author Henry Edwards

RELEASED AUGUST 17TH

FLORENCE TURNER IN A Welsh Singer IN 5 ACTS

From the Record-breaking "best seller" of that Name by Allen Raine

RELEASED SEPT. 14TH

FLORENCE TURNER IN The First Settler's Story

A Lawrence Trimble 5 ACT Version of the Well Known American Poem by Will Carlton

RELEASED OCT. 12TH

FLORENCE TURNER IN Shop Girls IN 5 ACTS

RELEASED NOV. 9TH

FLORENCE TURNER IN Redeemed IN 5 ACTS

ARRANGE FOR THE COMPLETE SET OF FLORENCE TURNER PRODUCTIONS NOW

BOOKED THROUGH THE 68 MUTUAL EXCHANGES

How can an advertiser continue advertising? By giving YOU value.

Bewitching
Juanita Hansen

has more great scenes in Chapter Five—wears dazzling gowns—is *fascinating!*

By

Thrills! Thrills!
And Gorgeous Beauty

Every chapter is a tremendous rapid-fire succession of monumental daring, adventure, mystery! Yet don't forget that "The Secret of the Submarine" is a **production of dazzling beauty!** Chapters shown to date have had interspersed brilliant scenes with terrors and carnage. Chapter Five, released June 19th, is not only a great combination of plot, mystery and struggle, but the big scenes show richly-gowned beauties and interiors of rare magnificence.

Millions Reading The Story!

E. Alexander Powell, the famous war correspondent, has novelized "The Secret of the Submarine" for **over 1,000 newspapers.** Each week the new chapter appears in these papers. The narrative is powerfully penned, a marvelous recital of gigantic struggles and adventures. Millions are reading the story—want to see the motion pictures. These papers head the list:

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

AND 1,000 OTHERS

MUTUAL SPECIAL FEATURE

Followed MILLIONS!

Hundreds upon hundreds of theatres from one end of the country to the other are showing "The Secret of the Submarine" to **packed houses! Over one thousand** representative newspapers are publishing E. Alexander Powell's great novelization of "The Secret of the Submarine." **Literally—millions** are following this triphammer hit—**millions** look forward every week to smashing, crashing chapters that stampede audiences to remarkable demonstrations of enthusiasm! The success of "The Secret of the Submarine" knows no bounds, is making new motion-picture history!!

American Film Co., Inc., presents

The SECRET of the SUBMARINE

Directed by Ge rge Sargent

The Film Novel of the Hour!

Overflow Your Theatre!

Book "The Secret of the Submarine" Today!!

Overflow your box office with bumper receipts. Boom all your attractions. Book "The Secret of the Submarine" for that dull night. Make its wonderful drawing-power pay you **big profits**—instead of a competitor. Send your **reservation** now—no obligation involved—just helps protect you. **Act today** while public interest is at fever heat! **High-power** co-operation of every kind.

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

American Film Company, Inc.

SAMUEL S. HUTCHINSON, Pres.

CHICAGO, ILLINOIS

Thomas Chatterton

is the storm center of the big dramatic climaxes!

MUTUAL PICTURES

A Modern Knight

Art Acord and Nita Davis in a two-part "Mustang" comedy-drama, exciting and thrilling, with many good laughs.
Directed by William Bertram. Released June 23d.

The Abandonment

With Helene Rosson and E. Forrest Taylor. This is a gripping five-part "Flying A" society drama forcefully presented.
Directed by Donald MacDonald. Released June 15th.

The Gentle Conspiracy

A two-part "Flying A" drama featuring Vivian Rich, George E. Periolat and Alfred Vosburgh. An intense human-interest story.
Directed by Carl M. LeViness. Released June 19th.

The House on Hokum Hill

A new idea in comedy—a plot unique—with John Sheehan and Carol Halloway, whose versatility registers every atom of merriment.
Directed by Archer McMackin. Released June 21st.

The Day's Work

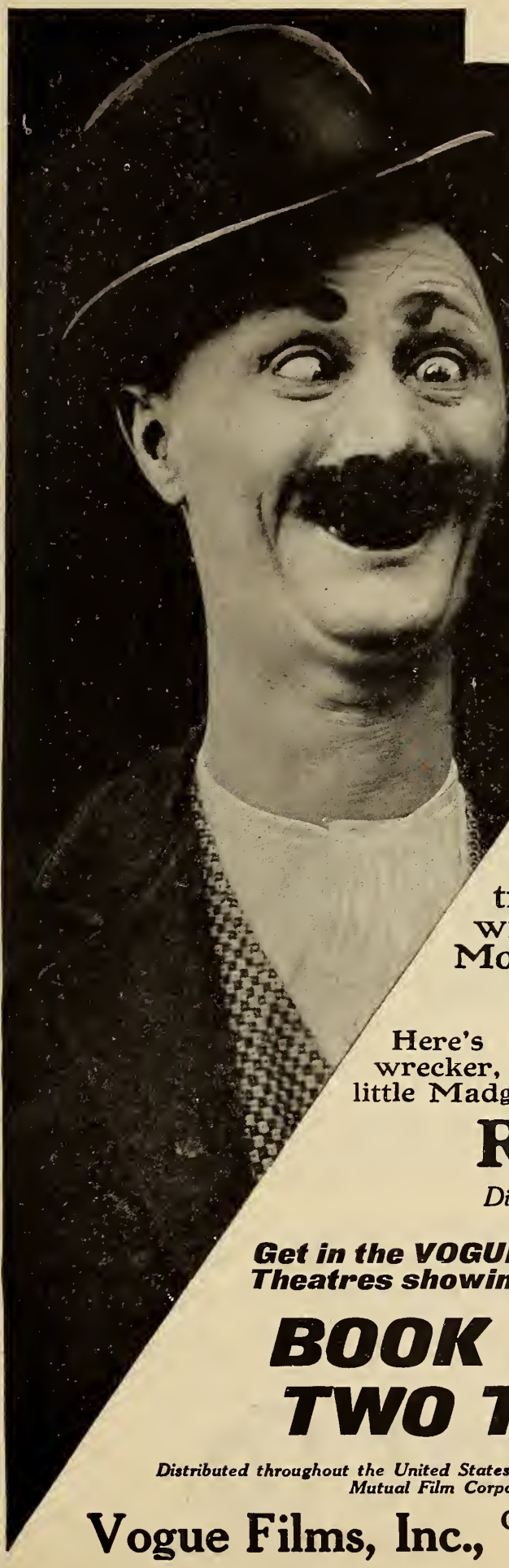
A comedy emphasizing the antithesis of system—a big success, with Orral Humphrey and Lucille Ward.
Directed by Orral Humphrey. Released June 25th.

These productions offer every exhibitor a big opportunity to establish his theatre as a place of high-class amusement

BOOK THEM AND PACK THE HOUSE

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

AMERICAN FILM CO., Inc.
SAMUEL S. HUTCHINSON, President, Chicago, Illinois



MUTUAL PICTURES

The IRON MITT

With

Ben Turpin and Rena Rogers

VOGUE famous comic artists in a travesty on melodramatic mystery, with Paddy McQuire and Arthur Moon in the supporting cast.

Directed by Jack Dillon. Released June 25th.

Here's another VOGUE profit-getting gloom-wrecker, with funny Rube Miller and charming little Madge Kirby in the leading roles. It's called

RUFFHOUSE

Directed by Rube Miller. Released June 20th.

Get in the VOGUE van for BIGGER, BETTER BUSINESS. Theatres showing Vogue Comedies are the busy ones.

BOOK THESE TWO TODAY

Slapstick With a Reason

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

Vogue Films, Inc., Gower and Santa Monica Los Angeles, Cal.

Mutual Pictures

Gaumont

The "Other Woman" Wanted Money

The Weak Man Took It

It Went to the "Other Man"

The Sweetheart Was Suspected

The Strong Man Saved Her

WHICH Did She Marry?

"The Criminal's Thumb"

RELEASED JUNE 22

As you can see from the pictures above, this is an exceptional play that keeps you guessing to the end. A strong Gaumont cast headed by two popular stars, Alexander Gaden and Iva Shepard. "The criminal thumb" is responsible for its possessor's final undoing after three strong acts revealing night-life in a great city. Written by Lionel Barrymore and Wright Huntington; directed by Edwin Middleton.

THREE GREAT GAUMONT SINGLE REELS EACH WEEK MAKE THEM WEEKLY ATTRACTIONS ON YOUR PROGRAM

MUTUAL WEEKLY—News of the world FIRST in Motion Pictures. The "scoopiest" News Reel in America. First to give the news you read on the front page of your newspaper.

REEL LIFE—The Mutual Magazine in Film. Bears the same relation to a magazine that the Mutual Weekly does to a newspaper.

KARTOON KOMICS—Animated whimsicalities by Harry Palmer. Full of fun for young and old. On same reel with

"SEE AMERICA FIRST"—Scenic, with official U. S. government film of National Parks taken by Department of Interior. Recent releases include Yellowstone, Pike's Peak, Yosemite, Atlanta, Ga., and Birmingham, Ala.

Gaumont Co.

FLUSHING, N. Y. **JACKSONVILLE, FLA.**

MUTUAL PROGRAM

DAVID HORSLEY PRODUCTIONS

CRANE WILBUR

GEORGE OVEY

MARGARET GIBSON

WILLIAM CLIFFORD

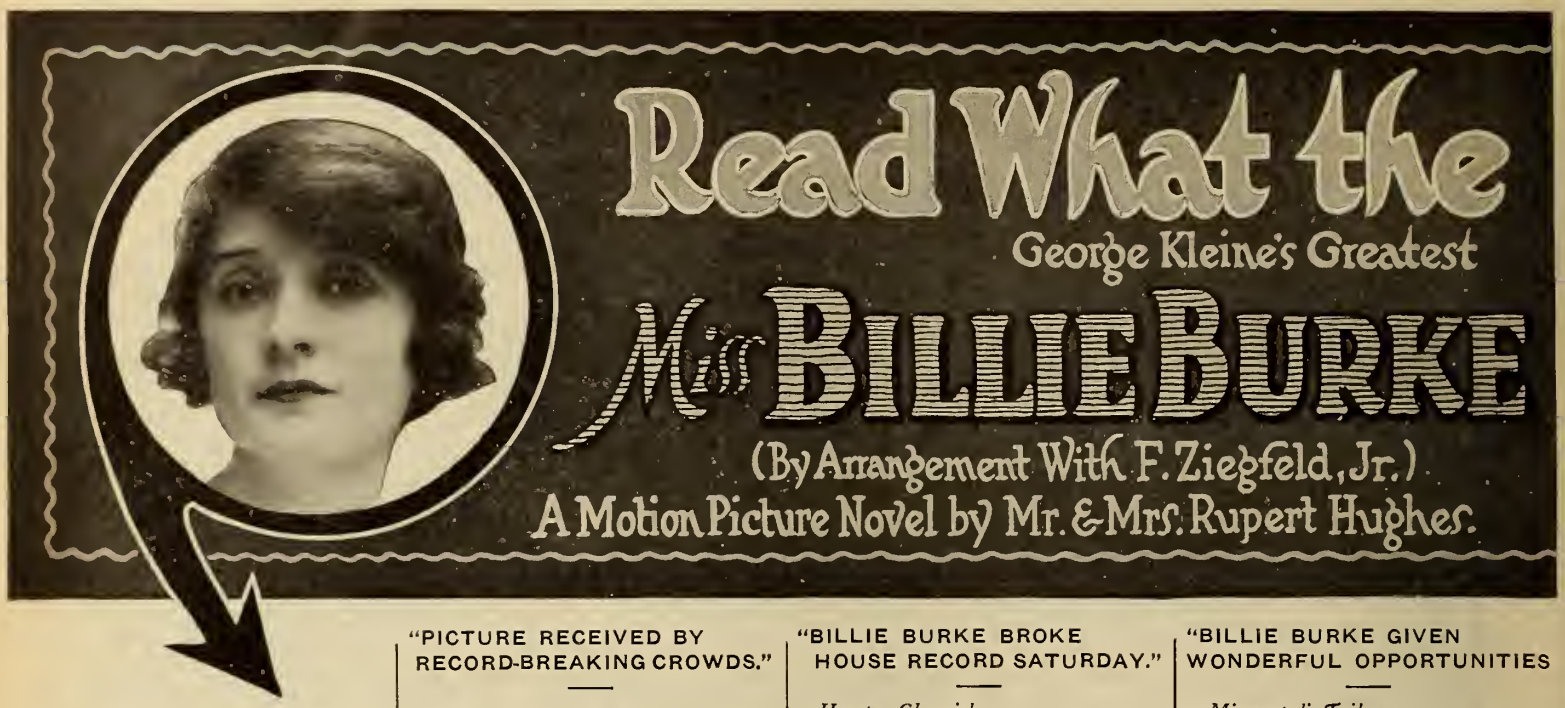
THE BOSTOCK ANIMALS

These animals will be at Luna Park, Coney Island, for the summer of 1916 (opening May 27th). Animal pictures will be produced there which the public (your customers) will be permitted to witness, thereby increasing their interest in my productions. Book them.

Studios: Los Angeles, California
Laboratories: Bayonne, New Jersey
London Office: 93 Wardour St., London, England

DAVID HORSLEY PRODUCTIONS

LOS ANGELES



"A STORY THAT WILL FIND ECHO IN EVERY HEART."

—Kitty Kelly in Chicago Tribune

"Gloria's Romance" is the story of a little girl who grows up. Miss Burke has mirrored with exquisite precision the adolescent unfolding skillfully indicated by the Hughes. Through her youthful hoydenism peep glimpses of aspiring young ladyhood, but her attitude is mostly of rebellion and effervescent mischief. Along with her mischievousness Miss Burke is mistress of a naive selfishness that finds particular scope in some of the moonlit scenes where she wanders through lovely gardens or scrambles slyly over the veranda balustrade. "Gloria's Romance" is the human kind of a story that will find echo in hearts in every city street and village home.

"SOMETHING FINE AND DISTINCTLY DIFFERENT."

—Dorothy Day in Des Moines Tribune

I went to the Palace yesterday along with a lot of other fans, to see something different—something wonderfully fine—Billie Burke in Gloria's Romance—and like all the others I came away satisfied. I had seen Billie Burke and something fine and distinctly different.

"A TENDER, SYMPATHETIC AND BEAUTIFUL STORY."

—Indianapolis Star

With Billie Burke as the star and the advent of the first "motion picture novel" called "Gloria's Romance" the Keystone turned hundreds of people away yesterday. "Gloria's Romance" is a tender sympathetic, and beautiful story that affords Miss Burke an opportunity to do some really striking acting.

"SETS A NEW STANDARD OF LITERARY QUALITY."

—Oakland (Cal.) Tribune

This new screen novel sets a new standard in literary quality of motion-picture stories, for it is logically developed, carefully plotted and an intense, compelling tale of the romance of a young society woman.

"PICTURE RECEIVED BY RECORD-BREAKING CROWDS."

—Seattle Post Intelligencer

"Pretty Billie Burke in 'Gloria's Romance' at the Rex is just as delightfully dainty as she is on the stage. Miss Burke has a personality that fairly beams out on the screen. Manager Hemrick of the Rex is much gratified with the reception the picture received by record-breaking crowds yesterday."

"BILLIE BURKE CHARMED THOUSANDS."

—Portland Oregonian

With Billie Burke, the "star supreme," in "Gloria's Romance," the million-dollar film novel, as the headline attraction on a program of exceptional merit, the T. & D. theater, the Portland home of Turner & Dahnken motion pictures, opened yesterday. Billie Burke charmed thousands just as she did in "Peggy" and the two reels of "Lost in the Everglades" are full of Billie Burke pranks.

"TAKING MOTION-PICTURE FANS BY STORM."

—St. Louis Globe-Democrat

This screen novel by Mr. and Mrs. Rupert Hughes is setting an absolutely new standard in literary merit of motion-picture stories. Miss Burke is bubbling over with good spirits and cheerfulness. The film is taking the motion-picture fans by storm, and the Columbia is presenting the story to capacity houses from 11 a. m. to 11 p. m.

"ATTRACTIVE BACKGROUNDS AND FINE CAMERA WORK."

—New York Morning Telegraph

Billie Burke fastened her grip even tighter on New York audiences last night when she appeared in the first two chapters of the George Kleine photoplay serial "Gloria's Romance" at the Globe theater. The serial proved to be a happy combination of well-chosen cast and interesting surroundings. The picture is a personal triumph for Billie Burke, and she is excellently supported by Henry Kolker. Without being spectacular, "Gloria's Romance" is entertaining and exciting. The beauties of Palm Beach form an attractive background for the action, and fine camera work is responsible for some admirable photographic effects which materially add to the finish of the production.

"BILLIE BURKE BROKE HOUSE RECORD SATURDAY."

—Houston Chronicle

Billie Burke, at the Queen theater Saturday, broke the house record for a Saturday attendance. Manager C. A. McFarland said the crush was the heaviest he had experienced since the house was opened, and that the crowds jammed the lobby throughout the day, and in some parts of the day blockaded the sidewalk. Billly Burke appears in a picture that peculiarly fits her talents and makes an impression that lingers.

"GLORIA'S ROMANCE AN OUT OF THE ORDINARY SERIAL."

—Canton (Ohio) News-Democrat

Kleine is making an out of the ordinary serial in "Gloria's Romance," the first chapter of which is now being shown at the Lyceum. It is unusual in its story, in the excellence of its cast and in the elaborate manner in which it is being staged.

"BILLIE BURKE IS ALTOGETHER CUNNING."

—New York Times

An interesting experiment was begun last night at the Globe theater with the first exhibition of the first chapters of a new movie serial entitled "Gloria's Romance," with Billie Burke as the star. Miss Burke proved herself a good screen subject. She is winsome and girlish looking, and when she dons the clothes of a boy she is altogether cunning.

"MISS BURKE DEVELOPS CAPACITY FOR MISCHIEF."

—New York Sun

In her present play Miss Burke, who is in the role of a tomboy daughter of a millionaire, develops an infinite capacity for michief. This leads her into a variety of escapades from which most of the comedy action of the picture is drawn.

"NO MORE POPULAR PICTURE HAS EVER BEEN SHOWN."

—Indianapolis Star

No more popular picture has ever been shown than "Gloria's Romance," which, featuring charming Billie Burke, is packing audiences into the Keystone. Week by week interest in this charming serial grows, until it seems that ere long the theater will not be large enough to hold all who want to follow the fortunes of Gloria.

"BILLIE BURKE GIVEN WONDERFUL OPPORTUNITIES

—Minneapolis Tribune

In order to accommodate admirers of Miss Burke, the "Gloria's Romance" production is shown at least six times a day at the New Palace. The doors open at noon, and "Gloria's Romance" is run until time for the vaudeville program, between the matinee and evening shows, and then again between the two evening vaudeville performances. Billie is given some wonderful opportunities to display her ability in the gymnasium with boxing gloves, with the foils in a fencing bout, as the hostess at a chafing-dish party, as a girl graduate and as her own natural, playful self.

"BILLIE BURKE MORE WINSOME THAN EVER."

—Tulsa (Okla.) World

If Billie Burke is to appear in more exquisite gowns than those worn in the first chapter of "Gloria's Romance," she will have to call in the services of a fairyland sartorial wizard and to use a colloquialism, "there ain't no such animile." In "Gloria's Romance" Miss Burke is ravishingly beautiful and more winsome than ever before.

"PICTURE LOOKS LIKE IT COST A FORTUNE."

—Detroit News

Radiant Billie Burke in a new serial film opened yesterday at the Majestic theater; and Billie, who is introduced to us as a little girl, doesn't look a bit over twelve. The serial is said to have cost a million dollars, and from the introductory episode one guesses readily that the press agent is no faker.

"MAKING A HIT WITH MOTION-PICTURE PATRONS."

—Seattle Post Intelligencer

"Gloria's Romance," with petite Billie Burke playing the part of Gloria, is making a hit with motion-picture patrons of the Rex. Rupert Hughes has written a story that fits Billie Burke like one of her own gloves. She just revels in it. And this diminutive comedienne has no competitor when it comes to reveling. She is the real spirit of joy. It is easy to see that she is having as much fun in the screen as her auditors are out of it.

Critics Say About

Cinematographic Achievement

In GLORIA'S ROMANCE

Supported by HENRY KOLKER

20 Feature Chapters! For Bookings Apply to Nearest Kleine Exchange!

"A PRETTY STORY; A NORMAL LOT OF CHARACTERS."

—*New York Mail*

Judging from the first two chapters of "Gloria's Romance," something different in a serial is being developed. All serial pictures heretofore have been built of weirdly impossible and thrillingly melodramatic incidents, but this serial is made up of subtler things; a pretty story, a normal lot of characters who are neither thorough villains nor thorough heroes and complications of a sort which will not make the sensible person writhe with laughter at their absurdity.

"GRAND OPERA HOUSE PACKED TO THE LIMIT."

—*San Antonio Express*

The Grand Opera House was packed to the limit Friday to see "Gloria's Romance," the new Rupert Hughes story, in which Billie Burke is the featured star. A hand-to-hand conflict with a real Seminole Indian is the big thrill in chapter two of the George Kleine motion-picture novel, and the fight appeared to be no make-believe affair, but the real thing.

"BILLIE BURKE OUTSHADOWS EVERYBODY ELSE."

—*Houston Chronicle*

Billie Burke has already established herself as a foremost screen star, just as she has long been beloved on the speaking stage. She photographs perfectly—so perfectly, in fact, that one can almost see the sunset red gold of her hair and the wonderful blue of her smiling eyes—and "camera consciousness" is a term wholly unknown to the little player. Miss Burke's support is excellent in every way, but Billie so outshadows everybody else in any and every production in which she appears.

"MOST EXPENSIVE FILM NOVEL EVER PRODUCED."

—*Savannah News*

The Odeon gave the Savannah amusement public several sensations last week, principal among which was the presentation of the most expensive serial ever produced, Billie Burke in "Gloria's Romance." Those who saw the first episode of this production need not be assured of the high character of the new film novel.

"GLORIA'S ROMANCE ENTHUSIASTICALLY RECEIVED."

—*Sioux Falls Leader-Press*

"Lost in the Everglades," chapter one of "Gloria's Romance," Kleine's 20-part photoplay serial featuring Billie Burke, Henry Kolker and other stars, was enthusiastically received at the Colonial on Wednesday, and the opening of the elaborate film novel gave new insight on the work of Billie Burke.

"AUTOMOBILES LINE STREET, PEOPLE BLOCK SIDEWALKS."

—*Omaha Bee*

Automobiles lined the streets and people blocked the sidewalks in the vicinity of the Muse theater Friday night, when the first chapters of "Gloria's Romance," featuring Billie Burke, were shown at that theater, and "Lost in the Everglades," the opening chapter of the story was up to the expectations aroused.

"DESPITE HEAVY RAIN THEATER WAS PACKED."

—*Atlanta Journal*

Admirers of Miss Billie Burke flocked to the Piedmont theater Monday to see the first chapter of "Gloria's Romance." Despite the heavy rain, the Piedmont was packed from the opening reel at 11:30 o'clock in the morning, until the doors were shut at night. Miss Burke, as a mischievous girl (she grows up in later chapters), charmed her audience on the opening day, and they went away to tell their friends, so that Tuesday was another busy day at the Piedmont.

"GLORIA'S ROMANCE PLEASES LARGE CROWDS AT LYRIC."

—*Springfield News-Record*

Billie Burke, the most charming actress in filmdom, came to the Lyric Thursday in her latest offering, "Gloria's Romance," and it pleased large crowds at the theater. Many who saw the production declared that Miss Burke appears to far better advantage than in her first movie play.

"THEATER LOBBY PACKED—HUNDREDS TURNED AWAY"

—*Milwaukee, Wisconsin*

With the theater packed, the lobby jammed and hundreds turned away, Billie Burke in "Gloria's Romance" was welcomed at the Merrill theater Sunday.

"INTEREST SO KEEN EXTRA SHOWS NECESSARY"

—*Minneapolis Tribune*

Despite the fact that the vaudeville program this week at the New Palace theater is one of the best ever presented at that theater, Miss Burke holds her own in the film portion of the program. The patrons demonstrate their interest by remaining after the vaudeville to view the serial, and so keen has the interest been that it has been necessary to run the film after the last performance at night, to accommodate those who came late.

"PACKED OUTSIDE DOORS OF REX THEATER."

—*Seattle Times*

Billie Burke is certainly a favorite with the women in this city, for every afternoon at the Rex theater they are packed outside the doors of the Rex theater in their efforts to see this famous little star in the latest and greatest of her successes, "Gloria's Romance." There is only one Billie Burke, and there will be only one, for her clever little mannerisms cannot be duplicated.

"MOST LAVISHLY PRODUCED SOCIETY PLAY OF YEAR."

—*Peoria Star*

The Apollo today has the second chapter of "Gloria's Romance," in which Billie Burke has achieved the climax of photoplay production—the most lavishly produced and whimsically delicious society play of the year.

"THRONGS GREET BILLIE BURKE AT STAR THEATER."

—*Illinois State Journal*

Yesterday throngs greeted the arrival of the fascinating little star, Billie Burke, at the Lyric in her latest and greatest film success, entitled "Gloria's Romance," and her appearance on the screen can be appreciated as though she were appearing in person.

"GLORIA'S ROMANCE IS SHOWING UP BEAUTIFULLY."

—*St Louis Globe-Democrat*

"At the Columbia the George Kleine film, 'Gloria's Romance,' with Billie Burke, the star supreme, and an excellent cast is showing up beautifully. Miss Burke has the most engaging part in her career."

"BILLIE BURKE A STAR OF SCINTILLATING CAPACITY."

—*Pittsburgh Press*

Billie Burke in "Gloria's Romance" is surely a star of scintillating capacity. Her charming actions, her sweet smile and her clean-cut acting have made for her a reputation to be envied by stagefolks the world over.

"BILLIE BURKE MORE LOVELY THAN EVER BEFORE.

—*Dallas News*

Billie Burke is more lovely than ever in the third chapter of "Gloria's Romance," for she appears as a school girl who plays basketball, tennis, fences and holds chafing-dish orgies in her room.

"AN ACHIEVEMENT IN A CLASS BY ITSELF."

—*Norfolk (Va.) Pilot*

Billie Burke in her 20-week serial came and saw and conquered. If the subsequent installments of "Gloria's Romance" measure up to the first one, revealed yesterday at the Wells, Miss Burke's serial is going to be set down in the annals of motion pictures as an achievement in a class by itself.

"PRODUCTION A MARVEL OF BEAUTY AND EXCELLENCE."

—*Worchester Gazette*

If Worcester was ever treated to a genuine screen feast it had it today at the Pleasant theater, where Billie Burke was shown in the first chapter of "Gloria's Romance." The production is a marvel of beauty with a strong and rapidly moving story of deep interest.

"GLORIA'S ROMANCE TO BREAK ALL RECORDS."

—*Milwaukee News*

Billie Burke, in "Gloria's Romance," threatens to break all the records she set when she appeared in "Peggy," some months ago. "Gloria's Romance," which opened at the Merrill on Sunday, is an excellent play and gives Billie Burke no end of opportunities to display her talents.

How can an advertiser continue advertising? By giving YOU value.

ALICE HOLLISTER

The LOTUS

Five Powerful Acts

Passionate intrigue and loyal friendship are moulded into a story that is stirring with the vivid and colorful atmosphere of Latin America, and unforgettable in its tense drama—punch after punch mounting steadily to a crashing climax. A big, smashing production in every way—a throbbing story staged with unstinted lavishness and realistic detail.

RELEASED, WEDNESDAY, JUNE 28th

Book in the World's Biggest

KALEM

235 West 23rd Street

the Original Screen Vampire in

In Regular Service

Featuring Alice Hollister, known wherever motion pictures are shown, and with a following gained by years of popularity—not a sham reputation made overnight. Miss Hollister's vivid interpretation of The Lotus Woman, at whose feet all men are captives, is an emotional triumph. Harry Millarde is another favorite in the cast whose name means dollars in the box-office.

COMPLETE LINE OF ADVERTISING AIDS

Program—General Film Service

COMPANY

New York City

TRADE KALEM MARK

"NOTHING SO STUPENDOUS EVER

THOMAS H. INCE'S
Million Dollar Cinema Spectacle

Now Playing Twice Daily to Capacity at the Criterion Theatre, Broadway and 44th St. and

TURNING THOUSANDS AWAY FROM THE BOX OFFICE!

"'Civilization' will remain at the Criterion Theatre all summer and all winter."

GEORGE KAUFMAN, N. Y. Tribune.

"OUTDOES" THE BIRTH

THOMAS H. INCE

CONCEIVED BY THE BRAIN OF MAN"

C.F. Zittel ("ZIT") N.Y. Eve. Journal

Civilization

The GREATEST TRIBUTE EVER PAID A MOTION PICTURE PRODUCER BY THE WORLD'S FOREMOST CRITICS.

"Every past performance of the motion picture makers was outdone, and by an incredibly wide margin, last night at the Criterion Theatre, when 'Civilization' was shown for the first time."
—LOUIS DE FOE, N. Y. Morning World.

"'Civilization' sets a new standard in motion picture enterprise, and stands out as the highest attainment of the art of the screen." —RENNOLD WOLF, N. Y. Telegraph.

"'Civilization,' seen at the Criterion Theatre last night, is the most remarkable picture of war that the screen has shown. It places Ince on an artistic footing with David Belasco. 'Civilization,' in short is a gigantic, moving, and above all, human picture of war and its consequences." —CHARLES DARNTON, N. Y. Evening World.

"Entertainment on an artistic level with 'Ben Hur.'"—ALEXANDER WOOLLCOTT, N. Y. Times.

"It was a daring thing to attempt the formidable task of challenging comparison with the 'Birth of a Nation.' The result exceeds all expectations." —LOUIS SHERWIN, Evening Globe, N. Y.

"The triumph of 'Civilization' is assured."—CHARLES HENRY MELTZER, N. Y. American.

"It may be said that 'Civilization' surpasses anything which has gone before in motion picture production."
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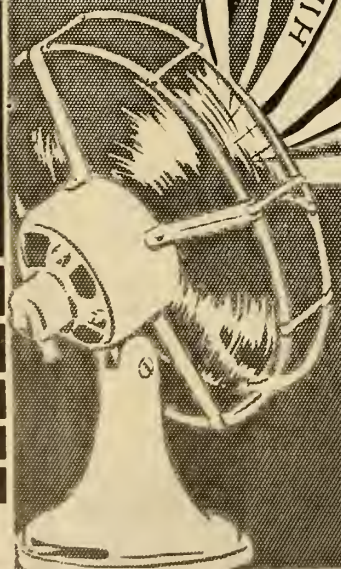

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Editor METROPOLITAN MAGAZINE:
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—Issue July, 1916

ARTHUR BRISBANE, Editor N. Y. Journal:
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N. Y. AMERICAN, May 26, '16:
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"Battle thrills in 'The Fall of a Nation.' Wonderful scenes of war."

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Issue Appeared in the
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ALSO

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Reg. U. S. Pat. 1907

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Essanay—Chaplin Comedy

"POLICE"

Is the Year's Greatest Laugh Producer

CHARLIE CHAPLIN himself says: "It's a scream."

Read what the critics from east to west say:

This new vehicle of tremendous laugh getting power ranks with Chaplin's greatest work.
—*New York Dramatic Mirror.*

Exhibitors who want to give their patrons a real laugh should show this picture.
—*Exhibitors Herald.*

"Police" is funny in the extreme.
—*Motion Picture News.*

Manager Field of the Colonial says Chaplin's "Police" drew the biggest Sunday crowd he ever had. It is as funny as the advertising would strive to make one think it, and moves the house to laughter.
—*Kitty Kelly, Chicago Tribune.*

Chaplin in "Police", if possible, is funnier than ever. To appreciate it, watch the crowds.
—*Mildred Joclyn, Chicago Post.*

"Police" is a winner.—*Dallas (Tex.) Herald.*

Chaplin fans are delighted with this comedy which drew capacity crowds at The Empress.
—*Des Moines (Ia.) Register.*

It is the most screamingly funny of all his funny comedies.—*Atchison (Kans.) Globe.*

This mirth provoking comedy is pleasing all crowds at the Regent theatre.
—*Indianapolis (Ind.) Star*

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Reg. U. S. Pat. 1907

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The strange case of a couple who wed with a curtain between them, so that neither sees the other. Having carried out the provision of a will they separate. Later they meet and fall in love to find they are already man and wife.

2 act drama (reissue)—June 20

GEORGE ADE'S
"Fable of the Undecided Brunette"

is another of his quaintly humorous satires on the present day girl. It keeps all in an uproar of laughter.

1 act comedy—June 21

ANN KIRK and EDWARD ARNOLD

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"A Traitor to Art"

The story of a girl's tragic failure as an artist in a great city; her final reclamation from the ultra-Bohemian life through a minister who loves her and brings her happiness.

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VIOLA DANA
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The FLOWER
of NO MAN'S
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Five Acts
of vital action
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Written and
directed by
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STRAND THEATRE, Fremont, O.

"Our patrons look forward to Metro day, knowing that the magazine will be distributed on that day; and, as a manager, I have noticed heralds, photos, pennants, etc., in the streets, but have yet to find a copy of THE PICTURES MAGAZINE, proving to me that these magazines are carried home to be read during the leisure hours."

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"I distribute 2,000 a week, but rarely find one left in the theatre. I am convinced that they brought in a better class of patronage, together with an increased business that warrants the expense."

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a 6 act photoplay based on the

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"The Little Girl Next Door" need not fear further interference from the Chicago Council Judiciary Committee, as the resolution directing Chief of Police Healey to revoke the permit was tabled. A score of clergymen, club-women and social workers testified to the "moral value" of the picture, and urged that restrictions be removed so that high school girls and boys might be permitted to see it. The Rev. M. P. Boynton, one of the first to favor the granting of a permit for the picture, said at the meeting of the committee: "There can be no just criticism of the film. I believe in turning the light on immoral conditions, and for that reason I believe the picture is doing good."—*News Report.*

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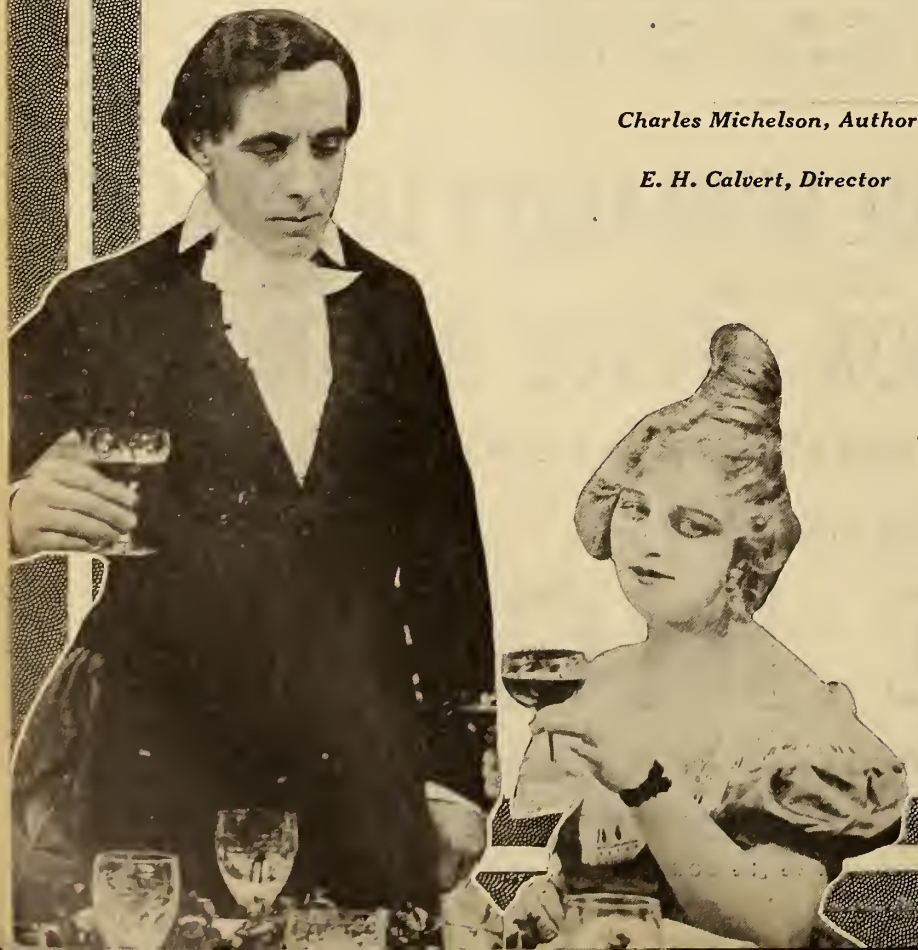

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Motion Picture News

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SEVEN HUNDRED AND TWENTY-NINE SEVENTH AVENUE

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Volume XIII | JUNE 24, 1916 | No. 25

Last Week's Luncheon

SOMEONE remarked at the luncheon held at Delmonico's, June 8, at which were present sixty-four leaders of all branches of the industry, that the Board of Trade had justified its existence by this accomplishment alone.

* * *

THE luncheon was not a Board of Trade affair, although the idea of it originated within the Board. But the missionary work for trade organization already done by the Board of Trade was clearly demonstrated when the chairman called for a rising vote in favor of some kind of a national trade association.

The vote was all but unanimous.

* * *

ONLY two years ago the Board of Trade idea, first broached in this industry, met with no response whatever. Only a year ago a small meeting greeted the proposition with intense pessimism. The general, if superficial comment was: "It can't be done."

At last week's luncheon sixty-two men got spontaneously to their feet and said they wanted a national association *of* and *for* this industry.

After that the meeting, despite its very able handling by the chairman, was not of so clear and undivided a mind.

* * *

THERE was truth as well as humor in the remark of one speaker who said the meeting most clearly indicated the well-worn line that the industry is still in its infancy.

If one may analyze the tenor of the meeting, its drift, after its spontaneous outburst for organization, was marked by two states of mind: first a vagueness of thought as to how to organize, and secondly by the same old feeling that has always saddled the onward movement of the motion picture business, namely a suspicion of the other fellow's good intentions.

* * *

THE chairman opened the meeting by sweeping the decks clean, completely clean, as you have to do in the trade when you offer a new matter of mutual good.

He did not, as the newspapers erroneously stated, announce the dissolution of the Board of Trade.

But he said that all the officers and directors would resign, if desired, and that the Board of Trade would dissolve if desired—that anything and everything possible would be done to facilitate the accomplishment of a broad, all-embracing trade association formed for the general and mutual good and to the satisfaction of all concerned which by the way was and still is the prime purpose of the Board of Trade.

If, as the Chairman pointed out, the Board of Trade has failed in its purposes, this is only to be expected as one of the preliminary stages in the always rocky road toward the final unification of a new and big industry.

* * *

FOR myself and with no desire to be stubborn or obtuse, I fail to see just where—and no one has yet indicated where—the Board of Trade has had other than the best of intentions. It still stands in the position in which it started, namely to be of utmost and impartial good to all branches of the industry.

It has made mistakes undoubtedly—what organization indeed or what individual in this industry has not?—but I fail to see why it should be done away with or what practical good can be thereby accomplished.

And in the same connection I suggest that this whole industry and every man in it owes a debt of gratitude to the men who for no gain and no glory willingly assumed a considerable responsibility and expense in starting and upholding this first organization movement and who have unfailingly and to the serious detriment of their private businesses given freely their time to its many committee and directors' sessions.

* * *

HOWEVER, the movement for a greater trade organization has been launched. We have a general committee composed of the sixty-four men present at the luncheon and a sub-committee with instructions to prepare and submit to the general committee a plan of organization.

In the writer's opinion this plan of organization should in no way disturb the exhibitor organizations, national, state and local. It should aim to increase and strengthen these organizations, which must always remain separate and devoted to the exhibitor.

These organizations can be fully represented in the general trade organization through these officers as members or through standing committees.

* * *

LET everyone help now. Send suggestions to the committee. Don't stand off and let "George" do it all. Don't wait to be invited, and above all don't be suspicious.

We've got to have a trade organization. There's no question about that. And we've got to have it mighty quick.

If you don't think so, say why. If you do think so—*help*.

WILLIAM A. JOHNSTON.

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Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

MOTION PICTURE NEWS EXHIBITORS' TIMES
Published on Tuesday Every Week by
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VOL. XIII June 24, 1916 No. 25

"A Substitute for Censorship" Finds Favor

LAST week's editorial, headed "A Substitute for Censorship," has called forth expressions of strong commendation from exhibitors and producers alike. Letters endorsing the plan have been received from many vitally interested in seeing censorship forever laid to rest through the constructive substitute, which Motion Picture News outlined.

Lee A. Ochs, president of the New York State League, writes: "I am in hearty accord with your entire article. No doubt a few points could be worked out, which would make it a little better, but, as whole, I think you have solved the problem."

* * *

ANOTHER endorsement comes from Louis F. Blumenthal, treasurer of the New York State League. He says: "I wish to say that, after reading carefully your article, 'A Substitute for Censorship,' I am heartily in accord with the general principles expressed therein."

As representative of the opinion of producers, Paul H. Cromelin, of the Cosmofotofilm Company, writes:

"I have read with much interest your editorial entitled 'A Substitute for Censorship.' It is of peculiar interest because it is constructive. I have opposed legalized censorship of motion pictures for many years and am more strongly of the opinion today than ever that any cure for such evils as exist in the industry must come from within. I deplore the action of those concerned in the industry asking for and favoring legalized censorship.

* * *

"I AM opposed on principle, and as respects the principles involved there can be no compromise. That there are evils which have developed and which require treatment no one who knows the industry well would seriously deny. Therefore, I would welcome any plan by which the leaders would unite in an honest endeavor to cut out causes for complaint and believe that this could be done in a large degree by the industry itself, far more effectively than could ever be done by means of legalized censorship; and the plan you propose seems to afford a frame work on which some such structure could be built."

* * *

FINALLY, this endorsement from Carl H. Pierce, of the Oliver Morosco Photoplay Company, is cited:

"I believe that the editorial in this week's issue of your paper is fundamentally sound . . . . If the editorial has in mind a 'Board of Review' that shall include the idea of an entirely clean slate, I am heartily in favor of the proposition, and shall most sincerely advocate it to all the executives on the Coast."

Motion Picture News invites every exhibitor and exchangeman in the country to write us your views on the editorial—the more the better.

What Is a Real Screen Story?

IT will not do for the makers of pictures to be too pessimistic about progress in the industry, and particularly progress as related to the quality of photoplays themselves. It is perfectly true that the average story which finds its way to the screen should never have traveled the costly road which landed it there. But little is gained by condemning the mass of screen stories in toto, without making some attempt to discover just what kind of stories the screen ought to get.

A story may be excellent in novel form or book form, or as a stage play, and fall flat when it is screened. It may contain a great idea, and still, in photoplay form, fail to convince. In incident it may be strong; as a spectacle, stirring; in characterization, excellent, and still lack the vital spark.

* * *

THIS will be, and is true of photoplays adapted from short stories or novels more than any other. The reason is evident. It has been stated before, and it should be restated now: a lot of inaccuracies and flaws in character delineation can be covered up by clever description under the pen; they cannot be covered up on the screen, where everything must stand forth to the eye.

It would be well for the makers of pictures to remember this fact in their search for material that really belongs on the screen. They should also remember that the screen is not the place for dramatic duels between characters in a play which was first of all written for the speaking stage. That sort of drama is too much dependent on dialogue.

* * *

WHICH leads us to remark that whatever else the true screen story must have, it must not be conditioned upon psychology dependent on the spoken word. As somebody has very correctly said, you cannot photograph dialogue. All you can do is to render your picture somewhat convincing, by falling back on conversational subtitles. And conversational subtitles really have no place on the screen.

The production of a real photoplay is a complex matter. Many things, many minds enter into it. But the story is the fundamental thing. The opening wedge toward the widespread development of screen writers will come through the realization that the screen is not the place for any story which hinges on word psychology.

Surprisingly few producers seem to know this. They still cling to the idea that the screen should copy the stage, even to copying the sort of dramatic material native to the stage. These producers are the reactionaries in the business. Like the reactionaries in a political party, they stick to old theories in spite of the fact that these theories are entirely out of place. The real screen story must be written for the screen.

Broader Trade Association Projected at Luncheon

Over Sixty Prominent Men in the Motion Picture Industry Meet at Luncheon at Delmonico's, New York, on June 8, to Initiate Plans for the Formation of a Trade Association Which Shall Come Up to the Expectations of Producers, Exchangemen and Exhibitors Alike

MORE than sixty of the most prominent men in the motion picture industry at a luncheon held at Delmonico's June 8, initiated plans for the formation of a trade association which should be thoroughly representative of the whole industry.

A subcommittee was appointed, with Walter W. Irwin, chairman of the meeting, as the head, to formulate definite plans for the association, and report back to the committee of the whole, consisting of all those who were present at the June 8 luncheon. The report of the sub-committee will be heard at a meeting to be held June 29.

Besides Chairman Irwin, this organization committee consists of the following: Jules E. Brulatour, Nicholas Power, J. H. Hallberg, Lee A. Ochs, John J. Whittman, L. L. Levine, W. Stephen Bush, William A. Johnston, Tracey Lewis, William W. Hodkinson, and Jesse L. Lasky.

It was the sense of the meeting that each branch of the industry is an important member of the motion picture family; that family differences and disputes ought to be amicably adjusted within the family circle, so that the industry as a whole could present a solid front, not only in opposition to adverse legislation, but liekwise in support of constructive measures, as well as all other matters pertaining to the welfare and further development of the business.

It was also the consensus of opinion that in the formation of such an association, this industry owes a duty not only to itself, but to the public, to see to it that so great a vehicle of entertainment and education should not be handicapped or harassed in its development, but on the contrary should be permitted to advance constantly in those qualities that make for enlightenment, education and entertainment.

Purpose of Meeting Outlined by Irwin

The purpose of the meeting was outlined by Mr. Irwin, who spoke in part as follows:

In order to save time, we will get down to work at once. This meeting, gentlemen, was not called by the Motion Picture Board of Trade, it is not a meeting of the Board of Trade, it is a meeting of the entire industry, for the purpose of considering the formation of an association which will be representative of the entire industry, and which will gain the confidence of every one in it. No business has progressed and gained the prominence, the degree of success, and in many respects the stability, that this industry has gained in so short a time; and at the same time so neglected to know itself, to know those who constitute it, or to form an association for its protection and promotion.

Frankly and honestly speaking, the Motion Picture Board of Trade has not been able to fulfill its objects. It was formed with the best of intentions. It was the intention of every one who had anything to do with it that it should gain the confidence of the entire industry, and that each branch of the industry should come into it with a proper representation. The fear seems to have existed that the Motion Picture Board of Trade is a manufacturers' association.

Now, the officers and directors of the Board of Trade are qnite willing to relinquish their positions to others who may be selected by the entire indnstry. I think I can confidently say to yon that they are qnite willing to amend the charter in any respect that this meeting may consider that it should be amended. In the first place, it has been suggested that its name ought to be changed. With that snggestion I agree. The name, the Motion Picture Board of Trade, seems to smack too much of manufacturing.

Two Directors from Exchangemen Suggested

It has also been urged by the exhibitors that the exchangemen have two directors and the producers two directors, and that the exchangemen and producers are one and the same, because in every instance the exchange is controlled by the prodncers, or the prodncers are controlled by the exchange organizations, and that, therefore, the exhibltors ought to have a representation eqnal to the representation of exchangemen and exhibitors.

In this respect I think they are right, and I know the Board, at least those whom I have heard express an opinion, agree as to this; and the Board of Trade is perfectly willing to do anything this meeting may think proper to bring about an association that will have the full confidence and co-operation of the whole industry. They are willing to go further than that. They are quite willing to dissolve the Board of Trade, so that the Board of Trade will not be in a position of inviting mannfacturers or exhibitors to come into it. The purpose of this meeting is to form an association by which no one is invited to come in, by which we have all come together of our own volition for the purpose of forming an association which is thoroughly representative.

The fact that the Board of Trade has not been able to carry out the purposes and intentions with which it was formed is not unusual; in fact, is quite natural. Other trade organizations, as you know, when first formed In an industry, go through this same period of uncertainty, of snspicion and of misunderstanding; and lt is not until vltal questions confront the whole industry and cause the entire industry to get together, just as we are here in this splendidly representative gathering, that those comprising an indnstry are able to understand each other, to do away with the differences, and, as we propose to do to-day, amend the existing trade organization so that lt meets the requirements of the entire indnstry, or else discard it and create a new association which will be able to present a solid front to qnestions that affect the entire indnstry.

Now, there are but a few questions that we ought to consider this afternoon. The first one is, do we agree that this indnstry has arrived at the point where we ought to have an association based upon proper representation from each branch of the industry, so that all questions affecting the whole indnstry may be determined by the industry, and with the agreement that the minority shall abide by the decision of the majority.

If we agree that snch an association ought to be created, the next question is the method of establishing its budget by a proper contribntion from every branch of the industry.

Understanding and Friendship Desired

Therefore, gentlemen, the paramount qnestion to be discussed this afternoon is whether we have arrived, or may arrive, at a degree of understanding, acqnaintanceship and friendship, each branch of the industry with each of the other branches, so that we may have an association which will gain not only the confidence of the manufacturers and eqnipment men, bnt the confidence of the exhibitors. No association that yon will be able to form can meet the situation on qnestions such as censorship, railroad and express rules, insurance, and a host of other qnestions that must be considered, unless we have the exhibitors with ns.

As the Board of Trade was formed with the best intentions, sincere intentions, and as the Board of Trade still possesses those same intentions, it is our purpose, if it be the will of this meeting, either to permit the Board of Trade to be so amended that it will meet with the desires, squarely, of each branch of the industry, or to dissolve it, and form a new association which will obtain the necessary co-operation and confidence of every one in the industry.

Commodore J. Stuart Blackton spoke next, after which there was a general discussion in which many of those present participated.

J. W. Binder, Executive Secretary of the Motion Picture Board of Trade of America, after the meeting, made this statement:

I am mnch gratified at the representative attendance at the meeting. I believe the action taken ls wlse and along constructve lines. The original plan of organization and the budget of the Board of Trade were never considered by me as being permanent. The plan was tentative, and the bndget intended to suffice only for the organization period, nntil the full membership had been secured. When it became apparent that, from whatever reason, the full strength of the different branches of the industry could not be enrolled, I at once began work upon a broader plan, a larger bndget and a more eqnitable method of raising the same. Under the former procedure, a few concerns bore the brunt of the expense connected wlth the Board's work.

Carefnl study of existing Trade organizations in other indnstries showed that in the majority of cases the money to be raised for trade organization purposes was secured throngh a self-imposed tax on the unit of prodnction. In the film industry this is the thousand-foot reel of film. The plan evolved, after discussion with the Board of Directors, has been placed at the disposal of the new commlttee. If adopted, it will raise a bndget adequate for the things which must be done by a trade association without being burdensome to any one in the industry.

I am sure that the Committee appointed will work out a plan which will be fair and equitable, and which will enlarge upon the beginnings made by the Board of Trade, the result being an efficient trade organization, thoroughly representative of the whole industry. If this is done, I shall feel thoroughly repaid for the time and energy I have personally given to the work in the past.

I do not feel, nor does any one, I believe, familiar with what the Board has accomplished that it has in any sense been a failure. I have only to point to the splendid fight made against the Federal censorshlp bill in Washington, the achievement of the Wilson dinner, and to the fact that in the eleven States in which the legislatures met this year, ont of sixty-four bills hostile to the motion picture indnstry introduced, only eleven became laws, to prove this assertion.

It is a source of keen regret to me that I shall not be here to take an active part in the organization to be bnilt. I am sailing for London on Saturday to execute a private commission of an extremely important nature, which it ls a great honor to have been asked to undertake. I shall be absent until July 15. If the committee has not completed its labors at that time, my best efforts, and as mnch time as I can give, will be at its disposal.

Those present were:

A. H. F. Banshof, H. Berbaum, J. A. Berst, J. W. Binder, J. Stuart Blackton, L. P. Blnmenthal, Louis J. Bull, William Brandt, Cranston Brenton, William A. T. Brady, J. E. Brulatour, W. Stephen Bush, John F. Chalmers, Harry Cochrane, Paul H. Cromelin, Edward Earl, Jack Edwards, Joseph W. T. Engel, William Fox, Arthur S. Friend, Samnel M. Field, E. K. Gillett, Huntly Gordon, J. C. Graham, B. R. Hampton, I. N. Hartsall, Ralph W. Ince, W. W. Irwin, L. B. Jennings, Wm. A. Johnston, Ad. T. Kessell, Jr., Jesse Lasky, Arthur Leslie, Tracy Lewis, Lewis L. Levine, Ben Lyons, Lesley Mason, McDonald, Lee A. Ochs, M. Oestreicher, Carl H. Pierce, Nicholas Power, P. A. Powers, John F. Robertson, S. L. Rothapfel, Richard T. Rowland, William M. Seabury, S. M. Spedon, W. N. Selingsberg, John Semler, W. E. Shallenberger, B. Tietel, Sam Trigger, Carl Wilson, Charles Urban, John J. Wittman, Charles Condon, C. K. Von Donsen, J. H. Hallberg, Terry Ramsaye, H. T. Edwards and Lloyd B. Willis.

NELLIE PHILLIPS, GENERAL FILM, KILLED IN STREET CAR ACCIDENT

Nellie Phillips, a bookkeeper employed in the General Film Company branch office at Wilkes-Barre, Pa., was killed Saturday, June 3, when a street car in which she was riding was struck by a train.

Miss Phillips had been employed in the Wilkes-Barre office for more than two years and her efficiency and fidelity were highly appreciated by the General Film Company.

Barney Bernard (Vitagraph)

RECIPE FOR A SUCCESSFUL MOTION PICTURE DEPARTMENT

One of the most successful motion picture pages in Ontario is being conducted by E. Y. Watson for the Toronto *Sunday World*. His page gets all the advertising it can carry—and more. The answer is: Mr. Watson makes it his business to co-operate in the fullest possible measure with exchanges and exhibitors. His first step upon assuming the position of motion picture editor was to visit all the exchanges, with a view to grasping their viewpoint.

This is a winning policy. We have yet to hear of a single newspaper, which has found exhibitors or exchangemen unresponsive to intelligent co-operation.

"BATTLE CRY" IN NEW ORLEANS UNDER NEWSPAPER AUSPICES

In line with the propaganda for preparedness, The Times-Picayune brought to New Orleans the Vitagraph-V-L-S-E feature, "The Battle Cry of Peace." It was shown for a week at the Crescent theatre to S. R. O. business, and the run was lengthened.

Other New Orleans papers co-operated with the Times-Picayune in bringing the subject of preparedness home to the people of the city. Theatre parties were arranged, at which the G. A. R., the Sons and Daughters of the Revolution, the Spanish War Veterans and other organizations were guests.

DRESSES AS GIANTESS TO HERALD "SLIM PRINCESS"

Manager F. J. Potter, of the Ruby theatre, Chelan, Wash., pulled an original stunt in advertising "The Slim Princess" by attiring himself as a midinette, representing a giantess, about seven feet tall.

SMALL FIRE IN NEW ORLEANS OFFICE

Special to Motion Picture News.

New Orleans, June 10.

A slight fire in the office of the World Film Corporation, 836 Common street, caused a loss of one hundred dollars. One of the films caught fire, but was quickly extinguished before the flames could spread.

Ochs Candidate of New York Local for National President

Announcement Comes from Local's Headquarters and Delegates Are Instructed to Vote for New York Man from First to Last—Platform Is Made Public

THE candidacy for National President of the Motion Picture Exhibitors' League of America of Lee A. Ochs of New York, was the announcement made last week at the headquarters of New York Local, 218 West Forty-second street. The boom was launched by the New York Local of the Exhibitors' League, and its delegates were instructed to vote for Ochs from first to last. Similar instructions have been voted by the Bronx and Brooklyn locals during the week.

Mr. Ochs's platform is announced as follows:

Equal participation and voice with the manufacturer and distributor in all plans, programs, conferences and movements that affect the industry as a whole.

A campaign of co-operative work that will bring the strength of the National Exhibitors' organization up to 100 per cent. of the total number of motion picture exhibitors in the United States.

A local in every motion picture center, great or small, in the United States.

One national convention and one exposition or trade show each year to be held simultaneously in the city chosen by the convention. The exposition should be under the auspices of the exhibitors with co-operation and participation of the entire industry.

The establishment of a credit system that will insure the increase in membership of the league.

The establishment of a bureau of information for the benefit of the league's members.

The establishment of a grievance committee, whose duty it shall be to adjust all differences between exhibitors and other branches of the industry, which committee shall be permanently located in New York, the headquarters of all the large manufacturing, distributing and accessory concerns.

Such progressive legislation, as shall be beneficial to all branches of the motion picture industry, whether local, State or national.

Eva Tanguay, Famous Comedienne, Now a Picture Producer

Surrounded by Competent Staff, Vaudeville Star Is Engaged in Filming "Eva's Deal in Pork," Which Will Introduce Her to Screendom

A MOST important announcement of the week in film circles is that famous Eva Tanguay is at present busily engaged in the production of a motion picture. "Eva's Deal in Pork" is the title the famous comedienne has selected for her introduction into filmdom.

During the past year, Miss Tanguay has been the recipient of many offers to forsake the legitimate stage for the screen. She is now surrounded herself with a competent staff, all of whom are well known members of the moving picture world, it is said.

Miss Tanguay has the distinction of being the only vaudeville star who played in New York City for three consecutive years, playing 22 return engagements at the Colonial Theatre, 27 return engagements at the Alhambra Theatre, New York City; and 25 return engagements at the Orpheum Theatre, Brooklyn.

For her initial bow to the screen, Miss Tanguay has created what is said to be a new and original character.

Donald Brian (Famous Players)

"PARAMOUNT SUNDAE" EXPLOITED BY WESTERN EXHIBITOR

Thomas Bruce, manager of the Electric Theatre in Hoquiam, Wash., contributes to the current issue of Paramount progress the receipt for a Paramount sundae, which Archie Stafford of Hoquiam has invented.

The formula for the sundae follows:

Put leaf of lettuce on 8-inch plate, take large scoop of orange sherbet, put small scoop vanilla ice cream on top, giving mountain effect, cover all with whipped cream. Cover half way to top with ground pistaschio nuts (representing trees), over balance put ground cocoanut (representing snow). Decorate around bottom with maraschino cherries and fruit in season. Dip large lump of sugar in alcohol, place on top of sundae and light.

"TWO CHIMPS AND A CHUMP" MAKE HIT IN LOS ANGELES

The Peerless Film Service of Los Angeles, which is handling the E. & R. subjects in that territory, has booked them for weekly release at Clune's Broadway theatre, and Napoleon last week was guest of honor at a matinee performance. The attendance was unusually good, and the pictures are to continue there indefinitely. The first one shown is named "Two Chimps and a Chump."

"The Fall of a Nation" Rises to Dramatic Heights

Dixon Subject, Shown at Liberty Theatre, New York City, on June 9, to Enthusiastic Audience, Proves a Spectacle Capable of Teaching a Powerful Lesson for Preparedness While Holding the Attention by Brilliant Examples of Motion Picture Art

THOMAS DIXON'S "Fall of a Nation" opened at the Liberty theatre, New York, on June 6, before a trade audience which cheered almost constantly. The picture is Mr. Dixon's plea for an adequate army, and in a combination of the spectacular and the interest created by a personal story he accomplishes his purpose with considerable clarity and force. At the close of the performance Mr. Dixon made a short speech, in which he thanked the audience for its appreciation and praised all those associated with him in the production of the picture.

Victor Herbert, who composed a musical score specially for the picture, was also brought up on the stage. Besides announcing himself for Preparedness, Mr. Dixon spoke of the combination of a picture and music composed to fit its action and the fact that "The Fall of a Nation" was the first picture to be so treated.

"The Fall of a Nation" spells Preparedness not only with a capital P, but with every one of its twelve lessons in smashing bold-faced type. The picture, which is in a prologue and three acts, takes about three hours to run, including three short intermissions.

The prologue deals with the various peoples that first migrated to American shores and on which the foundation of American democracy was built. The persecuted Germans, French, Italians, Russians and Irish are shown in their native lands in the critical period which started their immigration to North America. The prologue goes on to show the signing of the Declaration of Independence and the breaking away from England. Various typical bits of United States history are introduced depicting the manner in which America's Americanism has been maintained during the country's development.

Foreign Army Shown on American Soil

But the poison of kings still taints America in the future, as Mr. Dixon says in a sub-title, and in the picture proper he tells of an imaginary and plausible occupation of the United States by a foreign army. The army, assisted by an internal uprising, instigated by an ambitious millionaire, is termed as belonging to a nation greatly indebted to the United States through the present war. America's inadequate army is shortly overpowered, the eyes of the Pacifists and Peace-at-any-Price supporters are opened, and so, after two years of suffering under the yoke of the "Emperor," an uprising led by women succeeds in crushing the foreign power and re-establishing the republic.

There are several personal stories interwoven with this main theme. There is the love affair of Virginia Holland, at first a pacifist but later a true fighter, and John Vassar, a congressman, who leads the United States army when the uprising materializes. There is also the little romance indulged in by Billy Holland and Zonia, Vassar's niece, which is one of the particularly bright threads of the picture. And then there is the tragic little story of the Italian family who came to America seeking peace and liberty. The father is killed in the war. He is carrying the American flag in a charge when he falls. The little son is shot in a street riot, and only the mother is left to carry on the fight against the enemy.

The battle scenes that grace much of the first part of the picture are, to say the least, thrilling. Flashes of aeroplanes dropping bombs on the American lines are inserted between scenes of war waged on the earth. The invading army possesses three formidable appearing howitzers of the German type, which look exactly like the real thing. The explosion of shells is terrifying in that many times throughout the battle the earth in close proximity to the soldiers is ripped asunder and its fragments scattered through the air.

Included in the detailed action of the film is a pointed attack on a certain Pacifist who might still have been Secretary of State. There are also certain things about the invading army which are strongly mindful of the Kaiser's forces.

Dixon Assisted by Cushing

Mr. Dixon was assisted in the direction by Bartley Cushing. The directors were, of course, confronted with a tremendous task. Any one who would attempt to picturize the subjugation of the United States is in such a position. The general impression conveyed by "The Fall of a Nation" is that the producers had a difficult job. The greater part of the action transpires on Long Island. The battles are fought there, and it is the haven of the refugees. One finds the question "Why did not the refugees take to the Rocky Mountains or the Great Lakes?" confronting him. Long Island, where the fighting was going on, was not a very safe place. Neither have the producers shown serious regard for time and space and the intelligence of their characters. How could the United States troops prepare an uprising for several months or years, which ever the case may be, and then steal all the way from the middle West to Long Island without being surprised by the enemy? How could the organization of rebels be carried on in a New York attic with rifles, machine guns, and ammunition continually carried in right under the noses of the passersby? Another score that may be chalked up against the producer is the use of backdrops in a few of the interior scenes. The motion picture ought to have progressed beyond such elementary things by this time.

The players, none of them exceedingly well known, exhibit sufficient ability to do full justice to their parts. Percy Standing, Arthur Shirley, Lorraine Huling, Leila Frost, Flora MacDonald, M. Giroci, Phillip Gastrock and Burton Wilson have some of the most important roles.

The photography of the play is very good, and it was aided on the opening night by excellent projection. The musical score, furnished specially for the picture by Victor Herbert, discountenanced in many cases the errors made by the producers. The music was inspiring and arranged to fit the scenes of the picture with great care.

Comments of New York Dailies

Some of the comments of the New York daily press on Mr. Dixon's picture follows.

The Times:

The battle scenes on Long Island are admirably worked out, but Mr. Dixon is shrewd enough to sprinkle the picture with children. A tiny Italian boy is seen after the battle is over groping among the dead for his father, a tiny American girl is seen hiding under the table where some invading officers have just been dining riotously.

Mr. Herbert's score is effective. It helps a lot. It is easy enough to find miscellaneous musicial motifs to accompany a photoplay, but here we have a score adjusted also to its rhythms. Of course there are dissonantal crashes for the battle scenes. In one scene of lamentation, the figure on the screen moves to the measures of a strain that is a blending of "Lead Kindly Light" with taps. And in the prologue the origins of this country are traced, in scenes which show it as a place of refuge and new life for the variously oppressed of Europe, to a musical accompaniment wherein is woven from time to time the airs of our national anthems.

This music adorns a photoplay that lasts all evening, an example of good motion picture photography without any evidences of the advance for which one must watch with interest in the handling of this new art form. And, like all big spectacular pictures, it must face the eternal question, "Is it as good as 'The Birth of a Nation'?" It has not yet been possible to answer this in the affirmative.

The Press:

"The Fall of a Nation" carries a message and a warning that are brought forth clearly and graphically as the story is developed. It presents a most remarkable picture of battle, of big guns in action as the Teutonic armies used them against Liege and Namur, and shows remarkable riding and drilling of large bodies of men and women.

The Evening Sun:

Turning from history to prophecy, Thomas Dixon presented "The Fall of a Nation" last night in the Liberty theatre with thunderous effect. The reverberations of his 42 centimetre cannon, as simulated in Victor Herbert's music, were matched by the applause for the battle scenes, despite the unaccustomed sight of the Stars and Stripes going down to defeat. Those same big guns will be heard far and near, for this photoplay is bound to make a widespread success. It is an unnecessarily theatrical compound of thrills and laughs, but it is so entertainingly done that it will please the crowds.

Mr. Dixon's story is of the conquest of America by an imperial invader, whose legions bring great cannon—"the world is ruled by a machine," the apt caption reads—and of its redemption by a volunteer army, aided by a white clothed legion of women working within the enemy's lines. It is a new Ku Klux Klan.

It is as a demonstration of the need of preparedness that the picture is supposed to have its great drawing power. One might think, however, that it will in the end owe its dividends half to its sweeping excitements and half to Mr. Dixon's uncanny genius for stirring up a ruction. "The Clansman" stirred old embers of racial prejudice into fire and "The Fall of a Nation" is bound to create something of that sort of an effect. Its story has its crux—not in the mere invasion of America, but in bits of accomplishment by the aid of a secret armed organization, which rises in a night and seizes the country. A pleasant suggestion truly for Americans in these days!

The preparedness lesson will have to be taken as a flight of the prophetic imagination, for condensation of the film or some other cause has made the conquest of the country and its reconquest lack plausibility.

Scenes from Three Vitagraph Offerings for the Week of June 19: "Would You Forgive Her?" "Curfew at Simpton Center," and "Stung!"

The Tribune:

If a dramatist invents a little story about a million men springing to arms in the United States and cooperating with a foreign foe in the conquest of America, and if he further arranges matters so that a number of pretty girls in white win back the country by making love to the enemy—why, of course, there is nothing to prevent him. Mr. Thomas A. Dixon, whose newest motion picture opened last night at the Liberty theatre, must be given credit for concocting a delectable romantic fantasy.

When, however, Mr. Dixon names his picture "The Fall of a Nation," and pretends to believe that he is telling a big story or solving a national problem, then it is time to do something about it. "The Fall of a Nation" is not big. In fact, it is so trivial that seven dozen pictures like it would not send a single patriotic thrill down the spine nor accelerate one's pulse beats by so much as a semi-quaver. A film, like a play, needs something more than an American flag to make it thrilling.

Some of those present at the premier were:

Ex-Judge Alton B. Parker, Miss Charlotte Burnett, Mayor John Purroy Mitchel, Theodore Rousseau, State Senator James H. Walker, Henry Martyn Brigham, S. Stanwood Menken, Edward D. Marsh, R. L. Patterson, Mrs. Lilla Radclyffe Dugmore, Thomas H. Ince, Richard A. Rowland, Joseph W. Engel, Commodore J. Stuart Blackton, Herbert Brenon, Dr. Ralph Opdyke, Joe Weber, Henry Albert Phillips, J. B. Duke, A. J. Drexel Biddle, Jr., A. B. Duke, B. N. Duke, T. B. Yuille, Henry R. Hoyt, W. R. Perkins, Alexander H. Sands, Jr., Lorraine Huling, Mrs. Huling, Leila Frost, Flora MacDonald, Percy Standing, Mrs. Helen S. Brown, Mrs. C. W. Bradshaw, Mrs. Margaret Oldham, Captain Ridley McLean, Mrs. Charles E. MacMillan, Mr. and Mrs. Thomas Dixon, Victor Herbert, Mrs. Robert Adamson, Reginald Barlow, A. H. Woods, Jesse L. Lasky, W. A. Twitty, W. T. von der Lippe and Mary Pickford.

EXPRESS STRIKE IN INDIANA AFFECTS EXHIBITORS

Motion picture proprietors in northern Indiana have been seriously affected by the strike of expressmen in Chicago, as all traffic has been entirely suspended out of Chicago in the shipment of motion pictures.

Since the outbreak of the strike two of the leading theatres of Elkhart have been sending men to Chicago every day to procure their pictures. An automobile delivery including Elkhart, South Bend and Goshen has been started, to deliver the films to these three cities every day. As some releases are made from other cities, and shipments are made from motion picture houses in every city, the theatre owners will not be without pictures.

Miss Eyton on First Visit to New York for "Prince Chap"

Selig Star, Here with Director Marshal Neilan to Film New Feature, Will Also Buy a Few Gowns and Perhaps See the Town Later

THIS is an "interview" with Bessie Eyton, the young Selig star, who landed in New York on Friday, June 9. Stripped of its verbiage, and everything else, it resolves itself into these facts:

1. She is at the Great Northern Hotel.
2. She is making her first visit to New York.
3. She thinks New York is "wonderful."
4. She is here to make New York scenes for the new Selig feature, "Prince Chap."
5. She will also buy a few gowns and things.
6. She is unusually fond of picture work, and foresees a great future for films.

After this synopsis of the interview comes the full working scenario in Miss Eyton's own language, to a greater or less extent.

Bessie Eyton

1. "I'm spending my time around the hotel right now, waiting a call from Marshal Neilan, our director. We're here to work and not to play, and just as soon as the weather is decent we'll begin. That's why I have to stay pretty close to the telephone."

2 and 3. "Yes, this is my first glimpse of New York. Up to last March I had never been out of California. Then I came east as far as Chicago, and have been kept pretty busy there since. When we got into New York—there are five of us in the company—it was raining, and we didn't see much. Nevertheless, I think it is a wonderful city, and if I can, I'm going to try and stay over a few days after our work is finished and see some of it."

4. "There are a lot of scenes in our new picture which call for a New York setting, so Mr. Neilan decided that the only thing to do was to come here. Some of these scenes are at the steamship piers, and others in the streets. Next week we are going to motor out to the Benedict estate at Greenwich, Conn., to make some important scenes."

5. "Of course I will do some shopping; women are expected to think of that first, so I won't disappoint anybody. A few gowns and things like that, I suppose, will constitute my shopping; I hear there are wonderful shops in New York."

6. "I like picture work. Just now I have nothing to do but wait, but when we are at work we earn all we get. Nevertheless, it is my style of work, and I am ambitious to do everything I can in it. I have never been on the stage and my sole experience in this line is before the camera. We have just finished Churchill's 'The Crisis,' in twelve reels, and it is a really remarkable picture. Many of the scenes we made at Vicksburg, using the old forts and the original locations of the novel. Our new picture also promises to be especially good."

The "interview" now closes with the observation that Miss Eyton is young, active, auburn haired, pretty and bright. With this equipment she bids fair to realize her ambitions.

RUTH ROLAND TO APPEAR IN KNICKERBOCKER FEATURES

Ruth Roland is the latest acquisition to the group of stars appearing in Knickerbocker Star Features. Melies Manufacturing Company has arranged with H. M. and E. D. Horkheimer for the production of a number of three and five reel dramas featuring Miss Roland, and the star of "Who Pays?" and other serials is now working in her first picture, for release on the Knickerbocker program in the General Film service.

GRETCHEN HARTMAN, METRO, BEGAN STAGE CAREER AT ELEVEN

Gretchen Hartman, the piquante Adelaide Severn of the Metro-Rolfe production, "The Purple Lady," which is her first Metro picture, was born in Chicago, where she went to school. When she was eleven she went on the stage and played Mary Jane in "Mary Jane's Pa," the play by Edith Ellis in which Henry E. Dixey was starred.

From then until she grew up, which was not long ago, Gretchen was bothered by the Gerry Society, and other people, who though that a child, even as clever as she, should not be on the stage. But she remained in the play three years. Her first grown-up part was in "The Master of the House," with Florence Reed.

She appeared in musical comedies, among them "The Flirting Princess" and "Sweethearts," with Christie MacDonald. Then she mysteriously lost her voice, and went into pictures, her first experience being with the Biograph. Going to California, she reveled in the outdoor life of the motion picture colony, riding anything from a blooded horse to a bucking broncho, swimming and playing tennis and golf.

She played the insane wife of Rochester in the film production of "Jane Eyre," and appeared in "The Mystery of Orcival," "Fit for the Burning," "On the Heights" and other pictures.

"Big Pictures Are Antidote for Summer Dullness"—Irwin

"V-L-S-E Proved by Its Efforts Last Hot Season That Theory That Business in Film Industry Must Fall Off at This Time Is a Fallacy," He Declares

"BIG pictures are an antidote for summer dullness,' says Walter W. Irwin, general manager of the V-L-S-E, in discussing plans of the company to better its record of last year, when its business, instead of falling off during the hot season, actually increased.

"We proved by our efforts last summer," Mr. Irwin continued, "the fallacy of the old theory that business in the film industry must necessarily fall off in the summer time. This is simply another way of saying that exhibitors are keen, intelligent business men, and that if proper co-operation is offered them, they will join in putting on pressure when the handicap is greatest.

"It would be foolish to try to discount the fact that hot weather does tend to keep people away from theatres. But on the other hand, it is equally apparent that strong attractions and intelligent service may be used to counterbalance the influence of such weather.

"This is best proved by the fact that the legitimate theatres during the summer months turn their theatres into moving picture houses, secure the very best possible attractions which they can obtain, exploit them with the same enterprise that they use in publicizing their stage offerings, and as a result, frequently play to more profitable business than they do during the winter months.

"If the legitimate theatre manager can do this, certainly the moving picture exhibitor who is more familiar with the public's likes and dislikes in pictures than his theatrical competitor, and who is better able to surround those pictures with the environment that makes for their greatest success, should find it easy to dpulicate or excel his competitor's experience.

"It is simply a question of selecting those productions which are so powerful in their dramatic appeal, that the public will seek them, regardless of the sate of the weather; and then advertising these productions to the widest possible extent.

"The reason we, of the V-L-S-E, feel so confident as to what we may expect during these next few months is, first because we have taken extensive steps to see to it that our service in behalf of our customers is complete and unfailing in its efficiency; second: because our manufacturers have gone to unusual lengths to provide pictures that will give to an exhibitor's business, the needed stimulus to keep it at a normal level during the torrid season."

VARIETY GETS RIGHTS TO TWO UNITY SUBJECTS

Andrew J. Cobe, vice-president and general manager of the Unity Sales Corporation, announces that he has just consummated a deal whereby the states rights to the entire state of New York and Northern New Jersey have been acquired by Louis Rosenbluh, president of the Variety Films Corporation, for the two Unity Features, "My Country First," and "The Pursuing Vengeance."

Both are backed up by a strong line of advertising and publicity to help the exhibitor exploit them thoroughly and in a money-making way.

AMBROSIO TO FILM ALL OF D'ANNUNZIO'S WORKS

The Authors Film Company, Inc., American representative of Ambrosio, the largest photoplay producer in Europe, announce that Gabriel D'Annunzio, Italy's greatest poet, has signed a long-term contract with Ambrosio for the filming of all his works, past and to come.

Three Women Are the Stars in Three Fox Films for June

Bertha Kalich Will Be Seen in "Ambition," Virginia Pearson in "A Tortured Heart," and June Caprice Will Appear in "Caprice of the Mountains"

THREE women are the stars of the three new William Fox releases announced for the month of June—Bertha Kalich, Virginia Pearson and June Caprice. The stories range from the rough life of the Southern mountaineer to the careers of metropolitan politicians; the actresses range from Madame Bertha Kalich, with with her wide fame and well-established reputation on both stage and screen, to little June Caprice, of whom William Fox declares he is going to make a full-fledged film-star within one year.

In Madame Kalich's supporting cast are Kenneth Hunter and William H. Tooker, and little Kittens Reichert. Stuart Holmes and Fuller Mellish, well-known English actor, are in the Virginia Pearson picture. June Caprice's leading man is Harry S. Hilliard.

Other releases promised for the near future include Theda Bara, William Farnum, George Walsh and Anna Luther. The promised policy of relcasing one Bara, one Farnum, one Pearson, and one Kalich picture each month, will be carefully followed. These are the announced releases for the month of July:

July 3.—Bertha Kalich in "Ambition," a vital drama of intrigue, in which love and politics are mixed. It is an American theme.

July 10.—Virginia Pearson in "A Tortured Heart," a story of village gossip and the evils it leads to. This picture was taken in and near Savannah, Ga.

July 17.—Harry Hilliard and June Caprice in "Caprice of the Mountains," a story with all the freshness and vigor of a spring picnic.

CHARACTERISTIC POSES OF FOX FILM STARS TAKEN FROM THEIR LATEST PHOTOGRAPHS

June Caprice | Bradley Barker | Jose Collins | Harry Hilliard | Annette Kellermann

RAIN UPSETS MIDDLETON PLANS

While waiting for scenery from the winter studios at Jacksonvile, Fla., it was the intention of Director Edwin Middleton of the Gaumont Company to take a number of exteriors in and about Flushing, N. Y., where the main studios and the laboratories are located.

However, the rain upset his plans and the scenery had been received and arranged before the clouds lifted. No pictures were taken the first four days after the companies arrived.

Selznick Closes Big Deal in Chicago for Young Films

Forms Partnership with Jones, Linick and Schaefer Syndicate for Organization of Million Dollar Distributing Company to Cover Middle West

LEWIS J. SELZNICK, founder and president of the Clara Kimball Young Film Corporation, has closed a big deal with Aaron J. Jones, head of one of the biggest syndicates of motion picture theatres in the middle west, for the exclusive distribution of Miss Young's feature pictures in that territory. Under the terms of the franchise granted the Jones, Linick and Schaefer syndicate, a $1,000,000 distributing company will be incorporated under the name of Lewis J. Selznick Productions, Inc., of Illinois.

The franchise is for a period of five years and gives the Jones syndicate exclusive control of the Clara Kimball Young Film Corporation output in Illinois, southern Wisconsin, Indiana and western Kentucky. The syndicate paid Mr. Selznick a large sum for the franchise and the distribution of the pictures will be conducted on a fifty-fifty basis between Mr. Selznick and the syndicate.

The preliminary negotiations for the deal were handled by two of Mr. Selznick's personal representatives, Ben S. Cohen and Ned H. Spitzer, who were sent to Chicago about two weeks ago. Mr. Selznick was sent for to close the deal last Thursday and on his arrival in Chicago the final details were quickly settled.

Mr. Selznick has now completely covered a great proportion of the United States with his private exchanges. The New England states are controlled by a partnership with Green and Abrams of the Boston Photo-Play Company; New York state and northern New Jersey are covered by the home office or exchange, under the management of Sol J. Berman; southern New Jersey and Pennsylvania are in control of a partnership between Mr. Selznick and Messrs. Stanley J. Mastbaum and and W. B. Smith of Philadelphia and Michigan is similarly in control of a company headed by Mr. Selznick and Harry I. Garson of Detroit.

Messrs. Cohen and Spitzer, Mr. Selznick's advance representatives, are leaving at once for the West where similar deals are in the course of negotiation between Mr. Selznick and various local film interests there.

Moore Is Re-engaged by the Famous Players Film Company

Actor Who Appeared Opposite Mary Pickford in Many Successes Signs a Long-Time Contract and Will Shortly Be Co-Starred with Hazel Dawn

OWEN MOORE has been re-engaged by the Famous Players Film Company, under a long term contract, and will shortly be co-starred with Hazel Dawn,

Owen Moore

in an adaptation of a stage success on the Paramount Program, the title of which will be shortly announced. Mr. Moore, who has been a popular figure on the screen ever since the pioneer days of the motion picture and has been identified with several notable productions, has just completed a successful engagement with the Triangle Film Corporation.

In his previous connection with the Famous Players Mr. Moore appeared in support of Mary Pickford, and played opposite her, in the first photoplay in which she was starred by that company, "Caprice," as well as in several subsequent successful pictures. Their joint appearance under the Famous Players banner marked the first reunion of Miss Pickford and Mr. Moore since the old Imp and Biograph days when they first apeared together.

This is the first time that Miss Dawn and Mr. Moore have been associated together on the screen and it is confidently expected by the producers that the combination will be a happy one.

COPYRIGHT BUREAU FORMED TO PROTECT AUTHORS

Scenario writers who have lost their scripts, or who think their ideas have been appropriated by readers and worked up into other photoplays, will be interested in the announcement that a corporation has been formed under the name of the Dramatic Authors' Copyright Bureau, with offices in the Longacre Building, which has a new and attractive way of overcoming that difficulty and protecting the writers.

The company claims to have found a way to protect ideas in short story or scenario form which will prevent their being pilfered by unscrupulous producers of photoplays.

PARAMOUNT BUTTONS FOR SOUVENIRS

Several thousand artistic Paramount buttons are being supplied by the Paramount Pictures Corporation for sale through its exchanges. They carry the Paramount trademark on a yellow background and make attractive souvenirs for distribution among Paramount audiences.

Illustrating Recent Episodes of "The Iron Claw," Pathe Serial

High Lights in the New Million Dollar Annette Kellermann Film, "A Daughter of the Gods," Soon to Be Presented by William Fox

POST ARRIVES ON COAST FOR DUTIES WITH TRIANGLE

Special to Motion Picture News.

Los Angeles, June 10.

Charles Johnson Post has arrived on the coast to supervise the publicity matter for the Triangle Film Corporation, and has opened offices in the Currier Building, Los Angeles. Marion Strauch, who was assistant to Carlyle Ellis, formerly in charge of this work, is to continue with Mr. Post. Mr. Ellis has returned East.

The studio publicity will be handled in the future as in the past, Kenneth O'Hara having charge at the Ince plant, William Hart at the Keystone, and Benjamin Ziedman at the Fine Arts.

HOBAN WILL MAKE CARTOONS FOR INTERNATIONAL

Walter C. Hoban of the Hearst forces, cartoonist for the New York Journal and creator of "Jerry on the Job," is to make animated cartoons for the International Film Service.

He is twenty-five years old, and was born in Philadelphia. After a short course at St. Joseph's College, he went to the Philadelphia North American and became sporting cartoonist. In 1913 he came to New York and joined the Hearst collection of trained pencil pushers.

"Daughter of the Gods" Is Nearly Ready for Showing by Fox

Broadway House Will Be Picked Next Week for Brenon-Kellermann Marine Spectacle for Which Bowers, Composer of Many Musical Successes, Will Write Elaborate Score

HERBERT BRENON'S film conception, which was in the making in Jamaica for eleven months, is now almost ready for production in the greater cities of the United States and Europe.

Within the next week announcement will be made of the name of the Broadway theatre to give shelter to this production for a run of months, and as rapidly as possible thereafter, the other larger cities of the nation will be opened up.

"A Daughter of the Gods" will receive a distinctive mounting. Many reasons entered into the selection of "A Daughter of the Gods" as the title for the Fox-Brenon-Kellermann picture. For months under the warm Jamaica skies, Herbert Brenon made his picture with "A Daughter of the Gods" as his working title. Creators of pictures who begin their pictures with a designation are beyond question influenced by their temporary titles. More and more the picture continued to adhere to its temporary poetic designation. In the course of recent months scores of titles were under consideration by William Fox, Herbert Brenon and their close consultants, but none of the newer suggestions were so applicable to the picture as the initial title.

To indicate the "pitch" of this spectacle it should be said that although its battle scenes are tremendous, the picture itself is not a war film or dependent upon any of these phases for its appeal, as powerful as they are. The picture is imaginative, poetic, physically beautiful and all the way through its 10,000 feet the imagery and poetry of a great directing genius shows itself.

Mr. Fox has announced the selection of Robert Hood Bowers, composer, to write the musical score for "A Daughter of the Gods." Not only will he write the musicial score, with an introductory number already completed which is destined to become one of the most popular airs of the year, but he will also personally rehearse for Mr. Fox the orchestra assembled for the presentation of the picture.

The composer chosen jointly by Mr. Fox and Herbert Brenon to make the world's only million dollar picture memorable in a musical way will be remembered by millions of persons as the composer of the once popular shows, "The Vanderbilt Cup," "The Hoyden," "The Red Rose," and more than a score of other musical productions.

Mr. Bowers was born in Pennsylvania in 1877 and after being graduated from Franklin and Marshall College, studied music under Thomas Whitney Surette, Frederic Grand Gleason and Constantin von Sternberg. In 1902 he received the gold medal of the Chicago Conservatory for excellent work.

Among his compositions have been "Rubes and Roses," 1903; "The Paraders," 1903; "The Maid and the Mummy," 1904; "The Vanderbilt Cup," 1906; "The Hoyden," 1907; "A Grecian Garden," 1908; "The Anniversary," 1908; "The Silver Star," 1909; "The Wife Tamers," 1910; "A Certain Party," 1911; "The Scare Crow," 1911; "The Red Rose," 1911; "The Antique Girl," 1911; "California," 1911; "In the Barracks," 1912; "The Little Parisienne," 1912; "The Red Heads," 1913; "The Water Cure," 1913; "Omika," 1913 and a large part of "The Rose Maid."

Vacation for Miss Young Before She Begins "Common Law"

Capellani Will Complete Adaptation of Chambers' Story and Prepare Sets While the Star in Resting Period Makes a Study of Chief Role

CLARA KIMBALL YOUNG, star and vice-president of the film corporation organized in her name, finished her last picture for her old company, World Film, last week, and after a brief vacation will begin work on her first production, "The Common Law," an adaptation of the noted American novel by Robert W. Chambers.

Miss Young's final picture under World Film auspices was finished under the direction of Albert Capellani, who has been engaged as director general of Miss Young's own company, and will sever his connection with the World Film within a few weeks. Miss Young's contract with the World does not terminate until July 15. The interval not being long enough to permit the taking of another picture, it was decided that Miss Young should take a few weeks' vacation.

Before leaving for Poland Springs this week, Miss Young will decide upon the three pictures to follow "The Common Law." These will be selected from the list of popular novels and successful plays, the motion picture rights to which are already secured by Miss Young and Lewis J. Selznick, president of the corporation. While at the Springs Miss Young will make a thorough study of the character of Valerie, the heroine of Chambers' novel, and on her return will be prepared to step right into the role before the camera.

In the mean time, M. Capellani will complete his adaptation of the novel and begin the construction of interiors at the studio, so that there will be no delay in beginning the production on the date set, July 16. The director general has practically decided upon the two directors who are to work under his supervision in the preparation of two pictures simultaneously.

PARAMOUNT BAS-RELIEF ANIMALS OF SECRET MANUFACTURE

Paramount exhibitors now have the opportunity to offer their audiences the sort of comedy which might have entertained the ancient Greeks had the characters in a frieze of the Parthenon suddenly come to life and indulged in comic antics.

Ashley Miller, the inventor of the animated bas-relief on the screen, which is now released regularly on the Paramount program through the Bray studios, is one of the best-known of American film directors. His idea for the film novelty which bears the same relation to sculpture that the animated cartoon does to drawing, grew out of a watch fob in relief, which Mrs. Miller gave him in Paris two years ago.

No one but the artists, cameramen and directors knows how the Plastiques are really made. Sculpture in motion pictures is the result of months of careful work spent by Mr. Miller and C. H. Ranson, the comedy director, in a little studio in the Bronx, where the sculptor's art, the photographic lens and the possibilities of the films were all utilized to produce a new screen feature.

HEPBURN OF GENERAL IN CHARGE OF SALT LAKE BRANCH

William Hepburn, formerly assistant manager of the Los Angeles General Exchange, has been promoted to the position of manager of the Salt Lake branch, and has gone to that city to take up his new work. Hepburn has been with the Los Angeles exchange for a number of years, first having been in charge of the projecting machine department.

"Apostle of Vengeance" Is a Kay-Bee Subject with Hart

Story Is Based on Kentucky Feudists and Is from Pen of Katterjohn—Fannie Midgley, Joseph J. Dowling, Mary McCoy, Marvel Safford and Jack Gilbert Are in the Cast

Special to Motion Picture News.

Los Angeles, June 10.

THE Ince Kay-Bee subject completed this week for the Triangle is "The Apostle of Vengeance," a tale of Kentucky feudists, in which William S. Hart is starred in the part of a minister, the eldest son of a Kentucky mountaineer. The big punch of the story is when he is brought face to face with a problem of choosing between avenging the death of his father, killed by the feudists, or abide by his scriptural teachings. The story was written by Monty M. Katterjohn, and is said to be founded on facts told the scenario writer by a member of a famous Kentucky feaudist family.

Fannie Midgley appears in the part of Hart's mother, Joseph J. Dowling as the head of the opposing faction, Mary McCoy is the pretty mountain lass who finally wins the minister, and others are Marvel Safford and Jack Gilbert. This story, like most others in which Hart appears, has a big fight scene, in which a bootlegger is Hart's opponent. One unusual thrill for this is afforded by Marvel Safford, aged fourteen years, who allowed herself to be dropped from a bridge overhanging a mountain stream to the water, twenty-five feet below.

In making this picture the producing company encountered a mountain rainstorm, and for three hours worked in it to secure absolute realistic effects. In the past many scenes of this kind have been made by artificial means, and this one is said to be far superior to any previously coming from this studio.

The famous Bella Union resort of the San Francisco Barbary Coast has been built in replica at the Culver City Ince plant for use in the current H. B. Warner subject, which pertains to the story of a vagabond. The setting covers one entire stage. Another unusual setting is that built to resemble the interior of a New York cathedral for the Frank Keenan story being filmed by Reginald Barker. This was built by Art Director Robert Brunton from photos especially taken for the purpose. It is said to be even larger than the cathedral sets used in "Waifs," and the one in "The Market of Vain Desire."

Director-Actor William S. Hart has taken up his new story, written especially for him by Monty M. Katterjohn. In this Mr. Hart appears as a soldier of fortune, and the scenes are laid along the border of Mexico and the United States.

A very distinct tribute was paid to Louise Glaum, Kay-Bee leading woman, for her ability as a make-up artist this week, when her sister, thinking she had been badly injured, fainted when she saw her in the cafe wearing grease paint scars. Miss Glaum had just been working in scenes for a vampire story in which she is supposed to fall through a plate glass mirror. In the accident her face is badly cut. The make-up was so perfect that it not only badly frightened her sister, but cameramen were able to take close-up views with the actress' face which covered the entire frame.

J. C. Jessen.

Play Within a Play, with Wilbur, Is Horsley Offering

"Wasted Years" Will Be Released on June 24 in Five Reels—Mae Gaston Is Once More the Leading Feminine Support of the Star

A PLAY within a play, produced by a cast headed by Crane Wilbur, will be notable among the Horsley-Mutual releases for the week of June 24. It is a five-reel Masterpicture, de luxe edition, "The Wasted Years."

Mr. Wilbur, who is also the author of this play, is seen in an entirely different role than in previous Horsley productions, in the character of an aged man. Such is his character as he watches the play of "Youth," to look back over the years he has wasted.

On the other hand, he is also seen as a young and innocent country youth, who falls heir to considerable wealth, and, casting aside the simple and quiet life of the village of his boyhood, enters a life of romance and adventure, to fall the victim of a woman of the world.

Mae Gaston, who has been seen in numerous productions from the Horsley studios, is once more the leading feminine support of Mr. Wilbur.

Jessie Burnett, a new edition to the Wilbur Company, shoulders the character of the "worldly woman," and John Oaker departs from his usual line to work opposite Miss Burnett as one of the chief tools to be instrumental in the downfall of the youth.

Three youngsters are also in the supporting cast, Thelma Salter, Thelma Burns and George Harris.

This drama was staged under the direction of Robert B. Broadwell. June 22 is the release date.

"Jerry's Elopement," a one-reel Cub comedy, starring George Ovey in his famous character of Jerry, will be the second Horsley production released by Mutual the same week.

The entire strength of the Cub comedy supports Mr. Ovey, the greater amount of the action falling to Claire Alexander, George George, Louis FitzRoy and Janet Sully. Others in the cast are Jefferson Osborne, Ray Lincoln, Robert Kenyon, Joseph VonMeter, Harry Jackson and Arthur Mund.

The wind-up of Horsley-Mutuals for the last week of June is a Centaur feature, "A Siren of the Jungle," from the pen of Theodosia Harris, and is a vehicle for the co-stars, Margaret Gibson and William Clifford.

Miss Gibson portrays a rather different role than heretofore, and the same is said of Mr. Clifford. The supporting cast contains such players as Frederick Montague, Harrish Ingraham and Claude Lampman. Director Charles Swickard supervised.

"MACBETH" IS GIVEN WEST COAST PREMIERE

Special to Motion Picture News.

Los Angeles, June 10.

"Macbeth," with Sir Herbert Beerbohm Tree, was given its West Coast premiere at the Majestic theatre, Los Angeles, Tuesday evening, June 6, and is scheduled for an indefinite run. It is the expectation of the managers of the theatre that it will draw for a number of weeks, or until the D. W. Griffith subject "The Mother and the Law" is ready for showing. This latter film is said to be the next attraction for the Majestic.

Thomas H. Ince's spectacle "Civilization," which had a seven weeks' run, closed Sunday night, June 4. The last week's business was almost as good as that of the first, and the receipts were far better for the last week than any of the intervening weeks. No announcement has been made as to Mr. Ince's intention with regard to the film on the coast. It is reported it had been booked at San Diego and also at San Francisco, but these rumors cannot be verified. Mr. Ince's local manager, Eugene H. Allen, is awaiting advices from the chief who is now in New York.

The first showing of the National Drama Corporation's subject, "The Fall of a Nation," has been booked for Clune's Auditorium theatre on Monday, June 19.

American-Mutual Offerings: "Convicted for Murder," "Van Deusen's Eggs-Spensive Adventure"

"Pedigrees, Pups and Pussies," and Another Scene from "Convicted for Murder"

ENOUGH BLUEBIRDS TO CARRY EXHIBITOR THROUGH "HEATED TERM"

Bluebird Photoplays, Inc., has selected enough features to carry its exhibitors through the well-known "heated term" and into the regular season for theatregoing. While the publicity department has not been authorized to foretell the complete list, the following is a forecast of a few releases.

"The Deacon's Demise" may appear under a different title. Lynn Reynolds wrote the story and directed the production. While it is a story of love and adventure, there is a "surprise finish." Myrtle Gonzalez will be the leading lady in the company and Val Paul her leading man; others engaged in unfolding the story are George Hernandez, Fred Church, Frank McQuarrie, Nannie Wright, Jack Curtis and Lule Warrenton.

George Gibbs' novel, "The Silent Battle," has been made the subject of another Bluebird release. F. McGrew Willis prepared the scenario and Jack Conway directed the production. J. Warren Kerrigan, Lois Wilson, Maud George, Harry Carter, Ray Hanford and J. F. Connolly will be the principal players. The scenes are largely exteriors of picturesque and beautiful locations, but there are one or two interiors that, it is said, will awaken great admiration for their beauty and extensiveness.

"L'Abbe Constantin," employing Francelia Billington, Louise Lovely, Rupert Julian, George Berrill, Zoe Bech and Elsie Wilson, will be directed by Rupert Julian. The scenario, furnished by E. J. Clawson, is based on Ludovic Halevy's story of the same title, and this Bluebird will appear among the August releases.

MELFORD'S LATEST LASKY SUBJECT IS "THE SELFISH WOMAN"

Director George Melford's latest subject for Lasky has been titled "The Selfish Woman." Cleo Ridgley plays the star part of the woman who weds a civil engineer solely for the money he is to inherit from his rich parent. The young man's father learning of this, and not content that his son, Wallace Reid, shall be an engineer, pays her a fabulous sum if she will prevent the completion of the contract her husband has taken. In carrying out this work for her father-in-law she falls in love with her husband.

Davis Buys $20,000 Worth of Script for Universal While East

He Intends to Produce Photoplays That Uplift and Instruct as Well as Amuse, and Was Guided by This Plan in Selection of Material

H. O. DAVIS, director-general of Universal City and vice-president of the Universal Film Manufacturing Company, left New York a few days ago for "the capital of filmland."

His stay in the East was prolonged from time to time, for the principal object of his trip was to purchase scenarios, moving picture rights to books, past, present and future fiction hits, and in fact everything which offered possibilities for screen production. The moving of the eastern companies of the Universal to Universal City naturally increases the demand for scripts, and Mr. Davis has spent considerable time reading manuscripts and visiting the various book publishers and magazine editors in his search for good material. During his stay in the East he read hundreds of scripts and during the last four weeks of his visit he purchased over $20,000 worth of scenarios and negotiated for the moving picture rights for some of the best books and magazine stories on the market today.

It is the intention of Mr. Davis to produce photoplays that uplift, instruct and educate as well as amuse, and he has been guided by these elements in his choosing of scripts. He is absolutely opposed to the morbid, melodramas, and plays without morals, for he believes the public do not want to see unpleasant things. He believes that the company which seeks to aid the patrons and assist the children, instead of putting evil thoughts in their minds, is the one that is going to remain at the top of the industry.

A careful study of some of his purchases is interesting. He has purchased the rights to "The Pearl of Orr's Island," by Harriet Beecher Stowe; "The Rose Garden Husband," by Margaret Widdemer; "Idle Wives," by James Oppenheim; "The Measure of a Man," by Norman Duncan; "The Place Beyond the Winds," by Harriet Comstock; "If Any Man Sin," by Cody; "The Spotter," by Canfield, "The Mainspring," by Charles McLean; "Little Eve," by Edgerton; "Walda," by Mary Kincaid; "The Edge of Hazard," by George Horton; "The Light on the Hill," by Martha Gielow; "The Message," by Louis Tracy; "The Promise," by James Hendryx; "The Last Lady of Mulberry," by Henry Wilton Thomas.

He also bought scripts and rights to plays from Fred Jackson, the well known short story writer; Captain Leslie Peacock, from whom he purchased about ten scripts; Robert Davis, editor of Munsey's Magazine; Clarissa Mackie, author of some five hundred short stories; H. O. Durant, editor of the Famous Players scenario department; John Russell, well known short story writer; Robert Wells Ritchie; Suzanne Buck; Albert Payson Terhune; Lawrence McCloskey; Kate Jordan; Anna Wynne; Andrew Soutar; Mary Rider; Helen Bailly; Rev. S. C. Spaulding; Thomas Smith; Edna Schley; Robert Innis, Tarleton Winchester; Thomas Gray; Bertram Lebhar; Theodore Bayer; Mildred Rhodes; L. A. Drayer; Orlando Moore; Lawrence Pedrose; Anita Gaebler; Sinclair Kirtley Royle; W. M. Baker; Llewelyn G. Humphreys; Victor Norman Miller; Eugene Shade Bisbie; Frederic Truesdell; E. W. Voute; F. E. Ackerman; Maryn Lanier Magruder; D. Benthall; Maude Moore Clement; George S. Wheate; William Bradley and Ross Whytock, according to the announcement.

Many other offers on well known books and plays are pending and when decisions have been made the Universal will have other interesting announcements of material to be used in the production of photoplays.

Despite the fact that the companies from the eastern studios are moving to Universal City, the scenario department will continue its headquarters at 1600 Broadway for several weeks, where Helen Starr and her big staff will be engaged in disposing of the enormous quantity of material now in hand. When this has been done, Miss Starr will move her department to Universal City, and she begs to state that she will be pleased to receive scripts and promises all writers quick action on all material submitted.

GRAY IN CHARGE OF PLAIN DEALER FILM PAGE

The Cleveland Plain Dealer has a new moving picture section editor, Arthur Gray, until last week a member of the general news staff. E. Arthur Roberts, the former moving picture editor, has been transferred to the general staff.

PROCTOR IN CHARGE OF METRO CHICAGO OFFICE

R. O. Proctor, for the past year manager of the Kansas City branch of the General Film Company, has been made manager of the Chicago office of the Metro. He assumed his new position June 12. His successor at Kansas City has not yet been named.

Mr. Proctor entered the service of the General in 1911, after two years as an exhibitor in Chicago. He served as inspector and in other capacities, including manager of the Wabash exchange, for two years. He was three months in charge at Omaha, then opened the Des Moines office. He went from Des Moines to Kansas City in July, 1915, and has been markedly successful there, as elsewhere. Under his administration the Oklahoma branch was made a sub-branch under the Kansas City office, thus adding Oklahoma to Kansas and western Missouri as the Kansas City territory.

"A MAN'S SOUL" IS NOW "THE INNER STRUGGLE" AND "CIRCUMSTANTIAL EVIDENCE" IS "CONVICTED OF MURDER"

The title of the five-reel Mutual Masterpicture, De Luxe Edition, for release June 12, has been changed from "A Man's Soul" to "The Inner Struggle," and that of the two-reel American-Mutual release for the same day from "Circumstantial Evidence" to "Convicted of Murder."

In "The Inner Struggle," Winnifred Greenwood and Franklin Ritchie are the principals, while the leading roles in "Convicted of Murder" are played by Edward Coxen and Lizette Thorne.

"CIVILIZATION" TRANS-CONTINENTAL TRAVELERS KEEPING SCHEDULES

Telegraphic advice from the two youths who are riding from Los Angeles to Portland, Maine, to advertise "Civilization," is to the effect that they are keeping up with their schedule. They were last heard from at Kansas City, and expect to complete the trip by the last of June. All along the route the lads have been receiving very enthusiastic receptions by theatre men and theatre patrons.

LUCAS A VISITOR IN DALLAS

Among the recent visitors in Dallas, was Arthur Lucas, district superintendent of the Triangle Film Corporation, with headquarters in Philadelphia. According to rumors around the Triangle office, many big things have been promised their exhibitors, with Mr. Lucas' visit.

R. Levine, the new Southern division manager of the Fox Film Corporation, is visiting the Dallas Fox office this week.

KILEY IS ROADMAN FOR LYNCH, IN BOSTON

D. A. Kiley, a former assistant director and more recently studio manager for the Eastern Film Corporation, has been engaged as road salesman by the E. W. Lynch Enterprises, Boston, states rights buyers. He will cover Maine and New Hampshire.

Fairbanks Wants to Make a Few Pictures in South America

Fine Arts-Triangle Star, Now in East, Looks Forward to Going Below the Equator in the Fall, if Possible, and Would Like to Film Pictures in Europe

DESPITE the fact that the weather was was cold and rainy, that he was to attend a wedding in the role of best man, and that he was being interviewed, Douglas Fairbanks was as ever contagiously smiling when seen at his hotel last week by a representative of MOTION PICTURE NEWS. It takes a wonderfully sunny disposition to shine through such a trio of clouds, but "on or off," Mr. Fairbanks is always the smiling "Doug."

He has just arrived in the East at the head of another Fine Arts-Triangle company to take up work during the summer at one of the numerous Fort Lee, N. J., studios. He will star in three feature pictures to be made on this side of the continent, during the summer months. After that—well, let Mr. Fairbanks tell his own story:

"When the fall comes," said Mr. Fairbanks, "I want to go down to South America and make a few pictures there, and then when that's over and if the war stops, I want to tour all Europe with a company and make pictures wherever we stop. We'll be able to get variety that way and there's no one in the company that will object. Why should they? They'll have a nice trip, see the world and get the work in en route."

When put to the eternal question as to whether he would ever go back on the stage, Mr. Fairbanks laughed it off. "Never," he said; "what's the use? On the stage it's up some time during the morning, and then it's eating and loafing until show time. Then it's to the theatre, to spend several perfectly good hours on the stage saying the same thing you said the night before. After that supper and perhaps bed. Working for pictures is quite another matter. You, or at least I, am dragged out of bed at six in the morning by two doctors, rubbed down and dressed by two other people. Then after I've grabbed a bite, all four of 'em throw me across a horse and I'm taken to the location. You eat when you can and when you can't, you work. You're ready for bed at sundown. I've been out in the open all the time. Don't I look it?"

He does indeed. Mr. Fairbanks has a skin tanned to a dark shade of brown. He looks fully capable of doing the part he has already done in "The Carquinez Woods," a Brete Harte story, picturized. In this Mr. Fairbanks is to appear as an Indian. Before this release will come "Flirting With Fate," something on the style of "His Picture in the Papers," says Mr. Fairbanks, because the other proved so popular.

Alan Dwan will produce the first picture made in the east and the second will be in charge of John Emerson. Jewel Carmen will play the feminine leads in the eastern releases. She is one of Mr. Fairbanks' finds. In "Reggie Mixes In" she had just a small part in a reception scene, but one sight of her on the screen was enough to convince Mr. Fairbanks of her suitability for leading roles opposite himself.

"You ought to see the scenarios sent to me," continued Mr. Fairbanks. "Ever since some of the fans discovered I was somewhat of an athlete, I've been getting scripts calling for me to jump from the Woolworth Building, take the Hudson on the run, fall in and out of the subway and the like. Perhaps they don't think I'm human. The result is that I usually write the scenario with the director."

During his stay in the east Mr. Fairbanks will reside at Pelham. Here he will keep his yacht and every morning sail through the Harlem River, over into the Hudson and across to Fort Lee. As Mr. Fairbanks says, "Why use an automobile, taxi or even a street car when you can have a yacht?"

FIFE BACK FROM MEXICO WITH SCRIPT FULL OF LOCAL COLOR

Shannon Fife, the photoplaywright, who has been in Dallas, Texas, for the past few months, has returned to New York with a kitful of new scenarios. During his trip to the South Fife made a number of trips with scouts from the Texas Rangers into Mexico, where he had an opportunity of studying Mexican conditions at first hand. Fife was commissioned by the Amalgamated Photoplay Service to write two feature scenarios with Mexican atmosphere. In addition he brought back with him another scenario for Douglas Fairbanks and three well-known women stars.

NATIONAL CINEMA WILL MARKET EXPOSITION SCENICS IN SERIAL FORM

The National Cinema Syndicate, Inc., has just purchased the world's rights to the official Panama-Pacific International Exposition negatives from E. M. Asher, who recently acquired these rights from the Exposition Players Corporation. E. H. Kaufmann and S. M. Krellberg, executives of the National Cinema Syndicate, Inc., announce that they will market the pictures throughout the world in serial form, this being the first attempt to market scenic and educational pictures in this manner.

"SIMON LEGREE" BURGER DINES SALESMAN AT RECTOR'S

"Simon Legree" Burger, manager of exchanges of the International Film Service, Inc., entertained his New York solicitors at luncheon on June 6.

Fifteen film salesmen, tried and true, sat down to the viands as dispensed by the house of Rector. The occasion marked the inauguration of the new Hearst International News Pictorial, a weekly news reel devoted to current events.

IS THAT—THAT—THAT—SO!

Assistant Manager C. C. Vaughn of the Mutual exchange in Omaha, was in Kansas City, Mo., last Sunday, the Sunday before that, the Sunday before that, the Sunday before that, the Sunday before that—in fact he has been going to Kansas City every Sunday for a long time. Assistant Manager C. C. Vaughn is not married yet.

Players in "The Yellow Menace": (Left to Right) Edwin Stevens, Marguerite Gale, Gerald Griffin, Florence Malone, J. A. Hall, Marie Treador, Armand Cortes

VIM COMPANY NOT TO COME NORTH FOR SUMMER

Contrary to expectation, the three Vim comedy companies will not come to New York for the summer months, but will remain in Jacksonville, Fla. Managing Director Louis Burstein, after consultation with Mark Dintenfass, determined to take advantage of the extraordinary season which Florida is experiencing, and dispense with the difficulties attending removal from the spacious and up-to-date studios on the St. James River.

This decision affects the companies headed by Harry C. Myers and Rosemary Theby, Bob Burns and Walter H. Stull, and "Babe" Hardy and Billy Ruge. The news was received with satisfaction from all the players, who have formed ties that bind them to the southern city.

McGOWAN, HELEN HOLMES AND COMPANY NO LONGER IN HAWAII

Special to Motion Picture News.

Los Angeles, June 6.

Director J. P. McGowan, Helen Holmes and other members of the Signal Film Producing Company, are expected to arrive in Los Angeles June 7 or 8 from Honolulu, where they have spent about two weeks in the filming of scenes for "The Diamond Runners." Wireless messages from McGowan state the company spent two days in filming scenes at Honolulu, two days at Hilo, and then went to the interior, where they were able to find decidedly tropical locations, and some out-of-the-ordinary mountain scenery. These settings are very appropriate for this photoplay, which is laid in the diamond mines of South Africa.

LEONE, COMIC OPERA BANDIT, IN "ETERNAL QUESTION"

In Mme. Petrova's production "The Eternal Question," produced by the Metro-Popular Plays and Players, is Henry Leone, well known as a comic opera bandit of the speaking and singing stage. Mr. Leone plays an Italian organ-grinder in the production.

COBB ADDS CARTOONS BY AHEARN TO RESERVE RELEASES

C. Lang Cobb, Jr., sales and publicity manager of the Reserve Photoplays Company, announces that, in conjunction with the releases of the Ray Comedies, beginning June 21, the Reserve will release through him a series of comedy cartoons by Ahearn, head of the Newspaper Enterprise Association.

Cobe of Unity Sales Signs for Comedy Releases from Eagle

He Completes Negotiations with Dunn of Jacksonville for Subjects to be Known as the "Tweedledum and Tweedledee" Series, with Perez as Star

ANDREW J. COBE, vice president and general manager of the Unity Sales Corporation, announces that he has signed for the comedy releases of the Eagle Film Company, of Jacksonville, Fla., following negotiations with William J. Dunn, of that concern. The films will be known as the "Tweedledum and Tweedledee" series, and will feature Fernandez Perez, the Spanish comedian.

"Perez is unique in his line," said Mr. Cobe. "His methods are entirely different from anything we now have upon the screen. At the present time we do not care to divulge details of his identity, but we may satisfy curiosity later when he is the success we are certain he will be."

The activities of Unity Sales in the past few weeks have been quite extensive. Besides planning an advertising campaign in connection with "The Yellow Menace," the sixteen episode serial in which Edwin Stevens is starred, Mr. Cobe has developed plans by which the story of the serial will be printed in 1,100 newspapers throughout the country.

The business of the company has developed so rapidly that new quarters have been engaged for the press and advertising department, and the auditing department has been enlarged. Mr. Cobe reports heavy business with "My Country First" and "The Pursuing Vengeance."

A forthcoming release is announced under the title, "The Bishop's Secret," which is said to employ in its enactment well known screen and stage players.

Arthur Rosenbach is making an extended visit to every independent exchange in the country in pursuance of Mr. Cobe's policy of co-operation and service. Mr. Rosenbach will also make reports upon conditions in the field.

"We have only just started to develop our plans," said Mr. Cobe, "and in the near future, I will have an announcement to make which will be of great interest to everyone in the trade. I can only say at the present time that it involves a new plan of distribution elaborated from my present ideas. I am in hopes that this plan will solve the problem which has been the greatest bug-bear of producers, exchangemen and exhibitors alike, namely, to get the extreme extensiveness of distribution under the present systems, no matter how highly they may have been developed. I intend making a radical departure from all previous efforts in this field, and when my plans are ripe, I shall announce them."

Over 14,000 Scenarios and Synopses Received by World

Script for Prize Contest Flows Into Office of W. A. Brady from All Parts of the Country and Is Sent by People in All Walks of Life

OVER fourteen thousand scenarios and synopses have been received at the World Film offices since last Thursday, when the announcement went forward that that concern was in the field for scenarios and would give five thousand dollars in prizes for the nineteen best stories or ideas received.

The influx of stories, ideas, synopses and scenarios, is not from any one section or confined to any one class.

From the Bureau of Mines, the Senate Chamber, the Scranton Correspondence School faculty, Columbia University, Leland Stanford, from the Border Patron along the Mexican Frontier, from mining camps, advertising departments of big concerns, and from girls and boys yet in their school days, the scripts have come pouring in. Identification marks are being removed from the scripts and numbers placed thereon. Mr. Brady, when he gets to the point of selecting the winner, will not know who wrote the best material.

It is his wish that the names be removed and deposited with numbers to match, in a safety deposit box. This has been done. The five thousand dollars to be awarded the nineteen winners have been deposited in the Mutual Bank of New York. The contest will be concluded September 15 and the awards made about January 1. Already several important magazines have made endeavors to secure the fiction rights to the winning stories, same to be published simultaneously with the releasing of the winning pictures.

Mr. Brady looks forward to receiving no less than 30,000 scenarios and ideas. "Two good stories will well repay us," he said.

NORMAN S. ROSE AND ELOISE DE MONTFORD MARRIED

The wedding of Norman S. Rose, one of the heads of the Triangle publicity department and Eloise de Montford, stepdaughter of Maurice V. Samuels, a New York playwright, was solemnized on June 10.

SHEER PLACES MANY STARS

William A. Sheer, former casting director for the World Film Corporation, who recently incorporated as a personal representative and manager for individual screen artists, has placed more than a dozen players with various film companies and has signed under his management a number of stars.

Among the engagements made by Mr. Sheer are: Carlyle Blackwell, to star with the Solax company; Alma Hanlon, to star with the Ivan company; Jack Meredith, to play the lead in a Premo picture; J. Herbert Frank and Helen Weer, with Triangle; Arthur Domalson and Robert Vivian, with Ivan and William Hinckley, as the lead with Olga Petrova in the next Popular Plays and Players production.

Among the numerous stars Mr. Sheer has placed under personal contract are Kitty Gordon and Lillian Lorraine, both of whom are expected to be signed for a series of pictures with producing organizations within the next few days.

WILLIAM ALEXANDER IS MADE NEW YORK EXCHANGE MANAGER FOR FOX

William Alexander, formerly South American representative of Fox Film Corporation, has been appointed manager of the New York exchange.

Nat C. Beier, formerly manager of the Fox New York exchange, has been appointed a special salesman in the Greater New York territory.

Albert W. Eden, formerly roadman in the Seattle territory, has been appointed manager of the Denver exchange for Fox.

Field Carmichael, formerly manager of the Denver exchange, has been appointed manager of the Fox Los Angeles exchange.

S. N. Robinson, formerly manager of the Los Angeles exchange, has been appointed manager of the Minneapolis Fox exchange.

E. A. Westcott, formerly manager of the Minneapolis exchange, has been appointed a special salesman in the Minneapolis territory by Fox.

Edna Goodrich (Morosco)

V-L-S-E Chicago Representatives, Under Command of Frank Redfield, Make Three-Day Invasion of Milwaukee

CHICAGO representatives of V-L-S-E, under the command of Frank Redfield, made a three days' invasion of Milwaukee last week. Private showings of three V-L-S-E features were given in the Strand Theatre to exhibitors; personal calls were made upon the photoplay editors of seven Milwaukee papers; and a successful campaign in general was carried out.

The V-L-S-E men had headquarters and display rooms in the Wisconsin Hotel. Gordon Laurence, publicity manager of the Chicago office, went to Milwaukee the day before the campaign started and called up each exhibitor over the telephone, following this with postal cards announcing the following program:

Thursday, 10 A. M., Strand Theatre, exhibition of "The Suspect" featuring Anita Stewart. 12 M. Reception, souvenirs and refreshments at Wisconsin Hotel.

Friday, 10 A. M., Strand Theatre, private exhibition of "The Cave Man" featuring Robert Edison. 12 M. Wisconsin Hotel, Dutch Lunch for exhibitors.

Saturday, 10 A. M., Strand Theatre, private exhibition of "The Badge of Courage." 12 M. Wisconsin Hotel Reception. 11 P. M., Wisconsin Hotel, supper and address by S. E. Abel, Chicago, branch manager of the organization.

The big feature of the campaign was the eight-reel Vitagraph production, "God's Country and the Woman," which started a two weeks' run at the Majestic theatre, Milwaukee. Following out the idea of co-operation with exhibitors, Mr. Laurence handled the publicity for this, assisting the exhibitors in preparing their newspaper copy. S. E. Abel, Chicago branch manager, delivered an address at the banquet on Saturday night, which was attended by most of the Milwaukee showmen. The success of the campaign is attributed largely to the efforts of Messrs. Redfield, Troupe, Gallas and Laurence, who comprised the working crew. The way was paved for future business dealings with exhibitors, and a large number of signed orders received.

RAYMOND WALBURN A MEMBER OF VITAGRAPH FORCES

Raymond Walburn, who has been one of the leading juvenile actors on Broadway for several years, has joined the Vitagraph forces, and is now a permanent member of the stock there. His first appearance in the silent drama was in "The Man Hunt," which has just been released.

Mr. Walburn accepted this engagement while wating for the first rehearsals of a stage engagement, but he made such a favorable impression on the screen that he has decided to remain in motion pictures. For two years he appeared with William H. Crane, and was last seen on Broadway with Henrietta Crosman at the Palace Theatre. He is a graduate of the Oliver Morosco stock company of Los Angeles and made his first appearance on Broadway in "The Greyhound." Mr. Walburn was born in Plymouth, Indiana, and is a graduate of Purdue University.

IN AND OUT OF TOWN

Among the prominent visitors to New York from out of town points during the last week were:

Douglas Fairbanks, Fine Arts studios, Los Angeles.

Marshal Neilan, Selig studios, Chicago.

James Delves, secretary M. P. E. L. of A., Pittsburg.

Hector Turnbull, Lasky studios, Hollywood.

Hy. Eilers, Eilers Music House, Portland, Ore.

A. Silverman, Pittsburg.

Bessie Eyton, Selig studios, Chicago.

Campbell Mann, Selig studios, Chicago.

Cecil Howland, Selig studios, Chicago.

Glen Darling, Selig studios, Chicago.

Among the visitors who returned to their homes were:

Charles Urban, London, Eng.

H. O. Davis, Los Angeles.

R. D. Hanish, Columbus, O.

JAMEYSON IN CHARGE OF PUBLICITY FOR PATHE IN KANSAS CITY

Howard Jameyson, former Kansas and Oklahoma traveler, for the Kansas City, Mo., Pathe exchange, is at the head of a publicity department installed by C. S. Edwards, Jr., branch manager. After much deliberation Mr. Edwards decided to inaugurate this department. The record made by Jameyson is responsible for his position as chief of the department.

The word co-operative will probably denote the function of the new work more than publicity. The main object will be to help exhibitors. The present campaign is being devoted to pushing serials.

Mae Marsh in "The Wild Girl of the Sierras," Fine Arts-Triangle

AMALGAMATED WILL ESTABLISH THEATRE STRING

Special to Motion Picture News.

Chicago, June 10.

The Amalgamated Theatres Corporation has recently been organized with offices at 1003 Mallers Building, for the purpose of establishing a string of motion picture theatres in Chicago. Samuel Katz, secretary and general manager of the corporation, and formerly owner of the Avon, Wallace, Illinois, and Janet theatres, states that it is the object of this amalgamation to secure the right kind of film for the theatres represented. So far there are twenty-six theatres represented, each one a high-class house of 800 seats or over, located in different parts of the city.

It is their plan to increase this number to about thirty-five. They have negotiations on at the present time for six more and are building three new houses. Mr. Katz says that stock in this concern is not for sale to the public. It is entirely owned by eight men, all well known in Chicago film circles. Besides Mr. Katz, the officers of this company are Barney Balaban, president, and Frank Schaefer, vice-president.

BEN GRIMM JOINS METRO-YORKE AS PRESS REPRESENTATIVE

Ben H. Grimm, of the reportorial staff of the New York Evening Journal, has accepted a position as special press representative of the Yorke Film Corporation, the new producing company headed by Harold Lockwood and May Allison, releasing regularly on the Metro program.

Mr. Grimm is now with the company at the Thousand Islands, where the Lockwood-Allison company is engaged in photographing the exterior scenes for "A One Cylinder Courtship." Mr. Grimm is an experienced newspaper man, and has worked in several capacities on the Journal and other big newspapers.

ROYALTY AND NOBILITY SEE "DUMB GIRL OF PORTICI" IN LONDON

Queen Alexandra witnessed the Pavlowa film, "The Dumb Girl of Portici," on May 16 at the Philharmonic Hall, in London. At the conclusion of the performance, Her Majesty expressed her pleasure and enjoyment of the picture, and made known the interesting fact that this was the first public cinema performance she had attended.

The princess Royal, Princess Henry of Battenberg, Princess Maude, the Grand Duke Michael and Countess Torby, the Princess of Monaco, the Duc d'Orleans, the Countess Grosvenor, and Lady de Trafford were a few of the other notable people present last week.

INCE GETS RIGHTS TO LAST DAVIS STORY

Picture rights for Richard Harding Davis' late story, "Somewhere in France," has been purchased by Thomas H. Ince, and continuity is being made from the manuscript by J. G. Hawks, who will have it completed within two weeks. Louise Glaum will in all probability be starred in this narrative of war and intrigue, which has appeared in the Metropolitan Magazine.

Mutual Will Release Six Features with Florence Turner

The Pictures Will Be Known as the Florence Turner Series of Mutual Star Productions, and the First Is Set for Release on June 19

ANNOUNCEMENT is made by the Mutual Film Corporation of the release of six productions featuring Florence Turner and a cast of capable players. These pictures will be shown as the Florence Turner Series of Mutual Star Productions. The first will be presented to the public June 19.

"Far From the Madding Crowd," a film adaptation of the famous novel by Thomas Hardy, has been selected for the initial release. This story is so well known to readers of English literature that its presentation on the screen merits the attention of all lovers of the artistic in the silent drama. The picture was produced by Larry Trimble.

In the cast supporting Miss Turner are Henry Edwards, Campbell Gollan and Malcolm Cherry of the Royalty theatre, London.

The second Florence Turner production is "Doorsteps," a screen version of the famous English comedy drama, which was one of the biggest of stage successes. It will appear on July 20, with the same all star cast.

"The Welsh Singer" will be released August 17. In this picture Miss Turner is called upon to display to her fullest scope her artistry in depicting tense emotion. The exterior scenes in "The Welsh Singer" were declared by a member of the Royal Art Academy to be the most beautiful examples of photography he had ever seen. The film version follows the original story closely.

The fourth of the Florence Turner Mutual series is "The First Settler's Story," a screen adaptation of the famous poem of Will Carleton. The screen possibilities of this work were readily seen by Larry Trimble, who directed the photodrama. "The First Settler's Story" will be released September 14.

"Shop Girls,' 'a five reel sociological drama, is the fifth of the series and will be offered the public on October 12. The last of the Florence Turner series is a five reel human interest drama, "Redeemed," which will appear November 9. All these pictures were produced under the direct supervision of Larry Trimble, one of the best known of English directors.

New York League Is Going to Be at Chicago with Bells On

At Meeting on June 5 Arrangements Were Made to Send Big Delegation to Convention—Ochs, Rothapfel, and Johnny-on-the-Spot Sam Trigger Among Delegates

AT a meeting held by the Motion Picture Exhibitors League, Local No. 1, at their offices at 218 West Forty-second Street, New York City, on Monday evening, June 5, arrangements were made to send a big delegation to Chicago, and the following were elected delegates:

Lee A. Ochs, Samuel H. Trigger, Louis F. Blumenthal, Benjamin Lyons, Max Oestreicher, I. N. Hartstall, William Hilkemeier, J. J. Wittman, Samuel L. Rothapfel, Morris Needle, Charles Steiner, Adolph Weiss, Charles Haring, Otto Lederer, Gus Koenigswald, Ed. Gorman, Samuel Rhonheimer, Henry Haring, Joseph Klein, Al. Harstn, Frank Peters, Max Tischer, William Bigall, A. B. Samuelson, Herman Mayer, Mr. Bock, Louis Rosenthal, Charles Fisher, David Picker, C. R. Martineau, Philip Menschel, Al Jutkowitz and Messrs. Glynn and Ward. Arrangements have been made to engage a special train on the New York Central.

The committee reported final arrangements regarding the Beefsteak Dinner to be given to Lee A. Ochs on June 28 at Reisenweber's, Brighton Beach, and judging from all appearances and the great demand for tickets, the affair will be one grand success. For tickets, apply to I. N. Hartstall, 218 West Forty-second Street.

A legislative committee has been appointed to take up the matter of adverse legislation. An elaborate luncheon was served and the meeting finally adjourned at 3:30 A. M.

Omaha Screen Club Ball Will be Made an Annual Affair

Success of the Event on May 25 Leads to This Decision—Club Also Plans Monthly Dances During the Cool Months

Special to Motion Picture News.

Omaha, Neb., June 10.

THE ball of the Screen Club and Photoplay Managers Association at Omaha on May 25 will be made an annual affair. While no formal action has been taken, this decision was reached at a meeting of the Screen Club Monday, June 6. At the same meeting the financial results from the first venture, which was highly successful, by the way, were distributed and a campaign started to establish quarters for the club.

The idea of the ball was to invite all exhibitors from the Omaha territory to the city for a day of automobile rides, visits to the clubs, exchanges and other places of interest, ending with a big ball at the city auditorium and a banquet. Stars are invited from the various film companies. Thousands attended the first ball.

Now the talk, practically assuring such an affair annually, is for a dance monthly during the cool months. As an advertising feature for the motion picture business, nothing was ever tried in Omaha that was such a big success as the ball.

The ball on May 25 yielded a big balance after all expenses were paid. This was divided between the coffers of the local film organizations and the Actor's Fund, quite a lump being sent east.

Not quite enough is in the treasury for the Screen Club to establish the quarters. To make up the balance the film men are talking of individual subscriptions. The club has decided to meet Fridays instead of Mondays for their luncheon meetings.

SABINE VERSION OF STEVENSON STORY PLEASES AUTHOR

Martin Sabine, who has appeared in support of John Drew, Maude Adams and others, and who himself has headed his own productions and those of famous producers, makes his bow as a film producer with his five-part feature "The Pursuing Vengeance" based upon Burton E. Stevenson's celebrated novel, The Boule Cabinet, which heralds the adventures and exploits of "Crochard, the Invincible."

The feature, which is distributed through The Unity Sales Corporation, was recently viewed at a private exhibition by Mr. Stevenson, who, after viewing it, wrote Mr. Sabine the following letter:—

May 25th.

My dear Sabine:

I confess that I have had some misgivings as to your film version of my story "The Mystery of the Boule Cabinet." You could not have chosen a more difficult book; indeed its plot is so intricate that it seemed to me well-nigh impossible to translate into pictures. I was therefore very agreeably surprised, when I saw the film the other afternoon, to find not only that you had followed the story with remarkable fidelity, but that you had succeeded in making it entirely intelligible, and at times even thrilling.

If I have any criticism to make of it, it is that it is too tense. But that is probably a virtue rather than a fault!

Sincerely yours,

BURTON E. STEVENSON.

WRIGHT AND HORNE, AT OPPOSITE ENDS OF CONTINENT, SETTLE POINT QUICKLY OVER TELEPHONE

William Wright of the Kalem Company found it necessary to send some hurry-up instructions to Director James Horne at the Glendale, Cal., studio last week.

As time was more important than the expense, the special department of the New York Telephone Company was started on the task of getting communication established clear through to the Coast. It required a little over a half hour to complete the connection, but when it was through Mr. Wright, in New York, and Director Horne at Glendale, were enabled to thresh the point in question out far more satisfactorily and in much quicker time than it would have been possible to secure a reply to the first telegram.

DELEGATES TO WOMEN'S CLUBS CONVENTION SEE "DAVID GARRICK"

Under the auspices of the American Club Woman, a large audience of delegates in attendance at the recent biennial conference of the General Federation of Women's Clubs in New York, were invited to see "David Garrick," the Pallas-Paramount photoplay.

Motion pictures were a live topic of discussion at the conference and "David Garrick" was chosen as an example of the high-grade photoplay. An address on the subject of "Better, Cleaner Pictures," was given by Jane Stannard Johnston in connection with the showing of the film.

Rose Coghlan, Stage Favorite for Many Years, Is Ivan Star

Company Plans to Make Pictures Distinctive with Casts Composed of Players Whose Ability Entitles Each Member to Being Starred Alone

Alma Hanlon Rose Coghlan Marguerite Snow

SOMEWHAT along the lines of revivals of famous old time successes in the legitimate where a cast is composed of all stars, will be the policy of the Ivan Film Productions which will in the future limit their productions to casts composed only of performers, each one of whom would ordinarily be starred alone.

The first film to be made along these lines will be "The Faded Flower," the next release on the Ivan program. Besides Marguerite Snow, who for a year was starred by Metro, Rose Coghlan, the legitimate star who this year celebrates her golden jubilee as an actress, will be in the cast. Alma Hanlon, leading lady for Pathe, the World Film and Fox is also included.

Arthur Donaldson, the original Prince of Pilsen, a famous delineator of character roles, star of William Fox; Edward Mackay, a name well known to theatre goers the country over, and William A. Bechtel, are all included in the next Ivan photo-drama.

From present indications, "The Faded Flower" should be ready for release about July 1, through the chain of Ivan Exchanges.

New Studio Enables Essanay to Get Plays Ready Weeks Ahead

With Extra Floor Space and the Summer Camps Established, All Directors Can Work at Once, if Necessary—President Spoor Sees All Production Obstacles Overcome

ESSANAY'S new studio which now has been in full operation for several weeks, has proven a great boon to the company in facilitating the quick production of photoplays.

With the large number of feature productions as well as its shorter films, Essanay was greatly handicapped for a time in producing with sufficient speed. All obstacles were overcome with the opening of the new studio. But with the extra floor space and with the summer camps established, all of Essanay's score of directors can work at once, if necessary.

The result of this speeding up of productions, through additional floor space has resulted in the company having completed plays for many weeks ahead. Practically all photoplays for the month of August now have been finished with work going on for still further advance dates.

This additional room also gives more opportunity for careful detail work on the shorter subjects. George K. Spoor, president of Essanay, is a firm believer in the one, two and three reel comedies and dramas, and believes in giving them as much attention to detail as the longer features.

"While there is room for first class features the shorter subjects will always be in demand," said Mr. Spoor. "I believe in putting just as good material into the shorter subjects as in features and in playing up the leading actors.

"The popularity of the short photoplay will never wane. In fact, it is on the ascendancy, without interfering in any way with the hold features have on picture patrons. A two or three reel drama well played, to my mind is one of the real attractions of the motion picture theatre."

The three reel Essanay releases for July are as follows:

"The Regeneration of Margaret," a story on the topic of defective babies, which carries a love interest also. Warda Howard, Ernest Maupain and John Junior take the leading roles.

"Power," is a story of politics and love. Sydney Ainsworth and Nell Craig appear as the leads.

"The Secret of the Night" is played by Lillian Drew, Sydney Ainsworth and John Lorenz.

"The Grouch" is a comedy drama with Harry Beaumont and Harry Dunkinson, neither of whom require any introduction to lovers of this kind of picture.

John Lorenz and Ann Leigh are featured in "Repentance," a story of how a girl drives away her fiance by her sneers at religion, only to see her error and win back her faith and the man.

MANN VISITS HOME OFFICE OF PARAMOUNT

George R. Mann, general manager of Paramount's Washington Exchange, made a brief visit to the Paramount Pictures Corporation's offices, 485 Fifth Avenue, New York City recently.

LIVE WIRE EXHIBITORS

EDITOR'S NOTE.—It is the desire of "Motion Picture News" to include under this heading novel advertising ideas, successful schemes in the management, decoration and equipment of the theatre—everything, in fact, done by the exhibitor to stimulate his trade. We invite every exhibitor to write us about any new enterprise he has; also to come to us for advice or information along any line. Address: Editor, "Motion Picture News," 729 Seventh Avenue, New York City

THREE EXHIBITORS HIT UPON SAME NOVEL PLAN FOR ADVERTISING "WHO'S GUILTY?"

Several live exhibitors out west have found in the Pathe series "Who's Guilty?," produced by Arrow Film Corporation, opportunities for unique advertising. J. A. Berst, vice-president and general manager of Pathe, has recently received three letters, one from an exhibitor in Milwaukee, another from St. Louis and still another from Seattle, which show that each exhibitor had hit upon the same idea of intensifying public interest in the Pathe series.

The first letter came from the Strand Theatre in Milwaukee, This enterprising house has offered a six months' admission ticket, good for two persons, to the person or persons submitting the best answers as to who is really guilty in each of the weekly episodes. Agnes Thoms received the prize for the best letter on the first episode. Her letter said:

"I believe that Mrs. Bullard, the wife of Dr. Bullard is guilty. If Mrs. Bullard had taken a deep interest in her husband's work and been with him hand and hand, he would never have seen the other woman, no matter how hard she had tried to lure him on and have him all herself."

In St. Louis the prize winner labeled "the other woman" as the guilty person, because "she deliberately robbed a loving and faithful wife of her happiness." Only in Seattle was "Dr. Bullard" declared to be the guilty one because the prize winning letter said, "a man marries for better or worse and if Dr. Bullard's wife could not adjust herself to social conditions, materially changed by their prosperity, that fact would certainly not justify him in going to another woman for sympathy."

Miniature Craft Advertises "Secret of the Submarine" in Streets of Omaha for Monroe Theatre

How the Monroe Theatre, Omaha, Advertised "The Secret of the Submarine"

H. V. SIDE came to Omaha and the Monroe theatre, Twenty-sixth and Farnam streets, from Minneapolis, largely through his friendship for Max Weisfeldt of the Mutual Exchange in Omaha. Side is a live wire addition to Omaha exhibitors. To advertise "The Secret of the Submarine," he had a sign company construct a miniature craft, wrote on it in large letters the name of the picture, adorned it with a flag advertising his theatre and the picture, and had it drawn through the streets of Omaha by an attractive little Shetland pony.

When not in use it stands in front of his theatre.

AN EXAMPLE OF REFINED AND EFFECTIVE ADVERTISING

IMPORTANT NOTICE

OAK PARK THEATRE

WISCONSIN AVE., 1 BLOCK SOUTH OAK PARK "L"

PROGRAM FOR MON., TUES. AND WED., MAY 22, 23 AND 24

BILLIE BURKE IN "GLORIA'S ROMANCE" CHAPTER ONE, IN TWO ACTS

MARGUERITE CLARK IN "MOLLIE MAKE BELIEVE"

CHARLIE CHAPLIN IN "THE FLOOR WALKER"

COMBINED SALARY OF THESE STARS $1,500,000.00

NO OTHER THEATRE IN OAK PARK, MAYWOOD, FOREST PARK, MELROSE PARK, RIVER FOREST NOR THE PARK THEATRE, AUSTIN, WILL SHOW THE BILLIE BURKE SERIAL PLAY, "GLORIA'S ROMANCE."

A PARAMOUNT MASTERPIECE WILL ALSO BE SHOWN EACH WEEK IN CONJUNCTION WITH THE BILLIE BURKE SERIAL.

NEW ADDITION IS NOW COMPLETE OFFERING 1300 SEATS

SPECIAL PRICES FOR BILLIE BURKE SERIAL DAYS

NIGHTS—ALL SEATS RESERVED—25 CENTS—CHILDREN 10 CENTS
MATINEES 2:30 AND 4.00—ADULTS 15 CENTS—CHILDREN 10 CENTS

Announcing the Star Supreme
Miss Billie Burke
supported by Mr. Henry Kolker
in a triumphant Motion Picture Serial
costing Half a Million Dollars
"Gloria's Romance"
by Mr. and Mrs. Rupert Hughes
in twenty chapters of two reels each
to be presented each week for twenty weeks
on Monday, Tuesday and Wednesday
at The Oak Park Theatre Exclusively
commencing May 22nd 23rd and 24th

Showing Two Pages of a Neat Four Page Announcement Issued by Oak Park Theatre, Chicago

GAIETY, MUSKOGEE, SHOWS FILMS FOR CHILDREN

At the request of members of the Teacher-Patron clubs of the various schools of Muskogee, Okla., the Gaiety Theatre at that place has arranged to show children's pictures every Saturday afternoon and night, the films to be passed upon by a committee of the clubs.

Every effort will be made by both the management of the Gaiety and the members of the Parent-Teacher clubs to get pictures for the special shows that are clean and educational.

FREE TICKETS IN HERALDS PROVE PATRONAGE BUILDERS

Paramount Progress calls attention to the fact that many exhibitors do not get all of the advertising value out of the heralds which they secure from exchanges for distribution among their patrons. A new line of usefulness for heralds is contained in the idea sent into the Paramount offices by Hannaca & Morgan of Glasgow, Mo., managers of the Electric Theatre.

"On each Paramount day," they wrote, "we place one of your heralds, properly stamped, in an envelope, in one out of every ten of which we place a free ticket to our theatre good for that night only.

"We change the ticket each time, and instead of using a cardboard ticket, make this out on thin paper, stamping or writing on same. In this way the boy making the delivery cannot tell which ones have tickets and give them to any favorite party.

"Our patrons and prospective patrons have learned to look into these heralds to find out if they contain a free ticket. Of course, once opening the herald they will, most likely read the herald. Eighty-five per cent. of the tickets come in, and in nearly every instance it is accompanied by one or two paid admissions."

3 DETROIT THEATRES SUCCESSFUL WITH CHILDREN'S SHOWS

The Alhambra, Rosedale and Gladwin Park theatres of Detroit, Mich., are having splendid success with children's matinees each week. Children in the localities of these houses are regular patrons of their theatres.

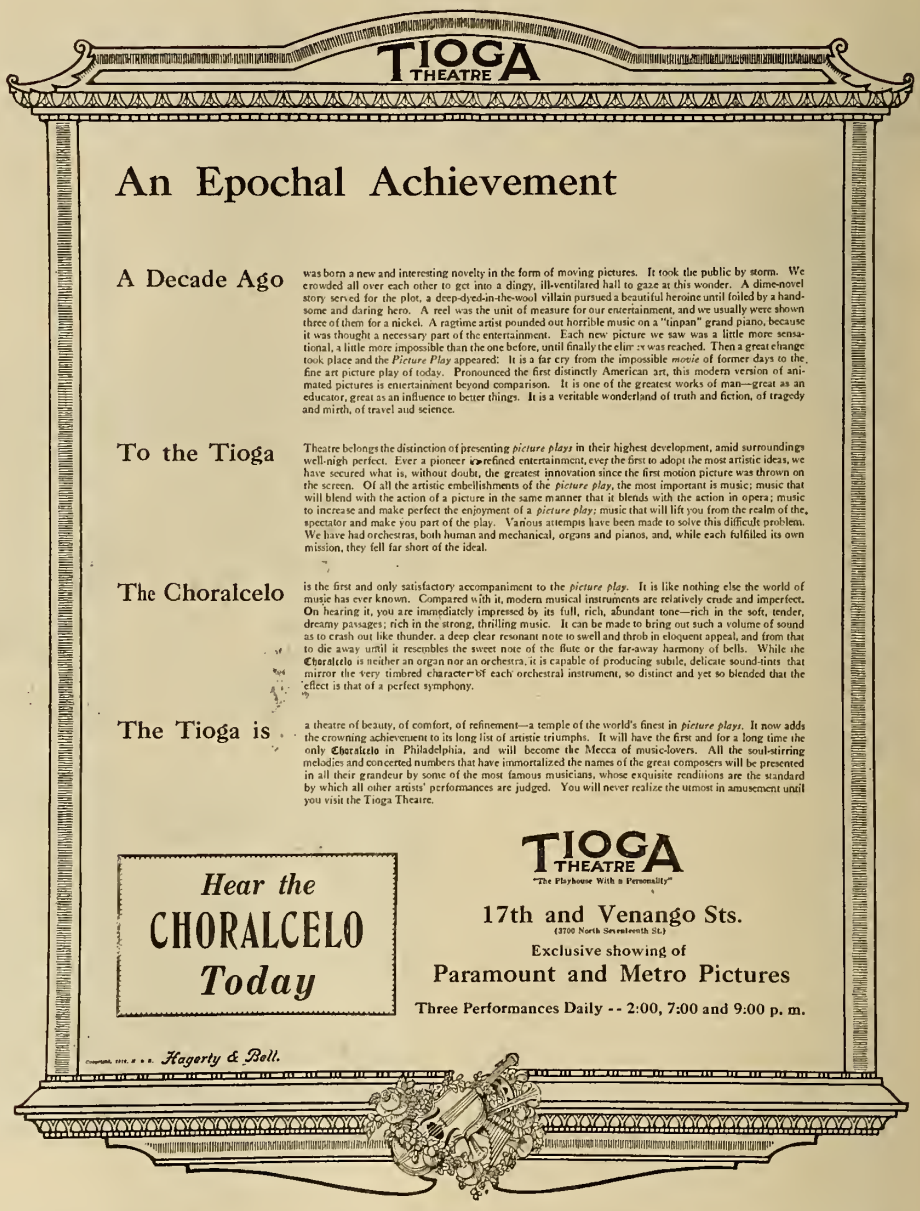
The only trouble experienced by these special kid performances is the wear and tear on the furniture. One manager told the NEWS representative that after every children's matinee he finds between $5 and $10 worth of damage to the house; they break chairs and in other ways do damage to the house. "But it's something hard to regulate," said this manager. "It's no cinch to handle from 500 to 1,000 boys and girls." Educational and scenic pictures, comedies and fairy stories are what the children like. Some of the managers find a lot of good available material in the releases of four and five years ago.

ALBERTA EXHIBITOR FINDS MATINEES FOR CHILDREN SUCCESSFUL

The first exhibitor in Alberta to adopt the Saturday morning matinee for children was Max Allen, Paramount distributor for Northern Alberta and manager of the Monarch theatre of Edmonton. The initial feature film was "Cinderella," with Mary Pickford. The Famous Players star proved the usual wonderful magnet and overflow audiences of mothers and children resulted.

One of the features of the morning matinees at the Monarch is the weekly appearance of forty children from the provincial government children's shelter. Accompanied by their matron, Miss Macdonald, the youngsters attend the Saturday morning matinees as regular as clockwork, the admission fee being paid in advance by philanthropists who make it a point to provide all the recreation possible for the little orphans.

New Idea in Picture Theatre Advertising Employed by Tioga Theatre, Philadelphia



A Glimpse of the Tioga's "Reason Why" Newspaper Ad as It Appeared in the Philadelphia Evening Ledger. Note the Modern Layout and Effective Use of Border

THE new idea in motion picture advertising is well illustrated by the accompanying cut, reproducing in reduced size an advertisement run in the Philadelphia Evening Ledger by the Tioga theatre of that city. The copy in this ad is "reason why" copy. It does not confine itself to a mere catalogue of pictures, dates and stars. It tells the newspaper reader *why* he should visit the Tioga, not only because the photoplays offered are good, but also because the theatre is first-rate in its appointments, and the music is of a high order.

It is said this is the first time a neighborhood theatre has taken a full page in a metropolitan newspaper. Does such advertising pay? Listen to what Manager Columbus Stamper, of the Tioga, says:

"I used such a large display ad to create prestige for the picture play, which I believe to be an art; to introduce the 'Choralcelo,' which I believe is the world's most expressive musical instrument, and to let the people of Philadelphia know that located in their midst was a theatre unique in every respect and devoted to the highest type of entertainment.

"I believe in advertising—I believe in refined advertising. I believe in telling my possible, as well as my present patrons, why they should attend the Tioga theatre. I do not believe in circus stunts, nor do I believe in the 'movie' idea. I do not believe in extravagant claims as 'The best in the world,' hence I use 'reason why' advertising and plenty of it. *I have not spent one cent in intelligent advertising that has not returned to me a hundred-fold.*"

The Hagerty and Bell Agency, who also handle publicity for eleven other Philadelphia houses, prepare all publicity for the Tioga.

Looking Ahead With The Producers

Many Players Who Have Obtained Fame on the Screen Will Be Seen in Pictures from General in Week of June 19-24

THE General Film program for the week of June 19-24, inclusive, is strong in the names of players who have attained fame on the screen.

"The Reprisal," in three parts by Selig, featuring Fritzi Brunette and Jack Pickford, will be first on the program, Monday. This is a story of the Southlands, in which romance plays a prominent part. "Stung" and "The Elephant's Dinner," Vitagraph short reels will provide the first comedies of the week, while the Selig-Tribune News will tell the story of important happenings. "The Misunderstood Boy," a one-part Biograph reissue in which Robert Harron and Lillian Gish share honors, will be shown next. "Otto's Legacy," a Lubin one-part comedy, will be last to fade away on the screen that day.

Essanay's comedy-drama in two parts, "The Girl at the Curtain," a reissue featuring Francis X. Bushman and Beverly Bayne, will be the first picture shown Tuesday. This will be followed by a Kalem comedy, "The Beggar and His Child," after which a Biograph reissue in two parts, "The Reformers," presenting Mae Marsh and Robert Harron, will be screened. Then will follow "Out of the Ruins," an Edison three-part reissue, featuring Pat O'Malley and Gladys Hulette. This picture achieved great success when originally released.

The program for Wednesday will start when "That Lovely Widow," by Kalem is shown. Then will follow Essanay's "The Fable of 'the Undecided Brunette'," one of George Ade's best stories. Edison offers "The Pied Piper of Hamelin," a drama reissue in one part, in which Herbert Prior is starred and which will be the closing number for that day.

Lubin's three-part drama, "Love's Law," in which Ada Gleason and C. E. Van Auker are featured, will be the first presented on Thursday's program. Then will follow the Selig-Tribune, bringing the big news of the day right down to the very minute, after which a Vim comedy, "Never Again," featuring Plump and Runt, will be offered.

Virginia Norden will be starred in the first picture shown Friday, a Knickerbocker star feature three-part drama, "The Ancient Blood." A Kalem comedy, one of the "Sis Hopkins" series, "Her Great Invention," will follow, and Vitagraph offers "The Curfew at Simpton Center," and "For Better or Worse," a Vim comedy, featuring Pokes and Jabbs, each a single-reel comedy, will close the day's program.

"A Traitor to Art," an Essanay production in three parts in which Ann Kirk and Edward Arnold have the leading roles, will be screened as the opening picture Saturday. "Persistency," a Lubin one-part comedy, precedes "Would You Forgive Her?" a Vitagraph drama in which Leah Baird and Arthur Cozine have the stellar roles. Then will come "The Mysterious Cipher," an episode in Kalem's "Hazards of Helen." The program for the week will be brought to an end by "Taking a Chance," Selig's one-part drama featuring Tom Mixx.

EDITH STOREY WILL BE SEEN IN "THE SHOP GIRL," A "V" SET FOR RELEASE ON THE 26TH

Edith Storey and Antonio Moreno are seen in the leading roles of "The Shop Girl," a Vitagraph Blue Ribbon Feature in five parts, announced for release on June 26. "The Shop Girl" was picturized from the novel of the same name by C. N. and A. M. Williamson, and directed by George D. Baker.

Miss Storey is first seen as a clothing model, on board a steamer returning from Europe. Peter Rolls (Antonio Moreno), son of the millionaire of the same name, becomes infatuated with her, despite her station, but his sister Ena breaks off the affair by telling Winifred that Peter is already engaged and is only trifling with her. In the city, Winifred loses her position with the modiste and finds herself blackballed in the trade.

She finally obtains a position as saleswoman in a store owned by Peter's father. Meanwhile Peter searches the city in vain for her. His search leads to his father's store, where he is informed that his sister had obtained Winifred's discharge that morning. Following information given him at the store, Peter is just in time to rescue Winifred from the clutches of Megeison, the store manager, who had inveigled her into his home. Although sceptical of Peter's intentions at first, Winifred's happiness is complete when she sees that he really loves her.

A cast of Vitagraphers is seen in this production, among them Lillian Burns, Edward Dunn, Thomas R. Mills, Josephine Earle, Harold Forshay, Templar Saxe and others.

VIVIAN MARTIN AT WORK IN "NELL OF THUNDER MOUNTAIN"

Vivian Martin, who recently arrived in Los Angeles to take up her new engagement with the Oliver Morosco Photoplay Company and Pallas Pictures, is now engaged upon her first vehicle to be released under the Morosco brand on the Paramount Program. "Nell of Thunder Mountain" is the title of Miss Martin's new subject by Alice von Saxmar.

The star and supporting cast, under the direction of Frank Lloyd, is now at work in the pine forests at the top of the San Bernardino Mountains in a spot noted for its wild beauty. The cast includes Edward Peil, William Jefferson, Jack Livingston, Louise A. Emmons, Alice Knowland, Herbert Standing and John McKinnon. James Van Trees is master of the tripod.

Scenes from Three Essanay Productions: "Fable of the Fearsome Feud," "A Traitor to Art," and "The Regeneration of Margaret"

"THE REPRISAL" FROM SELIG ON JUNE 19 FEATURES BRUNETTE

Continuing his policy of utilizing his best stars and stories for regular program service, William N. Selig, president of the Selig Polyscope Company, announces another list of picture plays for the final two weeks of June and the first week in July. These dramas will be released in the regular service of the General Film Company.

"The Reprisal," released Monday, June 19, features Fritzi Brunette, Jack Pickford, Guy Oliver and others. "The Reprisal" is the story of the South and of the vengeance of a woman. Miss Brunette and Jack Pickford are afforded many opportunities for versatile work.

"Taking a Chance," released Saturday, June 24, presents Tom Mix in a Western story.

On Monday, June 26, "The Sacrifice" will be released. This drama contains a strong plea for preparedness. Eugenie Besserer enacts the leading role and is supported by Harry Mestayer and Guy Oliver.

"The Return," one of William E. Wing's motion picture stories, is booked for release through General Film Company's regular service on Monday, July 3. Kathlyn Williams is featured and is supported by Guy Oliver, Wellington Playter, Harry Lonsdale, Sidney Smith, Vivian Reed and others.

On Saturday, July 8, the Tom Mix series of Western comedies begin. A Tom Mix one-reel comedy will be released through General Film service every Saturday thereafter until further notice.

"HOUSEKEEPING" IS FIRST VIM COMEDY WITH MEYERS AND THEBY

July 5 was the date set for the first release in the General Film service of the Vim feature comedies, starring Harry C. Myers and Rosemary Theby. "Housekeeping" is the title of the first release. Mr. Myers and Miss Theby enact the roles of a young couple who, from having no furniture at all, go to the other extreme when Uncle Jim sends them all his fine antique furniture. The little flat is transformed into a storehouse, and from this situation the brisk comedy develops to the climax, which leaves Mr. Myers and Miss Theby sitting on the roof in a severe rainstorm, homeless and forlorn.

One of these feature comedies will be released each Wednesday in the General service. "Spring Cleaning" is the title of the second release.

"WOULD YOU FORGIVE HER?" FROM GENERAL FILM

Vitagraph will release through the General Film Company, during the week of June 19, a three part Broadway Star Feature, "Would You Forgive Her?" featuring Leah Baird, under the direction of Van Dyke Brooke; "Stung,' a one reel comedy, with Stanley Dark, Lillian Burns and Templar Saxe; and "Curfew at Simpton Center," another thousand-foot comedy, in which Otto Lederer, George Kunkel, Webster Campbell, Jack Mower and Florence Vidor will be seen.

"Youth's Endearing Charm" Is the American's First Medium for Mary Miles Minter, Who Will Appear in Pathetic Orphan Role

"YOUTH'S Endearing Charm," picturized from Maybelle Heickes Justice's ever popular story of the same name, has been chosen as the first of the five-reel American-Mutual features starring Mary Miles Minter.

Under the direction of William C. Dowlan, latest of the directors to join the American-Mutual studios, the production is now well under way.

In this comedy-drama, Miss Minter will be seen in the pathetic role of Mary, a little orphan bound out by an asylum to the family of a brutal farmer.

Insofar as atmosphere and the selection of the proper locations are concerned, the picturization of Miss Justice's story is being followed with exceptional care. For the filming of a number of the important exterior scenes, Miss Minter and her entire company of players, cameraman, director and the various assistants, will spend almost a week in one of the garden spots of the Santa Ynez range, some fifty miles south of Santa Barbara, where the American-Mutual studios are located.

Director Dowlan, who will be in charge of the filming of the feature productions starring Miss Minter until the arrival at Santa Barbara of James Kirkwood, recently engaged by President Samuel S. Hutchins of the American-Mutual studios to devote his entire time to Miss Minter's production, spent several days in an auto tour of the Santa Ynez range, selecting the necessary locations.

Director Dowlan has been given carte blanche, so far as the studios are concerned, with the privilege of calling into play any of the players, cameramen, lighting experts or studio accessories he may deem necessary to the producing of the feature.

For the enacting of many of the interior scenes, Miss Minter will use both an indoor and outdoor stage, especially erected for her by the American-Mutual studio management.

A number of interesting and novel light effects, obtained by means of recent mechanical inventions perfected by the studio electrical department, will be seen for the first time in this feature production, it is announced.

"The World's Great Snare," Famous, and "The American Beauty," Pallas, from Paramount on June 26 and 29, Respectively

PARAMOUNT pictures relaesed for the week of June 26 will be "The World's Great Snare," in which the Famous Players will feature Pauline Frederick, and "The American Beauty," a Pallas production, starring Myrtle Stedman. "The World's Great Snare" will be released on June 26 and the Pallas picture on June 29.

Short reels also announced for release this week by Paramount include "Bobby Bumps' Fly Swatter," Earl Hurd's drawing in the Paramount-Bray Animated Cartoons, the "Spreewald Near Berlin," in the Paramount-Burton Holmes Travel Pictures, showing Europe before the war, and the twenty-first release of the Pictographs.

In the opening scene of this release of the Animated Cartoons, Bobby Bumps, the adventurous youngster originated by Earl Hurd, discovers that a perfect skating rink is supplied by Dad's unadorned head. Dad is shown on the screen attempting to take a nap and keep off the flies at the same time. A close-up of the rink reveals the flies performing stunts on roller skates. Bobby pauses in his industrious knocking out of the flies for the pup to brush a few off Dad's head, but the sport proves too tame, so he shifts the responsibility to the pup. The fly brush attached to the pup's tail works nicely and entirely to Dad's satisfaction, until a bee enters the scene, causing general excitement, a chase, and an areoplane flight.

Pictographs in this edition will show the "Training of a Lion," "Which Do You Remember?" in Hugo Munsterberg's "Testing the Mind" series; a screen jaunt to Coney Island and the picturizing of Montessori methods in the "Better Babies" release, "Seeing with the Fingers."

One of the most famous resorts of Europe, "The Spreewald near Berlin," the Paramount-Burton Holmes Travel Pictures will show this week as another of the beauty spots chosen by Mr. Holmes to picture to screen audiences how the goals of the European tourist looked before they were defaced by the ravages of the present war.

"SHERIFF OF PLUMAS" OFFERS HELENE ROSSON EXCELLENT ROLE

Helene Rosson, has an alluring role in "The Sheriff of Plumas," a two-part Mustang drama in which William Stowell has the principal masculine role.

This is the story of a rough man of the plains who in earlier years was a crook. He tried to straighten out, and succeeded for years until he accidently met an old time pal who persuaded him to again take to looting.

He does so to send his son through college. The son squanders funds sent him by his parents, but later repents, and returns home, where he falls in love with a wonderful girl, and defends his father, whose sudden death might have brought disgrace except for the son's clever criminal findings.

This photo drama will be released by Mutual on June 16.

GLACIER NATIONAL PARK IN GAUMONT SCENICS

The Gaumont scenic series, "See America First," will present views of Glacier National Park in the June 28 and July 12 releases.

Illustrating "The Purple Lady," a New Metro Photoplay, with Ralph Herz and Irene Howley

MME. PETROVA IN "THE ETERNAL QUESTION," SET FOR RELEASE BY METRO ON JULY 3

Mme. Petrova will be seen in the starring role in "The Eternal Question," a five part Metro play, produced by the Popular Plays and Players, which will be released July 3. This feature was produced under the direction of Burton King and the supervision of Harry Revier, supervising director at the Popular Plays and Players studio. A supporting cast includes Arthur Hoops, Mahlon Hamilton, Edward Martindel, Warren Oland, Henry Leone, Howard Messimer and Evelyn Dumo.

The story of "The Eternal Question" deals with the discussion of two clubmen on the eternal question, woman. One held that birth and breeding made the woman, while the other contends that clothes were largely responsible. They make a wager to test their theories. A young woman, the role essayed by Mme. Petrova, playing a grind organ and carrying a monkey, comes along at this time. She is selected for their subject.

The girl is fitted out with clothes galore, and introduced at a charity ball as a Russian Countess. A novel love situation develops and it also develops that the girl is in truth royal born. She has run away from home because her father, the King of Montenaro, has tried to force her into marriage with the Grand Duke. The Duke traces her to America, and is successful in abducting her aboard an outgoing steamship, bound for the Mediterranean. She is rescued in a spectacular manner, and of course, all ends happily when she is married to her American champion.

"KID CASEY, THE CHAMPION," THE STAR IN PARAMOUNT-BRAY ANIMATED CARTOON

Changes in the release date schedule for Paramount-Bray Animated Cartoons make possible the debut of a new leading man in these drawings—"Kid Casey, the Champion," originated by Fred Moser, who will appear before Paramount audiences for the first time on June 15.

His initial adventure will take the place of "Colonel Heeza Liar and the Bandits," the release date of which has been advanced one week. Subsequent animated cartoons, which have already been announced, will appear in their original order, but with the release dates also advanced one week in each case.

American-Mutual Spreads a Banquet of Film Delicacies for Sampling by Public With Discriminating Taste

WITH the work completed on "Purity," the seven reel allegorical feature starring Audrey Munson, director and players at the American-Mutual studios in Santa Barbara are at present engaged in the filming of no less than a score of subjects running from five to one reel in length.

"Purity," which is to be released shortly by Mutual, will be ready for the cutting room within the next few days. Immediately after this work is completed, prints will be rushed East for a special showing by Mutual.

Chief among the five reel features now under way at the American studios, is "The Sign of the Spade," first of the new American-Mutual productions to be filmed under the direction of Murdock MacQuarrie, who in recent months has been directing pictures for the Signal-Mutual studios. Helene Rosson will be the featured player. Alan Forrest, a newcomer to American-Mutual releases, will make his initial appearance in this production appearing opposite Miss Rosson, in a juvenile role. George Gebhardt, a character actor, is also to make his bow as a Mutualite in this production.

Another of the five reel features will be released under the title of "A Million for Mary." This is the first of the comedy-drama features starring Kolb and Dill, the character men of vaudeville. The production is being handled by Director Rea Berger and presents the co-stars in the famous roles of Louie and Mike.

May Cley, a clever young actress and a recent addition to the American-Mutual studios, appears with the funmakers in the role of Mary. The story was prepared especially for the introduction of this pair of mirth-makers to Mutual followers by Al Santel from a story by Aaron Hoffman.

In "The Man Who Would Not Die," another of the five reel features under way, which will be released as a Mutual Star Production, William Russell, the principal player, essays a double role. This production is from a story written especially to suit Mr. Russell's histronic talents, by Mabel Conden. It was prepared for the screen by J. Edward Hungerford and is being filmed under the personal direction of Mr. Russell, assisted by Jack Prescott. Charlotte Burton essays the chief supporting role to Mr. Russell in "The Man Who Would Not Die." Others in the cast are Leona Hutton and Harry Keenan. The story of the picture has to do with twin brothers, and the many dramatic events that follow in their wake.

"Dust," another of the five part features, will present Winnifred Greenwood and Franklin Ritchie in the chief roles, supported by Harry von Meter, Louise Lester and a strong company of players. The story is from the pen of Julian Lamethe and is being staged by Director Edward Sloman.

The many two reel subjects being filmed at the American-Mutual studios are diverse in plots and offer a number of Mutual players in the chief roles.

"Pastures Green," first of the two reel subjects, is a story of the big town and the country, in which a city idler is depicted in a series of adventures. Alfred Vosburg, Vivian Rich and George Periolat are the principal players. The piece, written by Arthur H. Godden, is being filmed by Carl M. Le Viness.

Art Acord and Nita Davis essay the leading roles in "Sandy—Reformer," a Mustang two reel drama by Karl Coolidge and directed by William Bertram. The story has to do with Sandy, a cowpuncher, who, after years of work on the prairies saves $2,000, which he invests and loses in a mining swindle. The story, however, has a pleasant ending and Sandy not only gets his money back, but gets a bride as well.

Anthony Coldeway is the author and Alfred Hollingsworth the director of "Castles in Spain," a two reel drama featuring Edward Coxen, Lizette Thorne and George Field.

"The Good for Nothing Kid" is the title of a two reel subject written by Frank Borzage and put in scenario form by Karl Coolidge. Borzage is the star, appearing in the part of a good for nothing son of an Eastern millionaire. Anna Little and various of the players who have appeared in Mustang-Mutual releases appear in the cast with him.

Another of Constance Crawley's stories will be released by the Mutual under the title of "Fear." It will be in two reels and presents Frank Borzage, Anna Little, and Jack Richardson in the principal roles. Borzage is also directing the subject.

"Love's Bitter Strength" and "Like a

(Continued on page 3914)

THE EASTERN STUDIOS

"I WANT a scaffold fifteen feet high to get some scenes of Marguerite Clark," shouted a cameraman at the Famous Players' studio to the stage carpenter.

"What are you doing—kidding me?," demanded the carpenter threatingly. For Miss Clark is only four feet eight inches in height.

"No. I'm not kidding. I want it," replied the cameraman, and then when the carpenter made signs which suggested a lack of mental balance on the part of the speaker, he proceeded to explain that in the scenes which he had in mind Miss Clark was imprisoned in the balcony of a French chateau. The whole set representing the interior of the chateau had been constructed, showing not only the balcony in question, but even the floor above, and the only way to get those particular incidents was to erect a scaffold out in the middle of the floor facing the balcony and to place the camera on top of this improvised platform.

Pauline Frederick and James Kirkwood held up all traffic in front of the Famous Players studio in Fifty-sixth street, New York, while they had an interesting flirtation. Of course it was all for a scene in "The Evil Thereof," and it was done under the direction of Joseph Kaufman, who has charge of this Paramount picture. It was just a flash of a scene, but they took some time in preparing for it and rehearsing, so that there was a long line of automobiles in front of the studio which formed an impromptu audience.

Alice Joyce (Vitagraph)

John O'Brien Proves Himself a Diplomat

John B. O'Brien is a brave man. The Famous Players, director deliberately engaged four professional pugilists for "Destiny's Toy," in which Louise Huff is to be featured on the Paramount Program shortly. The action called for "Thugs" and O'Brien thought that as long as these "persons" would have to battle with the police, it would be much more realistic to have bonafide prize fighters play the parts. It would undoubtedly add several fistfulls of realism to the performance at any rate. However, there are those who did not envy O'Brien when he began calling the gentlemen of the mits all sorts of near-polite names as he lost his temper at their inability to grasp the technical details of the action. It was extremely debatable as to just how far professional etiquette would impel a pugilist to permit the director to go before knocking him into a cocked hat. O'Brien seemed to know the secret, for he escaped "unmassacred."

June Caprice (Fox)

Earle Williams, the Vitagraph star who won favor in "My Official Wife," "My Lady's Slipper," "The Juggernaut," "The Sins of the Mothers" and "The Goddess," has received hundreds of letters of inquiry as to the reason of his non-appearance on the screen in new Vitagraph productions. For the past six months Mr. Williams has been working in a serial by C. N. and A. M. Williamson, which was originally intended for release during the latter part of last May. But, unfortunate weather conditions during the winter months held up the work, extending the time of production, which will entail work on his part well into the summer. The serial is now scheduled for release in September.

S. Rankin Drew has begun work on a new Vitagraph photoplay picturized from a popular serial by Robert W. Chambers. It is to be a Blue Ribbon Feature in which an all-star cast, including Anita Stewart, Brinsley Shaw, Anders Randolf, Frank Wupperman, Julia Wayne Gordon and Mr. Drew will be seen in the principal characterizations.

Dr. Mary Walker Visits "V" Studio

Dr. Mary Walker was one of the prominent members of the General Federation of Woman's Clubs who visited the Vitagraph studios at Flatbush recently on special invitation of Messrs. A. E. Smith and J. Stuart Blackton. It was Dr. Walker's first introduction to the mysteries of motion picture production and she was as happily interested as a young girl with her first mechanical doll.

Anna Luther (Fox)

Director William P. S. Earle of Vitagraph is working on "The Battle Cry of War," under the personal supervision of J. Stuart Blackton, who wrote the script for the picture, with Cyrus Townsend Brady. In the cast are such notable players as Harry T. Morey, Alice Joyce, Joseph Kilgour, James Morrison, Dorothy Kelly, Naomi Childers, Templer Saxe, Walter McGrail, Edward Elkas and Bobby Connelly.

Barney Bernard of "Potash and Perlmutter," fame, is working on a five-reel Blue Ribbon Feature for the Vitagraph Company under the direction of Paul Scardon. Other prominent players in the cast are Marion Henry, James Morrison, Thomas R. Mills, Edward Elkas, Adele DeGrade and Mary Maurice.

"The Girl Philippa," a story by Robert W. Chambers, which ran in the *Cosmopolitan Magazine,* is being produced by the Vitagraph Company under the direction of S. Rankin Drew. Anita Stewart will be seen in the title role. Others in the cast are S. Rankin Drew, Brinsley Shaw, Anders Randolf, Frank Wupperman, Ethel Corcoran, Alfred Rabock and Julia Swayne Gordon.

STARS OF THE INTERNATIONAL FILM SERVICE NOW AT WORK ON NEW PHOTOPLAYS

Betty Howe Howard Estabrook Irene Castle Nigel Barrie Jean Sothern

Frank Daniels is still working with Alice Washburn under the direction of C. Jay Williams in the single-reelers which are released by the Vitagraph, weekly.

Director Eugene V. Mullin of Vitagraph is hard at work upon a three-reel melodrama with Evart Overton, Denton Vane, Miss Mayfield, Logan Paul and Adele Kelly in the cast.

An original effect has been secured by General Director Gasnier for a new Pathe serial now being produced by the Astra Film Corporation.

Daring Fire Stunt Shows Nerve of Actors

George Brackett Seitz, the author, had written in a fire at sea and in one of the scenes a number of frenzied blazing figures are supposed to leap into the ocean. The effect is easier written than done. Director Gasnier was not stumped, however, he had fourteen asbestos suits made, facsimiles of the clothes worn by the actors. Gasoline was poured on the suits and the actors—those who volunteered for the stunt—were set afire. The suits were rather warm, but by swift running, the actors managed to keep the blaze going out behind them long enough for them to reach the rail and leap into the sea.

The cabaret set used in the third episode of the new Pathe serial being produced by Astra, is the largest ever erected in the Pathe studios. During the excitement of a fire scene one of the young women became excited and fainted. General Director Gasnier picked her up.

"A coach! Quick, a coach!" he cried, turning to the property man.

Director Gasnier is from La Belle France and, when excited, his accent sometimes denotes it. "Props" ran to the property room. No, there were no coaches there. He glanced out the window. By the door of the studio there was an omnibus. "Props" ran madly out the door and packed the wagon to a nearby entrance.

"The coach is ready, sir," he said running back to Director Gasnier.

Gasnier gazed about. It was not in sight.

"Outside, sir," continued props, pointing.

"Bring it here," demanded the director.

"It is too large. It takes two horses to pull it," was the answer.

Then comprehension dawned.

"How do you spell your coach," demanded Gasnier.

"C-o-a-c-h."

"You spell mine c-o-u-c-h. Fetch me one quick."

"An Earthquake" Engineer

George Brackett Seitz, author of "The Iron Claw," and the new Pathe serial now being produced by the Astra Film Corporation, has a new position. He is a graduate earthquake engineer.

In the fourth episode there is a tremendous earthquake, a few scenes of which are being done in miniature. A very careful miniature was built of a Northwestern Canadian town. The ground was made to quake by a number of levers beneath the marvelous toy. To have things working exactly right Mr. Seitz got under the miniature and, at Director Gasnier's orders, worked the earthquake himself. The ground crawled and swelled as per program, but the bottom of a river running directly over the control levers—and the ambitious young author—gave way. The cameras were grinding and he had to stick. Item—one brand new suit to the tailor's and an unnecessary bath.

Nance O'Neil, one of the best known emotional actresses in the country, who recently completed her contract with the Lubin Company, is busily at work reading scenarios and plays. Miss O'Neil's plans for the future have not been definitely settled, as she is considering several offers from motion picture producers as well as three plays from theatrical producers.

Under the leadership of Director-General Paul Dickey things have begun to hum at the International Studios. Harry Fox has been engaged to play comedies, and says that he loves screen work. Betty Howe, fresh from her comedy successes with Vitagraph, has joined the International.

Howard Estabrook is doing some of the best work of his career as the psychic detective in "The Mysteries of Myra."

Jean Sothern handles the difficult title role in the "Myra" series in a manner that marks her an actress of capability. The brothers Wharton state that the part of Myra in this series is one of the hardest

Annette Kellermann in a Scene from William Fox's Million-Dollar Spectacle

parts that has ever come before them in their long experience as producers.

Irene Castle has danced for the English Queen and is back in Manhattan ready to act for International. Director-General Paul Dickey and assistants have been working eighteen hours a day.

Nigel Barrie of "You're Here and I'm Here" fame has been engaged to play leads for the International. Mr. Barrie is

Gaumont Players on Shipboard En Route from Florida to New York

You May Be the World's Champion
THE STUDIO DIRECTORY-STAM
CHANCE TO PROV
(SHEEPSHEAD BAY, NEW

THE MOTION PICTURE STUDIO DIRECTORY, published by THE MOTION PICTURE NEWS, will hold a contest open only to motion picture actors, actresses, cowboys and cowgirls in conjunction with The Big Stampede, to be held at the three-million-and-a-half-dollar Sheepshead Bay Speedway, New York City, Aug. 5th to 12th, inclusive, 1916. The exponents of Western art and pastimes are, through the medium of the screen, probably better known to the general public than even the champion professional cowboys and cowgirls themselves; consequently the motion picture industry should be properly represented at the big Frontier Day celebration and competitive arena tournament, which will be held at Sheepshead Bay under the name of "The Big Stampede," where it can be decided conclusively in fair and open competition just who are the world's champions in sports and pastimes of Cattle-land. This contest will be separate and distinct from the open Stampede contest and will be open only to men and women who have played for the screen for a period of not less than six months. The same judges will officiate for the MOTION PICTURE STUDIO DIRECTORY contest as those who judge the various events in the World's Championship contest, which is of course open to everybody. THE MOTION PICTURE STUDIO DIRECTORY is offering prizes, and in addition free advertising space in THE MOTION PICTURE STUDIO DIRECTORY. The details of the contest and prizes follow on the opposite page, and other announcements will follow in subsequent issues of MOTION PICTURE NEWS.

Guy Weadick

Mr. Guy Weadick is the Director-general of The Stampede and invites all of the motion picture contestants who so desire to compete in the open contest and if possible show the professionals up. This is the golden opportunity to settle once and for all the controversies which constantly arise between the different motion picture cowboys and cowgirls and between the companies themselves as to just who is the best type and exponent of Western feats in filmdom. Each and every film company has at some time or another laid particular stress on the fact that Mr. or Miss So-and-so were the best types and could perform the most hazardous and thrilling "stunts," depicting Western life in such and such a picture. Now is the time to decide, before an audience of a hundred thousand people daily, at this mammoth tournament, just who excels in each particular type and style, and just what company can lay claim to having the best exponent of the western art. We expect to hear from Tom Mix, Art Acord, Vester Peg (Perry), Fred Burns, Bud Osborne, Neal Hart, Walter Cameron, Bert Gudgeon, Hart Gibson, Rose Wenger Gibson, Jane Bernondy, Happy Jack Hawn, Nellie Hawn, Curley Eagle, Bob Anderson, Joe Ryan, and many others who are eligible. We will also expect to hear from G. M. Anderson, W. S. Hart, Douglas Fairbanks, Harry Pollard, Dustin Farnum, and many others who will be eligible for certain events. You will notice from the list of prizes offered that the events include actor horseman, depicting the best cowboy type; actress horsewoman, depicting best cowgirl type; best dressed and best equipped cowboy and cowgirl; so that actors and actresses who do not perform "stunts" are also eligible. This contest will determine championships in a fair and unbiased way before competent judges, before the largest crowds ever gotten together to witness such sports, on the largest and finest race-course of its kind in the world. The management will furnish horses for you to select from and has ample accommodations to care for your own horses if you desire to furnish your own mounts. There is *no entrance fee,* it costs you nothing to be seen and compete for the prizes. Let us hear from you all, the more the merrier! Don't wait until it is all over and say that "you didn't know"! If you can deliver the goods, now is the time to prove it. If you are not here to compete some of the unkind ones might accuse you of an attack of cold feet. For full information and entry blank, which is absolutely free, address MOTION PICTURE STUDIO DIRECTORY, Stampede Contest Manager, 729 Seventh Ave., N. Y. C., c/o MOTION PICTURE NEWS.

Watch for next week's announcement.—Remember the date, Aug. 5 to 12, New York City.

Motion Picture Cowboy—or Cowgirl!

PEDE CONTEST GIVES YOU A E THAT YOU ARE!

YORK, AUGUST 5th-12th)

EVENTS AND PRIZES GIVEN BY THE MOTION PICTURE STUDIO DIRECTORY

Champion All around Moving Picture Cowboy—1 solid gold medal.

Champion All around Moving Picture Cowgirl—1 solid gold medal.

Champion Moving picture actor horseman (not professional horseman) one page adv. in Studio Directory.

Champion moving picture actress horsewoman (not professional horsewoman) one page adv. in Studio Directory.

Moving picture company having the largest number of best contestants will be awarded handsome silver trophy.

Scenes That Will Make "The Stampede" a Distinctive Frontier Show

Actor horseman (not professional) depicting best cowboy type, one-half page adv. in Studio Directory.

Actress horsewoman (not professional) depicting best cowgirl type, one-half page adv. in Studio Directory.

Best dressed and best equipped cowboy, one-quarter page in Studio Directory. Best dressed and best equipped cowgirl, one-quarter page adv. in Studio Directory.

Cowboy catching largest number of running horses in one loop, quarter page adv. in Studio Directory.

Cowgirl who has the most novel photograph of her taken during contest, quarter page adv. in Studio Directory.

MOVING PICTURE CONTEST

THE FOLLOWING SCHEDULE OF EVENTS WILL PROBABLY BE SUPPLEMENTED BY OTHER EQUALLY INTERESTING CONTESTS:

POTATO RACE

MOVING PICTURE COWBOY TRICK RIDING CONTEST

COWBOY HALF MILE RACE

MOVING PICTURE COWBOYS' PONY EXPRESS RACE

MOVING PICTURE COWGIRL FANCY ROPING CONTEST

MOVING PICTURE COWBOY BUCKING HORSE CONTEST

MOVING PICTURE COWBOY TRICK ROPING CONTEST

MOVING PICTURE COWBOYS' STEER BULL-DOGGING CONTEST

MOVING PICTURE COWGIRL FANCY RIDING CONTEST

MOVING PICTURE COWGIRL HALF MILE RACE

ADDITIONAL DETAILS WILL BE FORTHCOMING IN NEXT WEEK'S ISSUE

a typical outdoor man—his riding, swimming and golfing proclivities being exceeded only by his attainments in the dance.

Olive Thomas will lend her girlish charm to the lens for the new Hearst organization. Miss Thomas states that she prefers drama to comedy.

Anna Luther has joined the William Fox Corporation. From this time forth she is to be star de luxe on the Pacific coast. It is said of Anna that she is the only girl on the screen who never looks "mussed up" no matter how hard the wind blows. Which, in itself, is quite some recommendation.

Alex K. Shannon, who is acting with the William Fox companies in Fort Lee, N. J., has been elected president of the Fort Lee Screen Club, a newly organized social association. In four weeks the club has grown to a membership of 225 men, and plans are afoot to make it even larger.

At present there are eighteen classifications of moving picture employes admitted into the club, from directors and actors, down through men employed about the studio. The headquarters of the organization is at Ft. Lee, and members of moving picture establishments within a radius of three miles are admitted to the club. It plans to build a home on Main Street, in West Ft. Lee, and to affiliate with the New York Screen Club later. More than a dozen companies have studios within the area recognized by the association.

Wortham Erects 17 Sets in One Day

Ed Wortham, technical director of the William Fox company which is now working at Cliffside, N. J., has achieved a record in erecting scenes. He placed seventeen sets in one day. So far as ascertainable, this record has never been equalled.

To get some outdoor scenes for the new Theda Bara picture, Director J. Gordon Edwards had to build an Algerian city in the grounds behind the William Fox studios at Fort Lee, N. J. A large part of the city was erected, at a cost of $60,000. It extended about five blocks down a narrow street, and had mountains towering above, in the background.

Many of the big outdoor scenes in the new Fox picture in which Madame Bertha Kalich is appearing were made on the estate of E. Drexel Godfrey, of Redbank, N. J. Mr. Godfrey has a projecting outfit in his house, and entertained the actors often with pictures in his own moving picture show.

Clay M. Greene, twelve times Shepherd of the Lambs Club, and widely known as a dramatic writer, photoplaywright and director of motion pictures, has resigned from the Lubin Company, and is being warmly welcomed back to New York after a three years sojourn in Philadelphia.

Greene's first play was produced in 1870 and since that time he has written so many plays, sketches, books, scenarios and adaptations for both screen and stage, that he long ago lost all track of them. Twenty-five years ago he won for himself an international reputation as an adapter of stage plays. "Greene, the play tinker," was the title his many friends conferred on him. He was one of the most popular Shepherds the Lambs Club ever had and during his long membership he wrote over one hundred sketches for the club stunts.

Three years ago the Lubin Company persuaded him to join them and during his time there he wrote innumerable scenarios and adapted the majority of the feature pictures produced by that organization. Green also directed dramas and comedies.

J. Grubb Alexander, scenario writer at Universal Heights, is one of the staff of that studio who left for Universal City in advance of the "mainguard." This occurred because Alexander, who had long been pining to write in the Western atmosphere, had his application for a transfer "in" before the general transfer of Eastern Universalites was decided upon.

"I want to write Western stories," said Alexander, who has made a reputation for Eastern society plays, before he bid New York adieu, "and I want to write them in the genuine Western atmosphere. I am turning my attention altogether to Western drama. It does a writer good to change his topics, I think."

NETWORK OF CONCRETE WALKS FOR INCE-CULVER STUDIOS

Now that practically all of the buildings for the Ince Culver City studios are nearing completion, the work of connecting all departments and stages by a network of concrete walks has been taken up.

HEYES PICKED FOR "UNDER TWO FLAGS"

Herbert H. Heyes, who will be seen in "Under Two Flags," a new William Fox production, was engaged because he resembled to a remarkable degree the hero of the picturized novel.

Mr. Heyes has been leading man in many Broadway legitimate productions.

THE MOTION PICTURE STUDIO DIRECTORY

(Published by MOTION PICTURE NEWS)

Will Be Issued September 9th, 1916

(OUT AUGUST 29th, 1916)

We want to see every Actor, Actress, Director, Assistant Director, Camera Man and Scenario Writer represented.

Tear off the Coupon below, fill out and mail **NOW**—and we will send you a biography blank at the proper time.

For $2 you may have a one inch picture in the next two issues with your biography and a year's subscription to the MOTION PICTURE STUDIO DIRECTORY (published Semi-Annually).

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Enclosed please find $2 to pay for my cut to be run with my biography in the next two studio directory issues and one year's subscription to the Motion Picture Studio Directory (issued twice a year by Motion Picture News).

It is understood that I will have a photograph in your hands in ample time for publication.

*Name*_____ *Line of Work*_____

*Studio*_____ *Permanent Address*_____

Motion Picture Studio Directory, 729 7th Ave., New York City

In and Out of West Coast Studios

By J. C. Jessen

Special to Motion Picture News.

Los Angeles, June 10.

EDDIE LYONS and Lee Moran are home from their trip to New York, arriving Friday of last week. They immediately took up work at Universal City, where as co-directors and players, they will produce one-reel Nestor comedies, the brand in which they have been appearing for the past four years. The first story is named "Kill the Umpire," in which they are supported by Eileen Sedgwick. The comedians were given a hearty welcome by all their old associates at the film city, and after spending an hour or two in getting their wardrobe and effects located in their new quarters, they began the work of making their first subject without the supervision of Director Al. E. Christie.

The New York office of the Universal has sent to U City, Franklyn Farnum to play leads opposite Ruth Stonehouse. Farnum is a legitimate stage actor, and this is said to be his first appearance before the camera. He will appear first in "The Spring Song," a five-reel Bluebird written by Harvey Gates, and being produced by William Worthington. Kingsley Benedict is to play the heavy.

In number five of "Timothy Dobbs," which features Carter DeHaven as the aspiring screen actor, Dobbs is forced to try again because he learns that his sweetheart from Centerville is on the way to California to see him. He applies at the Ince studio at a time when a temperamental leading man has just left, and gets on to do a riding act. His sweetheart arrives, and learning where he is working, goes there immediately. She is in time to see him ride all over the place, in and out of the lines, and fall kersplash in a stream which his horse is supposed to dash across. Mary hears the bawling out from the director, and poor Tim goes in search of a place where genius is appreciated. Bob Milash continues as Tim's valet, Vola Smith is Mary from Centerville, and Mina Cunard is the leading woman of the film company.

While waiting for sets, Wallace Beery has filmed a one-reel comedy which has been named "The Janitor." The director appears as the janitor who has a pet monkey and aspirations to win the heart of the stenographer in the hotel. The action of the photoplay shows a dream of the janitor, who is awakened by his employer while kissing the monkey. Others in the comedy are Gilmore Hammond and Ruby Cox.

"Loss or Gain" for Exhibitor Gain

A one-reel story being filmed is "Loss or Gain," by Director Jacques Jaccard. This is one of the "Little Stories of Real Life" series, which features Raymond Nye and Roberta Wilson, with a supporting cast of Jessie Arnold, W. J. Bageman and Frank MacQuarrie. It is the story of an industrious man with a social butterfly wife. When deprived of the companionship of the wife, he falls in love with his stenographer. He refuses to make known his feelings to the girl until he comes upon his wife enacting a love scene with one of her admirers.

The U company, under the direction of Jay Hunt is home from Eureka, where they filmed exteriors for "The Wilderness Creed," a three-reel story, and "Redwood Land" of two reels. The casts for each includes Jack Holt, Lucille Younge, Jack Nelson, Albert MacQuarrie and Mrs. Jay Hunt as principals.

"Redwood Land," as the title indicates, is also laid in the lumber region of California, with the eternal triangle serving for a plot.

Joker Director Allen Curtis is making a two-part comedy, "Married for Revenge." Two country fathers decide that their children shall marry, regardless of the fact that they have never met. The children refuse to do as they are bid, and each one goes to the city, where they accidentally meet while under assumed names. Both are anxious to be married to revenge their parents.

Milburn Moranti and Lillian Peacock are the children, William Franey, and Chester Conklin the fathers, and Gale Henry the old maid.

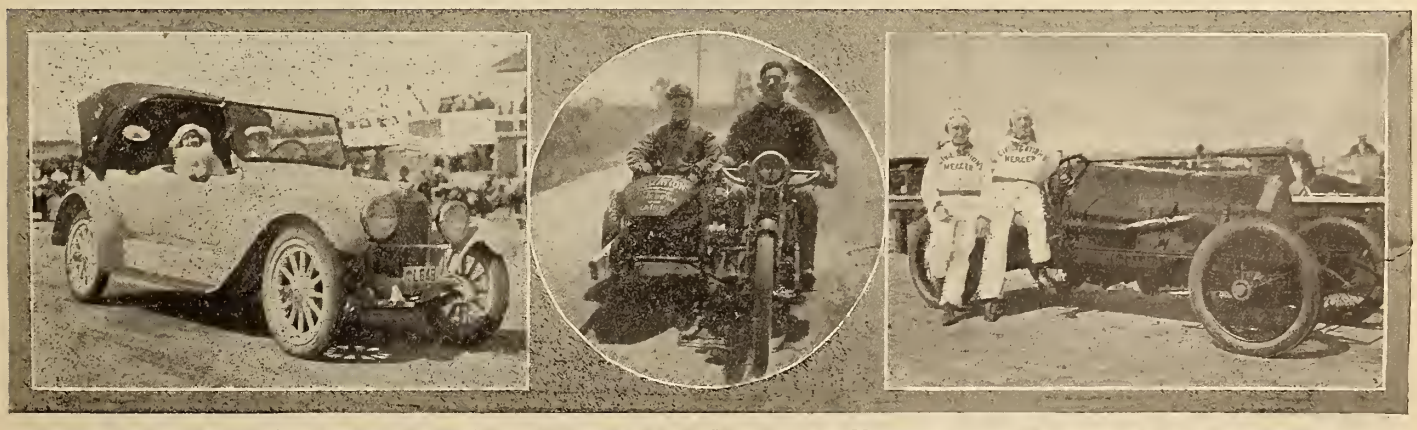
A one-reel Universal picture being made by Cleo Madison and William Mong, is "Tilly, the Little Swede." The co-directors together with Charles Gumm make up the cast. The story is that of a Swedish girl being robbed of her money while on her way to her home, when her father is dangerously ill. She sees the hand of man disappear from her berth in a Pullman car and follows him, but he escapes. Later she comes upon him, and by the assistance of companions, he is forced to return the money.

A three-reel western Universal now being made by Director George Marshall is entitled "Well Represented." Harry Carey is featured in this as the leader of the Diamond A ranch cowboys, who inherits his father's estate on condition that he go East and manage it for a year. Neil Hart, William Quinn and Olive Golden are the principals supporting Carey in the photoplay.

The name of a painting, "The Grieving Dryad," serves for the title of a one-reel Universal filmed by C. D. Bennett from scenario by F. McGrew Willis. Bertram Grassby appears as the heavy, an artist of unsavory reputation, Maude Emory takes the part of the wife and Wadsworth Harris the husband. The woman had once served the artist as a model, and left his employ to escape his attentions.

"The Little Life Saver"

Little Elizabeth James, a diving nymph, is featured in a one-reel picture, "The Little Life Saver," being made by Director C. S. Elfelt, in which she appears as one of the children who dive for coins from the beach pier. Her father was a lifeguard who becomes an invalid after an



Dorothy Dalton, Ince Star, in the Second Prize Car at Ascot Park Motor Carnival—Ince Motorcycle Team En Route Across the Continent—Arthur Hansen, Driver of Winning Ince Car at Carnival and His Associate

accident, whose condition can be bettered only by an expensive operation. The coins secured by the girl serve to pay their living expenses, and daily she saves a bit for the operation fund. One day a doctor swims beyond the tide ropes, and is overcome by cramps. The girl dives to his aid, and is able to keep him up until the lifeguards can reach him. When informed of the bravery of the girl, the doctor goes in search of her, learns of the condition of her father, and arranges for him to be taken to the doctor's hospital, where the necessary operation is performed free of charge. Arthur Allardt is the doctor, and Edward Hearne the father.

The magazine story by Edward Balmer, "The State's Witness," has been adapted for the screen by Walter Woods, and is being produced in three reels by 101 Bison Director Henry McRae. Marie Walcamp

Billie Rhodes and Betty Compson of the Christie Company

is the girl, Lee Hill the northerner, L. E. Shumway the plantation owner, and E. N. Wallock and Helen Wright are others in the cast.

An aged man telling the story of his early life, brings about the reunion of separated man and wife, and serves as the plot for "Memories," a one-reel Universal drama, written and being filmed by Allen Holubar. Both man and wife go to the aged one for advice, and his story of how his life was blighted causes them to realize the importance of reuniting for their own happiness. Holubar appears as the old man, Paul Byron as the husband, Helen Leslie as the wife, and Betty Schade, the old man's wife.

The Bluebird photoplay originally named "The First Stone," is to be titled "Wanted, a Home." The picture has just been completed by the Smalleys, who will next take up the making of "Saving the Family Name." This is an adaptation prepared by Lois Weber from a story of the same name by Evelyn Heath, and will be in five reels. Mary MacLaran (formerly Mary McDonald), heads the big cast for the subject. The film will require a number of elaborate settings which are now being prepared at U City.

Myrtle Gonzalez and Fred Church are to play the principal parts in another Bluebird named "The Girl of Lost Lake," being made by Director Lynn Reynolds. Many of the scenes for this subject will be filmed in the southern California mountains.

Scenario Editor Eugene B. Lewis has written a five-reel drama now known as "Under Currents," which Director Otis Turner is filming with Flora Parker DeHaven and Jack Mulhall as principals.

Clara McDowell, who played leads for the Biograph for several seasons, has been engaged as leading woman for the Universal by Marshall Stedman of the U City engagement department. She has been cast to play in "Sea Mates," a one-reel drama being produced by Director Francis Powers. The story is by Powers, and the scenario was prepared by Frank Wiltermood. Opposite Miss McDowell will be Charles Mailes, who played many leads with her previously.

Director Robert Leonard, Ella Hall, Herbert Rawlinson, and other members of the Universal staff, are at Coronado Beach, California, making exteriors for "Little Eve Edgarton," a Bluebird subject adapted from the novel of the same name.

Clements Completes First Rooney Comedy

Director Roy Clements has completed the first Pat Rooney comedy, "The Bell Hop," and will shortly take up the filming of additional photoplays of this character with Rooney as the featured lead. Rooney, it is understood, is to remain at U City for several months.

Director George Cochran is shortly to take up the filming of "His Big Sister," a drama of one reel by Calder Johnstone. Marjorie Ellison plays the leading part, that of a girl without means who, while working in a hotel, discovers that her brother has forged a check. She induces men of influence to obtain the brother's release.

Jack Kerrigan and company have returned from a stay of two weeks in the vicinity of Coultersville, California, where exteriors for "The Beckoning Trail" were filmed. Kerrigan and all members of the company have a good coat of tan.

Allen Forest, formerly of Universal and later with Lubin at Coronado, has been selected by President S. S. Hutchinson as leading man to play opposite Helen Rosson. President Hutchinson has also added Murdock MacQuarrie and William C. Dowlan, late of Universal, as directors of American companies.

The Clune Film Producing Company has about completed all sets for its next production, "The Eyes of the World," and Director Donald Crisp is now selecting

Pat Rooney and Ed Sedgwick in "The Bell Hop," Universal

players for the various parts of the subject. Active production will begin soon.

Gus Inglis, of the firm of Willis and Inglis, who has been in New York for the past four or five weeks making arrangements for eastern representation of the firm, is now on his way to the coast, having completed negotiations with Arthur W. Kane of 224 West Forty-second street, New York. With this connection, the firm of Willis and Inglis will be in far better position to serve their individual clients, as well as the independent producing companies they represent.

The Rolin Phunphilm Company are finishing the Lonesome Luke burlesque of "Julius Caesar" for Pathe. One of the scenes to be made was that of the chariot race, and before it was completed, the sets in use were practically smashed to pieces. The cause of the breakage was the catching of Lonesome Luke's whip on a chandelier. The horses dashed madly through a fountain and thus the stage was flooded.

Geraldine Farrar and Lou-Tellegen Arriving in Los Angeles for Work in Photoplays to be Filmed Under the Direction of Cecil B. De Mille

Activities In and About Universal City: (Left to right) Brigham S. Young, Head of Knights of Pythias, Visists Universal Zoo; Robert Leonard Company at Colorado Beach; Phillips Smalley Company at a Ranch Near Los Angeles

Several days the players worked on exterior locations for this, and the costumes worn gave old Sol the opportunity of his life to perpetrate a goodly number of sun blisters.

The Italia-American Film Company has been organized by Italian capitalists of San Francisco, and has opened a studio at 1500 San Pablo avenue, Berkeley, where they are filming a six-reel subject which has been titled "Pam's Daughter." Scenes for this are laid in Italy, and the direction is in charge of Hal Mohr.

The title for the E. and R. subject originally named "Dynamited," has been changed to "When the Clock Cuckooed."

This week a comedy is being made under the working title of "Rival Detectives," wherein a man and a woman of the police force are detailed to arrest a female crook. The crooks get in their work, and the two detectives are deprived of their stars, which are awarded Sally and Napoleon. Annette DeFoe, Eugenie Ames and Walter Rogers appear in the cast under the direction of J. J. Franz.

Director Al. E. Christie is making "The Deacon's Widow," from a scenario by Arthur Mackley. This comedy has a small town atmosphere, with Billie Rhodes as the vampish widow. Nolan Leary is the juvenile who falls for her winsome ways, but he cannot secure the inheritance left him by his father unless the bride is given an official O. K. by his guardian, Deacon Sneak. The deacon decides he wants the widow, until she attends an ice cream sociable and there stages an oriental dance which shocks the longhairs. The deacon then gives the juvenile the inheritance and a big cash bonus besides if he will get her out of town and prevent further scandal. Eddie Beery appears in the part of the deacon.

No Ad. for a Lemon

Another Christie company is making "Her Sun Kissed Hero." No, this is not an ad. for a lemon, but a comedy which gives Dave Morris the role of a life guard at a beach. Two college youths are in love with the fair dame, Betty Compson, but the supposed bravery of the lifesaver causes the girl to turn them down for him. The college boys learn he is married, the part of the wife being played by Harry Rattenberry, and they induce the wife to make a parade on the beach with the six small children when the guard is cooing nearby with the girl. At the same time they have a fisherman jump overboard and feign drowning, and show the guard to be a coward.

Both companies at the Selig studios began the making of new pictures during the past week. Director T. N. Heffron is filming "The Old Man Who Tried to Grow Young." Al W. Filson appears in the featured part of the photoplay, an elderly man of wealth who desires a young wife, taken by Vivian Reid. In his search for youth, he comes upon a Hindoo faker, who sells him a formula which will rejuvenate him. This, however, proves to be but a poor hair dye. He discovers the girl he wishes to wed is in love with his secretary, and he finds ways and means of putting the young man out of the way. But affairs are eventually righted, and the young people come into their own, which points out the mockery of the old man in attempting to regain youth. Charles West and Harry Lonsdale appear in good parts in the photoplay.

A story of a very unusual plot is being filmed by Director Robert Daly. This is named "The Germ of Mystery." A scientist succeeds in finding a toxine taken from a spider, which can be used for medicinal purposes under proper conditions. Ordinarily, however, the toxine is a deadly poison. A spider is stolen from the laboratory, and an inventor who has perfected a new explosive is killed. The death is charged to the scientist, but detectives he secures are successful in proving his innocence. Guy Oliver is the scientist, Frank Clark the inventor, Fritzi Brunette the inventor's daughter, and others playing important parts are Lillian Hayward and James Bradbury.

Margaret Gibson is appearing in the featured part of "A Good For Nothin' Brat," being filmed at the Horsley studio by Director Charles Swickard. Fred Montague, Margaret Faust, Louis Durham and Dave Allen take the other important parts.

Another two-reel photoplay in production at the Horsley plant is named "A Woman's Reputation." This was written by Crane Wilbur, who appears in the part of a gentleman gambler, who accidently murders a man in a gambling place when the stranger insults a society woman. Supporting Wilbur in the picture are May Gaston, Leo Smith, Harrish Ingraham and Corrine Bradford.

The Horsley Club comedy company has just filmed "The Hero of E. Z. Ranch," with George Ovey in the featured part. Practically all of the exteriors for this comedy were made on a big ranch at Tropico, where about twenty-five players were used every day during the past week. Supporting Ovey in this are Claire Alexander, Louise Horner, Janet Sully, George George and Louis Fitzroy.

Four Fine Arts Subjects Completed

Four features were completed at the Fine Arts studio last week, and within the next few days all of these companies will take up the filming of new subjects.

With the completion of the feature adapted from the Bret Harte story "In the Carquinez Woods," Director Alan Dwan and the lead, Douglas Fairbanks, departed for New York, where they will make subjects at the New York studio of the Fine Arts. They were accompanied by Jewel Carmen, who will play leads opposite Fairbanks in one or more subjects. In the picture just completed, Fairbanks appears in the steller role, that of a half-breed. One of the last scenes made was that of a forest fire from which the half-breed rescues the girl of the dance hall. Fairbanks in performing this, was painfully burned, but it did not interfere with him completing his scenes for the picture.

The Norma Talmadge-Tully Marshall picture, originally known as "The Dope Fiend," has been completed in every particular and renamed "The Devil's Needle." The photoplay has for its leading role, an artist who is induced to resort to drugs for inspirations when he fails to make advancement in his chosen profession. The drugs cause him to sink to the lowest depths of humanity, and then there is a reformation. The picture is the first made under the direction of Chester Withey.

Another Triangle subject completed has been named "The Old Player." DeWolf Hopper plays the featured part, that of an actor overtaken by old age and pressing financial conditions. While fulfilling an engagement with a stock company he becomes interested in a fatherly way in an ingenue, taken by Bessie Love. Director Lloyd Ingraham was in charge of filming "The Old Player."

The Irish story featuring Mae Marsh and Robert Harron, completed by Director Paul Powell, is to be known on the screen as "The Marriage of Molly-O." In the photoplay Powell has introduced some new ideas, spoken of at the studio as fantastical episodes in which fairyland scenes are

shown. The purpose of this being to impress upon the audience the romantic and poetic character portrayed by Harron, who tells Mae Marsh the story of a troublesome fairy. Exceptionally beautiful scenery was found to serve as locations, and the pictures are said to have the appearance of oil paintings.

A farewell dinner was given Director Dwan and Douglas Fairbanks by Fine Art studio players and other friends Friday evening at the Hoffman cafe. The guests numbered about fifty, and there were numerous sparking after-dinner talks and impromptu entertainment stunts provided by the film people.

Master George Stone of the Fine Arts studio has been loaned to Thomas H. Ince for his appearance in a Kay-Bee photoplay starring William S. Hart. Little George has played leading juvenile roles in four or five Fine Arts releases, and is considered the most finished actor of his age connected with the Los Angeles filming colony.

The contributions of the Fine Arts Triangle studio to the Actors' Fund endowment, has been increased to beyond the twelve hundred dollar mark. The list is headed by D. W. Griffiths, Sir Herbert Tree, and practically every member of the organization contributed according to their means.

The William Fox third company directed by Richard Stanton, has gone to Yuma, Arizona, for exterior scenes to be used in their first subject, which has been titled "The Beast." George Walsh and Anna Luther are the principals, with Hershall Mayall and Harry Devere as principals of the supporting cast.

Unusual Actor in "Honor System"

Victor Louis Eytinge, whose release from the Arizona prison practically all Ad clubs are trying to secure, was induced to play a minor part in the Fox film, "The Honor System," when Director R. A. Walsh and company were at the Arizona prison at Florence. Eytinge edits a magazine entitled *Postage,* from the prison, the magazine being published in Boston. His business getting letters first attracted attention of the advertising men, and they have since sought his release. With the exception of recutting the photoplay, Director Walsh has the picture completed.

The Canadian northwest story being filmed by Fox director Oscar Apfel, which stars William Farnum, is to be named "Hope" or "He Rides With Hope." Exteriors for the photoplay were made at Huntington Lake timber region recently.

The Lasky photodramatic department is to be discontinued at the studio, and will in the near future be conducted in connection with the New York office of the company. Hector Turnbull has already left for the east, and will be in charge there of a staff of writers for the preparation of photoplays. The continuity writers will remain at Los Angeles, but the majority of plays will be handled by the New York office.

Lasky director George Melford has returned from a vacation, and is at work on the filming of "The House of the Golden Windows," which co-stars Cleo Ridgley and Wallace Reid.

Marie Doro, star for the Lasky Company productions, last week gave a dinner party at her Hollywood home in celebration of her birthday anniversary. Among the guests were Charles Chaplin, who presented the hostess with a practical miniature motion picture camera. Following the dinner, lights were secured from the Lasky studio, a scenario was quickly written, and a small photoplay was made with Chaplin, Douglas Fairbanks, Elliott Dexter and Miss Doro as principals.

Film Colony at Auto Fashion Parade

Many members of the west coast film colony took part in the Memorial Day races and auto fashion parade, held at Ascot Park, Los Angeles, under the auspices of the California Committee of the Actors' Fund endowment. This proved entirely different from any event of the kind previously staged in this portion of the country, and attracted a fair-sized crowd, which added a goodly sum to the fund raised by the California Committee.

The principal race event was that of ten miles for the photoplay championship and trophy offered by Barney Oldfield. The event was won by a Mercer car named "Civilization," owned by Thomas H. Ince, and driven by Arthur Hansen; time, ten minutes and six seconds. Ashton Dearholt of the American Film Company, Santa Barbara, driving a Premier owned by William Russell, took second place. The third entrant was Wallace Beery, director at Universal, who was a dangerous contender for first place until the fifth lap, when a tire was thrown.

In the five-mile motorcycle race, Wake Walters of L-Ko took first place in four minutes and forty-seven seconds. Frank Good, former professional and registered A. A. A. driver, gave an exhibition mile in fifty-three seconds. Good is now cameraman at the Fine Arts studio.

There were about fifty contestants in the fashion show, and the winner was selected by the crowd in the grandstand, the one receiving the greatest applause being named the winner. Five were first selected, these being Edna Goodrich of Morosco; Myrtle Gonzalez, Universal; Myrtle Stedman, Pallas; Dorothy Dalton, Ince Kay-Bee, and Pricilla Dean, Kalem. The cars were all very attractive, and the fair drivers were gowned in fashion's latest decree. In the final selection Miss Dean won the greatest applause, and was awarded first prize. Dorothy Dalton was honored with the second trophy. During the afternoon there were comedy pictures made by L-Ko and Keystone companies. Charles Murray of the Keystone was master of the day, and the program provided an afternoon of continuous merriment.

Richard Bennett and his children and Adrianne Morrison, leading woman, who are to play in American multiple reel subjects, arrived in Los Angeles the latter part of last week, and after a few days' stay here, will go to the Santa Barbara studios. They were met in Los Angeles by President S. S. Hutchinson of the American Company, who is now dividing his time between the Los Angeles Mutual producing studios and those at Santa Barbara. Subjects in which Mr. Bennett will play have not been definitely decided upon.

The L-Ko comedy makers have finished the filming of "Spring Fever," a one-reeler which features Billy Armstrong and a bevy of pretty girls who take part in a fashion show staged in a canoe promanade at one of the local parks. Since the finishing of this picture, Armstrong has been working in another in which he attempted to do a wire walking act, and fell from the top of a telegraph pole. At first it was thought he was fatally injured, but he is now on the road to recovery, and will be able to resume his work shortly.

Morning mail recently brought to Director Francis Ford of the "Peg o' the Ring" serial definite news of the sale of a copper mine in Arizona of which he was practically sole owner. Mr. Ford had considered the mine little better than worthless, and when the news of the sale came to him, he declared a holiday for all members of the producing company.

Scenes from Horsley-Mutual Productions: "The Siren of the Jungle," "Jerry's Elopement," "Wasted Years," and "Jerry and the Moonshiners"

GENERAL MANAGER McGEE IS GUEST OF COL. AND MRS. SELIG

James L. McGee, general manager of the Selig Pacific Coast studios, Director Colin Campbell, Marshal Neilan and others of the Selig Company who remained in Vicksburg, Miss., to film battle scene pictures, returned to Chicago on Monday, June 5. The production of "The Crisis" is about completed with the exception of one or two scenes which were reserved for Chicago. Mr. McGee expects to return to Los Angeles within a few days. Mr. Campbell will remain in Chicago for some time to superintendent the cutting and trimming of "The Crisis" negative.

Mr. McGee was a guest to dinner at the home of Mr. and Mrs. William N. Selig on Wednesday evening, June 7. The dinner was given in observance of Mr. McGee's birthday anniversary. His brother from Milwaukee, Wis., was present.

KEAN APPOINTED BY LOCKWOOD

Special to Motion Picture News.

Vancouver, B. C., June 10.

As a result of a recent visit made to Vancouver by E. B. Lockwood, cinematographer representing the Selig-Tribune weekly in the northwest, it is likely that a representative for British Columbia will be appointed in the person of A. D. Kean, who has for some years been active in this territory, and has covered every important center in British Columbia. Most of his subjects were, however, released by himself for use in local houses, although in recent months he has supplied considerable of the material used in the Ford Canadian Monthly.

Two Players of Note at Work in "Where Love Is" for Edison

Ann Murdock Appeared for Number of Years in Frohman Successes, and Henry Stanford Is Remembered by His Appearance as Jerry in "Peg o' My Heart"

ANN MURDOCK, the Frohman star, and Henry Stanford, an actor best known to the American public by his appearance in the role of Jerry, with Laurette Taylor in "Peg o' My Heart," for one thousand performances, are engaged at the Thomas A. Edison, Inc., studios in New York in the production of a five-reel feature picturization of "Where Love Is," an adaptation of William J. Locke's novel of that name. Among the members of the company that is playing in the support of Miss Murdock and Mr. Stanford, are Leonie Flugrath, Mabel Trunnelle, Bigelow Cooper and other Edison players. The first scene of the picture was filmed on June 5, and it is expected that fully two months will be required to complete the production.

William J. Locke, the writer of "Where Love Is" is one of the best-known of present-day English noveltists. The story of studio life in England was adapted for the screen by Edward H. Griffith, head of the Edison scenario department. The photoplay not only follows the story of the book, but it contains many skillful touches by which the whimsical charm of the original tale is preserved. Ann Murdock not only is talented and beautiful, but she has a secure reputation and many admirers.

For a number of years she appeared in Frohman's successes.

Mr. Stanford besides appearing in support of Laurette Taylor in "Peg o' My Heart," was leading man with Viola Allen in "The White Sister," and with Eleanor Robson in "The Dawn of a Tomorrow." When the new theatre in New York was opened, Mr. Stanford was chosen to play the leading roles in the productions offered there. Recently he has been appearing at the Century theatre. The majority of the members of the supporting cast in the picture are widely known to the public through their appearances in Edison pictures.

"Where Love Is" is one of a series of five-reel features that are being made at the Edison studios.

LOUISE HUFF WILL MAKE FIRST APPEARANCE AS STAR FOR FAMOUS PLAYERS

Louise Huff makes her first appearance as a featured player in the Famous Players-Paramount release for June 15, "Destiny's Toy," which was written and directed by John B. O'Brien. The major portion of the action was staged on Block Island, with a cast including J. W. Johnston, John Bowers, Harry Lee and others.

This is Miss Huff's second Famous Players role. She was seen in that company's adaptation of "The Old Homestead."

Special music has been arranged for "Destiny's Toy" by G. Schirmer, the music publisher.

THE MOTION PICTURE STUDIO DIRECTORY

(Published by MOTION PICTURE NEWS)

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(OUT AUGUST 29th, 1916)

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AMONG THE EXCHANGES

"Film Frolic and Vodvil" in Dallas Is Tribute to Efforts of Exchangemen and Exhibitors

THE Film Frolic and Vodvil, presented to the Dallas people Sunday, June 4, afternoon and evening, under the auspices of the newly organized Dallas Screen Club, was a success.

Every exchange manager in Dallas worked to make the affair successful. Billy Byrd of the Fox exchange was the "vodvil director"; C. A. Clegg of the Mutual was "ticket man"; Ned E. Depinet of the Consolidated office had the treasurership; C. A. Logan of the Southern World exchange directed the publicity and advertising campaign for the event; while E. T. Peter of the United was one of the House Committee; Lew Remy, Triangle, was the official "programmer"; and—well, every exchange man in the town was something or other. In addition to the exchange managers, R. H. Campbell of the Labor Temple assisted in securing music, Jimmy Kelly of the Consolidated and C. A. Walker of *Motion Picture Journal* were responsible for a novelty film.

Beginning Thursday afternoon, the downtown district of the city was invaded by thirty-four pretty girls, stenographers and inspectors from the various exchanges, in a ticket selling contest. A man would have a vision of "loveliness bedecked in many pennants and ribbons"—then the fireworks would start—and Gosh! How those girls could talk. Of course, the guy bought. The stunt was repeated Friday and Saturday, and the house was sold out for both performances by two o'clock Saturday.

The show included four acts of vaudeville, a pianologue, a sister team of singing and dancing, a real "nigger" comedian, and a harmony-four that was strong on all brands of song. Then, mixed between the vaudeville, were six reels of new film, pre-releases, and the one reel novelty.

The novelty film contains more stars than ever appeared in one film before. There are five or six prominent on the Triangle program, four from Paramount's producing organizations, two from Fox, four from World, eight from V-L-S-E, one from Kleine. With the co-operation of the exchanges, the film was made by clipping that part of the first reel where "introduction of characters" takes place, and the many short strips combined in one reel.

Al Russell, of the Metro exchange, had promised to "lecture a picture" if the big show did not get the audience on its feet near the end—but happily for Al, it wasn't necessary. With Charlie Chaplin sandwiched between Billie Burke and William S. Hart, and Mabel Normand mixed with Theda Bara and Clara Kimball Young—the crowd "got so excited about the thing, that they pulled up the chairs and used them for flappers to applaud with"—this quotation according to Jim Kelly, in remarking of the success of the entertainment.

The Dallas Screen Club was recently organized to afford an organization for the exchange men and exhibitors where matters of importance to the trade could be thrashed out. The success of the show means that a great deal of important work may now be accomplished by that body.

PATHE BANQUET IN KANSAS CITY TO CELEBRATE BIG BUSINESS

A banquet was given on the Hotel Baltimore, Kansas City, Mo., by employees of the Pathe exchange there, who took this method of celebrating the largest business of any month done since the national profit-sharing plan of Pathe went into effect.

The principal address was made by C. S. Edwards, branch manager, but nearly all present said a few words. Those present were: E. E. Heller, K. A. Agnew, Darline O'Dell, Mary Bowman, Hattie Bolton, Ruth Richards, Emma A. Guenther, C. S. Edwards, Jr., and William Beckenstine. Much enthusiasm was manifested throughout the proceedings.

Chaplin Pictures Are in Constant Demand in Kansas City Territory; Gill Enthusiastic Over Business

THE Chaplin pictures are going great in Kansas City, Mo., according to P. O. Proctor, manager of the General Film Company exchange in that city. The General is handling "Police" and from reports emanating from that office, the film will be a record breaker. The Wonderland theatre of Kansas City, a downtown house, has booked it for seven days, which Mr. Cropper says is the longest run on any Chaplin picture ever made in that city. When the Apollo ran "Carmen," it had it for two nights, and the second evening broke all records for attendance at that house. Considering the fact that the Apollo is in the front rank of K. C. theatres, it must be admitted that Chaplin is getting by fairly well. Both "The Floor Walker" and "Police" were passed by the Kansas state board of censorship without the resemblance of an elimination.

Ted L. Morse, formely of the General Film Company, is now working out of the Kansas City office of the World Film Corporation, having succeeded J. S. Stout, who recently left there for the Salt Lake City branch of the World. Mr. Morse, whose territory will be principally Kansas, is a very popular person among the neighboring exhibitors, and in his new position as traveler will undoubtedly extend his acquaintance.

To hear the managers of the exchanges in Kansas selling serials talk about this class of pictures, one would get the impression that the greatest thing in the world is a serial picture. However, it is a fact that they are going in great style. C. S. Edwards, Jr., local manager of the Pathe, recently discovered that he had booked thirty-eight Kansas City houses for "The Iron Claw," in addition to having bookings on the picture taken every day for the next six weeks. George Bowles, publicity man of the Universal, is just as enthusiastic regarding "Peg o' the Ring," and declares that it will surpass any other serial ever on the market.

H. G. Hill, manager of the Motion Picture Supply Company, is more than enthusiastic regarding the business of his new enterprise. Although Mr. Gill's venture has just been in the field a matter of four weeks, he reports business as exceedingly good. He is now carrying a full line of lighting fixtures and a ventilating system, in addition to the regular line of supplies. He feels sorry he did not start in this line earlier in life.

An announcement made with regret in one sense and with the greatest of pleasure in another is that of the recent appointment of John W. Hicks as assistant branch manager of the Oklahoma City office of the General Film Company. A reorganization, which recently took place, put that office under the direct supervision of P. O. Proctor, Kansas City manager of the General, with the result that both branches are managed by him. A. L. Teagarden, formerly manager of the Oklahoma City branch, resigned and in his place Mr. Hicks was appointed. His position carries the title of assistant branch manager, although he is in complete charge of the office in that section, being responsible to Mr. Proctor alone. No one has yet been appointed to fill Mr. Hicks' place here.

WHITE IS IN CHARGE OF MUTUAL IN OKLAHOMA

M. S. White, former manager of the Mutual office in Fort Smith, Ark., has succeeded H. A. Bandy as manager of that concern in Oklahoma City. White has been going upward for the past three years, since he started in the film business in the United exchange in Dallas.

CARRICK ESTABLISHES EXCHANGE IN CLARKSBURG, WEST VIRGINIA

C. V. Carrick of Philadelphia on his recent southern trip established an exchange in Clarksburg, West Virginia, which will be ready for business on June fifteenth. This will be known as the Universal Film Exchange branch of the Interstate Film Company and will handle all releases of the company, including Bluebirds, Red Feathers and the regular Universal service.

Pathe's "Who's Guilty" is taking unusually well for a series in that territory, where series as a rule are less popular than serials. The exhibitors have booked the releases up to June twenty-seventh to the number of ninety-eight theatres.

The Supreme Feature Film Company, Harry F. Grelle, manager, has booked "The Dumb Girl of Portici," with Pavlowa, to the Forrest theatre, a large legitimate house, for a run of two weeks. The picture is being advertised in all daily papers just like a regular theatre attraction and will be put on with a symphony orchestra. The prices will be twenty-five and fifty cents. The office of the Supreme Company is at 1325 Vine street.

The Monarch Film Company, the Empire Film Company and the Attractive Film Company, now occupying the building at 1223 Vine street, have been given notice to move in two weeks as the building will be torn down. This is part of the property owned by the Quaker City Cab Company, which purposes to erect at once a large seven story film building on the site, which runs from 1215 to 1223, inclusive. The rest of the property is unoccupied by insignificant dwellings. The building is to be seven stories high, of fireproof construction, and will contain all facilities for the proper handling of films. Several other buildings have been planned, but before reaching fruition were for one reason or another allowed to fall through.

SAN FRANCISCO FILM EXCHANGE BOARD OF TRADE MOVES TO HEWES BUILDING

The Film Exchange Board of Trade of San Francisco, with which practically all of the exchanges of the city are now affiliated, has removed its headquarters from the Merchants National Bank Building at New Montgomery and Market streets, opposite the Palace Hotel, to the David Hewes Building at Sixth and Market streets. When this organization was formed a year and a half ago, great care was taken to see that every step made conformed in every respect to the provisions of the law, and offices were taken adjoining those of M. L. Asher, attorney for the Board of Trade.

For a long time his services were in frequent demand, but now that the organization is in smooth running order he is called less frequently in consultation and it was thought best to remove the offices nearer the center of the film exchange industry. Most of the important exchanges are located within four blocks of the new quarters and Manager Fred Peachey is enabled to reach any of these on short notice when occasion arises.

In addition to having more space at its command for general offices in the new quarters, the Film Exchange Board of Trade has also arranged for the use of a large assembly hall and its meetings can be held with more comfort than formerly. The organization has proved its value to the industry through its recent effective fight against censorship in its locality and through its victory in causing the railroads to set aside their proposed restrictions on the carrying of film as hand baggage within the confines of Greater San Francisco. It has also been instrumental in bettering conditions in the film business to a great extent through curtailing credit and effecting collections.

DENVER EXCHANGEMEN INVADE LOS ANGELES

Los Angeles film exchange row has been invaded by former Denver exchange employes, and the new men in this field, Harry Lustig of Metro, W. H. Cree of General, and Field Carmichael of Fox, find almost the reverse to that of their former work. In Denver practically all of the business is taken care of by mail, fully eighty-five per cent of the theatres being located outside of Denver and its suburban towns. There are but five cities in that territory with a population of twenty thousand or more, nine of ten thousand or more, and sixty of one thousand and less.

The Los Angeles territory is almost the opposite, as more than fifty per cent of the theatres of the territory are those in Los Angeles, and about fifteen per cent are located in towns a short distance from Los Angeles, and so close that the managers find it to advantage to personally deliver and carry home their films. In one respect the Los Angeles territory is a good deal like that of Denver—some of the patrons are eight or nine hundred miles from the exchange. The Denver territory includes Colorado, southern Idaho, Utah, western Kansas, New Mexico, Nebraska, and a part of South Dakota. The Los Angeles territory embraces southern California, Arizona and southern Nevada.

STOUT SEES IMPROVEMENT IN BUSINESS ON PACIFIC COAST

X. K. Stout, manager for the Mutual Film Company, San Francisco, states that there are strong indications of an improvement in business, and he thinks that the next three or four weeks will see a change for the better among the exhibitors generally. His firm's plan of going into specialties is meeting with unusual success, and in many features they are running to capacity business, particularly in the Chaplin output.

Sol. L. Lesser, head of the Golden Gate Film Exchange, and All-Star Feature Distributors, recently gave a private exhibition of "Where Are My Children?" to a selected group of prominent people, who pronounced it a superb production.

LAURENCE IS IN CHARGE OF V-L-S-E ADVERTISING IN CHICAGO

Gordon Laurence is now in charge of the publicity department of the Vitagraph-Lubin-Selig-Essanay, Inc. Chicago Exchange, and will assist exhibitors in the preparation of newspaper advertising copy.

MONTREAL UNIVERSAL BALL TEAM WINS ANOTHER VICTORY

Baseball has taken firm root among the film men in Montreal. The unbeaten Universal Stars completed their third game of the season, at Atwater Park, on Saturday, May 27, defeating the Tivoli C. C. Club, by a score of 19 to 9, and from all reports the game was a brilliant affair, which may have been because most of the players were formerly members of big league teams. The C. C. Club has stars of note. Red Kauffman, one time was star of the Rochester Athletic Club; J. Marks is from the Winnipeg Maroons; H. Kauffman is from the Yokahoma Baseball Club; A. Kirsch is from the New York State League: J. Rosenthal, the Lachine Ball Club; A. Sawyer, the Boston Up State League; T. Conway, the Old Canadian League; H. Lubin, the Tri State League, and J. D. Lightstone, the Nelson, B. C., Boundary League.

The Universal players are: E. Groneau, late of Fordham College; T. Byerle, late of the University of Pennsylvania; S. Taube, the Pacific Coast League; S. Darwin, the Ottawa League; G. Nicholas of the Grecian Stars; E. McMahon, from St. John, N. B., ball team; H. Barry, the New York Giants, and J. Orkney is from the City Senior League.

HOWE BUYS INTEREST IN ASSOCIATED, KANSAS CITY

G. B. Howe, formerly assistant manager of the Universal Film and Supply Company, Kansas City, Mo., has resigned and is now manager of the Associated Film Service. He purchased a controlling interest in that company from H. G. Gill, who organized it the first of February. Mr. Gill will devote his time to the Motion Picture Supply Company, which firm he recently organized and which has offices adjoining the Associated Film Service.

Mr. Howe had been with the Universal for three years, working up to the position of assistant manager from that of accountant for the company. He announces that there will be no change in the policy of the Associated Film Service, except that some new Universal pictures will soon be added.

PATHE EXCHANGE IN BANGOR, ME., WITH BERMAN IN CHARGE

Pathé Freres announces the opening of an exchange in Bangor, Me. Alfred Berman, formerly manager of the General Film Company in Boston, New Haven and Albany, will have charge of the office. Exhibitors in Maine find that difficulties in delivery of films by express and other exigencies, and the privilege denied them of looking over films before booking places them at a disadvantage. To obviate this situation the Pathé company is establishing an exchange in Bangor.

BRYSON TAKES DESERVED REST

Manager J. V. Bryson of the California Universal Exchange, Los Angeles, is on a two weeks' vacation which he is spending at Minneapolis, and during his absence the exchange is in charge of Dave Burshon.

STEEN MAKES RECORD OPENING AN EXCHANGE IN WASHINGTON, D. C., FOR UNICORN

What is without a doubt the record time for establishing an exchange is the opening of the Unicorn branch in Washington, D. C., by A. G. Steen, manager of the Philadelphia exchange.

Arriving in the Capitol City at 8 P. M. on May 22, by ten Mr. Steen had his location decided on, and the Philadelphia office on the long distance phone. Tuesday morning saw all necessary matter from the parent office on hand and by 3 o'clock eight hundred circular letters were on their way to nearby exhibitors. Now came a small army of painters, paper hangers, carpenters and electricians. By 4 P. M. Wednesday every workman was ont, the building metamorphosed for its new purpose and five weeks' releases on its shelves ready for customers.

The rapid growth of the Unicorns in the Philadelphia territory necessitated the opening of the Washington branch, which is located at 439 Ninth street, N. W., in the Plaza Theatre Building and occupies three floors.

This week a branch office was opened in Wilkes-Barre by Mr. Steen. The managers of these new exchanges have not yet been appointed.

Unicorns are now being shown in Philadelphia at the "Million Dollar Globe" as the only pictures in connection with the vaudeville program of this theatre. The manager, David Sabloskey, well known in film circles, generally reports a good reception for these pictures, with the some program running one week.

RYDER CONCENTRATES EFFORTS ON "THE LITTLE GIRL NEXT DOOR"

The Universal and Bluebird exchanges have vacated 183 Jefferson avenue, Detroit, and have moved to splendid new quarters at the southeast corner of Cass and Fort streets, where they occupy the first floor and basement of a fireproof brick building. As soon as all the alterations are completed and the fixtures installed, invitations will be sent to every exhibitor in Michigan to attend the formal opening. Manager George Weeks says it will be "an affair worth while."

The Michigan-Metro Film Corporation will temporarily continue at 183 East Jefferson avenue; in the same building is located the Unicorn Film Exchange under the management of W. D. Ward, who, by the way, reports business to be far ahead of expectations.

Robert S. Bendell, manager of the Bluebird exchange, has recovered from his recent illness and is feeling as good as ever. He also reports unusual brisk trade in Ohio and Michigan. His road staff comprises J. L. McCurdy for Michigan and Ira H. Cohn for Ohio.

John E. Ryder is concentrating his efforts on "The Little Girl Next Door" which is running indefinitely at the Grand Circus theatre, 301 Woodward avenue, Detroit. Mr. Ryder just completed some splendid work for the Essanay on the "Mary Page" serial.

Kansas City Universal Exchange Brings Out a House Organ Under Guidance of Bowles, Old-Time Newspaper Man

SUPPLYING both the motion picture exhibitors and the newspapers with news and feature stories through the same medium, is the feat being performed successfully by the publicity department of the Kansas City Universal exchange. Believing the ordinarg house organ of exchanges grows dull to the exhibitors and has no chance whatever of having its stories reprinted by newspapers, George H. Bowles, head of the publicity department, began, upon taking up his duties with the Universal three months ago, a real motion picture newspaper, which is known as The Universal Weekly.

As the name implies, The Universal Weekly is issued once every seven days and goes to 900 exhibitors in Missouri and Kansas and 300 newspapers. As a result, the editor is not only keeping the exhibitors interested in Universal plays and players, but is landing a great deal of newspaper publicity each week as a result of both dailies and weeklies reprinting stories from the columns of The Universal Weekly.

But that is not the only claim of the little picture newspaper. It now has a paid circulation of more than six thousand and a total circulation of 7,500. Shortly after the paper was born, exhibitors began writing to the editor asking if they could not purchase the Weekly in lots to give to their patrons each week to keep them interested in Universal plays and players. A low price was quoted on lots as small as 250 and the orders quickly came in.

Mr. Bowles hit upon The Universal Weekly plan as a result of coming from the newspaper ranks. He recently resigned from the Kansas City Star as assistant city editor to take up the Universal's publicity work. Before leaving the Star he also handled the motion picture columns and there found that most of the publicity stories sent out by the different companies were unfit for newspaper use, at least without rewriting or cutting. Therefore, he decided when joining the Universal forces that there was only one way of reaching both the newspapers as well as the exhibitors, and that was through a motion picture newspaper made up of short crisp feature and news stories. And right from the start, the newspapers were quick to scent a departure from the old-style press agent stuff, and began reprinting stories from the weekly as well as commenting upon the paper editorially.

The Universal Weekly is a three-column sheet of four pages, gotten up in a conservative style, with editorials and a screen criticism column. On the first page the more important news and feature stories are displayed and a regular style, both as to heads and the use of words, is adhered to throughout. There is no exaggerated or false promises made for the advance pictures.

The head publicity department of the Universal in New York liked the paper and its idea so well that copies of it were sent to every Universal exchange with the request that each issue a similar paper. Indianapolis and Oklahoma City already have started house organs fashioned after The Universal Weekly and Detroit, St. Louis and Wichita are considering it for the near future.

One thing the editor of The Universal Weekly always impresses upon the exhibitors is that to get big results they must advertise. Through this advice, he is bringing the newspapers and the exhibitors closer together for the benefit of both.

Mitchell, Manager of Laemmle Exchange in Omaha, Knows the Film Business "from A to Izzard"

JAKE MITCHELL, manager of the Bluebird exchange, Omaha, since it was established, is now manager of the Laemmle Film Service Company, to fill the vacancy caused by the resignation of F. A. Van Husan, Jr., manager for the last seven years, who resigned to conduct the business of the Western Supply Company, which he recently established here.

J. W. Jackson was appointed Mr. Mitchell's successor to take the place of George A. Rogers, who resigned as assistant manager to go with Van Husan as manager of the Western Supply Company.

Van Husan and Rogers have seen the Laemmle branch in Omaha grow to be one of the most important in the country. Their accomplishments as film men are known to all in the industry in that section of the country. They are still in the motion picture business, handling supplies only, however, and that is a source of gratification to their many friends.

General Manager Morris Fleckels of the Laemmle exchanges will be in Omaha next week to name a new manager for the Bluebird exchange. He will probably promote one of the Omaha men to Jackson's place as auditor.

Mitchell's rise in the film business has been steady but sure. For ten years he was a private correspondent for Carl Laemmle, and was also the head of the Blackstone Film Company of Oklahoma City, Okla. He went to Omaha as publicity man for Van Husan and from that position stepped into the managership of the Bluebird exchange. He has built up a demand for these new films in the Omaha territory until Bluebird pictures may be seen anywhere.

Jackson went with the Laemmle exchange in Omaha as bookkeeper. That was two years ago. Ability won him promotion and placed him in line for the assistant managership.

The success of the Laemmle branch under the management of Van Husan and Rogers is confidently expected to continue under Mitchell and Jackson, with the constant growth due such an establishment in a territory as rich as that supplied by Omaha. No other changes in the exchange are expected.

Film News From Foreign Parts

Australia Views as Novel Stunts Films Made There

Special to Motion Picture News.

May 1.

THE most important recent event in film circles has been the presentation of D. W. Griffith's spectacle "The Birth of a Nation," by J. C. Williamson, Ltd., at the Theatre Royal, at the highest prices yet charged for a motion picture entertainment in Australia, the highest being six shillings and the lowest one shilling (approximately $1.50 and 25 cents). Although the "Nation" is wholly American its apearance in this country at such a time, when war is the chief topic of conversation, will go a long way toward making the picture a success from a financial standpoint. It was impossible to obtain a seat at the opening performance, half an hour before it was timed to start.

The remarkable contrasts of home life and battle scenes portrayed in the picture all have the effect of making the spectator realize the evils of warfare. The deeds of heroism were loudly applauded and the whole audience at the Royal were carried away with enthusiasm. When a foreign people becomes so enthusiastic over the history of America it is not hard to imagine what a reception the "Nation" must have received in its own country. Mae Marsh and Henry Walthall, and particularly the latter, won more applause than the other members of the cast. A splendid orchestra of thirty members rendered appropriate music, the most conspicuous being "In the Gloaming."

The allegorical scenes that were shown in the picture in America have apparently been cut, as they were not in the film shown here. J. C. Williamson has adopted a shadow stage for the screening of this and other pictures, and it helps very much to concentrate the mind more on the subject, as only the screen is visible.

The Sydney Bulletin announces that "owing to winter conditions the Adelaide home of Fox Films has been closed down by the J. C. Williamson Co., Ltd."

Vera Pearce, the talented young artist who has appeared in a number of photoplays, recently carried off first honors in a beauty contest conducted by T. H. Eslick, an American who manages a vast amusement area in Sydney, known as the White City. Miss Pearce won out of a total of 780 entries.

The Colonial theatre has been taken over by Hoyt's, Ltd., who intend making extensive alterations prior to reopening. The Colonial was one of the first theatres to be built in Sydney by that enterprising pioneer, J. D. Williams.

Waddington Adds Theatre to List

Waddington, Ltd., has added another theater to its list, this time the enormous Glaciarium which has been for the last four or five years under the control of West's, Ltd. The Willoughby production of "Joan of Arc of Loos" is the opening feature under the new management.

Alfred Rolfe, who is making a series of industrial pictures for Australasian Films, Ltd., is at present taking scenes at the Lithgow Small Arms factory, N. S. W.

"Peggy," the Triangle play with Billie Burke, proved so popular that it has been extended an extra week's run at the Crystal Palace and the Lyric theatre, three weeks in all.

Australasian Films, Ltd., has produced a multiple reel drama featuring Richard Lang, and will be releasing it shortly.

The sixth Triangle program at the Lyceum, Sydney, consisted of the "Disciple" (Kay Bee); "His Picture in the Papers" (F. A.), and "A Game Old Knight" (Keystone). The audience did not appreciate the slow acting in the Ince picture, but Fairbanks jumped into fame from the outset and bids fair to rival Charlie Chaplin.

Other features being screened include "Should a Mother Tell," "A Gilded Fool," "The Walls of Jericho," "Chimmie Fadden" (Lasky); "Commanding Officer" (London); "Her Great Hour" (Equitable), and "The Flash of an Emerald" (World).

George Darrell, who wrote the story and starred in the Fraser Film production, "The Sunny South," some time ago, is at present appearing in a series of Shakespearian plays with Allan Wilkie at the Adelphie, Sydney.

A fire occurred in His Majesty's theater, Hobart, last week, during a matinee performance and a large number of valuable films were destroyed. The operator was also severely burned about the arms and legs.

John Gavin, who was joint producer of the "Martydom of Nurse Cavell" with Post Mason, is now at work on a farce comedy subject featuring Ernest Vockler, who has gained a considerable amount of notoriety through his theatre lobby Chaplin impersonations.

Rawdon Blandford, producer for the Southern Cross Film Company of New Zealand, is at present in the forest districts of that country making scenes for a multiple reel picture entitled "The Test," a story of the survival of the fittest. The scenario is by William Satchell, author of "The Toll of the Past," and a recent novel, "The Greenstone Door." Nada Conrade has been engaged as leading lady for the production of "The Test."

Edmund Breese is being screened in two photoplays—"The Song of a Wage-Slave" (Metro, at the Australian, and "The Walls of Jericho"), at the Strand.

Variety, a newsy paper conducted by Martin C. Brennan of the Brennan-Fuller vaudeville circuit, has begun a page or so devoted to motion pictures. Walter Sully is in charge of this department. Footlights, another vaudeville paper, also began a "movies column" recently.

Slipping on "Founded on Fact"

"Murphy of Anzac" is a three reeler produced by John Matthews for the Fraser Film Company, and is described as a "thrilling patriotic war drama founded on fact." It is founded on fact, but that is where it ends, for the finished picture is almost farcical. Archie Fraser has been in the business long enough to be able to get hold of a much better scenario than the one produced. John Matthews, the producer, is an American and he has made the Australian soldiers do the American drill, which, of course, is a big mistake. The photography is the one good point of the whole production. The settings are very cheap, and some scenes aboard a troopship are incorrect. The story is inconsistent all through. It runs as follows:

Murphy returns home from work to find his "gal" waiting for him to come to a party she is giving. Arriving there Murphy is the only man not in khaki, and Smith (Martyn Keith) hands him a white feather. Murphy enlists and discovers that Smith is a spy; he pitches the latter overboard. The Anzacs attack the enemy. Smith, who has swum (must have been some swimmer) to the shore has been recognized by the enemy commander. They are driven back and defeated; meanwhile Murphy has been rescuing the wounded with the aid of a donkey. A sniper gets him, and fatally wounded, he saves the life of the General before collapsing. Daniel T. Lalor plays Murphy creditably, while the remainder of the cast, Ethel Bashford, Clive Farnham, and Martyn Keith do the best possible under the circumstances. As a picture entertainment "Murphy of Anzac" is nearly the worst attempt yet made in this country.

I paid a short visit recently to the city of Goulburn, N. S. W., which is about 150 miles south of Sydney. The public are fairly well served with photoplays, three theatres running nightly, the Lyric, Empire and Majestic. Fox and Metro are booked to start shortly at the Majestic, while the Lyric shows Paramount and World. Triangle and Equitable usually form the chief attraction at the Empire. Goulburn is a growing city of 12,000 inhabitants.

JUST TO MAKE TALK

By LONGACRE

Irene Howley, who plays the leading female role in "The Purple Lady," a forthcoming Metro release, has received a peculiarly appearing dog, all crated and everything, at her suite in the Colonial Hotel.

The dog is the gift of an unknown admirer, and the only clue she has is that it came by express from Bayside, L. I. She took the strange critter to the Bide-A-Wee home, and had an expert go over the dog with sounding instruments and X-ray paraphernalia. The expert pronounced the dog one of the finest specimens of a Mosquito hound that he ever laid an eye on. The Mosquito hound, which is indigenous to the shores of Little Neck Bay, is not found in any other quarter of the globe, save in the unrestricted section of Harrison, N. J.

The dog belongs to the pointer breed, and has a sharp beak, something after the fashion of an ant eater. It is ambidextrous, and can run either backwards or forwards. Its hair is covered with a phosphorescent coating, and it works as faithfully and efficiently at night, as in the day time. The Mosquito hound cannot bark, but it hums beautifully. This is the decoy song that attracts the guileless mosquito.

Then, too, when wet, the dog emits an odor that has something of the aromatic tone of citronella. This fragrance invariably attracts countless mosquitoes who foregather on the dog's back, and roll and tumble in his long hair. When the hound finds that he has a full party aboard, he starts to chase his tail, going round and round with great velocity, until the unfortunate mosquitoes become dizzy and fall off his back. Most of them are killed outright, and those that escape instant death are maimed and crippled for life. The only ones that avoid injury altogether are the veteran mosquitoes, who know the Mosquito hound and his traits. They have learned long ago to volplane off his back to safety.

Once a Mosquito hound flushes up a covey of choral mosquitoes, it is difficult to get him to retrieve. Jim Corbett, Cliff Bruce, George Irving, Maurice Costello and other Bayside dog fanciers, always carry a Bayside Bugle (advt.) with them to call back their dog.

Miss Howley has named her pet hound "Amos Keeto." She intends to raffle him off during the height of the mosquito season, and give the proceeds towards building a shelter station at Bayside where the trains stop.

APPENDIX.—This report comes to us anonymously. There are, however, well-founded reasons for believing it originated in the Metro publicity department. Analysis shows this; to wit:

Paragraph 1. "A forthcoming Metro release." This expression is peculiar to the above publicity department, where the inmates have learned to say it in their sleep. That may be why it is said so frequently, "at her suite in the Colonial Hotel." Miss Howley lives at No. 96 Sharrott avenue, Pleasant Plains, Staten Island, New York (ring right hand bell) and not at the Colonial Hotel. This, being a concrete fact, would not likely be known in the aforesaid offices.

Paragraph 4. "Going round and round with great velocity." A popular sport at Broadway and Forty-second street.

Paragraph 5. "Jim Corbett, Cliff Bruce, * * * * always carry a Bayside Bugle—." A true statement, also (it must be admitted) typical of this organization.

Paragraph 6. "* * * Bayside, where the trains stop." Also true and also typical.

Chester Beecroft, recovered from his long session in the hospital, has joined the American-Mutual forces.

Were it not for the fact that Miss Eyton is now a distinguished visitor to our pleasant little city, we would never dream of reprinting this verse from the Vicksburg Herald:

Perhaps you do not realize
Just in a day or two;
You have really captured Vicksburg;
We are all in love with you.

Your gentle girlish modesty
Your smile and oh, such eyes!
Your acting of "The Southern Girl,"
Are things that hypnotize.

"There's dear Miss Bessie Eyton!"
One can hear the ladies say;
While they gaze in admiration
At your poses in the play.

Do linger here for just as long
As you can make your stay;
For there will be some aching hearts
When you have gone away!

Not only is the world of books and magazines the poorer, but the screen has lost a fast-developing asset in the death of Harris Merton Lyon, in New York, June 2. Mr. Lyon, who, at the age of thirty-three had won himself a secure place in the literary world, had recently announced his plan to turn his attention toward pictures.

ONE of the best news sources this side of the Mississippi River* is responsible for these facts concerning the elevators in the Leavitt Building: It is customary for one of the film concerns on an upper floor to set the clocks ahead ten minutes in the forenoon, and ten minutes back in the afternoon, thereby adding twenty minutes to the working day; on a lower floor the same custom is in vogue, except that the clocks are twenty minutes ahead or behind, and still lower down the variation is forty-five minutes. Consequently, if one leaves his office on the top floor to go to lunch at twelve o'clock, he will get to the street about ten, or two hours previous, establishing something of a world's record for express elevators. Getting back is the rub, however. If he leaves the street level at ten o'clock, it will be nearly one before he reaches his office.

* Telephone Bayside 2696.

Time out while we extend hearty congratulations to Herman L. Gantvoort and Miss Gretchen Morris, who were married in New York, Tuesday, June 6. Mr. Gantvoort is well known in picture circles;

The Bayside Bugle

Vol. I. No. 5. Bayside, L. I., June 12, 1916 Ten cts. a copy

EDITORIAL

Another thing which we should have, is an early express train to the city; we mean one running about seven o'clock or thereabouts; so many of our citizens now being engaged in studios at Fort Lee or Yonkers or other places far removed, and it being necessary for them to be on hand in time to get made up, the regular trains run too late to be of service. It is a long way from Bayside to Fort Lee, and a hard trip at the best, which it seldom is. President Peters would do well to look into this, we suggest.

Local News

—Cliff Bruce's auto was in quite a smash up Sunday night about 12 m, Cliff not being in the car himself, which was a lucky thing, we maintain. Another car, with the initials "L. L." on the side, and belonging, we hear, to a young actress living at the Savoy Hotel in N. Y. dashed out of a side street and hit Cliff's car a good wallop. Nobody was hurt much, but Cliff's car looks like an explosion in a wire factory. Cliff hopes to get a new car out of the mix-up, especially if the man with "L. L." is the one his chauffeur says.

—The BUGLE does not make threats, but if Bill McCormick, of N. Y. doesn't quit annoying our subscribers we will have to print what we have heard about him.

—Geo. Irving was at the theatre, Tues. eve., to see Olga Petrova in a new play.

—Too much rain this week has been bad for the motorists, but the L. I. railroad has benefitted.

—Bob McIntyre and wife are now in Bayside for the summer, they occupying the same house with Pearl White.

Current Lubin Comedy and Drama: Scenes from "Otto the Reporter," "Two Smiths and a Haff" and "The Scapegrace"

he contributed largely to the success of MOTION PICTURE NEWS Studio directory. Miss Morris is a native of Cincinnati, and is rapidly making a reputation in New York as a singer.

William Fox, through his press department, now admits adding the word "photoplay" to the English language. The coinage of the word came about through its use in an electric sign in front of the New York theatre, seven years ago, and the expression was quickly picked up by the press. We recall the sign perfectly, and are inclined to endorse Mr. Fox's philological record. Contestants will please file their claims at once.

Hector Turnbull, who returned to the coast after a short visit to New York, four weeks ago, is back in town. He has moved his waste basket into the Lasky offices in Fifth avenue, and will have charge of the scenario department in the East for an indefinite period.

MILO BEGINS WORK IN BALTIMORE

Baltimore, June 10.

The Milo Film Corporation, recently organized in Baltimore, has begun work on pictures. A picture taken at the Oriole Park ball grounds several days ago was shown during the early part of the week of June 5 at the New theatre, and attracted much attention.

The Milo Film Corporation is now at work on a comedy and a drama which will be released shortly. It is understood that the concern will sell its productions to one of the leading New York picture concerns.

"U" JUVENILES DIRECTED BY A WOMAN FOR "KIDDIE SUBJECT"

Special to MOTION PICTURE NEWS.

Los Angeles, June 10.

Lule Warrenton, who has been a member of the Universal stock company for more than three years, playing feature character parts, has been placed in charge of a juvenile company, which is taking up its first picture, a one-reeler, entitled "The Calling of Lindy."

Only children will appear in the subjects, made under the direction of Mrs. Warrenton, and a number of stories have already been prepared by the directoress. Mrs. Warrenton has been on the stage all her life, and is in every way qualified for this work.

Kathlyn Williams and Charles F. Eyton Married on Coast

Romance Between the Star of Hundreds of Selig Reel Life Romances and Manager of the Morosco-Pallas Studio Began Over the Footlights Ten Years Ago

Special to MOTION PICTURE NEWS.

Los Angeles, June 10.

A ROMANCE which began over the footlights in Salt Lake City ten years ago between Kathlyn Williams, star of hundreds of Selig reel life romances, and Charles F. Eyton, manager of the Morosco-Pallas studio, Los Angeles, led to their marriage, Friday evening, June 2, at Riverside, California. The couple are now on a honeymoon trip of one month through the east, and later will make their home in Los Angeles. Accompanied by friends, they drove to Riverside, where the marriage ceremony was performed by Reverend I. D. Van Arnan of the First Methodist Episcopal Church. In the bridal party were Juan de la Cruz, Mr. and Mrs. Robert von Saxman, Mr. and Mrs. Al. W. Filson, and Mr. and Mrs. Edward J. LeSaint.

The romance had its inception when Miss Williams was a member of the Willard Mack stock company in the Utah city. Mr. Eyton went there to see a play for Oliver Morosco, and was greatly attracted by the actress' ability and beauty. A strong friendship grew between the two and they became engaged. After the wedding day was set, a lovers' quarrel caused them to drift apart. More than a year ago they met in this city, renewed their friendship, and the trip to Riverside resulted.

Miss Williams is one of the best known and beloved stars of filmdom, and has no doubt played in more successful subjects than any other present day photoplay actress. From her earliest success, "The Adventures of Kathlyn," which by the way was the first photoplay serial, she has been a favorite in this country as well as in all foreign lands where American films are shown.

Charles Eyton has been affiliated with theatrical and motion picture enterprises for the past fifteen years, in association with Oliver Morosco. Since the inception of the Oliver Morosco Company, he has been general manager of the organization, and manager of the Pallas-Morosco studio.

J. C. JESSEN.

James Kirkwood Signs with American to Direct Miss Minter

Company Will Put on a Series of Features with Her as the Star—Director Is a Picture Maker of Seven Years' Standing

JAMES KIRKWOOD, well-known photoplay director, has signed a long term contract with the American Film Company, and has left for the American studios at Santa Barbara, where he will begin the direction of a series of features starring Mary Miles Minter. The contract negotiations were conducted by President Freuler of Mutual.

After a successful stage career, Mr. Kirkwood began directing pictures seven years ago at the old Biograph studios, when David Wark Griffith was director-general there. He put out a number of picture versions of Klaw & Erlanger productions, among them "Classmates," in which Blanche Sweet and Henry Walthall were starred.

Mr. Kirkwood directed ten pictures for Famous Players, featuring Mary Pickford, and played important roles in these offerings, among them "The Eagle's Mate," "Behind the Scenes," "The Dawn of a To-Morrow" and "Rags." He also directed "The Gangsters of New York," a successful picture made at the Reliance studios and released by Mutual. As a Reliance director Mr. Kirkwood made two one-reel pictures a week for a year.

Mr. Kirkwood is forty years of age. He is a member of the Lambs, the Players and the Screen Club.

OCTAVIA HANDWORTH WILL BE STAR OF ARROW FEATURE

Because of her effective work in an important role in Pathe's "Who's Guilty?" series, Octavia Handworth will be starred in a feature drama to be produced by Arrow when the present series is finished.

Miss Handworth, a well-known figure on the stage and the screen, was engaged by President Shallenberger of the Arrow Company on her recent return from Europe, where she appeared for several years in pictures and on the stage.

It's got them all beat—

This latest and greatest Universal Serial—15 weeks—30 reels has got them all beaten—yes, not alone beaten but entirely outclassed in power of crowd getting—in thrills—in punches—in story—in swiftness of action . . . that's why hundreds and thousands of Exhibitors have pronounced "Peg O' The Ring" a

HUGE BOX OFFICE ATTRACTION

that is getting the money in gobs for thousands of Theatres. Huge in conception, unique in plot, different in atmosphere, new and clever in the manner it is staged and fascinating more and more as the episodes come and go "Peg O' The Ring" stands out alone as the BEST serial on the market today.

"PEG O' THE RING"

—has the "pep" in it, has the action, the sets, and gives the public of this country exactly what they want in distinctly new and clever serial entertainment. The very fact that it gives the public what it wants is why it is *winning* out BIG everywhere. Headed by the two greatest Serial Stars—

GREATEST FILM SHOW ON EARTH

GRACE CUNARD
AND
FRANCIS FORD

and including a huge cast of talent, acts, incidents and real circus events, "Peg O' The Ring" tops them all. Book it now for the big money in it. Book it for the added prestige, popularity and profits it will bring to you. Communicate with your nearest Universal Exchange for more facts and figures and be sure to ask for a copy of the smashing big Ad campaign book that tells you how to put this great serial on in a manner that will keep your house packed for 15 straight weeks. Write today. Tomorrow may see it in the hands of your competitor.

15 WEEKS

SPECIAL UNIVERSAL FEATURE

30 REELS

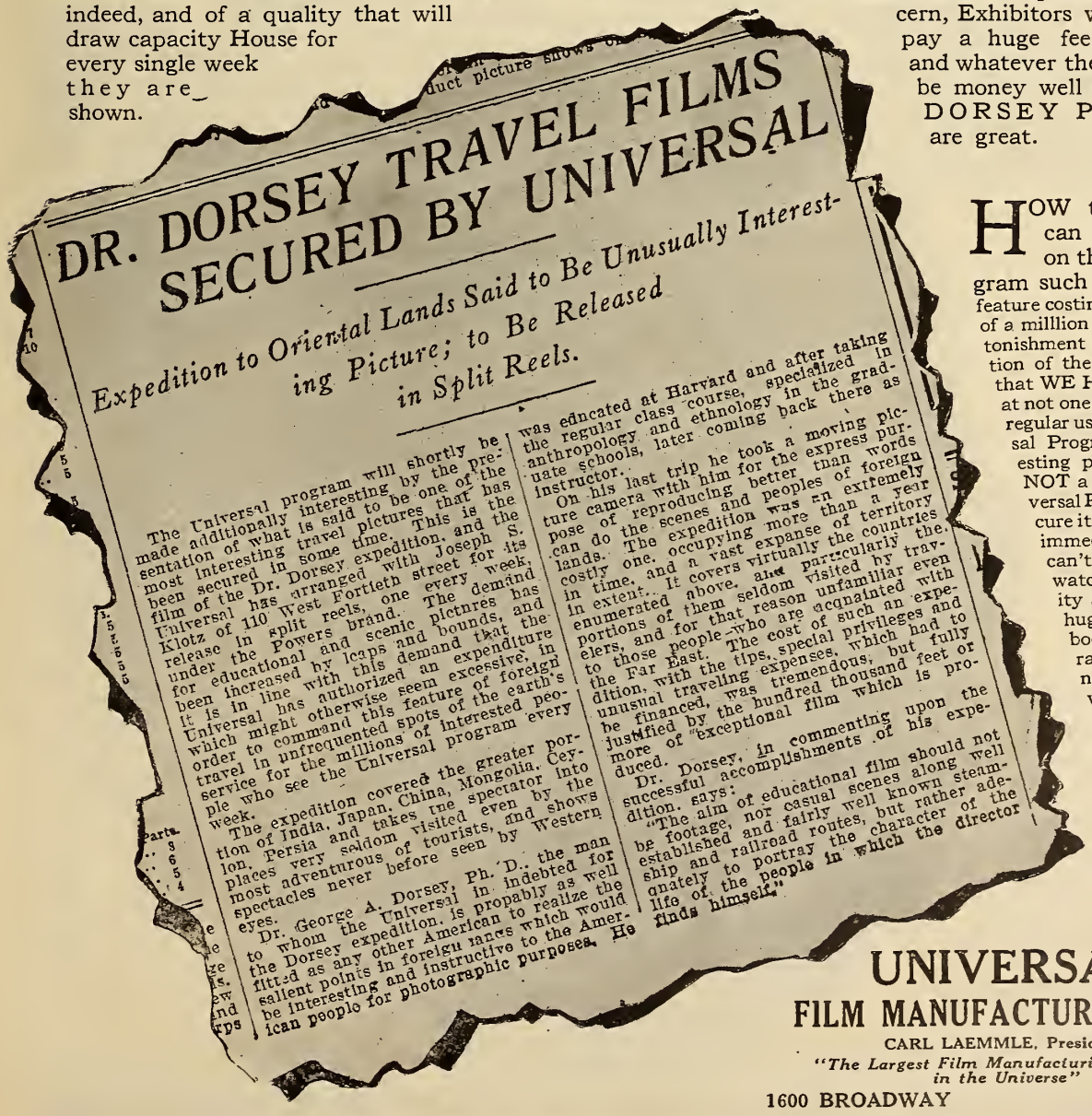
Universal Film Manufacturing Co.
CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe"
1600 Broadway
New York

The World Renowned DORSEY EXPEDITION PICTURES ON THE REGULAR UNIVERSAL PROGRAM

An Unparalled Achievement for Universal Exhibitors

THE achievement of putting the costly and famous DORSEY EXPEDITION TRAVEL *on the regular Universal Program,* establishes a precedent that has never been equaled in the entire history of Program Pictures. Here's a series of Travel pictures that are as distinctly different from the ordinary so-called Travel pictures as day is from night. The famous DORSEY EXPEDITION TRAVEL PICTURES are wonderful indeed, and of a quality that will draw capacity House for every single week they are shown.

ONLY the Mighty Universal with its vast financial resources, able to handle ANY moving picture proposition, would think of such a wonderful move as to put a tremendous quarter of a million dollar feature ON THE REGULAR UNIVERSAL PROGRAM without one single solitary cent extra to regular Universal Program Exhibitors. Were this colossal Feature in the hands of some special feature concern, Exhibitors would have to pay a huge fee to secure it and whatever they paid, would be money well spent, for the DORSEY PICTURES are great.



DR. DORSEY TRAVEL FILMS SECURED BY UNIVERSAL

Expedition to Oriental Lands Said to Be Unusually Interesting Picture; to Be Released in Split Reels.

The Universal program will shortly be made additionally interesting by the presentation of what is said to be one of the most interesting travel pictures that has been secured in some time. This is the film of the Dr. Dorsey expedition, and the Universal has arranged with Joseph S. Klotz of 110 West Fortieth street for its release in split reels, one every week, under the Powers brand. The demand for educational and scenic pictures has been increased by leaps and bounds, and it is in line with this demand that the Universal has authorized an expenditure which might otherwise seem excessive, in order to command this feature of foreign travel in unfrequented spots of the earth's service for the millions of interested people who see the Universal program every week.

The expedition covered the greater portion of India, Japan, China, Mongolia, Ceylon, Persia and takes the spectator into places very seldom visited even by the most adventurous of tourists, and shows spectacles never before seen by Western eyes.

Dr. George A. Dorsey, Ph. D., the man to whom the Universal is indebted for the Dorsey expedition, is propably as well fitted as any other American to realize the salient points in foreign lands which would be interesting and instructive to the American people for photographic purposes. He was educated at Harvard and after taking the regular class course, specialized in anthropology and ethnology in the graduate schools, later coming back there as instructor.

On his last trip he took a moving picture camera with him for the express purpose of reproducing better than words can do the scenes and peoples of foreign lands. The expedition was an extremely costly one, occupying more than a year in time, and a vast expanse of territory in extent. It covers virtually the countries enumerated above, and visited by travelers, and for that reason unfamiliar even portions of them seldom visited by travto those people—who are acquainted with the Far East. The cost of such an expedition, with the tips, special privileges and unusual traveling expenses, which had to be financed, was tremendous, but fully justified by the hundred thousand feet or more of exceptional film which is produced.

Dr. Dorsey, in commenting upon the successful accomplishments of his expedition, says:

"The aim of educational film should not be footage, nor casual scenes along well established and fairly well known steamship and railroad routes, but rather adequately to portray the character of the life of the people in which the director finds himself."

HOW the Universal can afford to put on the regular program such a tremendous feature costing over a quarter of a millllion dollars is the astonishment and the speculation of the trade. The fact that WE HAVE DONE IT at not one cent extra cost to regular users of the Universal Program is the interesting part. If you are NOT a user of the Universal Program, try to secure it for your territory immediately. If ycu can't secure it now, watch your opportunity and get it. This huge feature can be booked at attractive rates to Exhibitors not using the Universal Program. Get more facts from any U exchange today.

UNIVERSAL
FILM MANUFACTURING CO.
CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe"
1600 BROADWAY NEW YORK

WATCH AND WAIT!
FOR THE WORLD'S GREATEST COMEDIAN
CARTER DE HAVEN
IN THE WORLD'S GREATEST COMEDIES

Something new, startlingly original and clean. Minus the vulgar slap-stick, the cheap and suggestive — just clean. A series that will delight fans and pack the Exhibitors' houses.

Carter De Haven, the King of modern comedy brings to this remarkable series a freshness, and exuberance that is captivating and fascinating. Everything from cast to direction will be unusual and attractive.

The series, names and details soon to be announced, will be directed by Wallace Beery, who is staking a well earned reputation on achieving something different from anything in the comedy line from anything ever attempted. Your nearest Universal Exchange can give you more facts. Investigate now.

UNIVERSAL
Film Manufacturing Co.
Carl Laemmle, President
"The Largest Film Manufacturing Concern in the Universe"
1600 BROADWAY - NEW YORK

New Laws and Court Decisions

This department is designed to keep the industry informed of all news concerning new or projected laws, Federal, State, County or Municipal, that may affect the business, and all events involving any branch of the trade with the authorities in all sections of the country

Exhibitors' Fight to Gain Sunday Opening Right in Wichita, Kansas, is Under Way; Restraining Papers Filed Against Authorities

THE exhibitors of Wichita, Kans., who recently announced their intention of fighting an ordinance for prohibiting picture theatres from opening on Sunday, have launched into their campaign with legal tallent and much opposition. On May 29 eight exhibitors filed papers in the district court, seeking to restrain the city commissioners and the chief of police from enforcing the ordinance against Sunday pictures. The petition alleges that the ordinance is void because the commissioners have no legal authority to adopt it; that it is in violation of the Kansas constitution and infringes on the rights of citizens as outlined by the constitution of the United States. Numerous other reasons are urged for the repeal of the ordinance. The suit is brought by Joe C. Fox, L. G. Hicks, Don Powell, A. R. Ford, J. M. Benson, C. C. McCollister, E. L. Martling and the Southwestern Amusement Company as joint petitioners.

Fifty Wichita churches, through their ministers, have begun the opposition and have retained O. A. Keach, a prominent lawyer of the city. His staff will be three men from the Public Morals Committee of the Ministerial Alliance, as follows: Guy L. Brown, for four years supervising theatre censor for the city commission and church federation of Trenton, N. J., and leader of the "Clean Theatre Movement" in New Jersey; Rev. W. W. Bolt, and Rev. J. C. Beitel.

E. C. Mills, of the Mutual Film Corporation, of Kansas City, will probably handle the case for the Wichita exhibitors, although this has not yet been definitely decided.

A public demonstration for Sunday pictures was held at the Palace theatre there on Sunday evening, June 4, at which the crowd was larger than the capacity of the house. Rev. L. M. Birkhead, pastor of the Unitarian Church, presided. He spoke briefly in favor of clean, uplifting pictures on Sunday as well as on week days. He was followed by other well-known citizens of the town. The principal address at the demonstration was made by Mr. Mills, who made an impressive speech.

He declared that the theatres did not want Sunday shows unless the majority of the citizens did, a condition which he believed existed. The Wichita Ministerial Association had been invited to send a speaker to talk against Sunday shows, but declined on the ground that the subject is a question of law which the courts must decide, and that debating it will have no effect one way or other on the dicision of the court.

When the application for the injunction was called up for hearing, on June 3, it was postponed until June 17, owing to the absence from the city of City Attorney James Conly.

CANADA MAY HAVE FEDERAL CENSORSHIP

Chairman Horne, of the Manitoba provincial picture censor bureau, assumed his duties on the morning of June 1, and Frank Kerr, who held the same position with the Winnipeg censor bureau since its organization in 1910, dropped out of office automatically, the city bureau having ended its existance on May 31.

In this connection it is interesting to note that Winnipeg was the first city in Canada to establish a censor bureau for moving pictures. Mr. Kerr has stated that he believes that ultimately a federal bureau will be established for the whole of Canada.

Bluebird Plans National Campaign to Push Trade-mark Value

Merits of the Plays Will Be Emphasized by Sure-Fire Methods, Says General Manager Hoffman—Consistent and Continuous Advertising Is His Idea

BLUEBIRD Photoplays, Inc., has decided to make a radical change from the usual method of photoplay exploitation, and will soon begin a national campaign to build up the trade-mark, emphasize the merits of the play, and establish public confidence in its productions. Stars will not be advertised, but the entire company will be equally mentioned whenever individual players are referred to, hereafter, in Bluebird publicity.

General Manager M. H. Hoffman, in making the announcement, points to the Sphakesperian truism that "The play's the thing," and states that Bluebird admits it. "The promoters of theatrical attractions have found the play and not the player to be the most important part of their enterprizes. After spending thousands of dollars to make a star, the investment has time and again been lost for the reason that, regardless of the merits of the star, a play suitable to the individual artist could not be discovered."

"Bluebird is prepared to go forward on this radical basis, and we are confident of success. In the first place we know the nature and merits of the plays we will present for several months to come, and, fortified with this knowledge, we intend to convince the public that the Bluebird trademark stands for the best in photoplaying, production and photography regardless of the transient notoriety of any individual artists employed in the casts."

"We have decided upon a national campaign to embody newspapers and billposting, to exploit the Bluebird productions as a whole. In this way the exhibitors of Bluebirds will have audiences inclined to patronize theatres where Bluebirds are shown. This will not be a sporadic 'flash,' but a consistent and continuous advertising campaign that will proceed for many months in papers of tremendous circulation."

"We are prepared to combat the arguments of the numerous element always ready to decry an innovation. There will be exhibitors who will declare that photoplays cannot be established along lines that are followed to create the value of a commercial trade-mark. There will be others who will insist upon "stars" and "big names" to plaster in front of their theatres. But we fully expect to convince these exhibitors of the folly of their honest convictions in due course of time."

"It must be remembered that patrons of photoplays are becoming more discriminating every day. Too often have they been trapped into buying tickets because a 'big name' was attached to an inferior photoplay. The public has too long indulged itself in the beguilement of 'big names.' There is sure to be a reaction, and Bluebird is preparing for the harvest that will evacuate when the public understands that Bluebirds may always be depended upon for consistently superior entertainment."

EDNA MAYO PREPARES FOR WORK IN "RETURN OF EVE"

Edna Mayo is preparing to begin work on the Essanay production of "The Return of Eve." Representatives of the company are now in the Georgian Bay country seeking an island setting for the scenes which require such a location. The interior scenes will be completed before the players go to the lake country for exteriors.

Illustrating "The Inner Struggle," An American-Mutual Masterpicture, with Winnifred Greenwood and Franklyn Ritchie

AMERICAN-MUTUAL FILM DELICACIES

(Continued from page 3893)

Knight of Old" are two other two reel subjects now under way at the American-Mutual studios. In the first Edward Coxen, Dizette Thorne and George Field have the chief parts. The piece was put into scenario form by Anthony N. Coldeway from a story by Nellie Brown Duff.

"Like a Knight of Old," from the story of the same name by B. M. Bower, offers Art Acord and Nita Davis as the leads. It is being filmed by William Bertram and deals with a misfit motion picture outfit which tries to "shoot" scenes in the cow-country and becomes involved in a stage hold-up.

LOCKWOOD AND MAY ALLISON AT THOUSAND ISLANDS FOR "ONE CYLINDER SAM" SCENES

Despite the backward summer and the continued cold water and belated bathing season, a Metro-Yorke company of players now working at the Thousand Islands have been obliged to turn polar bears, swim in the icy water and absorb the spray from racing motor boats. The company is headed by Harold Lockwood and May Allison, and includes Lester Cuneo, Bert Busby, Lee Walker, Philip Masi, Dan Hanlon, Lillian Halpern and Mrs. Mathilde Brundage. Henry Otto, the new Lockwood-Allison director, is in charge of the crew.

The players are at work on the five-part feature, "One Cylinder Sam," which was adopted by Director Otto from the novel, "Sam," written by E. J. Rath. Much of the action of this story is laid around the Thousand Islands and Director Otto anticipates obtaining some novel effects. While there he will photograph many picturesque localities that have never been seen upon the screen. "One Cylinder Sam" is a comedy-drama, with plenty of thrills and a mystery story.

BIRMINGHAM, ALA., IN "SEE AMERICA FIRST"

The Gaumont Company will show views of Birmingham, Ala., in its scenic, "See America First," of June 21. The largest steel mills in the South are located there.

Eighteen Stars of the Universal Forces Will Appear in Pictures for the Week of June 19

KING BAGGOT, Mary Fuller, Herbert Rawlinson, Ben Wilson, Violet Mersereau, William Garwood, Thomas Jefferson, Paul Panzer, Edith Roberts, Eddie Lyons, Lee Moran, Billie Rhodes, Edna Hunter, Gale Henry, William Franey, Hobart Henley, Francis Ford and Grace Cunard, stars of "The Adventures of Peg O' the Ring," all appear on the Universal program for the week of June 19.

One by one the East Coast players are leaving for Los Angeles. Even King Baggot may go. Baggot has the position of honor on the program for the week of June 19, appearing in the five-reel Red Feather drama, "The Man from Nowhere," in which he is supported by Helen Martin. On the same day Neal Burns, Betty Compson and Ethel Lynn disport in the Nestor comedy, "Wanted, a Husband."

On Tuesday, June 20, Herbert Rawlinson and Agnes Vernon share honors in "The False Part," a two-reel Gold Seal light drama, which is followed on the same day by the Imp comedy, "His Picture," in which William Garwood and Violet Mersereau play the principal roles. Thomas Jefferson and Zoe Bech, his little co-star, share the screen in the Big U drama, "The Grip of Crime," on the same day.

Mary Fuller in the two-reel Victor detective drama, "The Scarlet Mark," is the star of the program for June 21. Miss Fuller is supported by Joseph Girard. On the same day, Animated Weekly, No. 25, and the L-KO howler, "The Jail Birds' Last Flight," with Billie Armstrong, Carmen Meyers and Gene Rogers, will be released.

"Behind the Secret Panel," a three-reel drama in which Paul Panzer, William Welsh and Sonia Marsel take the principal roles, will be released on June 22 as the feature of the day. It will be followed by the Power's comedy, "The Young Sleuths."

Harry Benham and little Edith Roberts make a delightful pair of sweethearts in the Imp comedy drama, "The Heart Wrecker," which will be released on June 23. On the same day Lois Weber and Phillips Smalley reissue "The Rosary," which, although four years old, is considered to be one of their masterpieces. Just so the day won't be too serious, Eddie Lyons, Lee Moran and Billie Rhodes cavort about in the Nestor two-reel comedy, "What Could the Poor Girl Do?"

The supernatural and life after death enter in a large measure into the Bison two-reel animal drama, "The Ghost of the Jungle," which is said to be one of the eeriest productions in which Rex De Rosselli and Yona Landowsky have appeared for the Universal. On the same day William Franey and Gale Henry cut up some didoes in the Joker comedy, "The Fall of Deacon Stillwaters."

On June 25, Ben Wilson appears in the two-reel Rex domestic drama "The Fool," in which he is supported by Edna Hunter. On the same day Hobart Henley shares honors with Sydell Dowling in the Laemmle drama, "The Rogue with a Heart." On the same day Gertie Selby and Reggie Morris do their worst in the L-KO comedy, "Dirty Work in a Beanery."

During the week of June 19 the eighth episode of "The Adventures of Peg o' the Ring" will be released, with Francis Ford and Grace Cunard furnishing the thrills.

"PRINCE CHAP" PLAYERS GO TO NEW YORK

Active work on the Selig feature production "The Prince Chap," began when on Thursday, June 8, Director Marshal Neilan escorted Bessie Eyton, Cecil Holland, Leo Pierson and other Selig players to New York City. Special scenes for "The Prince Chap" will be filmed in Gotham. It will be the first time that Bessie Eyton ever visited the metropolis of America. After a week's work in New York City, the players will return to Chicago, where work of producing the picture play will be continued. Mr. Neilan will not only direct the production of "The Prince Chap," but he expects to play the lead.

KANSAS CITY SCREEN CLUB IS ORGANIZED

Special to Motion Picture News.

Kansas City, Mo., June 10.

The Kansas City Screen Club, which has been a matter of conjecture for a number of weeks, is at last organized. At the Hotel Baltimore, on June 9, nearly one hundred representatives of the exchanges, supply houses, and moving picture theatres, and members of the press, were present at a dinner held late in the evening. In addition to the forming of the Screen Club, the banquet was also of importance as a farewell to R. O. Proctor, formerly Kansas City manager of the General Film Company, who recently left to take charge of the Metro office in Chicago.

A jeweled gold fob was presented to Mr. Proctor by a representative of the Amusement Association of Kansas City, who, in a short talk, thanked Mr. Proctor on behalf of the association for the great work he has done in furthering its activities. Although this organization of the Screen Club is merely temporary, the fact that the exhibitors and exchange men got together is one of great importance. To E. R. Pearson, E. C. Mills and Joseph Gilday must go great credit for bringing about this affair. These three gentlemen have devoted much time to preliminary plans, and this formation is a result of their activity. The club has not yet undertaken any definite movement, but as soon as it is fully under way will take up matters of interest to the industry.

IVAN COMPANY WILL ISSUE TWO PICTURES A MONTH

Having released one feature production each month for the last half year the Ivan Film Productions have decided, at the continued requests of the exhibitors and exchanges, to increase their production to two each month.

In line with this policy, they have obtained the services of Wray Physioc, who was one of the pioneer feature directors with the old Ramo Company and later served two years with the Biograph.

Mr. Physioc will immediately put in production a special feature written by two well known photodramatists, the title of which is "Human Clay." This story will employ an all star cast in line with the Ivan company's new policy of all star cast productions.

Sets are being erected in the Ivan studio and immediately upon finishing his exteriors, Mr. Physioc and his company will occupy the second stage of the plant.

"Human Clay" will be the first of the two-a-month Ivans and will be ready about the middle of July, when it will be released through the Ivan exchanges as the second picture bearing the Ivan brand for that month.

NORMA TALMADGE MADE MAID OF HONOR BY JERSEY CITY

Norma Talmadge, the Fine Art-Triangle star, was officially designated Maid of Honor for the "Made in Jersey City Week" celebration held under the auspices of the Jersey City Chamber of Commerce. The honor was paid her as the most prominent Jersey City girl now in pictures.

Costello and Ethel Grandin Featured by Consolidated

Former Vitagraph Star and Actress Also Well Known to Picture Public Will Be Seen in "The Crimson Stain Mystery," in 16 Two-Reel Chapters

Eugene Strong Ethel Grandin Maurice Costello

PRELIMINARY plans for the production of "The Crimson Stain Mystery," a new serial, in which Maurice Costello and Ethel Grandin are to appear, have been completed by the Consolidated Film Corporation, and work will begin at the New York studios of the company immediately.

The serial, which is to consist of sixteen two-reel chapters, will be released through Metro exchanges, beginning August 21. The scenario for the serial is complete, and the story is being novelized for use in a list of daily papers, by Albert Payson Terhune.

This will be the first appearance of Maurice Costello on the screen since he severed his connection with Vitagraph, last winter. He will be starred in the new serial, and his salary is said to be around $1,500 a week. Mr. Costello is known as the first great popular favorite "made" by the motion picture screen. When the industry was in its first stages Mr. Costello began to build up a great personal following, and thousands of persons all over the country have long been demanding his return to motion pictures.

Ethel Grandin is also well-known for her work in Universal and other features. Supplementing these two will be Eugene Strong, playing a juvenile part. He is popular with thousands of "movie fans." The direction of the picture will be in the hands of T. Hayes Hunter, who has produced scores of successful photodramas.

The Consolidated corporation has made special arrangements with Metro, whereby the "Crimson Stain Mystery" will be distributed on a special booking plan. The corporation is composed of a group of men long prominent in the picture field, as manufacturers and as experts in the distribution of films. O. E. Goebel, formerly president of the St. Louis Motion Picture Corporation, which released its product through Universal, is president of the Consolidated corporation. August Froebel, another officer of the concern, will have executive charge of the distribution and exchanges.

Vogue Studio Stages Are Fitted with New Diffusing System

Lighting Is Planned by Manager Crone, Who Also Engages Three Players for Horsley Organization, Gipsy Abbot, Elsie Gleason and Nell Farrin

Special to Motion Picture News.

Los Angeles, June 10.

THE Vogue studio stages have been fitted with an entirely new diffusing system along plans made by Manager Crone. This new type makes possible the use of more or less light as desired, and may be quickly changed. Manager Crone has engaged Gipsy Abbot as lead for the Jack Dillon company, and Elsie Gleason as the lead for the Rube Miller organization. Another new member is Nell Farrin, who will play heavy and vampire parts. All three of these new members of the Vogue Stock company are well known in photoplay circles. Gipsy Abbot has played with a number of coast companies, most recently with the Balboa and Horsley organizations; Elsie Gleason was for a long time with Selig, and later played with Universal and Keystone. Miss Farrin has been identified with the Lubin, Fox and Kalem organizations.

The first Vogue two reel comedy will be finished within a day or two by Director Jack Dillon. The story is very intricate, having many complications and unusual turns. The plot hinges about the shipment of a large sum of money at a time when there is a strike by the railway employees. Ben Turpin and Paddy Maguire are secured as strike breakers to act as brakeman and conductor on the limited train to transport the money. Melodramatic scenes take place in which a train is dashed off the end of a pier at Long Beach. Later when the money is recovered and placed on a freighter found to contain ammunition for the allies, the ship is dynamited. Land and sea transportation facilities falling, an aeroplane is then put to use. Jack Gaines appears as the heavy in the comedy, and it serves also as the debut vehicle for Gipsy Abbot.

Director Rube Miller is doing the part of a waiter in a cafe comedy which will in all probability be named "Chicken Soup." Arthur Traveras is the chef, and Madge Kirby, Alice Neice and E. V. Shaw are other principals. With the completion of this, Traveras will leave the Vogue organization to become assistant director to Donald Crisp of the Clune Film Company.

J. C. Jessen.

Emmett Corrigan Gerda Holmes Holbrook Blinn

REPUBLICAN CONVENTION SCENES IN SELIG-TRIBUNE

Jack Wheeler, editor-in-chief of the Selig-Tribune, accomplished some enterprising work when he directed his force of cameramen Saturday, June 3, in the filming of unusual scenes of the Preparedness Parade, in Chicago, Ill. A special Selig Preparedness film was manufactured and was exhibited in many Chicago theatres Saturday evening and Sunday. The Selig-Tribune spared no time nor expense in filming scenes coincident with the Republican National Convention in Chicago the week of June 3.

Among the special cameramen assigned to the convention by Editor Wheeler, were: L. J. Simons of Washington, D. C.; Fred M. Delaven and John J. Pasztor. These expert staff cameramen were personally directed by Mr. Wheeler. A special edition of the Selig-Tribune carrying convention scenes was released.

Series of Pictures with All-Star Casts Is World Plan

Among the Subjects to Appear in Next Three Months Is "Husband and Wife," Last Season's Broadway Success—Cast Includes Holbrook Blinn and Emmett Corrigan

WITHIN the forthcoming three months, William A. Brady will offer on the new World Film program, a series of all-star cast pictures.

The first of these productions is that of last season's Broadway success, "Husband and Wife," which under the direction of Barry O'Neill, was completed in two weeks of actual work.

The cast of "Husband and Wife" includes Ethel Clayton, Holbrook Blinn, Emmett Corrigan, Gerda Holmes, Montagu Love and Dion Titheridge. "There was no useless rehearsing," says Mr. Brady. "The players were given parts just as though they were to study the lines for a stage production. Mr. O'Neill then outlined the business of the story, conveyed to the players his ideas on the construction and continuity of the play and the finished picture shows the result."

And now Mr. Brady is going to produce a number of similarly cast plays. Within the next week, Edwin August, Muriel Ostriche and Mollie King will begin work on a visualization of the famous old sentimental song, "Sally in Our Alley," which is now being done into story form by a prominent author, and Gail Kane and House Peters will complete work on "The Velvet Paw," which is the first all-star picture made by Maurice Tourneur and which contains, besides Miss Kane and Mr. Peters, a complete cast of World Film players.

Holbrook Blinn, and a cast of players, begin work within the next few days on Alfred Henry Lewis' story, "The Man Higher Up," in which June Elvidge, Gerda Holmes and other more than popular players will occupy the principal roles, while Edna Wallace Hopper, Frank Sheridan, Macey Harlan and Alec B. Frances will be seen this month in "The Perils of Divorce."

Carlyle Blackwell, Muriel Ostriche and other well known players are at work in "Molly o' Pigtail Alley," which is the first co-starring vehicle for these two prominent artists.

"There will be no resorting to the sensational in these productions," said Mr. Brady. "We completed 'Husband and Wife' in two weeks and did not have to send an automobile off a cliff, capsize a boat, stage a train wreck or rescue any fair maiden from a villain, and it was because the six stars in the picture more than acted their roles, they anticipated the director's wishes and went through their scenes with remarkable faithfulness and celerity, and despite the fact that the cast cost more than six thousand dollars a week, the picture cost less than some which have had a considerably minor cast, in the point of salaries."

Virginia Hammond, Former Lead for Irving, Joins "V"

Actress Will Be Seen in Feature Especially Written for Her by Cecilie B. Pettersen and Production Will Be Directed by Thomas Mills

VIRGINIA HAMMOND, former leading lady for Sir Henry Irving, E. H. Sothern and other notable players, is the latest legitimate star to join the Vitagraph forces. She will be seen first in a feature written especially for her by Cecilie B. Pettersen, and the production will be under the direction of Thomas Mills.

Although this will be her first appearance in a Vitagraph photoplay, Miss Hammond is not a novice as a picture player. She has appeared in a number of features for another producing company.

Mr. Mills had just been advanced to a directorial position from the ranks of the Vitagraph stock company, where, for two years, he has played a wide range of parts. Previously, he was engaged as a legitimate actor with several stars.

E. H. Sothern has practically completed work on his first production for Vitagraph, with Peggy Hyland as his leading lady. Mr. Sothern's director is Fred Thomson. Work is also going forward on the first Alice Joyce Vitagraph subject, "The Battle Cry of War," a sequel to "The Battle Cry of Peace," being produced by William P. S. Earle.

Barney Bernard is enacting his first Vitagraph role under the direction of Paul Scardon. This is a character similar to Potash, which Mr. Bernard made famous on the speaking stage in "Potash and Perlmutter."

A BIRD BRINGS PRIMATES TO SELIG ZOO

The stork has been working overtime at the Selig Zoo, Los Angeles, the past few days, with the result that the nursery now contains three brand new baby leopards and two lion cubs.

ANTOINETTE WALKER, SIGNED FOR "LITTLE MUSKETEER," WAS "GOOD LITTLE SOLDIER" IN BROADWAY PLAYS

Not missing a season on Broadway since her earliest stage experience, is the record of Antoinette Walker, obtained to make her picture debut in support of Henry B. Walthall in his forthcoming Essanay feature, "The Little Musketeer."

Miss Walker is known to theatregoers everywhere, especially because of her performance with David Warfield in "The Music Master," during the run of that play for several seasons.

She is a cousin of Walker Whiteside and her first stage experience was obtained under his supervision. She played boy parts in various Shakespearian productions and as soon as she became old enough to undertake leading roles was engaged by David Belasco.

Antoinette Walker

Productions other than "The Music Master" in which she appeared of late, have been "The Yellow Jacket," "Mr. Wu," "Nearly Married," "The Love Trust," and "The Lily."

PEGGY HYLAND, LEAD FOR SOTHERN, IS ACTRESS WITH BRITISH REPUTATION

Peggy Hyland, a petite and dainty actress who won fame on the legitimate stage and in feature pictures in England, is one of the latest players to be signed by the Vitagraph Company. Miss Hyland, who has appeared successfully in London with Cyril Maude and in a number of the late George Edwardes' musical comedy productions, besides starring in such cinema features as "The Love of an Actress," "John Halifax, Gentleman," "Infelice" and "Caste," has been assigned to E. H. Sothern's company as his leading lady. She is now at work in a romantic drama by Paul West, in which Mr. Sothern appears as a business man whose creed is "get what you want, no matter how, but get it."

"Eternal Question" Scene Filmed in Hotel McAlpin

One of the Scenes Taken in the Hotel McAlpin, New York, for Metro's "The Eternal Question," with Mme. Petrova

WHILE workmen were employed building an elaborate set in the Popular Plays and Players studio for a throne room to be used in "The Eternal Question," in which Mme. Petrova is starred on the Metro program, someone suggested that just such a room could be found at the Hotel McAlpin. "Bobby" North, general manager at the studio, at once got into communication with L. H. Boomer, managing director of the McAlpin, and arrangements were completed within the next hour for the Metro players to use the famous Green room.

It is one of the most decorative private banquet rooms in the country, with high domed ceiling and three hanging chandeliers with a profusion of sparkling pendants. A number of valuable canvases hang on the walls, including some of the best works of Sir Godfrey Enellor, Sir Peter Lely, J. Van der Bank, Thomas Hudson and Wissing. Several of these works of art date back to 1670. For the best part of a week the Metro players, with their many studio lights, cameras and other paraphernalia, were in the Green room, and some excellent photography was obtained. The scenes staged were in the throne room of a mythical European principality, and they form an important and interesting part in the production of "The Eternal Question," which will be presented to Metro patrons shortly.

Gaumont Will Cast Miss McCoy in Three-Reelers for Mutual

Scenario Editor George Proctor Is Instructed by General Manager Bradford to Seek Proper Vehicles for Actress Whose Work in "Isle of Love" Made Hit

THE success scored by Gertrude McCoy in the Gaumont feature, "The Isle of Love," has influenced General Manager F. G. Bradford to give exhibitors of shorter photoplays an opportunity to feature Miss McCoy in their houses. Hence, Miss McCoy will be seen in a number of three-reel Mutual Pictures. Four manuscripts have already been prepared for her. The first picture will be Robert Burns's story of New York life, "Gates of Divorce." It will be released July 20.

There was an insistent demand from Mutual branch managers for Miss McCoy in Mutual pictures after "The Isle of Love" had been seen. Scenario Editor George D. Proctor was immediately directed to seek photodramas for Miss McCoy. Some of the reports from branches upon "The Isle of Love" follow:

Seattle.—"A positive knockout. Give us more like it. We can book them solid."

Atlanta.—"Exhibitors in our territory are always on the alert for this class of film."

Baltimore.—"Bids fair to be our strongest drawing card to date. Story strong. Star exceptionally popular."

Minneapolis.—"More pictures of this nature will always get over."

Philadelphia.—"This feature with Gertrude McCoy has made more money than any other recent picture."

Work has already begun far in advance so that the McCoy pictures can be released every other week beginning July 20. Edwin Middleton will direct them. He directed "The Isle of Love."

Robert Burns has gone over his story, "Gates of Divorce," to fit it to her personality. John B. Clymer will provide a photoplay, to be released August 3. It is called "The Wonderful Desire." Rennold Wolf is the author of the picture starring Miss McCoy August 17. Its name has not been definitely selected. The fourth play for her is as yet unnamed. It will be released August 31. This will carry Miss McCoy well through the summer in pictures. A company has been assembled from the Gaumont players to support her in these photoplays.

VALENTINE GRANT MAKES UNIQUE CONTRIBUTION TO ALLIES' BAZAAR

Valentine Grant, the Famous Players star, made a unique contribution to the Allied Bazaar at the Grand Cenral Palace, New York, when she dressed a large doll in an Irish colleen's costume, an exact replica of the costume she brought from Ireland and wore in "The Innocent Lie," and presented it to the women in charge of the Alsatian booth.

Frank Shaw Is Made Head of "V" News Service Department

Beginning with the Company in a Small Position, He Makes Rapid Rise in Four Years—He Will Look After Advertising and Press Matter

FRANK SHAW, head of the News Service Department of the reorganized Vitagraph, has risen rapidly to his present position since he entered the employ of the company four years ago.

His first job with Vitagraph consisted of looking after the stock room, which was operated as a branch of the publicity department of which Sam Spedon was chief. During spare moments, Shaw learned typewriting, with the result that he was appointed assistant to the press agent of the Vitagraph theatre. He found time also to organize the Vitagraph baseball team, which won the motion picture championship, and the Vitagraph Five, the recognized 150-pound basketball champions of Greater New York.

His second promotion came as recognized assistant to Mr. Spedon, publicity manager, and John W. Grey, then advertising manager of Vitagraph. He was called upon to employ the knowledge he gained in that capacity when he was put recently in charge of the News Service Department, under the supervision of Harold Bolster, assistant to Commodore J. Stuart Blackton. As head of this department, Shaw is responsible for posters, lobby display, photographs of players, cuts, advertising and all press material turned out by Vitagraph's staff of writers.

Mr. Shaw, who is not yet twenty-one years of age, will assume the duties of a benedict June 28, when he will lead one of Brooklyn's fair daughters to the altar.

Frank Shaw

Hearst International News Pictorial Issued June 12th

Two Releases a Week Is Plan of Company, Under Management of MacManus, Who Declares That the Publishing Magnate Will Introduce Revolutionary Ideas in the Pictorial

THERE is a brand new current event release in filmdom. This news reel is booked for two releases a week by the International Film Service, Inc., and is known as the Hearst International News Pictorial.

The International has cameramen in all parts of the world to contribute to this news reel. With the Allies at Salonica and representing International, is Aerial Varges. Mr. Varges will record the more interesting events on the battle front for the new Hearst Pictorial.

Nelson G. Edwards is another film faithful who will take a chance on getting shot a few times a day for the benefit of the camera. He is now at Constantinople with the Turks and Germans.

Tracy Matheson is with the United States punitive forces in Mexico, and right now he is the only cameraman with General Pershing.

E. B. Hatrick, who has personal charge of the Hearst International News Pictorial, and who is an authority on news subjects, has arranged for the automatic shipment of the film from all parts of the world.

No small measure of credit for the success of the new reel is due J. K. Burger, manager of branch exchanges for the International. By means of the telegraph which is used extensively by the I. F. S., on account of affiliations and wire service with the various Hearst publications, Mr. Burger arranged for the distribution of the news reel to the many exchanges throughout the world.

In an interview with E. A. MacManus, general manager of the I. F. S., it as stated that Mr. Hearst will infuse some revolutionary ideas into the new pictorial. The first release date is June 12.

Robert Ellis Will Direct Ivy Close in Comedies for Kalem

His Work in the "Sis Hopkins" Subjects Brought Him Into Notice as Comedy Director—McKey, in "David Harum" Three Seasons, Picked for Cast

AN indication of Kalem's plans for the Ivy Close comedies is found in the announcement that Robert Ellis, one of the most valued producers on the Kalem staff, would handle the reins with the new company.

Ellis has placed to his credit as a producer in the last two years a number of Kalem's most successful multiple reel productions, including a number of the Broadway Favorites productions presenting prominent stage players. His work on the "Sis Hopkins" comedies has brought him into notice as a comedy producer.

Another announcement concerning the Ivy Close comedies is that Henry Murdock, the popular acrobatic comedian who has scored in the "Sis Hopkins" comedies, will be drafted for the company supporting the English beauty.

William McKey, prominent as a stage comedian, and in feature screen productions, has also been secured as a member of the company. McKey, who will be remembered as a Kalem comedy favorite a few years ago, played the title role in "David Harum," for three seasons, and in the Charles Frohman production of "Eben Holden." He also became known in every section of the country as the Sheriff in "Pud'n Head Wilson," a role he played for five seasons.

J. A. Berst Distributes Bonuses to Seventy-two Pathe Employees

Vice-President and General Manager of the Company Plays "Santa Claus in June" and Rewards Hustlers at Exchange Branches, in Accordance with His Profit-Sharing Plan

PLAYING Santa Claus in June is the unusual role which has fallen to J. A. Berst, vice president and general manager of Pathe Exchange, Inc. Mr. Berst celebrated the first day of the month of roses by signing seventy-two bonus checks drawn to the order of seventy-two hustlers in the Pathe Branch offices who earned this money over and above their salaries. These checks are the first to be sent out under Mr. Berst's new profit sharing plan which has been responsible not only for greatly increased business for Pathe, but also greatly increased earnings for many of the sales force.

Members of the staffs of thirty offices will receive these checks, which range from amounts representing "vacation money" to large sums.

C. R. Seelye, the Pathe business manager, who is now making an inspection tour among the various Pathe offices, reports that Mr. Berst's bonus system has everyone digging early and late and that if there are any sluggards in the Pathe force he has so far failed to see them.

ALICE HOLLISTER PLAYED VAMPIRE ROLES AS EARLY AS 1912

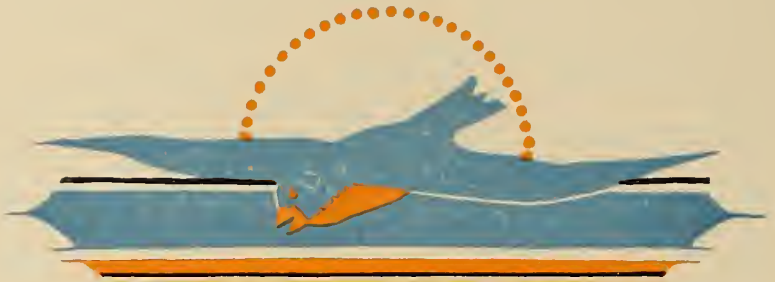
Alice Hollister, who is starred in Kalem's coming five-reeler, "The Lotus Woman," released June 27 through General, was an early interpreter of vampire roles on the screen.

The Kalem star began her work in roles bordering on that type when she appeared as Mary Magdalene in the Kalem spectacle, "From the Manger to the Cross." That was back in 1912. Miss Hollister also appeared in "The Vampire," a Kalem two-reeler, and "The Destroyer."

Of French descent, Miss Hollister was born in Worcester, Mass.

Bluebird Photoplays
Announce
Mary MacLaren
in an extraordinary
cinema production
"Shoes"
By Stella Wynne Herron - from
Jane Addam's "An Ancient Evil"
Produced by that master genius
Lois Weber.

Burton Rice



SUGGESTED by Jane Addams; story by Stella Wynne Herron; adapted for the screen, and produced by that genius of the film world

LOIS WEBER

"*Shoes*"—the work of these three notable women—is the nearest approach to screen perfection ever presented.

It is an intensely human story of a working girl who "sold herself for a pair of shoes."

It is greater than drama. It is a chapter from life. It is a photoplay masterpiece. Maintaining the BLUEBIRD standard—"*Shoes*" is a perfect photoplay.

Book through your local BLUEBIRD Exchange or Executive Offices

BLUEBIRD PHOTOPLAYS (Inc.)

1600 Broadway New York

Glimpses of Billie Burke in "Hidden Fires," Chapter 6 of George Kleine's "Gloria's Romance"

KLEINE MAKES PROMOTIONS IN GENERAL FILM BRANCHES

In line with President George Kleine's policy of rewarding efficient employes, the General Film Company announces the following promotions:

Charles Stombaugh becomes branch manager at Des Moines, succeeding C. W. Jeffries.

J. W. Hicks, until recently assistant branch manager at the Kansas City office, has been transferred and promoted to branch manager of the Oklahoma City office, succeeding A. L. Teagarden.

George T. Aimes, widely known in the motion picture industry, has been placed in charge as manager of the Philadelphia office, succeeding H. H. Buxbaum, who was recently transferred to New York to occupy a similar position there.

Another change announced by the General Film Company is designating C. C. Ezell as branch manager at Atlanta, Ga., succeeding J. L. Marentette.

Greater Number of Eastern "U" Players Now in the West

Members of Remaining Companies on Atlantic Coast Hurry to Finish Pictures in Work—Julius Stern, One of the Organizers of Universal, Shortly to Depart for West Also

WITH the departure last Sunday of William Garwood, Edith Roberts, Howard Crampton and Irene Hunt from New York City to Universal City, the greater number of the eastern companies formerly at work in the Fort Lee studio are now established in the western film city, where the Universal forces will be centralized in the future.

Among the recent arrivals at Universal city during the past few days are Joe Gerard, William Welsh, Matt Moore, Jane Gail and Baby Alexander. It is expected that those still in the East will have their pictures finished very shortly now and will be on their way west by the end of this week.

Julius Stern, who has been manager of the eastern Universal studios for a number of years, will leave for the West within a week. He is taking with him the best wishes and good will of the many players who have worked for him during his sojourn here. At present he is straightening out his affairs in the East preparatory to leaving for the West, where he will engage in the producing end of the business with Abe Stern, his brother.

Mr. Stern was one of the organizers of the Universal Film Manufacturing Company. In his stay as studio manager in the East he has supervised the production of over one thousand negatives. He has also been responsible for many stars in the motion picture field today, and gave many of the present Universal players their start in pictures. Included among them are Violet Mersereau, King Baggot, Hobart Henley, William Shay, Edith Roberts, Sydell Dowling and others. Such well-known directors as Herbert Brenon, George Loane Tucker, Francis Grandin, Stuart Paton, Edward Le Saint, Rex Ingram, Frank Crane, Bob Daley and Ray Smallwood started in the business under Mr. Stern in the old Imp studio on Eleventh avenue, New York.

Probably his two greatest pictures are "Neptune's Daughter" and "Traffic in Souls," made by Herbert Brenon and George Loane Tucker, respectively.

"I regret that I am leaving the Universal," Mr. Stern said to the NEWS representative. "But there comes a time in every young man's life when he wants to spread out and go into business for himself. I have that desire now, and it is this ambition which is causing me to leave this great organization.

"It is my intention to start a producing company on the coast, where I will make my own pictures, which may be released on the Universal program. We have engaged Francis Ford and Grace Cunard, who will probably make a serial for us after they have finished 'Peg o' the Ring' for the Universal. And we are now negotiating with other well-known stars.

"At present I am getting everything in shape preparatory to my leaving. All the companies are making strenuous efforts to have their pictures finished by the latter part of next week, so that they will be able to leave for Universal City. I will probably be ready to start then, too."

"Past Performances" Mean Permanency for 2 World Players

Francis, Recently in Numerous Broadway Successes, Is at Work with Miss Young in "Story of Susan," and Hines, Eccentric Comedian, Will Be Seen in "Miss Petticoats"

TWO film players, well known from their work in past productions, are now permanently with the World Film Corporation.

Alec B. Francis, recently in various Broadway successes, such as "The Solicitor," "The Girl From Kays," "The Barrister," and "Our Flat," made his World Film debut in "The Wishing Ring," in which Vivian Martin appeared. Since then, he has portrayed many roles and in such film productions as "Vanity Fair," "After Dark," "The Imposter," "Alias Jimmy Valentine," "Man of the Hour," "The Ballet Girl," and "Human Driftwood." He is now at work in support of Miss Young in "The Story of Susan" and will be seen in a highly important role in "The Perils of Divorce," in which Edna Wallace Hopper and Frank Sheridan appear.

Mr. Francis is from the spoken stage. He was educated at Uppingham College and Mount Memory College, Ireland, and for years sought the education that comes from experience by roaming the British Empire from Land's End to Simpra. Mr. Francis will now devote his entire time to World productions and has an ambitious routine planned for him by that concern.

Johnny Hines, one of the leaders of the young school of eccentric light comedians, has also become a permanent World player and is now at work in support of Alice Brady in her forthcoming production, "Miss Petticoats." During his several years as a screen player, Hines has appeared in fifteen features and strangely coincident he made his first appearance on the screen in Alice Brady's company as a sailor in "As Ye Sow" and is now playing precisely the same sort of part in "Miss Petticoats."

Johnny Hines was graduated from the stage, where he has appeared with William Gillette, George M. Cohan, under the management of William A. Brady, and Oscar Hammerstein, and was featured by World Film in "The Cub." His work in this subject earned him a long time contract with that company.

Hines will be seen at regular intervals in support of the stellar World Film players, being seen next early in August.

In addition to Francis and Hines, Frank Beamish and J. Clarence Harvey are allied now under the Brady-Made banner, both of whom have received detailed mention in these columns.

Big Bookings Feature Week in Philadelphia Offices

"Dumb Girl of Portici" Scores Big Success at Forrest Theatre—Managers of Various Exchanges Report Heavy Business on Recent Pictures

EARLE W. SWEIGERT, manager of the International Film Service Exchange, Philadelphia, took a few days off last week and married Marjorie E. Hall of Philadelphia. In spite of all stories about the absorption of managership, our old friend Dan Cupid, manages to get in his innings.

The young couple after a few days' trip will reside at 5619 Thomas avenue, West Philadelphia. The honeymoon will be completed in July, when Mr. Sweigert expects to attend the League Convention in Chicago. The office force gave the Newlyweds a big send off and a handsome pedestal lamp to light their matrimonial path. During the absence of the groom, the International exchange affairs were managed by G. W. Trimble.

Harry F. Grelle, manager of the Supreme Feature Film Service, formerly of Pittsburgh, reports a big success of the "Dumb Girl of Portici," at the Forrest theatre. At the opening performance every seat in the large building was taken. Representative people of the city and suburbs not usually seen at picture houses filled the auditorium.

The big eight reeler was put on with many special features, amongst them artistic stage settings framed in soft draperies of blue and black. The music was especially notable, comprising a symphony orchestra of twenty under the leadership of Professor Carl Bernthaler of Pittsburgh, a well-known musician and director.

Most of the music was taken from Auber's opera of "Masaniello," from which the scenario of the "Dumb Girl" was written. Pavlowa acted in the opera before transferring her art to the screen. This picture is scheduled for two weeks at the Forrest. It is also having a run of several weeks at the Pitt theatre, Pittsburgh. Until the big runs are over the feature will not be shown in any of the Pennsylvania picture houses.

In New Jersey, the other state controlled by the Supreme on this release, Mr. Grelle already has thirty-five to forty bookings. About forty-five in Pennsylvania are on the waiting list for the attraction.

On "Where Are My Children," there are already fifty-five bookings in large New Jersey cities. In Pennsylvania the feature is not yet on the market.

One June 19th the "Ne'er-Do-Well" will start a run at the Forrest. Manager Leon Netter has a lot of big surprises up his sleeve for the launching of the Rex Beach story.

The Masterpiece has just added "Life Without Soul" to its releases. On this the rights have been acquired to southern New Jersey, Delaware, Maryland, District of Columbia and Virginia by Mr. Netter.

J. M. Squires, an exhibitor of Union Hill, N. J., paid a visit to Philadelphia for the express purpose of booking "The Spoilers."

Harvey Day, manager of the World exchange is taking trips to Scranton, Harrisburg, Lancaster and eastern Pennsylvania generally, to keep in touch with World exhibitors.

"La Boheme" is scheduled for a first run of a whole week at the Palace Theatre, Philadelphia, a large and first-class downtown house.

The Famous Players Exchange finds business keeping up to the mark in spite of the advanced season. Many new exhibitors all through the state are signing Paramount contracts.

The leaders of several of the best orchestras, especially the Stanley and the Palace, say that the music scores now issued with the Paramount pictures are a great help in properly interpreting the pictures which they accompany.

Manager Harry Scott says that the Kleine series of "Gloria's Romance" has had the voluntary praise of every exhibitor so far booking it. The first neighborhood house to show the film was the Tioga, at Seventeenth and Venango streets. After the performance was over, C. Stamper, manager, called up to announce that he had done the biggest business in the history of the theatre since his management, although the picture had only been taken on trial and had been shown on the poorest night of the week.

G. T. Ames, the new manager of the General Film Company, is busy getting acquainted with the Philadelphia exhibitors. "After I make all the theatre men my friends," said Mr. Ames, "I will feel that the first step to successful managership has been accomplished." No changes will be made at present in the office force. Mr. Ames was with General several years ago, but more recently was with the New York Bluebird exchange, from which place he came to the Quaker City.

George Bennethum, secretary of the Interstate Film Company, drove up to Harvey's Lake last week to open his amusement park at that popular Pennsylvania resort. The trip was made in the big touring Mercer, and the show was opened with a flourish. Besides the usual summer amusements, Mr. Bennethum makes an airdome a special feature of the park.

Samuel Lifko, head roadman for the National Poster exchange at 1231 Vine street, reports a good demand for the poster end of the business through his territory. Recent successful trips to Baltimore and Washington, out of the state, and to Scranton and Wilkes-Barre within, have inspired optimism in Mr. Lifko's soul.

Helen Gibson in a Scene from "The Hazards of Helen," Kalem

JUANITA HANSEN IN DARING STUNT FOR "SUBMARINE"

Juanita Hansen, who has the role of Cleo Burke in "The Secret of the Submarine," is said to have performed a hazardous stunt for the tenth chapter of the serial. While Thomas Chatterton was struggling in quicksands at the foot of a cliff, Miss Hansen lowered herself by a grape vine in order to rescue him.

Miss Hansen sustained a few bruises, but the most disagreeable part of the adventure was due to poison oak growing on the brink of the cliff. This made itself evident the next day much to Miss Hansen's discomfiture.

RALPH HERZ, METRO, TAKES BRIDE

Ralph Herz, the Metro star, who will make his debut in motion pictures on the Metro program in "The Purple Lady," just completed, has been quietly married to Frances M. Logan, a young society favorite in Washington, D. C, and the daughter of the late Major William Richard Logan. The wedding, which grew out of a romance that had its beginning last winter, was solemnized in the presence of a few friends at the Shoreham Hotel, Washington, D. C. Mr. Herz and his bride are spending their honeymoon in Atlantic City and New York City.

FAIRBANKS AND DWAN SOON AT WORK IN THE EAST

Douglas Fairbanks, the Triangle star, Allan Dwan, who has directed most of the recent Triangle pictures in which Mr. Fairbanks has appeared, and several members of the star's supporting company, will arrive shortly in New York from the Pacific Coast and will start work immediately on a new picture at the Triangle's eastern studio in Riverdale.

Mr. Fairbanks will be seen shortly in a screen version of Bret Harte's, "In the Carquinez Woods," the last picture to be completed before leaving for the East.

FLORENCE TURNER THE STAR IN "FAR FROM THE MADDING CROWD"

"Far from the Madding Crowd," a picturization of Thomas Hardy's novel, and first of a series of six Mutual star productions featuring Florence Turner, is the chief feature offering of the Mutual for the week of June 19.

This was filmed under the direction of Larry Trimble, and includes in its cast Henry Edwards, Campbell Gullan, and Malcolm Cherry, all members of the Royal theatre, London. Marion Grey and Dorothy Rowan are also in the cast.

Women's Clubs Go on Record Against Censorship

Federation Adopts a Resolution for the Appointment of a Committee to Co-operate with the Film Producers to Secure a Higher Moral Standard of General Productions and a Larger Supply of Proper and Appropriate Pictures for Children

IN the official report of the survey made of the film field by the General Federation of Women's Clubs during its recent biennial convention in New York city, censorship is twice mentioned and in neither instance is it apparently looked upon by the clubwomen with much favor.

"Lest there be a misapprehension as to the significance of the word censoship," says the report, "as considered by the Federation, let it be clearly stated that this word is used constructively, in an editorial sense, and not destructively—meaning selection rather than exclusion."

Further along the report says: "State censorship does not protect sufficiently according to reports of delegates from states where legal censorship now operates."

The Federation adapted a resolution for the appointment of a committee to co-operate with the film producers to secure a higher moral standard of general productions and a larger supply of proper and appropriate films for children.

This committee consists of Mrs. Charles W. Cartwright, chairman, Minneapolis, Minn.; Helen Varick Boswell, New York City; Mrs. George Zimmerman, Freeport, O.; Mrs. Dexter Thurber, Bristol, R. I., and Louise Connolly, Newark, N. J.

Purpose of Committee Is Public Service

The purpose of the committee is one of public service and helpful co-operation "with every sound agency — commercial, philanthropic, or educational—working personally or through organizations along lines of betterment."

During the convention almost daily consultations were held under the direction of committees, civic and education and a subcommittee of the Drama with discussions carried on by representatives from many states. A most comprehensive survey of the motion picture situation from a national standpoint has resulted. The following statement covering the findings was presented to the convention at its final session:

"A symposium of opinions has been gathered not from theory, but from the actual experiences of workers engaged in studying and working out constructive methods.

"These finds developed that too much emphasis has been placed upon the evil side of motion pictures and demonstrated the necessity for a positive, constructive policy to minimize the harm and emphasize the good.

"The consensus of opinion was that the motion picture must be recognized for the present as a commercial amusement rather than an educational or philanthropic medium. That a national demand for better conditions is evident.

"That this demand is based upon the peculiar danger to the adolescent of a large percentage of the films now being displayed upon the screen.

"That believing in the strength of concerted action and co-operation as opposed to antagonism, there is a great opportunity for a better understanding between the club women of the country and the motion picture producers as to the immediate needs of the boys and girls.

"That a workable plan of procedure now in operation in many communities involves a special program for boys and girls; that this plan is being extended to include the family program.

"That this plan now operates through local groups working with their local exhibitors and exchanges involving the individual support of every club woman in the community.

"The the development of the plan on a national scope necessitates a central committee to work directly with the producers."

Points Brought Out at Conference

The conference brought out some interesting facts, such as: If programs do not have plenty of action children will continue to patronize the perils and mystery series. The success of a children's program in such places as Providence, R. I., is due to the fact that it was not started as a philanthropic uplift for the poor children, but introduced in the best house in the city.

People in small towns are "shocked" differently from people in cities. For this reason the same pictures cannot be selected for all communities. You cannot superimpose your ideal on the masses. Films must be correlated with study courses in schools before the motion picture can be effective as a visual aid in instruction. The film visualizes the relationships and sequences of life with startling vividness so rapidly that the child mind is apt to have mental indigestion. Here is where the wise parent can help so much.

There are many people with art feeling in every community. If you can make producers believe that there are people with that feeling who will patronize artistic productions, you will get them, and the adolescents will take care of themselves.

Goff, V-L-S-E, Suggests Plan to Find Out What Public Wants

Let Exhibitors Distribute Slips of Paper Outlining Available Releases, Giving Names of Stars and Other Information, for Patrons to Drop in Voting Box

A. W. GOFF, assistant general manager of the Vitagraph-Lubin-Selig-Essanay Inc., is back in New York, following a tour of four middle-western cities in which the Big Four has branch offices. These included Chicago, Cleveland, Cincinnati and St. Louis.

Mr. Goff's tour was made in line with the policy of the V-L-S-E in continually striving to cement a closer relationship in the Big Four family, the more effectively to bring about intensive co-operation and standardization. Various discussions along this line were had with members of the sales forces.

As was the case last summer with the V-L-S-E, Mr. Goff found the quietus given all along the line to the stereotype assertion that warm weather reduces the volume of film business. Increased business, and lots of it was the report in each of the V-L-S-E branches visited.

Interviewed in Cleveland by the dramatic editor of the Plain Dealer, Mr. Goff declared that public opinion is the link that must ultimately connect the patron with the producer.

"Let the public dictate the sort of photoplays the producing companies present," said Mr. Goff. "That is the aim of the Big Four, through its open booking policy.

"Our idea is that each day, an exhibitor should flash on his screen the titles and plot outlines of releases that will be available for him the following week. The slide requests his patrons to indicate their choice by applause or in some other well-defined manner.

"Another plan that strikes me as being practicable, is for the exhibitor to distribute among his patrons, slips of paper outlining available releases, giving names of stars and such information as the patron should have, and upon which they may indicate their choice. The blanks could be deposited in a vote box at the exit and by the verdict of his patrons the exhibitor could be guided.

"There is no question as to who should choose the films. The parons are the ones who pay to see them and the patrons should have the final say as to what they see. This important question should not be left to the personal whims of the exhibitor.

"Ultimately, the will of the public will make itself felt upon the producer. He will be forced to stage the sort of plays the majority demands. It would be a form of censorship at which no one could take exception."

CROPPER PROVES A "CUPID HELPER" AND THINKS IT IS ABOUT TIME TO OPEN A MARRIAGE BUREAU

R. C. Cropper, Kansas City, Mo., manager of the Universal office, is considering the establishment of a marriage bureau. Without any effort on his part three of his employees were recently married, and the question now debated in the Universal office is: What results would be obtained if Mr. Cropper would get into the game and help Cupid? In a period extending over but three weeks, three employees became life partners. G. B. Howe, assistant manager, and Leona McMillan, assistant booker, both of Cropper's office, recently took the long step, while Corinne Armstrong, the genial telephone operator, also joined the ranks.

NOW THEY CAN "FURBISH UP" QUICKLY AT "V"

A "Beauty Emporium" for the convenience of actors and actresses will soon be opened at the Flatbush studios of the Vitagraph Company. It is the result of a suggestion made by Evart Overton to Studio Manager A. Victor Smith, and will be the only one of its kind connected with any motion picture plant.

A building located within the inclosure directly opposite the big studio is being converted into this new department, and when completed, will contain a ladies' hairdressing and manicure parlor, barber shop, bootblacking stand, tailoring establishment and first aid department, for the exclusive use of members of the Vitagraph Company.

When Overton returned from a "road trip" (which in motion pictures means a few weeks in the country on "locations"), he found that he had forgotten to leave orders to have his dress suit pressed, that he needed a haircut and shave. The nearest barber shop is situated about a half-mile from the studio in one direction and a tailoring establishment the same distance in the opposite—then it was "wait your turn," which meant considerable time had been wasted before he had attended to his requirements. The thought then struck Mr. Overton: "Why not have our town tailor and barber?" He made known the idea to Mr. Smith, who thought so well of the plan that he enlarged on the suggestion and included conveniences for the ladies. The first aid department has been in operation for the past ten months, but it will be transferred to quarters in the "Beauty Emporium."

EDWARDS GIVES FOURTH ESTATE MEMBERS CHANCE TO SHINE

C. S. Edwards, Jr., Kansas City manager of the Pathé Exchange, seems to have a hankering after newspaper men for his work. Some time ago he took in his employ as a traveler Howard Jameyson, who was for a long period a reporter for a trade paper, while the latest addition to his staff is T. J. Folan, formerly the Kansas representative of Motion Picture News.

Jameyson was such a success that Edwards thought another newspaper man might be.

DONATES AFTERNOON'S RECEIPTS TO CANADIAN RED CROSS

On a recent afternoon manager Murdock of the Variety theatre, Victoria, B. C., turned over his entire receipts to the Esquimalt branch of the Red Cross Society, and on the same afternoon the management of the Ivel's Pharmacy, situated just across the street from the theatre, did the same with the money taken in at its soda fountain. The ladies of the Society assisted at both places during the afternoon, and a substantial amount was raised for the Red Cross. The stunt was given considerable publicity in the papers, and as nothing is more popular in Canada just at this time than the work of the Red Cross Society, much favorable attention was directed toward those responsible for the contribution.

Gertrude McCoy (Gaumont)

SELIG FINISHES "THE VALIANTS OF VIRGINIA"

At the Selig studio, Los Angeles, the final scenes have been made for "The Valiants of Virginia," in five reels, and within the next week Director T. N. Heffron will take up a new subject.

Director Robert Daly has finished "The Preacher," and is now picking a cast for the filming of an L. V. Jefferson three reel subject entitled "A Germ Mystery."

Fritzi Brunette, Selig star, was hostess of a dinner party last week at the Alexandria Indian room, Los Angeles, in celebration of her birthday. The guests included a number of the prominent people of Los Angeles filmdom.

Three Summer Camps Furnish Settings for Essanay Films

Chattanooga, Tenn., Starved Rock, Ill., and Camp Logan Supply Realistic Backgrounds for Filming of Features Under Policy Established by President Spoor

Essanay already has established three summer camps where outdoor scenes more representative of the picture involved can be taken. This is in accordance with the system inaugurated last year by President George K. Spoor, when several summer camps were established for the hot season.

"This enables us not only to get more realistic settings for our pictures, but better backgrounds. I am convinced that a beautiful background greatly enhances a picture."

The three camps established are Chattanooga, Tenn.; Starved Rock, Ill., and Camp Logan, the artillery and rifle range of the Illinois National Guard.

Director J. Charles Hayden, with Henry B. Walthall and a supporting cast, have left for Camp Logan, where they will take scenes for Mr. Walthall's next feature play, "The Little Musketeer." This story has much of its action during the Civil War period, and some battle action is shown. One thousand infantrymen and several hundred horsemen will be shown in guerrilla warfare. Arrangements will be made so that Essanay players can at any time encamp at this place to take any scenes requiring a military atmosphere.

Director Fred E. Wright established the camp at Starved Rock, where he took many of the scenes in the three-act photoplay "Power." Starved Rock is one of the beauty spots of the country, with its dells, shaded brooks, swift streams and thick-foliaged hillsides. Other Essanay directors will make use of this point from time to time. Mr. Wright, in his picture, "Power," also visited Arizona, where he made use of the Roosevelt dam, the great power plants and irrigation systems near Phoenix. These are all shown in this picture as a background to a thrilling plot woven about the battle of the people against the financial interests for their rights to public utilities.

The camp near Chattanooga was utilized by Director E. H. Calvert, who took a large part of the scenes in "According to the Code," Essanay's five-reel feature released in July through the V-L-S-E. Though Mr. Calvert and his troupe have returned, the camp will remain so that a company can make frequent excursions there to take scenes requiring a mountainous country. It is thus possible to use as a background all the rugged scenery of the mountains of Tennessee in photoplays requiring such settings.

Other camps will be established later as the need requires, so that a large part of the country will be covered by players who will visit them from time to time.

Betty Schade (Fox)

WORLD FILM SIGNS BIG CONTRACT WITH TURNER AND DAHN

The World Film Company has just put over another big contract. They have signed up Turner and Dahnken for first run privileges for that firm's new playhouse in Portland, Ore., and for their theatres respectively in Reno, Nevada and Oakland, San Jose and Watsonville, Cal. This firm is well pleased with business conditions, noting a good business generally with the exchangemen, due to the fact that the attendance is increasing at the theatres.

SCHUSTER IN KANSAS CITY

E. A. Schuster, auditor from the home office of the General Film Company, was a recent visitor to the Kansas City branch, where he stayed for several days.

Thrills in Every 1,000 Feet of Kellermann Film

Star in Fox Marine Spectacle, "A Daughter of the Gods," Written and Directed by Herbert Brenon, Braves Perils of the Deep in Jamaica to Get Scenes of Unusual Action for Picture—Alligators and Heavy Surf Pounding on Jagged Rocks Have No Terrors for Her

"THE motion picture that can provide one good, lively heart-tugging thrill to each one thousand feet of its length heretofore has had a good right to be called a successful picture," said a Fox official the other day.

"On that basis the $1,000,000 William Fox film spectacle. "A Daughter of the Gods," written and directed by Herbert Brenon, might be expected to provide ten very good thrills in its total length of ten thousand feet.

"This picture provides a separate and distinct thrill every ten feet of its entire length—or one thousand to the picture.

"To obtain the typical photoplay thrill the average director sacrifices the drama and beauty of his picture. But the thrills that Herbert Brenon has gathered together in his picture intensify its beauties in nearly every instance, and increases the hold of the picture upon your liking.

"Annette Kellermann, the star of this picture, has a repertoire of thrills all her own, and when you see what happened to her in "A Daughter of the Gods," you can well believe that the exciting physical adventures allotted to her fellow players in the picture will set new records for daring in the film world," he declared.

Here is an incomplete inventory of her ten adventurous months spent in Jamaica, all of which, and more, are found in the picture:

She is beaten against a ragged coral headland, pulled away from the rock each time by the undertow and hurled back again—each time seemingly by a larger and more powerful wave. And in this episode she is bound about, with her arms entirely useless, by heavy ropes. Both Herbert Brenon and Miss Kellermann declare that during the taking of these scenes her back was cut from shoulder to waist as if she had been beaten by a brutal jailer with a cat-o-nine-tails. Thrice was she taken unconscious from the water, begging in a half-conscious way, for the moment, not to be sent back into the boiling surf. But each time, her courage undaunted, she voluntarily went back and finished the scene.

Life in Danger at Every Turn

In another of the water sequence of scenes she swims almost with the speed of a train or a motor ahead of a shark, whose fin races along the surface not ten feet behind her. Again, she is struggling in a tremendous sea and gains a temporary haven on a rocky ledge or table, not more than two feet wide, and here gigantic waves many times as high as the average man or woman, pound her into helplessness and wash her off the rock and back into the foaming waters.

Later Miss Kellermann is tossed at the order of an insane Sultan into a pool filled with savage and hungry alligators. The spectators see the alligators poke their noses to the surface, blowing bubbles in the water as they expel air through their nostrils. Annette Kellermann is held aloft over the edge of the pool. The huge mouths of the alligators are poked out of the water, wide-open, and then she is dropped into their very teeth—yet escapes, as the film will reveal.

Once more in the water she reveals her prowess when she outswims a hundred Jamaica negroes—the fastest swimmers in the entire Caribean country. And she does this after escaping from a savage jailer and the pursuing Sultan, who have her imprisoned in a tower. She leaps from this tower to the sea—a distance of 103 feet—and is not even momentarily stopped by her impact with the water.

In one of the beautiful Gnome City scenes—laid at the foot of a beautiful cascade that comes crashing down from the mountains—she is stoned and beaten with sticks by several hundred dwarfs who imagine her to be their enemy. Just before this episode she has been rescued from the water and is almost unclad while blows and missiles are rained upon her.

Mounted on horseback and clad in coat of mail and clanking armor Miss Kellermann, in another scene, fights a sword battle with the leader of an opposing army on the sea wall of the beleaguered Moorish city, and when she receives a feigned death blow, topples on horseback into the sea. The camera follows her to the water and you see the horse churning and kicking so close to the heroine of the picture that every moment seems to be but one before her death.

Then rider and horse are separated in the water and you watch the brave swimmer while the heavy coat of mail weights her down and makes death by drowning imminent. She divests herself of the armour and, having died in the world of the mortals, she enters the life of the immortals and swims out into the sea as a mermaid to join her mates.

Most Daring Feat of All

What is said to be the most exciting and daring of all of Miss Kellermann's feats has been saved for description till now. After being hurled to the alligators and escaping them, the mad Sultan orders the flood-gates of the pool raised and she is swept out of the water gate into a roaring rapid, down which she plunges for a distance of two and a half miles—still bound tightly about the arms. The swift current pulls her into mid-channel of the rapids and ever downward she plunges at train-speed. The ever-present camera follows her down the boiling waters to the edge of a precipitous waterfall and then a camera below the fall picks her up at the brink and follows her on a fifty-foot drop into a Niagara-like whirlpool at the bottom of the waterfall.

Once more there is a daring feat to record. The mad Sultan has almost torn all of Miss Kellermann's clothing off during a struggle in the harem. At that moment sparks begin falling all around. A volcano nearby has burst into active eruption. Panic-stricken thousands flee through the street. The Sultan's favorites flee screaming from the harem. Miss Kellermann, who in her role is protected by the gods and possesses unusual powers, runs almost nude into the streets while fire and lava and sparks fall on every side and there turns the volcano fire into rain which falls in a drenching torrent and saves the populace.

In still another scene she rushes on horseback over a narrow and dangerous mountain road at the head of 1,200 gigantic mounted worriors on her way to the rescue of her lover Prince—only to be slain in an ensuing scene by the Prince, who has not pierced her identity.

"A Daughter of the Gods" will be ready for its premiere in just about a fortnight.

"THE DAY!"

THE TOAST

WHEREVER FILM

MEN FOREGATHER

—SEPTEMBER 9

IT'S THE DATE OF

THE STUDIO

DIRECTORY

INGENIOUS WALLPAPER HERALD ON "BATTLE CRY OF PEACE"

The latest herald distributed by the Isis, Longmont, Col., theatre is printed on varied hues of wall paper, and reads:

"Look! We are tearing the wall paper off our walls to make room for the crowds that will want to see 'The Battle Cry of Peace.'"

BANNERS ON STREET CARS EMPLOYED IN VANCOUVER

The advertising campaign being conducted by the Globe theatre, Vancouver, B. C., calling attention to the inauguration of Triangle pictures at that house, includes banners on street car fenders, and large space in the newspapers.

HERE'S ACTION FOR YOU—PLENTY OF BEARS, WALRUS AND SEAL IN A GAUMONT

More of the Gaumont animal studies taken by Elwin R. Sanborn, are seen in Reel Life, the Mutual Magazine in Film, Number Seven. First in importance are the bears. There are excellent pictures of black, brown and polar bears. Two hot-blooded denizens of the deep are also in this issue of Reel Life, the seal and the walrus.

Another section of this release pictures college students preparing for their life work by practical work in the fields at an agricultural college.

BURGER REPORTS "MYRA" BUSINESS BIG

J. K. Burger, manager of branch exchanges, International Film Service, Inc., left New York on Thursday, June 8, for Philadelphia, Washington and Atlanta.

During one of Mr. Burger's previous visits to Atlanta, George Allison, International exchange manager in that city dubbed Mr. Burger "Simon Legree," and the name has always stuck.

Mr. Burger has just returned from an extended business trip west, and reports that "The Mysteries of Myra" are showing to an unprecedented business.

"THE HIDDEN FACE," GAUMONT, WON'T HIDE AFTER JULY 6

In its series of fortnightly releases of three-reel photoplays the Gaumont company will release as its first July offering "The Hidden Face. This Mutual picture will go to exhibitors July 6, with Alexander Gaden and Iva Shepard as the stars.

June Brings Better Business to Exchange in New Orleans; Ragland Signs Big Contracts for "Gloria's Romance"

JUNE is bringing better business to the New Orleans exchanges. There was a serious depression that existed for three weeks, but it has apparently vanished. Big features are invariably the drawing cards these days, even at the suburban houses.

Louis Levin, the late Fox luminary, and named southern division manager only a few weeks ago, has left for the Dallas headquarters, after having given the New Orleans office a week of his time. He appointed Paul Engler, lately acting manager of the Fox Atlanta office, as his personal representative. Mr. Engler by this appointment is shifted to New Orleans.

At the Atlanta office Mr. Levin installed T. W. Brady as manager. Mr. Brady formerly traveled for Fox out of the Detroit office. He succeeds O. P. Hall, who resigned a short time ago.

Mr. Levin found conditions in New Orleans booming for Fox, and he states that similar conditions exist in the rest of the Southern territory. He found his stay in New Orleans profitable, as he signed Herman Fichtenberg for Fox service at the latter's Isis theatre in Houston.

The Pathe Goldberg cartoons now are being shown first run at Pearce's Trianon theatre. The new series is attracting large crowds nightly. Raoul Junet, Pathe manager in New Orleans, said that practically all old Pathe customers in that territory are taking on the Goldberg series for second run.

The News representative found these live exhibitors buying on the Row last week: P. V. Black, of the Grand, Donaldsonville; Bert Tiller, Arcade, Lake Charles, and J. C. Landen, Istrione, Jackson.

Speaking of visitors, New Orleans entertained a few of the big ones last week.

Harry C. Drum, of the World; Pat Powers, of the Universal, and Arthur Lucas, of Triangle, came in rapid "concussion"; then Merle E. Smith, general superintendent for George Kleine.

Mr. Drum was on his way to the Pacific Coast, although he managed to spend a couple of days in New Orleans. Pat Powers, treasurer for the Universal Manufacturing Company, was there only one day. Arthur Lucas and Merle E. Smith were both one day visitors. Friends of Mr. Lucas were glad to find him once more in excellent health.

Mr. Smith was surprised and gratified with the quantity of business done by the New Orleans office of George Kleine. Through the energy of J. C. Ragland, the New Orleans manager, and an efficient traveling crew, fifty-four signed contracts were obtained from as many cities for Billy Burke in "Gloria's Romance." Fifty-three other applications have come in, making a total of 107 Southern cities and towns booked for the serial.

In New Orleans what is one of the most important moving picture contracts ever signed was made by Jac. Miller, owner of the Empire theatre, with J. C. Ragland, George Kleine manager. Miller through this contract agreed to show "Gloria's Romance" for twenty weeks at the Empire theatre at a weekly rental of seven hundred dollars, a total of $14,000. This is so far the largest price ever paid for a picture in New Orleans, but so great has the demand for Billy Burke been ever since that charming actress appeared here in her premier picture, that Manager Miller expects to cash in on the proposition.

Raoul Junet, manager of the Pathe, Inc., exchange, stated that his office broke all collection records the past week.

K. A. Bugbee, manager of the Metro exchange, left this week for a run to northern Louisiana and central Mississippi. Mr. Bugbee expects to visibly increase the circulation of the new Metro house organ in that territory before he returns. The circulation figures at present run well over 20,000, and Metro exhibitors all over the territory report they are having a great success with the magazine.

Amusements, a weekly newspaper devoted principally to the moving picture theatres of New Orleans, which is being used by some houses as a program, made its initial appearance last week. The paper is being published by a local trade paper correspondent. Its makeup is good, and the idea seems to have caught well with the exhibitors.

Mrs. Antoinette Evans, who recently put on a fashion show at the Crescent theatre, now is the fashion conductor on the staff of the New Orleans Times-Picayune. Mrs. Evans is the wife of R. King Evans, manager of the V-L-S-E branch and president of the Associated Film Managers of New Orleans.

A. Jules Benedic.

Strenuous Fights for Tom Moore in "Who's Guilty?" Series

But These Set-Tos Come Easy to the Actor, Because He Is a Healthy Young Irishman, and Doesn't Believe in "Faking" Struggles Before the Camera

N almost every one of the fourteen photo-novels which make up the Pathe's "Whose Guilty?" series, Tom Moore, who is co-starred in these pictures with Anna Nilsson, has had a real fight. These set-tos have come perfectly easy for Moore, because he is, first, a healthy young Irishman, and, second, because he is a devout actor, who does not believe in "faking" a stage fight.

But it comes rather hard on those whom, according to the stories, he must defeat. The other day they were staging a big fight in the Arrow studios for "Sold Out," the fifth of the series. Moore and Alan Hale, who is about twice Moore's size, were ordered to "go to it."

They fought and struggled all over the room, while the cameras clicked and Howell Hansel, the director, yelled to them to give him "a real fight." Finally, as the script called for, Hale got Moore down. (It was the idea that later Moore should defeat Hale.) Then, after getting Moore down, Hale lit into him in earnest. So much so that Hansel interfered.

"It's wrong to strike a man when he's down," said Hansel to Hale.

"Well, if you knew all the trouble I've been to to get him down," retorted Hale, "you wouldn't be talking like that."

When Hansel and his company went to Ogdensburg, N. J., recently to make some "western" scenes for "Sold Out," they got everything they wanted except good weather. Between showers Hansel managed to take some of his scenes, including about eight before a special mining camp shack.

When everything had been filmed, despite delays, except the remaining twelve scenes in and about the shack exterior, the rain fell more steadily and dishearteningly than before. Yet Hansel had to get the scenes, because he was working on a time schedule.

Then he solved his problem. He sought the owner of the shack, and after parleying with him for a few minutes, Hansel became the cabin's owner. Then he ordered his mechanical crew out into the downpour, with instructions to take the shack apart, keep every piece, transport it to Yonkers, where the Arrow studios are, and there reconstruct the building.

This was done. An empty lot near the studio and backed up by a steep hill, was rented. Then he got his men busy, and in surprisingly few hours the shack that had stood in Ogdensburg, fifty miles from Yonkers, was reconstructed, "atmosphere" and all.

SCREEN EXAMINATIONS

"SHOES"

(Bluebird—Five Reels)
REVIEWED BY PETER MILNE

FOUR reels of film are consumed here in depicting the effort of Eva, a salesgirl earning five dollars a week in a five and ten cent store, to struggle along on a dilapidated pair of shoes. She gets splinters in her feet, catches cold and is humbled by her own comparison of herself with other girls. At the end of the fourth reel she takes a deciding step. She goes out penniless and comes back a day later with a new pair of shoes adorning her feet. She has, as Jane Addams wrote in a book, "sold out for a pair of shoes."

It is indeed a pathetic plight that Eva is in. Her father is a loafer, her mother sympathetic but unable to offer assistance. She has no friends, and a singer in a low cabaret proves her only means of procuring money outside of the small amount she receives from the store and dutifully turns over to her mother intact. It is just one of the world's tragedies, and the picture tells it simply and without the slightest vestige of elaboration.

If "Shoes" strikes an audience in the right mood the people are going to be greatly moved by it. If it strikes it in the wrong mood they are going to grow tired of it, for it is so simple in theme that there is of a necessity much repetition of incident. There is, on the other hand, a purpose to the likeness of the situations, because it makes the final step taken by the girl seem justifiable and consequently all the more pathetic. But your average audience wants a little more action than "Shoes" offers.

Eva Meets the Cabaret Singer

Lois Weber, who produced the picture as well as adapting it from Stella Wynne Herron's story, has pictured the life of the girl at great detail. Not much is left to the imagination regarding her trials and hardships. But Miss Weber has gone a step too far in showing a closeup of the girl extracting splinters from the sole of her foot. She has gone too far in showing the girl scraping mud from her feet with a pair of scissors. There is such a thing as being too realistic.

The last reel takes up the "what might have been" and when this is over there is a short return to the actual picture. The girl has confessed to her mother and is forgiven. Then the father comes home, happier than usual, for he has exerted himself to such an extent that he has procured work. But it was all too late.

Mary MacLaren is a new actress uncovered by Miss Weber. She takes the part of Eva and is in it every minute of the time. She is not taxed by requirements for varied facial expression and retains a sorrowful, downcast look throughout the picture. This attitude of Miss MacLaren's makes her character unusually real. Harry Griffith as the good-for-nothing father, Mrs. Witting as the mother, William V. Mong as the cabaret singer, and Jessie Arnold as another shop girl who has tasted bitter fruit comprise the supporting cast. S. Norton and A. Ziegler have done excellent work on the photographic end of the production.

FOUR VIM COMEDIES

("Spring Cleaning"—"The Connecting Bath"—"Will A Woman Tell?"—"Their Dream House"—One Reel Each)
REVIEWED BY OSCAR COOPER

THESE single-reel feature comedies, starring Harry C. Myers and Rosemary Theby, who virtually carry all the action by themselves, are well produced and photographed in excellent style. They should prove good entertainment for audiences which do not insist upon marked originality of plot, and they contain nothing which will offend anybody's sensibilities.

The "Evidence" Uncovered

In addition, the story of each treats of a well-known situation in family life and for this reason they should interest almost any audience, even if they do not succeed in provoking extraordinary hilarity.

Myers appears as a husband and Miss Theby as his wife in each comedy. Their work is pleasing. In "Spring Cleaning" Myers, a traveling man who has just abandoned the road for good, gets home in time to be subjected to the torments of house cleaning; in "The Connecting Bath" the pair, intending to be divorced, stop at the same hotel, and discover through the medium of notes passed under the door that they really love each other; in "Will a Woman Tell?"—the best of the series shown so far—woman's inability to keep a secret is satirized; and in "Their Dream House" husband and wife buy a cheap bungalow from a crooked real estate agent, discovering too late that the water pipes are all out of order, and the house built of paper and other cheap material.

We can select "Will a Woman Tell?" as representative of the kind of humor offered in these comedies. Its story, the nearest approach to originality in the series, tells how the husband, constantly in trouble because his wife tells everything she knows, sends her to bed one night with the instruction, "Whatever you do, don't look out of the window at the woodshed." Then the husband goes out, gets a box from the woodshed and buries it in the yard. The wife, of course, follows him. After they have retired the

husband leads his wife to believe that he is a murderer and has buried the evidenee. The next day she tells the "secret" to a neighbor, and the police finally arrive to make the arrest. The husband escorts the crowd to the yard, digs up the empty box, and then leaves his wife to read the inscription on the top. It reads: "You can't keep a seeret, but you can keep this."

The Hazards of Housecleaning

Myers, who direeted the comedies, designed his own sets and they are very good, particularly the "Dream House," whieh is a seven-room structure especially built, and well arranged and decorated. The camera work is by Harry Keepers.

"THE TWO ORPHANS"

(Selig—Three Reels)

REVIEWED BY WILLIAM C. ESTY, 2nd

THERE is a historie as well as a histrionic interest attaehed to this pieture, sinee it is a reissue of a film made some years ago. The east is note-worthy, containing names now enrolled in studios from New Roehelle to Santa Barbara.

Like many productions of that period, it is a costume play, the locale being France in the days of swords, snuff and Sedan-chairs. The story is an involved melodrama of court life, at times diffieult to follow.

Two young orphaned girls, Louise and Henriette, journey to Paris. Henriette is kidnapped by a licentious Marquis, and Louise,

"Her Sight Can Be Restored"

who is blind, falls into the hands of thieves. Henriette is rescued by a ehevalier who loves her, but she refuses to marry him until her sister is found. The searehers come upon Louise just as the thieves are about to murder her. Papers from the police arehives disclose the faet that Louise is of noble origin, her Countess mother having secretly married. To add to the general happiness, the court physieian promises that the girl's eyesight can be restored.

The part of Henriette is played by Kathlyn Williams, Winnifred Greenwood is Louise, and T. J. Carrigan enacts the role of the ehevalier. Other well-known players who appear are Charles Clary, Myrtle Stedman, Adrienne Kroell, Lyllian Leighton, Leighton Stark and James O'Burrell.

Judged by present standards, the acting is too hurried, and the absence of elose-ups, coupled with imperfect lighting and inferior photography, make it hard for the players to properly convey their emotions.

Every seene was taken in the studio, landseapes and marine views being improvised with painted drops. A snow storm of paper flakes is used. Many of the sets are unusually large, and the presenee of numerous extra people frequently gives an air of elaborateness.

In spite of its teehnical faults, there may be many who will want to see this pieture, beeause it shows favorites now scattered working together, and because it will recall a bygone era to faithful fans.

"THE WILD GIRL OF THE SIERRAS"

(Fine Arts-Triangle—Five Reels)

REVIEWED BY OSCAR COOPER

THE presentation of Mae Marsh, Robert Harron and Wilfred Lueas in a single picture is enough to insure its suecess, even if it were not distinetive in other ways. It is a combination of sereen talent hard to beat, and if we were an exhibitor we would advertise this triple alliance for all it is worth.

But the picture has other merits, particularly its extraordinarily beautiful exteriors. These wood and hill scenes, in which the play of light is so perfect that it looks almost as if it were artificially supplied, give the appearance of having been painted instead of

The Boy Turns Down the Gambler

photographed. We have never seen anything quite like them. Many scenes also are tinted in superb fashion.

The photography and settings are of the first importanee in this picture, because it is a romance of a girl who has grown up in the wilds and it is absolutely necessary that the settings harmonize with her nature. We are eertain that the exhibitor will be delighted with the way in which this has been done.

As to the story, the picture is faneiful, but it ought to be a welcome relief because it gets clear away from the ordinary run of plots. There is no attempt to create a big "punch." Instead, we have a lot of pretty scenes built around the slave-like devotion of the girl to Bob Jordan, who comes into her domain with a gambler and his woman companion to look at a worthless mine which the two are trying to unload on Bob. Bob sees the girl running about in the woods and, mistaking her for a wild animal, fires, wounding her in the arm. This leads to their meeting. By a series of eutbacks, it is shown that the girl had been a denizen of the forest after her mother and sister had been killed by Indians. It develops that the gambler is the girl's father, but instead of the usual recognition scene between father and daughter, the story sends the gambler away without knowing who the girl is. Neither does she know that the gambler is her father.

Miss Marsh's portrayal of the girl, Robert Harron as the boy and Wilfred Lucas as the gambler are excellent, with first honors going to Miss Marsh. Others are Maisie Radford, Olga Grey and James O'Shea.

The story is by F. M. Pierson and Anita Loos, and the direction by Paul Powell.

"PERILS OF DIVORCE"

(World Film—Five Reels)

REVIEWED BY PETER MILNE

A COMMENDABLE admission on the part of the producers states that this picture is melodramatic. It is also extreme melodrama in more ways than one. The story is of this type from title to final fadeout. The acting is pronouncedly of such flavor, inasmuch as the principals enter into the spirit of the picture with zeal that astonishes. The subtitles are on a par with the story and the acting.

"Perils of Divorce" is a class picture and doubtless we will only be voicing the producer's sentiments on the subject when we state that its appeal is totally confined to the class that boasts of no great learning. The ten-centers in the ten, twenty, thirty audiences, the shop girl as definitive of a certain class, the unskilled laborer—to those will "Perils of Divorce" bid for popularity. And as there are a great many such persons in this broad land, the road which the picture will travel seems smooth and easy.

Tegar's Compliments Fall on Eager Ears

At the outset a very happy couple is introduced, Constance Graham and John Graham. Enter Alice Lorraine—villainess extraordinary. Alice manipulates affairs in the way that only villainesses can and later we find as a result that John and Constance have separated and that Alice has married John. Of course, in due time John realizes how Alice has pulled the wool over his eyes and there is a reunion.

For melodrama, the story has been constructed unusually well. Although there are divorces, there are no court room scenes. The situations are not unduly strained and the incidental characters have been selected by one who really understands dramatic values. Of its kind then, "Perils of Divorce" is exceedingly good.

Edna Wallace Hopper as Constance, Frank Sheridan as John, Ruby Hoffman as Alice, Alec Francis as Craig, the family friend, and Macey Harlan as Tegar, the villain, are the principals. All the cast with the exception of Miss Hoffman overact considerably, but the mistake is not so serious, considering the general tone of the picture.

The scenes range between ice skating by torch light, all down the line from suburban villas and club houses to Broadway cafes and even to a Chinatown "joint." The atmosphere is always realistic in these scenes. In fact Edwin August, who directed, has also done his share in producing a teeming melodrama.

"THE SCARLET WOMAN"

(Popular Plays and Players-Metro—Five Reels)

REVIEWED BY OSCAR COOPER

MADAME PETROVA'S beauty and poise lend distinction to this sex subject. As noted before in pictures selected as vehicles for her, the material is too thin for five reels, and there are a number of improbabilities in the plot. Nevertheless, the Petrova personality is potent enough to create a great deal of interest.

In addition, the production is excellent—by which we mean that Director Edmund Lawrence has maintained a high Metro standard in settings, lighting, and the handling of the cast. There are able impersonations by Arthur Hoops, Eugene O'Brien, Edward Martindale, Frank Hanna and others.

Certainly the central situation is strong in dramatic possibilities, and the events leading up to it are depicted with force. This situation involves the sacrifice of honor by a wife in order that she may save her husband from execution for a murder of which he is guilty. She pays the price to the district attorney, who thereupon conducts a weak prosecution, and the husband is acquitted. This action is developed in about three reels, and while it is not free from padding in the shape of cut-backs, its effectiveness is undeniable.

After this, the suspense is let down for several hundred feet while a virtually new dramatic situation is developed. The husband, freed, discovers what his wife has done, and divorces her. Remembering that the district attorney had told her that a beautiful woman possesses great power which she may use as she wills, the wife takes the easiest way, selecting men of wealth as her lovers, and becoming a well-known character in the cafes of the city. She meets a young man of character and social position, who is a candidate for district attorney against the man who freed her first husband. He wins, defeating his grafting rival. Meanwhile, he has fallen in love with the scarlet woman, and asks her to become his wife, not knowing her past, although it is quite inconceivable to the spectator that he should not have known it.

After their marriage the defeated grafter tells the young husband who and what his wife is. Husband and wife separate for a time, and she finally determines upon suicide. Learning that a letter in which the woman had told him her past had been kept from him by the grafter and a scheming girl, the husband arrives just in time to save his wife from death.

"BATH TUB PERILS"

(Keystone-Triangle—Two Reels)

REVIEWED BY OSCAR COOPER

ALTHOUGH much of this is fast and furious slapstick, it is not particularly novel. But the last few hundred feet offer one of the most ingenious bits of action so far presented by Keystone.

After Fred Mace, as a flirting hotel proprietor, has made himself a thorough nuisance by amorous attentions to the wife of a guest, and is reduced to pajamas by his own enraged wife, the fun starts. The guest shoots at the proprietor and accidentally hits one of the big water pipes. This starts a flood, which eventually fills the whole room in which the proprietor had been imprisoned by his wife, as she thought. The gas pipes and the water pipes get mixed, and when the guest's wife decides to take a bath she finds the hot water heater filled with gas and the gas pipes filled with water.

Finally she is blown out of the hotel in her bathtub, floats down the street and out to sea, where the picture ends with the pursuit of her in full swing.

This last ludicrous situation is a sure laugh-bringer and is worked to its fun-making limit. In the cast are Dale Fuller, Hugh Fay, Claire Anderson, and a number of girls attired in gymnasium regalia. E. A. Frazee directed.

"ATHLETIC FEATURE FILM SERIES"

(Selig-V-L-S-E—First Reel)

REVIEWED BY WILLIAM C. ESTY, 2nd

THIS is the first reel of a series that proposes to show in action the foremost exponents of every sport from football to pool. The initial release opens with a scene in Mike Gibbons' gymnasium, showing the ring general performing such training stunts as weight-pulling, rope-shipping, and shadow-boxing. Then a three-round sparing match between Mike and his brother Tom is staged.

Cutler, the American cueist, is then pitted at the billiard table against Yamada, the Oriental expert. After a few innings the two cracks demonstrate fancy exhibition shots.

Following this, Doctor Roller wrestles with Fred Dalkins for two falls.

Pictures of this kind certainly ought to interest the male contingent of an audience, especially since many have not had an opportunity to see the heroes of the sporting page in the flesh. Judging from the increasing attendance of women at boxing matches and wrestling tournaments, the fair sex, too, likes to follow the performances of the mat and squared ring gladiators.

"THE SPELL OF THE YUKON"

(Popular Plays and Players-Metro—Five Reels)

REVIEWED BY HARVEY F. THEW

THE title of this picture accurately describes the location and atmosphere. Although the drama of the story is enacted in New York (presumably), there is enough of the Alaskan wilds and the big snows to make this the home note of the picture.

The photography of the exterior scenes is excellent; the locations have been well chosen, and their full artistic value has been realized. Considerable artistry has been brought to bear in the subtitles, which are dissolved in over short scenes, illustrative of the spirit of the caption. Many lines from the poem of Robert W. Service are utilized as subtitles.

The story, which is taken from this same poem, is told in few words: Jim Carson, foreman in a big factory, is in love with Helen Blair, a stenographer in the offices. Temple, the proprietor, is also in love with Helen, and he "frames" Carson's books to make it appear that he is a thief.

Unable to get a hearing, Carson leaves the shop, threatening revenge on Temple. He goes to Alaska, to join Adams, a "pal" of other days, but arrives just as Adams has been murdered, leaving his infant son uncared for. Carson adopts the boy, and brings him up. In the course of eighteen years in Alaska, Carson strikes gold, and becomes wealthy.

He takes his adopted son and comes back to New York. Here he finds Helen has married Temple, and there is a daughter, Dorothy, whom the boy meets; the two fall instantly in love. Carson, however, finds the girl is the daughter of his old enemy, and forbids the boy to see her again. In the meantime he begins a campaign to ruin Temple, and is on the varge of success.

"You'll Pay for This!"

Temple induces Helen to go to Carson, and plead with him for mercy. Carson is about to thrust her ruthlessly aside, when she confesses that Dorothy is his own daughter. His viewpoint changes; he promises to let up on Temple, and sanctions the marriage of the young folks, without, of course, revealing Dorothy's true parentage.

Edmund Breese does some strong work as Carson, and is ably seconded by Arthur Hoops as Temple. Christine Mayo as Helen and Evelyn Brent as Dorothy present sincere and convincing work. Others in the cast are Billy Sherwood, Frank McArthur, Joseph S. Chaillee, Jacques Suzanne, Mary Reed, Harry Morevelle, and Baby Volare. The picture was directed by Burton King.

"THE REDEMPTION OF DAVE DARCEY"

(Vitagraph Blue Ribbon-V-L-S-E—Five Reels)

REVIEWED BY OSCAR COOPER

THE exhibitor who books this picture will find his patrons pleased not only by the work of the cast, but also by a timely twist given the plot. The last named element involves a munition factory, and a scheme by foreign agents to blow it up—not an unheard of screen situation, of course, but the sort which brings a photoplay home to the spectator, and makes it seem more real to him.

We hasten to say, however, that this is not a war drama. It is a human interest story, depicting the reformation of a crook, who escapes from the police after killing a rival gangster in self defense, enters the house of some society folk while a party is in progress, and is given a chance to make good by Philip, whose father owns the factory.

It is possible to develop such a theme in two ways: to make it a psychological study, with many close-ups and little "action"; or, to give first place to action, and make psychology seem incidental. The Vitagraph people chose the latter method, and, we think, chose wisely. Psychology is present, but it is not over-

Darcey Warns His Benefactor

emphasized, while there is plenty of action, and a fair degree of suspense. The story is not without its flaws, but it holds.

Such a picture stands or falls, of course, by the work of the player who has the role of the crook. This picture stands. That it does is distinctly to the credit of James Morrison, whose portrayal of the crook is natural, sympathetic and of undoubted appeal. We are certain that his work will find response from any crowd of picturegoers.

The supporting cast is well chosen as to type, and gives uniformly good renditions. It includes Belle Bruce, Billie Billings, Emanuel A. Turner, Mary Maurice, Robert Gaillard, Gerald Gordon, John Costello, Logan Paul, Dan Hayes, and Charles J. Giegerich, Jr.

Paul Scardon produced the picture from a script by Charles T. Dazey. The direction is fully competent.

E. FORREST TAYLOR APPEARS OPPOSITE MARIN SAIS AND OLLIE KIRKBY IN "SOCIAL PIRATES," KALEM

E. FORREST TAYLOR is now appearing opposite Marin Sais and Ollie Kirkby in "The Social Pirates," Kalem's series by George Bronson-Howard.

The latest Kalem star entered the screen world less than a year ago, after an unusually successful stage career. He has appeared with such stars as Brandon Tynan, Catherine Countiss and Willard Mack, and was for four years a member of the last mentioned player's famous producing stock company in Salt Lake City.

Following that engagement, E. Forrest Taylor organized his own repertoire company, touring the principal cities of the country with Clara Kimball Young as his leading woman.

STURGEON ERECTS TANK FOR SCENE IN "THROUGH THE WALL"

DIRECTOR Rollin S. Sturgeon of the Western Vitagraph Company, has caused the erection of a big tank at the Hollywood studio for scenes in the multiple reel subject "Through the Wall," adapted from the Cleveland Moffitt story. Scenes were made in this during the past week, and William Duncan and Nell Shipman, leads of the picture, worked in the water for three hours. At the end Duncan carries the leading woman through a trap door, entrance to which was gained below the surface of the water.

"THE WAY OF THE WORLD"

(Red Feather-Universal—Five Reels)

REVIEWED BY PETER MILNE

"THE Way of the World" was adapted by F. McGrew Willis from the Clyde Fitch play. It makes entertainment of the average sort. Hobart Bosworth is again the star. He appears as John Nevill, the heavy. Nevill is bent on winning a young woman, Beatrice, by hook or by crook, but he fails, and at last meets death by Beatrice's own hand. Mr. Bosworth has not delineated his Nevill with the precision and skill that we have become accustomed to associate with his work. Perhaps it is because he has almost always heretofore played the hero. At any rate, in "The Way of the World," he gives an entirely too likable impression during the first phases of the picture and the cropping out of the villainous characteristics in the final episodes hardly jibes correctly with the earlier impression gained from his acting.

The production, which was in charge of Lloyd B. Carleton, is very good. The director was in no difficulty over spectacular scenes or thrillers, but the story is finished in a straightforward complete manner. The handling of each individual scene, simple though it may be, is done in a thoroughly adequate style. The photography is equally as good.

John Nevill, an unhappily married man, meets Beatrice while abroad and falls in love with her. On learning that he is married Beatrice has nothing more to do with him. Later in America

The Rescue

Beatrice marries Croyden just after he has been elected governor. Nevill appears again and persuades Beatrice to accept him as a friend. Two years later the Croyden family is exceedingly happy, as a new addition in the shape of a baby has arrived.

It comes to the end of Croyden's term and his political enemies cast about for something to damn him before the public. They hit upon Beatrice's close association with Nevill and Nevill himself causes them to print a bit of scandal which casts doubt on the parentage of the Croyden baby. With this Croyden loses all faith in his wife. Beatrice goes to Nevill's home to beg him to contradict the scandalous report but instead Nevill shows his true colors. In desperation Beatrice stabs him with a paper knife and dying he makes a denial of the report.

Dorothy Davenport as Beatrice and Emory Johnson as Croyden are excellent in their respective roles, while others in the cast are Gretchen Lederer, Jack Curtis, C. Norman Hammond, Adele Farrington and Herbert Barrington.

"CHIP'S BURLESQUE ON CARMEN"

(Juvenile Film Corporation—Two Reels)

REVIEWED BY HARVEY F. THEW

CHILDREN are nearly always attractive in a picture; more than this, they have an appeal which is even stronger to their elders than to themselves, and a good children's picture, according to all the rules, should be a good box-office investment. This picture is recommended as such.

Joseph and Janethel Monahan are developing into real professional screen artists. Part of this is apparently due to their inherent ability, but most to the intelligent and painstaking effort of their director, J. A. Fitz Patrick, who is also, we believe, their cousin. He appears to understand them, and they certainly understand him.

Joseph is an excellent juvenile imitator of Charlie Chaplin; in this subject, the Chaplin burlesque on Carmen has again been burlesqued, in ludicrous and yet touching manner. Where Charlie became a pigmy, Chip becomes a giant, with the aid of a cloak and another boy who kindly offers his shoulders. The other features of the Chaplin burlesque are also reversed, insofar as has been possible.

Little Janethel is an attractive and rougish Carmen. The bullfight is laughable as are also the antics of Chip on "Bon Doze," the Don Jose of this version. The piece is well costumed; the scenery in such a burlesque on a burlesque, may well be overlooked; one hardly expects an attempt at the reproduction of Seville or a Spanish bull-ring.

The only suggestion we can make is that a little more attention be paid to the cutting in several spots, especially where Chip rides the goat through the gateway, and Chip's fight with the bull.

"FOOL'S GOLD"

(Essanay—Three Reels)

REVIEWED BY WILLIAM C. ESTY, 2nd

THE woman who gambles for high stakes against her husband's wishes is an everyday figure in photoplay life. Here she is again, besetted with the same difficulties her celluloid sisters have experienced so often. Enough unusual and diverting variations from the routine plot are injected to bring the interest well up to the standard of the average program release.

Darwin Karr plays the hoodwinked husband effectively, Nell Craig enlists pity in the role of his auction-bridge mad spouse, while Patrick Calhoun and Marion Murray use a time-tried formula in acting the villain and villainess parts.

Auction devotees will speculate why the actors look through the cards after every hand—apparently every winning bid is no-trumps. This petty detail is the only fault attributable to the director. The settings and photography are adequate.

Helen Rowe, wife of a wealthy young business man, becomes a victim of a card-sharper. He wins all her money, and she finally has a paste imitation of her valuable necklace made, giving the original to pay her losses. The imitation necklace is stolen by a thieving maid. A detective, called in by Rowe, ascertains the real state of affairs, rescues Helen from the embrace of the sharper, and recovers the necklace, without arousing Rowe's suspicions. This adventure cures Helen's gambling fever.

"MUTT AND JEFF IN THE MOVIES"

(Mutt and Jeff Film—One Reel)

REVIEWED BY OSCAR COOPER

THE war zone serves once more as a setting for the antics of Bud Fisher's two eccentrics, but this time it is a mimic war zone, with a cameraman at hand to "take" the scenes. The cameraman is disappointed in Jeff's method of charging a trench single-handed, and announces that Jeff "spoiled the greatest war picture ever filmed."

The spectator is anything but disappointed, however, and is thoroughly amused. It is difficult to burlesque war without offense, but Fisher does it in clean and effective fashion.

SEVENTY-TWO-YEAR-OLD CIVIL WAR VETERAN IN A METRO

MARCUS MORIARITY, who plays the part of Potter, the butler in the Metro-Columbia production, "The Flower of No Man's Land," is seventy-two years old. He fought through the civil war, and was a bugler in Sherman's army. Mr. Moriarity has been a motion picture actor for eight years.

DUNCAN McRAE, OF "THE FLOWER OF NO MAN'S LAND," A PLAYWRIGHT

DUNCAN McRAE, who plays the male lead in "The Flower of No Man's Land," is a successful writer of plays. The Gamut Club produced his sketch, "The Woman Across the Way" recently, with Mr. McRae and Miss Minnie Dupree in the leading roles.

"SILKS AND SATINS"

(Famous Players—Five Reels)

REVIEWED BY WILLIAM RESSMAN ANDREWS

"SILKS AND SATINS" is a shimmering fabric of old romance. The story, free from red-dyed realism and the *mercerized* threads of near realism, is of fine romantic texture throughout. The plot, sentimental but not mawkish, was woven by a hand that knew how to gather up the loose ends of narrative for a satisfactory explanation at the denoument. The story is singularly free from frayed and threadbare incidents and is anything but patchwork. Like a good garment, "Silks and Satins" ought to wear well with the public.

Speaking of clothes—why did the hero of "the story in the story" go about bedecked in the regimentals of an Austrian Hussar, vintage of the 19th Century, when he is described as a Gentleman of France and the other characters were in clothes of the Colonial period? However, it doesn't matter much. The hero carries himself with such a debonair air, the matinee girls will pass over this anachronism in costume, particularly in the exciting moment when Friend Hero, over six feet, picks up dainty Marguerite Clark, less than five feet, and carries her across a stream.

"Silks and Satins" will make a strong appeal to audiences of women and girls, not only on account of the sentimental interest of the plot, but because there are more kinds of feminine raiment than any mere male review could hope to understand at one look.

But he can understand the significance of the scene where the villain stands under a hill teasing the heroine, the hero glancing down at the pair, his "gorge rising" at the sight of beauty in distress. In a few seconds, the hero, who will surely find favor with the matinee contingent, confronts Friend Villain (nobody's friend) and gives him a punch that makes him forget he is a villain and reminds him he is just a human being with considerable susceptibility to pain.

Marguerite Clark in the role of Felicite is more happily cast than she has been in a few other plays. In her present part she has ample opportunity to exercise the sprightliness and show the sweet winsomeness associated with her best impersonations.

The story in brief is as follows: A young girl about to be married at the command of her father to a man she does not like, finds in a secret drawer the diary of a relative, a beautiful but wilful girl, who a hundred years before, was placed in similar disagreeable and disheartening circumstances. The experiences of the oppressed fair one in former days are all faithfully recorded and her woes make a deep impression on the present day miss, who by the time she finishes the last page, resolves to emulate the example of her ancestor and marry the man she wanted, instead of the man picked out by her officious Pa.

The director, J. Searle Dawley, and the photographer, H. Lyman Broening, deserve credit for their work. The direction shows care and the camera end of the production indicates a mastery of technical difficulties. Miss Clark's supporting cast pleases, with Vernon Steel in the role of Jacques Desmond; Clarence Handysides as the Marquis; W. A. Williams as Henri; Thomas Holding as Felix Breton and Fayette Parry as Annette.

"A WOMAN'S HONOR"

(William Fox—Five Reels)

REVIEWED BY OSCAR COOPER

"A WOMAN'S HONOR" introduces Jose Collins as a William Fox star in a story which is strong in both senses and which is well handled by Director Roland West. Except for slight confusion, due to the necessity of clearing the ground for the central situation, this picture is one of the best of recent Fox releases.

It is easy enough to tell a screen player when you see one, just as it is easy enough to identify an actor or an actress who wishes to be a screen star, but fails. Unless we are very much mistaken, Miss Collins has the makings of a genuine screen star. Her presence, her features, her animation, her command of restraint, and her ability to hold dramatic scenes are clearly shown. It is her work, more than anything else, which puts this picture over. Having seen its reception by an audience in one of Mr. Fox's New York houses, we feel justified in saying that the picture does get over, although if we had not witnessed its effect on an audience we would still be certain of the appeal of Miss Collins' acting, and of the dramatic worth of the picture.

In addition, the picture has a variety of setting that is truly gratifying. The scenes are laid in Naples (the atmosphere of which is admirably gained by Jamaican locations and one or two street sets), in the Pennsylvania coal region, and in New York. Throughout, the staging is elaborate, and remarkably pleasing to the eye. There are some excellent lighting effects, and other evidences of superior dirction.

In the supporting cast are Arthur Donaldson, who gives an excellent character sketch of an old Italian roue, who with La Terribula (Mrs. Cecil Raleigh) makes a practice of trapping young girls. They entrap Helena (Miss Collins), and she is forced to submit to outrage at the roue's hands. Then the girl goes to America, and finds her husband dying from the effects of a coal mine explosion. She goes to New York, meeting there a young artist (Armand Cortez). To gain the consent of his uncle to their marriage, they proceed to Naples. Helena discovers that the uncle is the old roue who outraged her, and carrying out an oath of vengeance, she captivates him, and then poisons him. After which, she chokes La Terribula to death. The evidence is covered up effectively, and Helena returns with the artist to America and happiness.

"THE REPRISAL"

(Selig—Three Reels)

REVIEWED BY THEO. S. MEAD

FRITZI BRUNETTE, who takes the leading part in this production, proves her versatility as a screen actress. Her first role of an unsophisticated Southern girl is later changed to that of a hardened, revengeful woman, who realizes her physical charms and does not hesitate to use them on the object of her revenge. She plays this vampire part effectively, emphatically registering the different emotions of hate, love and cynical amusement.

Jack Rodney, played by Jack Pickford, is sent by his wealthy family to a Southern sanitarium to recover from tuberculosis. Here he meets and falls in love with Alma Thorne, a girl of poor parentage. Jack's brother Louis, determined that his younger brother shall not marry beneath his station, rushes to the scene and arrives in time to break off the wedding in the midst of the ceremony. He carries Jack back home, where the latter dies. The heart-broken Alma marries an old friend of the family at her mother's dying request. Five years later, now a beautiful widow, she encounters Louis Rodney, and still cherishing thoughts of revenge, sets out to make him fall in love with her. For years Louis had cynically considered all women as fortune hunters, but he succombs to Alma's charms and they are married. Right after the marriage ceremony, she discloses her identity, recalling to her husband the time when he ruined her youthful love for his younger brother. Maddened by the thought of losing her, Louis goes to the next room to commit suicide, but the revolver falls from his trembling hands and explodes. Alma, thinking he is dead, and realizing that a real love for him has developed, rushes into the next room and falls into his arms.

Guy Oliver plays the part of the cynical woman-hater convincingly. The supporting cast includes Frank Clark, Lillian Hayward and Al. W. Filson.

PAUL HEMEL, OPERATOR AND LECTURER, IS SOLDIER WITH RECORD FOR BRAVERY

Special to MOTION PICTURE NEWS.

Montreal, Que., June 10.

LAST week the Montreal Universal office had some very distinguished visitors, among whom was an old operator, Paul Hemel. He, in the year of 1914, was an operator and lecturer at the Sun and Star theatres, St. Henri, Montreal. At the outbreak of the war Mr. Hemel enlisted as a private and after a regular training course was transferred to England, and was stationed there three months.

From there he went to France and Belgium, and spent seven months in the trenches. After two days on the firing line he earned his first stripe as lance-corporal. The promotion was made by Major Roy, who was killed while saving his men and winning the V. C. Two months later Mr. Hemel had earned his second stripe as corporal from Captain Girouard, now a Lieuenant-Colonel in Montreal. One month later Hemel was made sergeant by Major Guybuyor, while on patrol in No Man's Land. While acting in this capacity he was wounded in the chest and later on was promoted to lieutenant with the 171st Battalion of Quebec City.

"THE PROMISED LAND"

(Essanay—Three Reels)

REVIEWED BY THEO. S. MEAD

THE charm of this picture lies in its unpretentiousness. It is the old story, simply told, of a dapper city salesman breaking in upon the love of a small town boy and girl. It develops along the usual lines, from the time when the attractive traveling man meets the innocent village maiden, and starts to win her affections away from the drug clerk, who is diligently studying to become a surgeon.

With tales of the city he feeds her imagination and she runs away with him to be married. He leads the life of dissipation in the city, finally leaving her to get along as best she can. She secures employment as a nurse, and at the hospital finds her village lover, who is now a rising young surgeon. He is still devoted, but she will not hear of his love while her husband still lives. One day a patient is brought into the operating room; when the bandages are lifted and he is recognized as the reprobate husband, and it looks as though their problem is to be solved.

But the generous surgeon and lover says he can save the man, and then, just as one is wondering how things are to end happily, the girl awakens. Her elopement has been a dream, and a good lesson to her, for she now realizes that she can only find happiness with her village lover.

The story is full of human interest and well acted by an excellent cast headed by Bryant Washburn, Marguerite Clayton and Edmund F. Cobb. The scenes of the small town society life are realistic and in fact nothing about the picure is overdrawn or inconsistent. It is a very good three reel program offering, which most audiences will find both refreshing and interesting.

"PARAMOUNT SHORT SUBJECTS"

(Burton Holmes' Travelogues—One Reel. Paramount Pictographs—One Reel)

REVIEWED BY HARVEY F. THEW

BURTON HOLMES this week discusses "The Penal Colony of Palawan," in the Philippines. He shows in detail the work Uncle Sam has undertaken and is accomplishing in the way of reforming native criminals, and illustrates the fact that this is so successful that three unarmed white men are sufficient to guard 1,300 prisoners.

Cottages, farms, recreation and industries are supplied for the prisoners, who are changed from criminals into useful and productive citizens. There are also glimpses of charming and unusual scenery in the neighborhood.

The Paramount Pictographs contain a moving diagram illustrating how the United States fleet might be destroyed. Although this was prepared by a naval expert, Henry Reuterdahl, it is not impressive, and it apparently presupposes a supineness and ignorance of naval tactics and strategy on the American side, which the writer has never observed in the United States Navy. Professor Munsterberg gives an illustrated article on testing the mind, showing the various trends of the human mental machine. There is also a striking scenic picture of Idaho, in which a motor boat successfully plows upstream through Wild Goose Rapids.

KEMBLE FILM COMPANY SECURES "THE ZEPPELIN RAIDS ON LONDON" AND "THE SIEGE OF VERDUN" FOR STATE RIGHTS

THE part the Zeppelins are playing in the world war is portrayed in moving pictures in "The Zeppelin Raids on London" and "The Siege of Verdun," which played to capacity audiences in the Park Theatre under the auspices of the New York Globe.

Pronounced at the time of their first showing as "the most spectacular war pictures ever seen," they actually show the giant Zeppelins flying over London, the bombardment of that famous city, and the attack on the huge dirigibles by anti-aircraft guns, and the devastation the "Zeps" leave in their wake.

"Deadman's Hill," Le Mort Homme, as it is known all over France, that slaughter pen where men died like sheep, is shown in all its thrilling realism. The blowing up of the Malancourt Bridge at the siege of Verdun, shown one minute a magnificent structure of steel and brick, apparently as strong as Gibraltar, shelled into a heap of ruins.

The Kemble Film Corporation of Brooklyn has secured the American rights for these films and they will be states-righted by them.

THEATRE BUILDING IN BALTIMORE RUNS AHEAD OF PICTURE DEMAND

Special to Motion Picture News.

Baltimore, Md., June 10.

THERE have been complaints among the exhibitors in the center of the city houses during the past six months regarding the lack of business. While some theatres show an increase over a corresponding period of a year ago many complain that business is not so good. In discussing the condition, Guy L. Wonders, president of the Maryland branch, Motion Picture Exhibitors League, said that while the business at the Wilson, of which he is manager, has shown an increase, it was quite true that a number of houses were less prosperous than formerly.

"I hope," said Mr. Wonders, "that this condition is only temporary, but I am afraid that the situation will not improve for some time. During the last two years, owing to the building of new picture theatres and the conversion of former theatrical houses into motion picture theatres, the seating capacity of the film houses in Baltimore has increased between ten and twelve thousand. Of course, the interest in the photoplay has been going ahead by leaps and bounds, yet the new business has not kept pace with the increasing capacity of the picture theatres.

Most of the new houses have been built in the residential sections. The houses are very attractive and this has had a tendency to hold the people uptown at night, where formerly they would come downtown, and attend one or more of the picture shows in the center of the city. Of course, some of the smaller houses, and the least desirable in the residential section have been closed, but this has not equaled the increase in the capacity of the new theatres built. There are, at present, several theatres in the course of construction, which will open within the next few weeks, and will add probably a thousand to the seating capacity. There will be a few houses closed during the summer, but even taking this into consideration there will be more houses, and larger houses doing daily business in Baltimore than last summer. Baltimoreans are by no means losing interest in moving pictures; in fact, the film drama will become more popular than ever, but it is simply a case where the business is more widely distributed than ever before.

MABEL TALIAFERRO SIGNS WITH METRO-ROLFE FOR ELEVEN FIVE-PART FEATURES

MABEL TALIAFERRO has signed an engagement with Metro-Rolfe to appear in at least eleven more five-part productions. The first of this number, "God's Half Acre," is now in production, and will be released the middle of July. Edwin Carewe, who has been directing Miss Taliaferro, and who appeared with her in "The Snowbird," her last feature on the Metro program, will direct all the Taliaferro productions.

Miss Taliaferro has the distinction of being the first recognized stage star in America to appear in motion pictures. This was when she played the title role in "Cinderella" for Selig.

Miss Taliaferro was not only the first American star in pictures, but she was the first Metro-Rolfe star, appearing in the stellar role of "The Three Of Us." Previous to "The Snowbird" she was seen on the Metro program in "Her Great Price."

IN AND OUT OF TOWN

Among the prominent visitors to New York from other points during the past week were:

Norma Talmadge, Fine Arts Studios, Los Angeles.
Gus Inglis, Willis and Inglis, Los Angeles.
Bessie Eyton, Selig Studios, Chicago.
J. W. Martin, Milwaukee.
Mae Murray, Lasky Studios, Los Angeles.
Herman Rifkin, Eastern Feature Film Company, Boston.

Harry Rowson, of the Ideal Film Renting Company, London, has returned to England.

BERGER DIRECTS KOLB AND DILL

KOLB and Dill, the German comedians of West Coast fame, who made one picture in Los Angeles, last year, and who have been engaged by President S. S. Hutchinson of the American Company, are now at the Santa Barbara, Cal., studios working in their first subject which is being made under the direction of Roy Berger.

Tabloid Reviews for the Busy Exhibitor

PRODUCTIONS FROM ALL PROGRAMS

GENERAL FILM PROGRAM

"The Promised Land." (Essanay. Three reels. Sat., June 17.)—Reviewed at length elsewhere in this issue.

"The Fable of the Undecided Brunette." (Essanay. Wed., June 21.)—This George Ade fable not shown for review; the story follows: A chicken was being rushed by two candidates, one a tin horn and the other a provider. The cheap guy was trench broke, and could be kept busy changing the records on the phonograph. The provider was a financial feather-weight. The doll was up a stump when it came to make a choice. She could not bring herself to lean against a stingy old thing who never buckled.

If she married the provider he would give her everything he owned, but all he owned you could put in a steamer trunk. Auntie advised the doll to center her affections on some tractable person who was neither a prospective pauper nor a close-fisted clam. The doll finally fell for a general manager of set habits and untheatrical generosity, who put things on a business basis. Moral: It is necessary to make a few purchases both before and after marriage.

"The Girl and the Curtain." (Essanay. Reissue. Two reels. Tues., June 20.)—Not shown for review; the story follows:

Bradley is left an immense fortune provided he will marry Mary Burns, a distant relative, a girl he has never seen. Mary at first refuses, but consents to marry him on condition that they at once separate.

They are married with a curtain separating them, so neither one sees the other. Later Mary becomes Bradley's stenographer and they fall in love with each other, without realizing that they are already married. The discovery of their relations makes both happy. Francis X. Bushman and Beverly Bayne are the leads.

"The Bachelor's Alliance." (Kalem. Wed., June 14.)—Several bachelors vow never to look sideways at a woman again but when Ethel joins the police force, they all forget their vow and are consequently arrested—that is all except Tom, her sweetheart, who arrests her and makes her his wife. Edwin Ray Coffin prepared this scenario which has many humorous moments in it despite its old age. Ethel Teare, Jack MacDermott, Victor Rottman and Gus Leonard are the principals.

"The Stenographer's Strategy." (Kalem. Fri., June 16.)—Sis Hopkins gets a job as a stenographer in this picture and among other things saves her employer from receiving a lecture from his wife for flirting, through a very clever ruse. This comedy by S. A. Van Petten makes average entertainment. Henry Murdock is as prominent as ever while others besides Rose Melville are Frank Mizney, Mary Kennedy and Richard Purdon.

"A Race Through the Air." (Kalem. Sat., June 17.)—Helen Gibson's featured stunt in this "Hazards of Helen" number is a drop from an aeroplane onto a train. The feat fails to appear as thrilling on the film as it probably was actually, as the falling body goes much too fast to take definite picture shape. The story by Herman A. Blackman is a good one and adheres strictly to railroad technique.

"In the Service of the State." (Kalem. Two reels. Mon., June 19.)—This number of "The Social Pirates" takes Mona and Mary aboard ship, where they assist a secret service man in regaining plans held by a foreign spy. It is as well built as the other numbers and maintains the interest from first to last. Marin Sais and Ollie Kirkby in addition to playing with the same sincerity as they have in the preceding numbers, wear some very beautiful gowns. E. Forrest Taylor, R. L. Dell and Frank Jonasson are others in the cast.

"The Alaskan Mouse Hound." (Kalem. Tues., June 13.)—This is not an educational as the title might imply but simply another Ham comedy of a very good sort. Ham has a valuable Alaskan Mouse Hound (which is the author's name for daschund) thrust upon him by a crook. He can't get rid of it and is afraid of arrest, so when Bud comes along he gladly gives it to him. Bud returns the dog to its owner and gets a reward which Ham promptly steals and which in turn is promptly stolen from Ham by a policeman.

"The Scapegrace." (Lubin. Three reels. Thurs., June 8.)—This is the old story of the banker's son who steals from the bank to cover his gambling debts and stock market speculations. It receives nothing strikingly new in the handling, and must be considered of only average interest. Settings and photography, as usual, are very good. The cast gives fairly good renditions, but some of the scenes which aim at sentiment are quite painful. George Routh, Bird Hopkins, Adelaide Bronti, Adda Gleason, Alan Forrest, and Evelyn Page are the players. The direction is by Jack Byrne from a script by Josephine McLaughlin.

"The Avenger." (Lubin. Two reels. Tues., June 13.)—A murder mystery, this starts well and holds for several hundred feet. Then the mystery is cleared up by means of a cutback which shows that the Hindu servant killed his master because the latter had stolen a bit of parchment from a temple in India. The dead man's son, in collaboration with a reporter, causes the Hindu to commit suicide by rubbing phosphorous on the face of the idol—phosphorous being a sign of the god's displeasure. L. C. Shumway, Sidney Hayes, Robert Gray, George Routh, Velma Whitman, and Melvin Mayo are in the cast. Leon D. Kent directed.

"Two Smiths and A Haff." (Lubin. Sat., June 10.)—Betta Haff doesn't want to marry John Smith, so when her brother arrives from the West with his friend, Jack Smith, the family is saved from scandal, and the cost of new wedding cards, by marrying Betta to Jack. It is a mildly amusing comedy, well-produced as to sets and lighting. In the cast are Francis Joyner, George Raymond, George Clarke, Jessie Terry, Herbert Fortier, Kempton Greene, Flo Williams, June Daye, Lenore Peacock, and Margaret Moore. Clay M. Greene is the director.

"Taking a Chance." (Selig. Sat., June 24.)—In this Tom Mix Western, Tom wins the rancher's daughter by rescuing both her and her father's money from a crook automobile salesman. The usual stage-coach is supplanted by an automobile. This adds a touch of novelty and supplies Tom Mix with a new vehicle for his dare-devil feats. It is a worth-while single reeler and one which will appeal to the host of Mix fans.

"The Ancient Blood." (Knickerbocker Star Feature. Three reels. Fri., June 23.)—This is one of those pictures which prompts the reviewer to talk about the settings rather than the story, because the story is very, very old, and is not handled in a genuinely dramatic way. The settings are good. Mostly exteriors, they show rugged hills, deep woods, and suggest admirably the atmosphere of the Canadian Northwest. The interiors are excellent, also. The story tells how a halfbreed girl marries a young Englishman who comes out to the Northwest, goes back to England with him, finds high society not to her liking, and returns to Canada and to Jacques. The cast does average work. It includes Virginia Norden, Ruth Lackaye, Myrtle Reeves, Alice Smith, Mitchell Scanland, Philo McCullough, Neil Hardin, Lake McKee, Robyn Adair, and Frank Erlanger. Charles Bartlett directed.

MUTUAL PROGRAM

"Doughnuts." (Falstaff. Sat., June 17.)—Conductor 786, in private life Riley Chamberlain, has trouble with his young wife's lack of skill in the kitchen. He goes to see the doctor, but is so terrified by the array of carpenter's tools he sees that he escapes through the window. Eventually he, his dog, and a thief who broke into the kitchen and ate some of the bride's doughnuts, all go to the hospital. When he is discharged the bride is waiting for him with the news that she has prepared an elaborate meal in celebration of his recovery. He gasps in despair, but on arrival at home is met by an expert cook which his wife has engaged. Gladys Leslie, Frances Keyes and Walter Hiers are also in the east.

"The Gentle Conspiracy." (American. Two reels. Mon., June 19.)—This picture will hold the interest of most audiences, though the story is improbable and contains some minor inconsisteneies.

The headstrong daughter of wealthy parents runs away to the city where she is killed in an automobile accident. The next night the house of her parents is robbed, and among the thieves captured is a young girl who perfectly resembles the daughter. In order to save his invalid wife from learning the fate of their child, the husband forces this young outlaw to take the place of their daughter. Later it is learned that the girl is their niece, being the daughter of the invalid's sister, who also ran away from home years before. The cast includes Louise Lester, Vivian Rich, George Periolat and Alfred Vosburgh.

"Ruffhouse." (Vogue. Tues., June 20.)—This comedy is one series of rough-house fights among the nurses and surprisingly agile patients in a hospital. A bomb finally explodes demolishing the ward and thus ending the reel. While no original stunt is pulled, except in picking a hospital for the location, nevertheless this picture will doubtless be enjoyed by those who like slapstick comedies. The cast includes Alice Neice, Madge Kirby, Arthur Travars and Rube Miller.

"The House on Hokum Hill." (Beauty. Wed., June 21.)—An amusing and original comedy which shows how the writer of thrillers loses his mind because his fagged brain cannot devise a method of saving his hero and heroine from a terrible end. With the aid of his patented plot machine, he conceives the plot. The progress of his story is visualized on the screen and the typewritten manuscript is used as sub-titles. It is a clever idea and out of the beaten path.

The cast includes John Sheehan, Carol Holloway, John Steppling, Rick Rosson and John Gough.

"Realestaters." (Falstaff. Mon., June 12.)—This is a clever comedy, in which Oscar and Conrad fall into the clutches of a real estate shark, who sells them lots which are under water at the sea side, in such manner that they have no redress in court. Mrs. Conrad comes to the rescue, she makes the acquaintance of the real estate agent, and gets him to take her sailing; she contrives that the boat shall be capsized just off the Conrad and Oscar property, and as he cannot swim, she helps him onto the "lots." There he finds Oscar and Conrad ready to have him arrested for trespassing, and his only salvation is to buy back the lots at a substantial advance. The cast includes Claude Cooper, Frank E. McNish, Louise Emerald Bates and Morgan Jones.

"Jerry's Elopement." (Cub. Fri., June 23.)—George Ovey has the support of a large cast in his impersonation of a French count; he does this to win a girl, but just as his wooing is progressing the real count appears. Jerry flees, but that night he throws a note to the girl, attached to a brick. The brick hits her father and knocks him unconscious, but the girl gets the note, and prepares to elope with Jerry. She is kidnapped by the count, however, and imprisoned in a deserted house. Jerry discovers the hiding place and leads the cops there, but all are thrown into the basement through a trap door. The police and Jerry organize, regain their liberty, trap the count, and Jerry wins the girl.

"A Modern Knight." (Mustang. Two reels. Fri., June 23.)—This is a good Western drama containing some hard riding and thrills, particularly when the stage-coach with its occupants crashes over a cliff. A cowpuncher falls in love with a movie actress, whose company is in the West to secure atmosphere. After some humorous complications, he is hired by the company.

In a real stage-coach hold-up, pulled off by two desperadoes, in place of a fake one which the movie company had planned, the cowpuncher rescues the leading lady from one of the bandits, who proves to be her deserted and despised husband. The husband is killed in the wreck of the stage-coach, so the two lovers are free to marry. The cast includes Art Acord, Nita Davis, Ashton Dearholt, Clarence Burton, Al. W. Fordyce, Bessie Banks, George Gerhardt, Harry McCabe and Carle Morrison.

"The Day's Work." (Beauty. Sun., June 25.)—This comedy shows how an author who writes books of practical advice fails in putting this advice into practice. In trying to arrange their house in an orderly manner so that he will make a good impression on his wife's wealthy aunt, who disapproves of him, he succeeds in upsetting it from top to bottom, breaking up the furniture, flooding the bath room floor and creating a perfect bedlam of disorder. His ridiculously impractical, but perfectly good intented attempts, make the picture hilariously amusing. The cast includes Orral Humphrey, Lucille Ward, Mollie Shafer, Joe Massey and Madeline Fordyce.

"The Iron Mitt." (Vogue. Sun., June 25.)—Not shown for review.

"A Traitor to Art." (Essanay. Three reels. Sat., June 24.)—Not shown for review: the story follows: Brunda Adams and Arthur Synott, small town sweethearts, become engaged. Brunda becomes an artist's model and Synott a minister. Later Synott marries her, not knowing her former life. Knowing that a nude picture of her is to be exhibited and that her husband will see it, Brunda goes to the artist's studio and destroys the picture. The artist comes upon her and threatens arrest, but his jealous wife, misunderstanding the conversation, rushes in and kills the artist and herself. Appearing in the cast are Ann Kirk, Edward Arnold, Hugh Thompson and Marian Lydston.

PATHE EXCHANGE, INC

"Luke's Fatal Flivver." (Rolin.)—This comedy is full of action of the faster sort. Luke is pilot of an auto conveying a large party to the picnic grounds. They stop and spread their lunch, and in some way Luke's party becomes mixed with a crowd of fashionable folk out for a day in the country. When Luke's passengers see him, apparently making way with the lunch, a riot follows, in which flying articles of lunch figure importantly.

"The Iron Claw," No. 17. (Pathe. Two reels.)—This chapter, entitled "The Vanishing Faker," brings David Manley, Golden's secretary, into more disrepute, following his claim that he was the "Laughing Mask," which claim he was unable to prove. He is dismissed from the Golden household, but Margery, with considerable lingering affection, presents him with a dog as a parting gift. The Iron Claw plans a sweeping revenge at a lawn party to be given by the Goldens. This is to dynamite a huge oak tree, and hurl it over onto the pavilion while the latter is filled with merry-makers. The pet dog, which has becomes involved in a pool of molasses, rolls across the note to Legar, in which one of his henchmen explains the plot. The note thus gets to Manley, who is able to frustrate the plot. Creighton Hale, Pearl White and Sheldon Lewis are featured in the cast.

"From Kitchen Mechanic to Movie Star." (Split reel.)—This is another of the animated Goldberg cartoons, relating the history of Ammonia Emptydome, the maid of all work, who is amputated from her job just in time to fall into the arms of a movie director who is looking for someone "with a face that was started but never finished." When she returns to the kitchen she is covered with diamonds whose flash overcomes her late mistress. On the same reel is a beautiful scenic study of "Japan's Ancient Capital—Nara."

"Luke's Society Mix-up." (Phunphilms.)—Lonesome Luke, chauffeur in the home of a wealthy family, is called in to take the place of a guest of honor at a reception and the resulting complications are side-splitting, unless we have lost our sense of comedy. There are pretty girls too, one of them who is quite bewitchingly so, has a prominent part, which she fully well deserves.

UNIVERSAL PROGRAM

"The Man From Nowhere." (Red Feather. Five reels. Mon., June 19.)—Reviewed at length in the issue of June 17.

"Wanted—a Husband." (Nestor. Mon., June 19.)—Many humorous complications result when the young wife borrows a husband that she may inherit a fortune, her real mate being away on a business trip. This was staged with one of the popular Nestor casts including Betty Compson, Neal Burns, Ethel Lynn, Harry Rattenberry, Stella Adams and Joe Janecke.

"The False Part." (Gold Seal. Two reels. Tues., June 20.)—Herbert Rawlinson can always play the motion picture hero and he assumes his right role here with the result that an excellent comedy-romance has been produced. The girl loves friend Herbert from his picture work, but her mother has greater things in store for her in the shape of a languid society man. The

Edith Storey in a Scene from "The Shop Girl," Vitagraph-V-L-S-E

picture idol comes to the house for dinner and at the instigation of the mother leaves his manners in the studio, acting very much like a pig. However, mother softens and consents to let daughter and Herbert love. Agnes Vernon, Helen Wright and Antrim Short are good support. William Worthington directed.

"His Picture." (Imp. Tues., June 20.)—A very good comedy in which the wife's jealous nature leads her to spy on her husband. She believes that he secretly meets a vampire, but instead he is sitting for his picture. William Garwood, Violet Mersereau and others appeared in a scenario by William Addison Lathrop, while Ray Schrock directed.

"The Grip of Crime." (Big U. Tues., June 20.)—This picture, scenario written by Calder Johnstone and produced by George Cochrane, should prove of more than usual interest. The acting throughout is good, while the character study of an old Italian rendered by Thomas Jefferson is most pleasing. Lena Baskett, Burton Law and Frank Newburg are the rest of the principals.

"The Scarlet Mark." (Victor. Two reels. Wed., June 21.)—A melodrama relying much on coincidence for its advancement, but most interesting nevertheless. Mary Fuller is featured in

Paul Dickey, International Director-General

a dual role. She appears as a society girl and as a crook who takes the former's place with intent to rob. The ending is considerably exciting. Mrs. Brundage, Joe Girard and Tony Merlo are the other principals.

"A Jail Bird's Last Flight." (L-Ko. Wed., June 21.)—Showing the manner in which two rounders were taken in by a fair "cop-ess" and how by their antics in jail they completely destroyed it. Billy Armstrong and Gene Rogers do excellently as the fiirts in this while Carmel Meyers makes a very pretty foil. The rough-house in the final scenes is hilariously funny while the comparatively calm action of the opening scenes is equally humorous.

"Behind the Secret Panel." (Imp. Three reels. Thurs., June 22.)—This melodrama shows the troubles that a flirtatious wife created for herself and her nihilist husband while living in Russia. The woman finally manages to elude a desiring officer, free her husband and escape to America. This picture, the scenario for which was prepared by William A. Lathrop, has a great deal of interest in it although it is a little rabid at times. Paul Panzer, Sonia Marcel, William Welsh, Tony Merlo and Howard Crampton are the leads.

"The Young Sleuth." (Powers. Thurs., June 22.)—In which two kids turn detectives and accidentally capture a crook. The action of this is much too slow in the earlier footage, while the picture never demands more than slight interest. Children, Frank Butterworth and Irma Sorter, are the leads, and the subject will find its warmest welcome from such picture-goers, although we have seen child offerings of much better quality.

"What Could the Poor Girl Do?" (Nestor. Two reels. Fri., June 23.)—An excellent burlesque on the crook melodrama written by Al Christie and produced by Eddie Lyons. Lyons as the hero, Billie Rhodes as the girl who wants to reform, and Lee Moran as the crook who becomes enraptured at the smell of heliotrope, are the principals. The closing scenes are of the rough and tumble variety that Christie's company can do so well. Numerous popular situations of the underworld melodrama are burlesqued to a really unproarious degree. Stella Adams, Harry Rattenberry and Ed Burns support the three leads.

"The Heart Wrecker." (Imp. Fri., June 23.)—William Addison Lathrop's story of the city man who is killed by lightning after his betrayal of a country girl while not anything original makes very fair entertainment as pictured in this reel. George Ridgewell directed and his cast, a good one, is composed of Edith Roberts, Harry Benham and Tony Merlo.

"The Ghost of the Jungle." (Bison. Two reels. Sat., June 24.)—While the inmates of the Universal zoo are introduced in places throughout this picture, it relies for its suspense and interest on the melodramatic plot which is well worked out. The scenes and photography are very good while the beasts furnish added suspense by their presence. Jay Hunt directed Yona Landowska, Rex de Roselli, Guy Hedlund and Colin Chase in the principal roles.

"The Fall of Deacon Stillwaters." (Joker. Sat., June 24.)—While the author of this comedy has not taken full advantage of his opportunities, the usual Joker cast makes the reel worth while. It tells of a rabid deacon reformist who innocently gets reformed the wrong way by the town toughs. William Franey, Gale Henry, Charles Conklin and Milburn Moranti are the principals. Allen Curtis directed.

"The Fool." (Rex. Two reels. Sun., June 25.)—An inventor at work on a labor saving device is deserted by his wife. His invention finally reaches perfection, but at the instigation of a girl whom he has grown to love he breaks up the machine because it will throw many men out of work. This story is fair up to the final point and then its foolish. Ben Wilson and Edna Hunter are the leads.

"The Rogue with a Heart." (Laemmle. Sun., June 25.)—A robber regenerated through the love of a woman is nothing new to the realm of pictures, and though pictured here with little regard to steady character development it carries with it a certain amount of suspense that helps along. Hobart Henley, Sydell Dowling and Sydney Bracey are the principals. The scenario was prepared by Harry Dittmar and produced by Robert Hill.

"The Sheriff of Pine Mountain." (Rex. Two reels. Sun., June 11.)—The sheriff of the northern town finds himself confronted with the alternative of arresting his sweetheart's brother or flinging his duty to the winds. He chooses the former course, but it turns out that the boy is guiltless, while the sheriff is able to capture the real murderers. Ben Wilson, Dorothy Phillips and William Courtleigh, Jr., are the leads in this drama which, laid in realistic snow scenes, makes an acceptable production. William A. Lathrop are the leads.

"Peg o' the Ring." (Universal Special Feature. Seventh Episode. Two reels. Week of June 12.) —This number, entitled "The Wreck," moves somewhat slowly and repeats many of the situations brought forward in the former chapters. The railroad crash, the big thriller of the number, can be made much more effective by better cutting of the film. This scene shows a freight car stalled on a bridge. Peg and Lund, Jr., are on top and when an express approaches they are obliged to jump into the water. The engine smashes the car to atoms.

WEEKLIES

Hearst-Vitagraph, No. 45.—Recruit firemen of Boston at drill; Berkeley, Cal., celebrates its fiftieth birthday; memorial service at National Home for Disabled Soldiers, Hampton, Va.; new mono-rail car tested at 'Frisco; delegates to Women's Clubs convention, guests of Vitagraph; President Lowell, of Harvard, and Gen. Wood, review Harvard student regiment; Republican "favorite sons" pose for camera; Columbia and New York University stage a pushball game; other views.

Selig-Tribune, No. 46. Society men go into camp as members of cavalry troop at San Francisco; Cambridge pupils at day's outing, Manchester, Mass.; military field hospital established for G. A. R. veterans in Chicago park; President Wilson delivers memorial day address at Arlington cemetery; Chicago hotels crowded to the doors by delegates to the Republican convention; 200,000 citizens march for preparedness at Chicago; solemn procession in commemoration of Lusitania tragedy, in London; pretty models pose at fashion show, New York.

Pathe News, No. 47. Scenes at the Republican convention, Chicago; women at work in factories in London; 250 girls get degrees at Vassar's fiftieth commencement; troops on guard at Dublin to prevent further uprisings; Coney Island welcomes 2,000 orphan children on outing; new type of machine gun on motor cycle arrives at Columbus, N. Mex.; crew of U. S. S. Oregon honors dead comrades at San Francisco; Western delegates to Women's Club convention visit West Point; U. S. Reclamation service finishes Arrow Rock dam at cost of $5,000,000, Boise, Idaho; automobile drives motor boat, at Aberdeen, Wash.; great preparedness parade at St. Louis.

Universal Animated Weekly, No. 24.—St. Louis preparedness paradc; Brown University women play Shakespearean roles; Statue of Liberty illuminated by battleship searchlight; Gen. Wood reviews Harvard preparedness regiment; American Liberty Day at Sheepshead Bay draws 84,000; bathing beauties parade at Venice, Cal.; views of the German high seas fleet; last public views of Kitchener; "L" wreck in New York; other views, and cartoon by Hy Mayer.

INCORPORATIONS

In Delaware:

ILLINOIS ANIMATED ADVERTISING COMPANY; manufacturc and sale of motion picture films and lantern slides for advertisement; capitalized at $25,000 in Wilmington, Del.; incorporators are: Mclbert B. Cary, New York City; Ernest L. Conant, New York City; Edwardo Verdes, New York City.

FELBER FILM COMPANY; manufacture of moving photographs, lantern slides, etc.; capitalized at $50,000 in Wilmington, Del.; incorporators are: John E. Fitzgerald, John T. Costello, J. B. Felber, all Pittsburgh, Pa.

IN NEW YORK:

FILM FIRE PREVENTION AND MOTION PICTURE EQUIPMENT CORPORATION; manufacturing goods, wares and merchandisc relating to motion picture films, equipment, etc.; capitalized at $250,000 in Manhattan; incorporators are: Kenneth S. Ferguson, 485 West 135th street, New York City; Wallace MacDougall, 203 West 106th street, New York City; Abram MacDougall, 193 Mescrole avenue, Brooklyn.

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TWENTIETH CENTURY FILM COMPANY, INC.; manufacturing films, accessories, supplies, etc.; capitalized at $1,000 in Manhattan; incorporators are: Louis Weiss, 51 Avenue A, New York City; Fdk. Beck, 220 West Forty-second street, New York City; Jeanette Pomerance, 1262 Fiftieth street, Brooklyn.

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Float Built by Thomas H. Ince and Used to Advertise "Civilization"

THE BIDDLE PUBLISHING COMPANY, INC.; printing, publishing, bookselling, manufacturing motion picture films, accessories, etc.; capitalized at $25,000 in Manhattan; incorporators are: Chas. C. Metzler, 50 Broad street, New York; Earl Swain, 50 Broad street, New York; Thos. R. Horton, 239 West Thirty-ninth street, New York.

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THE NEW YORK CIVILIZATION FEATURE FILM COMPANY, INC.; exhibit motion picture film known as "Civilization"; capitalized at $10,000 in Manhattan; incorporators are: Al. H. Woods, 236 West Forty-second street, New York; Thos. H. Ince, Longacre Building, New York.

In Virginia:

DREAMLAND PARK AMUSEMENT COMPANY, INC.; to conduct a general amusement part and business; capitalized at $10,000 in Richmond, Va.; incorporators are: G. W. Stallings, Richmond, Va.; Thos. R. Spencer, Richmond, Va.; W. J. Boeckel, Petersburg, Va.

LEWIS J. SELZENICK PRODUCTIONS, INC., OF NEW YORK; the taking and producing of motion pictures, etc.; capitalized at $500,000 in Richmond, Va.; incorporators are: L. L. Lacy, John H. Bookok, J. V. Talley, all Richmond, Va.

STATEMENT OF OWNERSHIP

Statement of the ownership, management, circulation, etc., required by the Act of Congress of August 24, 1912, of Motion Picture News, published weekly, at New York, N. Y., for April 1, 1916.

State of New York, County of New York, Before me, a notary public in and for the State and County aforesaid, personally appeared H. Ashton Wyckoff, who, having been duly sworn according to law, deposes and says that he is the business manager of Motion Picture News, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers, are: Publisher, Motion Picture News, Inc., 729 Seventh avenue, New York, N. Y.; editor, William A. Johnston, 729 Seventh avenue, New York, N. Y.; managing editor, Lesley Mason, 729 Seventh avenue, New York, N. Y.; business manager, H. Ashton Wyckoff, 729 Seventh avenue, New York, N. Y.

2. That the owners are: (Give names and addresses of individual owners, or, if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent or more of the total amount of stock) Motion Picture News, Inc., 729 Seventh avenue, New York, N. Y.; William A. Johnston, 729 Seventh avenue, New York, N. Y.; E. Kendall Gillett, 729 Seventh avenue, New York, N. Y.; H. Ashton Wyckoff, 729 Seventh avenue, New York, N. Y.; Henry F. Sewall, 729 Seventh avenue, New York, N. Y.; Percy Alden, 729 Seventh avenue, New York, N. Y.; Wentworth Tucker, 729 Seventh avenue, New York, N. Y.; Carl Tucker, 729 Seventh avenue, New York, N. Y.

3. That the known bondholders, mortgagees and other security holders, holding 1 per cent or more of total amount of bonds, mortgages or other securities, none.

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H. ASHTON WYCKOFF,
Business Manager.

Sworn to and subscribed before me this 5th day of April, 1916.

HERMAN S. FULD.

Notary Public, Kings County, Kings County Clerk's No. 49, Kings County Register No. 8050, New York County Clerk's No. 114. New York Register No. 8118.

(My commission expires March 30, 1918.)

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Calendar of Coming and Current Releases

GENERAL FILM PROGRAM

RELEASES FOR CURRENT WEEK

Sunday, June 18, 1916.

KNICKERBOCKER STAR FEATURE—Pay Dirt (Henry King), D., 5000..... 20740

Monday, June 19, 1916.

KALEM—In the Service of the State (Thirteenth of "The Social Pirates"), D., 2000.....Special
BIOGRAPH—A Misunderstood Boy, D., 1000 (Re-Issue) 20750
SELIG—The Reprisal, D., 3000..... 20745
SELIG—Selig-Tribune, No. 49, Topical, 1000..... 20749
LUBIN—Otto's Legacy, C., 1000..... 20751
VITAGRAPH—Stung, C., 1000..... 20748

Tuesday, June 20, 1916.

BIOGRAPH—The Reformers, D., 2000 (Re-Issue).... 20756
EDISON—Out of the Ruins, D., 3000..... 20757
ESSANAY——The Girl at the Curtain, D., 2000..... 20752
KALEM—The Beggar and His Child (Ham Comedy) 20754

Wednesday, June 21, 1916.

EDISON—The Pied Piper of Hamelin, Juve., 1000.... 20762
ESSANAY—The Fable of the Undecided Brunette, C.. 20761
KALEM—That Lovely Widow (E. T. Comedy)..... 20760

Thursday, June 22, 1916.

LUBIN—Love's Law, D., 3000..... 20763
SELIG—Selig-Tribune, No. 50, Topical, 1000..... 20766
VIM—Never Again, C., 1000..... 20767

Friday, June 23, 1916.

KALEM—Her Great Invention (Sis Hopkins), C., 1000 20771
KNICKERBOCKER STAR FEATURE—The Ancient Blood, D., 3000..... 20768
VIM—For Better or Worse, C., 1000..... 20773
VITAGRAPH—Curfew at Pokey Center, C., 1000..... 20772

Saturday, June 24, 1916.

ESSANAY—A Traitor to Art, D., 3000..... 20774
KALEM—The Mysterious Cipher (H. & H. Series).. 20782
LUBIN—Persistency, C., 1000..... 20777
SELIG—Taking a Chance, W. D., 1000..... 20782
VITAGRAPH—Would You Forgive Her? D., 3000.. 20778

RELEASES FOR COMING WEEK

Monday, June 26, 1916.

KALEM—The Music Swindlers, (Fifteenth of the Social Pirates), D., 2000.....Special
BIOGRAPH—The Unwelcome Guest, D., 1000 (Re-Issue) .....
LUBIN—No Place Like Jail, C., 1000.....
SELIG—The Sacrifice, D., 3000.....
SELIG—Selig-Tribune, No. 51, Topical, 1000.....
VITAGRAPH—The Foxy Trotters, C., 1000.....

Tuesday, June 27, 1916.

EDISON—The Southerners, D., 3000.....
ESSANAY—The Voice in the Wilderness, D., 2000 Re-Issue) .....
KALEM—Ham Comedy (Title not decided).....
LUBIN—Out of the Flotsam, D., 2000.....

Wednesday, June 28, 1916.

BIOGRAPH—A Fair Rebel, D., 3000.....
EDISON—One reel Drama (Title not decided).....
ESSANAY—Vernon Howe Bailey's Sketch Book of St. Louis, Cart and 500 ft., Sc., Split reel.....
KALEM—When Opportunity Knocked, (E. T. Com.).
KALEM—The Lotus Woman (Alice Hollister), D., 5,000 .....

Thursday, June 29, 1916.

LUBIN—The Return of John Boston, D., 3000.....
SELIG—Selig-Tribune, No. 52, Topical, 1000.....
VIM—Better Halves, C., 1000.....

Friday, June 30, 1916.

KALEM—Setting the Fashions (Sis Hopkins).....
KNICKERBOCKER STAR FEATURE—The Master of the House, D., 3000.....
VIM—For Value Received, C., 1000.....
VITAGRAPH—Losing Weight, C., 1000.....

Saturday, July 1, 1916.

ESSANAY—The Regeneration of Margaret, D., 3000.
KALEM—The Engineer's Honor, (H. of H. Series)..
LUBIN—Edison Bugg's Invention, and Under a Barrel, Split reel Comedy.....
SELIG—The Girl of Gold Gulch, D., 1000.....
VITAGRAPH—Title not reported.....

MUTUAL FILM

Monday, June 19, 1916.

AMERICAN—The Gentle Conspiracy, D., 2000..... 04834

Tuesday, June 20, 1916.

VOGUE—Ruffhouse, C., 1000..... 04836

Wednesday, June 21, 1916.

MUTUAL—Mutual Weekly, No. 77, Topical, 1000.... 04837
BEAUTY—The House on Hokum Hill, C., 1000..... 04838
GAUMONT—See America First, Sc., The Belle of the Village Green, Shgrf., Split reel..... 04839

Thursday, June 22, 1916.

GAUMONT—The Criminal Thumb, D., 3000..... 04840

Friday, June 23, 1916.

MUSTANG—A Modern Knight, D., 2000..... 04843
CUB—Jerry's Elopement, C., 1000..... 04845

Saturday, June 24, 1916.

CENTAUR—A Siren of the Jungle, D., 2000..... 04846

Sunday, June 25, 1916.

BEAUTY—The Day's Work, C., 1000..... 04848
VOGUE—The Iron Mitt, C., 1000..... 04849
GAUMONT—"Reel Life," Magazine reel..... 04850

Monday, June 26, 1916.

AMERICAN—The Fate of the Dolphin, D., 2000..... 04851

Tuesday, June 27, 1916.

VOGUE—A Safe Loss, C., 1000..... 04853

Wednesday, June 28, 1916.

MUTUAL—Mutual Weekly, No. 78, Topical, 1000.... 04854
BEAUTY—When Adam Had 'em, C., 1000..... 04855
GAUMONT—See America First, Sc., (Glacier National Park, and Kartoon Komics, Split reel..... 04856

Thursday, June 29, 1916.

AMERICAN—Tangled Skeins, D., 3000..... 04857

Friday, June 30, 1916.

MUSTANG—The Demon of Fear, D., 2000..... 04860
CUB—Jerry's Big Haul, C., 1000..... 04862

Saturday, July 1, 1916.

CENTAUR—A King o' Make Believe, D., 2000..... 04863

Sunday, July 2, 1916.

BEAUTY—The Gink from Kankakee, C., 1000..... 04865
VOGUE—Just for a Kid, C., 1000..... 04866
GAUMONT—"Reel Life," Magazine reel, 1000..... 04867

Calendar of Current and Coming Releases

UNIVERSAL PROGRAM

RELEASES FOR CURRENT WEEK

UNIVERSAL SPECIAL FEATURE—Peg o' the Ring, No. 8, D., 2000 01544

Monday, June 19, 1916.

RED FEATHER—The Man from Nowhere, D., 5000 .. 01526
NESTOR—Wanted, a Husband, C., 1000 01527

Tuesday, June 20, 1916.

GOLD SEAL—The False Part, D., 2000 01528
BIG U—The Grip of Crime, D., 2000 01529
IMP—His Picture, C., 1000 .....

Wednesday, June 21, 1916.

VICTOR—The Scarlet Mark, D., 2000 01531
L-KO—The Jailbird's Last Flight, C., 1000 01532
UNIVERSAL ANIMATED WEEKLY—No. 25, News 01533

Thursday, June 22, 1916.

IMP—Behind the Secret Panel, D., 3000 01534
POWERS—The Young Sleuths, C., 1000 01535

Friday, June 23, 1916.

IMP—The Heart Wrecker, Com. D., 1000 01536
REX—The Rosary, D., 1000 (Re-Issue) 01537
NESTOR—What Could the Poor Girl Do?, C., 2000 .. 01538

Saturday, June 24, 1916.

BISON—The Ghost of the Jungle, An. D., 2000 01539
JOKER—The Fall of Deacon Stillwaters, C., 1000 01540

Sunday, June 25, 1916.

REX—The Fool, D., 2000 01541
LAEMMLE—The Rogue With a Heart, D., 1000 01542
L-KO—Dirty Work in a Beanery, C., 1000 01543

RELEASES FOR COMING WEEK

UNIVERSAL SPECIAL FEATURE—Peg o' the Ring, No. 9, "The Leap," D, 2000 01563

Monday, June 26, 1916.

RED FEATHER—It Happened in Honolulu, D., 5000 01545
NESTOR—The Browns see the Fair, C., 1000 01546

Tuesday, June 27, 1916.

GOLD SEAL—Jackals of a Great City, D., 2000 01547
REX—The Toy Soldier, C., 1000 01548
IMP—Peggy and the Law, D., 1000 01549

Wednesday, June 28, 1916.

BIG U—God and the Baby, D., 1000 01550
L-KO—Pirates of the Air, C., 2000 01551
UNIVERSAL ANIMATED WEEKLY—No. 26, News 01552

Thursday, June 29, 1916.

LAEMMLE—The Human Cactus, D., 2000 01553
BIG U—Twice at Once, C., 1000 01554
POWERS—Sammy Johnsin, Magician, Cart-C., and The Children's Paradise, Ed., Split reel 01555

Friday, June 30, 1916.

IMP—Blind Man's Buff, Com-D., 2000 01556
VICTOR—Muggins, D., 1000 01557
POWERS—Such is Life in China, (Hy Mayer Com.). 01558

Saturday, July 1, 1916.

BISON—The Money Lenders, D., 2000 01559
JOKER—Bashful Charley's Proposal, C., 1000 01560

Sunday, July 2, 1916.

REX—The Sting of Conscience, D., 3000 01561
LAEMMLE—Baseball Bill, No. 1, C., 1000 01562

UNICORN PROGRAM

Monday, June 5, 1916.

PURITAN—The Rosary, D., 2000 650
GAYETY—The Baby in the Case., C., 1000 651

Tuesday, June 6, 1916.

HIAWATHA—Bob Armstrong's Reward, W. D., 1000 652
LILY—The Crucial Test, D., 1000 653
JUDY—Taming of the Shrew, C., 1000 654

Wednesday, June 7, 1916.

BUFFALO—Broken Hearts, W. D., 1000 655
HIPPO—Mixed Brides, and Pale-Faced Injuns, C. Sp. 656
PURITAN—The Missing Necklace, D., 1000 657

Thursday, June 8, 1916.

LILY—The Formula, D., 2000 658
JOCKEY—Johnny-On-The-Spot, C., 1000 659

Friday, June 9, 1916.

RANCHO—The Higher Voice, W. D., 1000 660
GAYETY—The Re-Made Maid, C., 1000 661
SUPREME—The Two Waifs, D., 1000 662

Saturday, June 10, 1916.

SUNSET—The Rustler's Retribution, D. W., 1000 663
SUPREME—The Eternal Truth, D., 1000 664
HIPPO—Hubby's Escapade, and His One and Only, C. Split reel 665

Sunday, June 11, 1916.

UTAH—A Squaw's Loyalty, W. D., 1000 666
JOCKEY—Two of a Kind, C., 1000 667
PURITAN—The Recoil, D., 1000 668

Monday, June 12, 1916.

PURITAN—The Lure of Gold, D., 2000 675
GAYETY—Little Grains of Rice, C., 1000 676

Tuesday, June 13, 1916.

HIAWATHA—The Wisdom of the White Man, W. D., 1000 677
SUNSET—Mother, D., 1000 678
JOCKEY—Their Noble Relation, C., 1000 679

Wednesday, June 14, 1916.

RANCHO—From Out of the Past, W. D., 1000 680
HIPPO—Wifie's Dilemma, C., 1000 681
SUPREME—The Cashier's Ordeal, D., 1000 682

Thursday, June 15, 1916.

PURITAN—The Ghost's Bride, D., 2000 683
GAYETY—Love and Overalls, and His Wife's Visitor, Com., Split 684

Friday, June 16, 1916.

HIAWATHA—The New Prospector, W. D., 1000 685
JOCKEY—The Closed Door, C., 1000 686
LILY—The Blindness of Jealousy, D., 1000 687

Saturday, June 17, 1916.

RANCHO—His Leading Lady, W. D., 1000 688
SUPREME—The Nobler Love, D., 1000 689
HIPPO—A Circumstantial Hero, and The Live Wire, Com., Split 690

Sunday, June 18, 1916.

RANCHO—The Man Who Came Back, W. D., 1000 .. 691
JOCKEY—The New Maid, C., 1000 692
SUPREME—The Little Heroine, D., 1000 693

RELEASE DATES FOR READY REFERENCE

GENERAL FILM PROGRAM

BIOGRAPH

5—22. The Mistake, D. (Re-Issue).....1000
5—23. Who's Looney Now? C.....2000
6—29. The House with the Closed Shutters, (Re-issue).....1000
5—31. Woman Against Woman, D.....3000
5—31. The Woman in Black, D.....5000
6— 5. The Girl Across the Way, D. (Re-Issue) 1000
6— 6. The Yaqui, Cur., D. (Re-Issue).....2000
6—12. The Spirit Awakened, D. (Re-issue)..1000
6—14. Liberty Belles, C.....3000
6—19. A Misunderstood Boy, D., (Re-Issue).....1000
6—20. The Reformers, D., (Re-Issue).....2000

EDISON

6— 6. The Stoning, D. (Re-Issue).....3000
6— 7. Love's Labor Lost, Cart., and Camping with the Black Feet, Sc., Split Reel
6—13. The Man in the Street, D. (Re-issue).3000
6—14. The Charge of the Light Brigade, D.1000
6—20. Out of the Ruins, D.....3000
6—21. The Pied Piper of Hamelin, Juve....1000

ESSANAY

5—20. A Rose of Italy, D.....3000
5—23. The Condemnation, D.....2000
5—24. Canimated Nooz Pictorial, No. 10, Cart., and 500 ft. Sc.....Split Reel
5—27. The Schemers, D.....3000
5—30. The Song in the Dark, (Re-issue), D.2000
5—31. The Fable of the Willing Collegian Who Wanted to Get a Foothold, C.1000
6— 3. Our People, D.....3000
6— 6. Orphan Joyce, D.....2000
6— 7. Vernon Howe Bailey's Sketch Book of Berlin, Cart., and 500 ft. Sc., Split Reel
6—10. Fool's Gold, D.....3000
6—13. Putting it Over, C.....2000
6—14. Canimated Nooz Pictorial, No. 11, Cart., and 500 ft. Sc.....Split Reel
6—17. The Promise Land, D.....3000
6—20. The Girl at the Curtain, D.....2000
6—21. The Fable of the Undecided Brunette, C.....1000
6—24. A Traitor to Art, D.....3000

KALEM

5—10. Not What the Doctor Ordered, C....1000
5—12. A Lunch Room Legacy, C.....1000
5—13. The Bridge of Danger (H. of H. Series), D.....1000
5—16. The Irish Rebel, D.....1000
5—17. The Artful Dodger, C.....1000
5—19. An Innocent Vampire, C.....1000
5—20. One Chance in a Hundred (H. of H. Series), D.....1000
5—23. Ham's Busy Day, C.....1000
5—24. The Bogus Ghost, C.....1000
5—26. The Baby Grand, C.....1000
5—27. The Capture of Red Stanley (H. of H. Series), D.....1000
5—30. A Bunch of Flivvers, C.....1000
5—31. A Smoky Adventure, C.....1000
6— 2. Sis the Detective, C.....1000
6— 3. The Spiked Switch (H. of H. Series), D.....1000
6— 6. Midnight at the Old Mill, C.....1000
6— 7. In Cinderella's Shoes, C.....1000
6— 9. Juggling Justice, C.....1000
6—10. The Treasure Train, D.....1000
6—16. The Stenographer's Strategy, C.....1000
6—17. A Race Through the Air, D.....1000
6—19. In the Service of the State, D.....2000
6—23. Her Great Invention, C.....1000

KNICKERBOCKER STAR FEATURES

5— 5. The Oath of Hate, D.....3000
5—12. Broken Fetters, D.....3000
5—17. Spellbound, D.....5000
5—19. A Child of Fortune, D.....3000
5—26. The Flirting Bride, D.....3000
6— 2. Shadows, D.....3000
6— 9. The Stained Pearl, D.....3000
6—16. Pay Dirt, D.....3000
6—23. The Ancient Blood, D.....3000

LUBIN

5—13. Jenkin's Jinx, C.....1000
5—15. Otto the Artist, C.....1000
5—16. The Beggar King, D.....2000
5—18. Jackstraws, D.....3000
5—20. The Winning Number, C.....1000
5—23. Otto the Hero, C.....1000
5—25. Prisoners of Conscience, D.....3000
5—27. Oh! You Uncle, C.....1000
5—29. Trilby Frilled, C.....1000
5—30. The Final Payment, D.....2000
6— 1. The Code of the Hills, D.....3000
6— 3. Pickles and Diamonds, C.....1000
6— 5. Otto, the Reporter, C.....1000
6— 8. The Scapegrace, D.....3000
6—10. Two Smiths and a Haff, C.....1000
6—12. Otto the Cobbler, C.....1000
6—13. The Avenger, D.....2000
6—15. Sons of the Sea, D.....3000
6—17. Hubby Puts One Over, C.....1000
6—19. Otto's Legacy, C.....1000
6—22. Love is Law, D.....3000
6—24. Persistency, C.....1000

SELIG-TRIBUNE NEWS PICTORIAL

Issued every Monday and Thursday.

SELIG

5—11. Selig-Tribune, No. 38, Topical.....1000
5—13. The Sheriff's Duty, D.....1000
5—16. The Hardy Way, D.....3000
5—18. Selig-Tribune, No. 40, Topical.....1000
5—20. A Boarding House Ham, C.....1000
5—22. The Test of Chivalry, D.....3000
5—27. A Five Thousand Dollar Elopement, C.....1000
5—29. The Hare and the Tortoise, D.....3000
6— 3. Crooked Trails, D.....1000
6— 5. A Temperance Town, C.....3000
6—10. Going West to Make Good, D.....1000
6—12. The Two Orphans, D.....3000
6—17. The Cowpuncher's Peril, D.....1000
6—19. The Reprisal, D.....3000
6—24. Taking a Chance, W. D.....1000

RELEASE DAYS

GENERAL FILM

Monday—Biograph, Lubin, Selig, Selig-Tribune, Vitagraph.
Tuesday—Biograph, Essanay, Kalem, Lubin.
Wednesday—Biograph, Essanay, Kalem.
Thursday—Essanay, Lubin, Selig-Tribune, Vim.
Friday—Knickerbocker Star Feature, Kalem, Vim, Vitagraph.
Saturday—Essanay, Kalem, Lubin, Selig, Vitagraph.

MUTUAL FILM

Monday—American, Falstaff, Vogue.
Tuesday—Thanhouser, Vogue.
Wednesday—Beauty, Mutual Weekly, Gaumont.
Thursday—Gaumont, American.
Friday—Mustang, Cub.
Saturday—Centaur, Falstaff.
Sunday—Beauty, Vogue, Gaumont.

UNIVERSAL FILM

Monday—Red Feather, Nestor.
Tuesday—Gold Seal, Rex, Imp.
Wednesday—Victor, L-Ko, Animated Weekly.
Thursday—Laemmle, Big U, Powers.
Friday—Imp, Victor, Nestor.
Saturday—Bison, Powers, Joker.
Sunday—Rex, Laemmle, L-Ko.

VIM

5—11. The Water Cure, C.....1000
5—12. The Pretenders, C.....1000
5—18. Thirty Days, C.....1000
5—19. A Fair Exchange, C.....1000
5—25. Baby Doll, C.....1000
5—26. Villains and Violins, C.....1000
6— 1. The Schemers, C.....1000
6— 2. The Land Lubbers, C.....1000
6— 8. The Sea Dogs, C.....1000
6— 9. A Dollar Down, C.....1000
6—15. Hungry Hearts, C.....1000
6—16. The Raid, C.....1000
6—22. Never Again, C.....1000
6—23. For Better or Worse, C.....1000

VITAGRAPH

5—13. The Accusing Voice, D.....3000
5—15. The Lucky Tumble, C., and Scenes in Iceland, Sc.....Split Reel
5—19. More Money Than Manners, C.....1000
5—20. Miss Adventure, Com.-D.....3000
5—22. The Cost of High Living, C.....1000
5—26. The Battler, C.....1000
5—27. The Wheat and the Chaff, D.....3000
5—29. The Idle Rich, Com.-D.....1000
6— 2. The Loneliness, C.....1000
6— 3. Carew and Son, D.....3000
6— 5. New York, Old and New.....1000
6— 9. She Won the Prize, C.....1000
6—10. The Strange Case of Robert Burnham, D.....3000
6—12. Her Loving Relations, Com.-D.....1000
6—16. Harold the Nurse Girl, C.....1000
6—17. Ashes, D.....3000
6—19. Stung, C.....1000
6—23. Curfew at Pokey Center, C.....1000
6—24. Underneath the Low Down, D.....3000

MUTUAL FILM RELEASES

AMERICAN

5— 1. Pierre Brissac the Brazen, D.....2000
5— 8. The Touch on the Key, D.....2000
5—11. The Profligate, D.....3000
5—15. The Pretender, D.....2000
5—18. Four Months, D.....3000
5—22. Repaid, D.....2000
5—29. The Release of Dan Forbes, D.....2000
6— 1. The Trail of the Thief, D.....3000
6— 5. Jealousy's First Wife, D.....2000
6—12. Convicted for Murder, D.....2000
6—19. The Gentle Conspiracy, D.....2000

BEAUTY

5—17. Billy Van Deusen's Fiance, C.....1000
5—21. Twenty Minutes in Magic, C.....1000
5—24. Adjusting His Claim, C.....1000
5—28. The Pork Plotters, C.....1000
5—31. The Comet's Comeback, C.....1000
6— 4. Ima Knutt Gets a Bite, C.....1000
6— 7. Billy Van Deusen's Operation, C....1000
6—11. Thinim Stout, C.....1000
6—14. Billy Van Deusen's Eggs-spensive Adventure, C.....1000
6—18. Pedigrees, Pups and Pussies, C.....1000
6—21. The House on Hokum Hill, C.....1000
6—24. The Day's Work, C.....1000

CENTAUR

6— 3. Clouds in Sunshine Valley, D.....2000
6—10. The Lion's Nemesis, D.....2000
6—17. The Star of India, D.....2000
6—24. A Siren of the Jungle, D.....2000

CUB

5—12. Jerry's Perfect Day, C.....1000
5—19. Harmony and Discord.....1000
5—26. Preparedness, C.....1000
6— 2. Sawdust Love, C.....1000
6— 9. Jerry's Big Lark, C.....1000
6—16. Jerry and the Moonsbiners.....1000
6—23. Jerry's Elopement, C.....1000

FALSTAFF

5— 1. The Dashing Druggist's Dilemma, C..1000
5— 5. The Sleigher's Strategy, C.....1000
5— 8. The Kiddie's Kaptain Kidd, C.....1000
5—13. Freddie's Frigid Finish, C.....1000
5—15. Deteckters, C.....1000
5—20. Steven's Sweet Sisters, C.....1000
5—22. Politickers, C.....1000
5—27. Sammy's Semi-Suicide, C.....1000
5—29. Disguisers, C.....1000
6— 3. Peterson's Pitiful Plight, C.....1000
6— 5. Advertisementers, C.....1000
6—10. Where Wives Win, C.....1000
6—12. Real Estaters, C.....1000
6—17. Doughnuts, C.....1000

GAUMONT

5—21. "Reel Life".....1000
5—24. See America First (Savannah, Ga.), and Kartoon Komics.....Split Reel
5—25. Armadale, D.....3000
5—28. "Reel Life".....1000
5—31. See America First, Sc. and Kartoon Komics, Cart.....Split Reel
6— 4. "Reel Life," Magazine.....1000
6— 7. See America First, and Kartoon Komics, Cart.....Split Reel
6— 8. The Flames of Vengeance, D.....3000
6— 11. "Reel Life," Magazine Reel.....1000
6—14. See America First, Kartoon Komics, Scenic and Cartoon.....Split Reel
6—18. "Reel Life," Magazine Reel.....1000
6—21. See America First, Sc., The Belle of the Village Green, Shgrf.....Split Reel
6—22. The Criminal Thumb, D.....3000
6—25. "Reel Life," Magazine Reel.

MUSTANG

5—12. The Gulf Between, D.....2000
5—19. The Blindness, D.....2000
5—26. Jack, D.....2000
6— 2. A Man's Friend, D.....2000
6— 9. The Pilgrim, D.....2000
6—16. The Sheriff of Plumas, D.....2000
6—23. A Modern Knight, D.....2000

RELEASE DATES FOR READY REFERENCE

MUTUAL WEEKLY
Issued every Thursday.

THANHOUSER
5— 2. The Weakling, D.....2000
5— 4. The Spirit of '61, D.....3000
5— 9. When She Played Broadway, D.....2000
5—16. The Answer, D.....2000
5—23. For Uncle Sam's Navy, C.....2000
5—30. The Nymph, D.....2000
6— 6. John Brewster's Wife, D.....2000
6—13. Brothers Equal, D.....2000

VOGUE
5— 9. Germatic Love, C.....1000
5—14. A Mix-Up at Rudolph's, C.....1000
5—16. The Man with the Hod, C.....1000
5—21. The Chinatown Villains, C.....1000
5—23. Rival Rogues, C.....1000
5—28. National Nuts, C.....1000
5—30. Shy Thirty Cents, C.....1000
6— 4. Nailing the Lid, C.....1000
6— 6. A Plane Story, C.....1000
6—11. His Blowout, C.....1000
6—18. Delinquent Bridegrooms, C.....1000
6—20. Ruffhouse, C.....1000
6—25. The Iron Mitt, C.....1000

PATHE EXCHANGE, INC.

Week of May 29, 1916.
The Iron Claw, No. 14, D.....2000
Who's Guilty? No. 4, "The Silent Shame," D.....2000
Ice, C.....1000
Siberia, the Vast Unknown, No. 8, and The Tokio Exposition, Scenic.....Split Reel

Week of June 5, 1916.
The Iron Claw, No. 15, D.....2000
Who's Guilty? No. 5, "Sold Out," D.....2000
Luke Laughs Last, C.....1000
The Fatal Pie, Cart., and Some Fresh Water Fishes, Ed.....Split Reel
The Zinc Mines of Lang Hit, Ed., and Around Mt. Fugi (Japan) Sc. Split Reel

Week of June 12, 1916.
The Iron Claw, No. 16, D.....2000
Who's Guilty? No. 6, "Sowing the Wind," D.....2000
An Awful Romance, C.....1000
France's Canine Allies, Ed., and The Gorges of Colorado, Sc.....Split Reel

Week of June 19, 1916.
The Iron Claw, No. 17, "The Vanishing Faker," D.....2000
Who's Guilty? No. 7, "Truth Crushed to Earth," D.....2000
Luke's Fatal Flivver, C.....1000
From Kitchen Mechanic to Movie Star, Cart., and Japan's Ancient Capital—Nara (Col. Sc.).....Split Reel
A Matrimonial Martyr, Col. Com.-D.....1000

UNICORN FILM PROGRAM

BUFFALO
5—17. Divided Love, D.....1000
5—24. In the Hills of Kentucky, D.....1000
5—31. Rival Candidates, D.....1000
6— 7. Broken Hearts, Western D.....1000

GAYETY
5—22. Mary's Mistake, and Tricking the Trickster.....Split Reel
5—25. The Busy Bee, C.....1000
5—29. A Bride to Order, and In the Balkans.....Split Reel
6— 2. All for the Love of Laura, C.....1000
6— 5. The Baby in the Case, C.....1000
6— 9. The Re-Made Maid, C.....1000
6—12. Little Grains of Rice, C.....1000
6—15. Love and Overalls, and His Wife's Visitor, C.....Split Reel

HIAWATHA
5—25. Falsely Accused, D.....1000
5—20. A Daughter of the Hills, D.....1000
6— 6. Bob Armstrong's Reward, Western D.1000
6—13. The Wisdom of the White Man, W. D.1000
6—16. The New Prospector, W. D.....1000

JUDY
5—16. A Musical Deception, C. and The Black Mark, C.....Split Reel
5—23. Hubby's Present, and Our Darling's Playmate.....Split Reel
5—30. The Skating Craze at Moodyville, C.1000
6— 6. Taming of the Shrew, C.....1000

HIPPO
5—24. The New Ranch Owner, C.....1000
5—26. A Gentleman of Leisure, and our Darling's Chips.....Split Reel
5—31. A Modern Hercules, C.....1000
6— 3. Nearly Married, C.....1000
6— 7. Mixed Brides, and Pale-Faced Injuns, C.....Split Reel
6—10. Hubby's Escapade, and His One and Only, C.....Split Reel
6—14. Wifie's Dilemma, C.....1000
6—17. A Circumstantial Hero, and the Live Wire, C.....Split Reel

PURITAN
5—30. Kentucky Brothers, D.....1000
5—31. The Wheat King, D.....1000
6— 4. The King's Vengeance, D.....1000
6— 5. The Rosary, D.....2000
6—11. The Recoil, D.....1000
6—12. The Lure of Gold, D.....2000
6—15. The Ghost's Bride, D.....2000

LILY
6— 1. The Sacred Oath, D.....2000
6— 6. The Crucial Test, D.....1000
6— 8. The Formula, D.....2000
6—16. The Blindness of Jealousy, D.....1000

JOCKEY
5—21. A Midnight Escapade, C.....1000
5—24. The Hobo Imposter, C.....1000
5—27. O'Brien's Investment, C.....1000
6— 1. Billie's Find, and the Enchanted Matches.....Split Reel
6— 4. Willie the Sleuth, C.....1000
6— 8. Johnny-On-the-Spot, C.....1000
6—11. Two of a Kind, C.....1000
6—13. Their Noble Relation, C.....1000
6—16. The Closed Door, C.....1000
6—18. The New Maid, C.....1000

RANCHO
6— 2. A Double Reward, D.....1000
6— 9. The Higher Voice, Western D.....1000
6—14. From Out of the Past, W. D.....1000
6—17. His Leading Lady, W. D.....1000
6—18. The Man Who Came Back, W. D....1000

SUNSET
5—20. The Mexican Insurrection, D.....2000
5—26. The Mystery at Shallow Creek, D...1000
6— 3. His Indian Guardian, D.....1000
6—10. The Rustler's Retribution, Western D.1000
6—13. Mother, D.....1000

SUPREME
5—25. The Village School Master, D.....1000
5—26. The Empty Crib, D.....1000
5—29. The Price He Paid, D.....2000
6— 2. When a Man Weakens, D.....1000
6— 3. The Heart of a Peddler, D.....1000
6— 9. The Two Waifs, D.....1000
6—10. The Eternal Truth, D.....1000
6—14. The Cashier's Ordeal, D.....1000
6—17. The Noble Love, D.....1000
6—18. The Little Heroine, D.....1000

UTAH
5—21. The Wrong Room, D.....1000
5—27. The Indian Child's Gratitude, D.....1000
6— 4. Fate's Decree, D.....1000
6—11. A Squaw's Loyalty, Western D.....1000

UNIVERSAL PROGRAM

ANIMATED WEEKLY
Issued every Wednesday.

BIG U
5—31. The Attic Princess, D.....1000
6— 1. Brother Jim, D.....1000
6— 8. The Sea Lilly, D.....1000
6—15. Betty's Hobo, Com.-D.....1000
6—20. The Grip of Crime, D.....2000

BISON
5—20. Hulda the Silent, D.....2000
5—27. The Wedding Guest, D.....2000
6— 3. Tammany's Tiger, C.....2000
6—10. The Cage Man, D.....2000
6—17. A Railroad Bandit, D.....2000
6—24. The Ghost of the Jungle, An, D.....2000

GOLD SEAL
5—23. The Woman Who Followed Me.....
5—30. The Silent Man of Timber Gulch, D..2000
6— 5. The Rose Colored Scarf, D.....2000
6—13. The Melody of Love, D.....3000
6—20. The False Part, D.....2000

IMP
5—16. When Slim Picked a Peach, C.....1000
5—21. Claudia, C.....1000
5—23. The Health Road, D.....1000
5—26. The Unconventional Girl, D.....2000
5—30. A Double Fire Deception, C.....1000
6— 2. "Jim Slocum, No. 46,393," D.....2000
6— 5. His Little Story, C.....1000
6—13. Her Wonderful Secret, C.....1000
6—16. The Devil's Image, D.....2000
6—18. A College Boomerang, C.....1000
6—20. His Picture, C.....1000
6—22. Behind the Secret Panel, D.....3000
6—23. The Heart Wrecker, Com. D.....1000

JOKER
5—13. A Wife for a Ransom, C.....1000
5—20. A Raffle for a Husband, C.....1000
5—27. A Stage Villain, C.....1000
6— 3. A Dark Suspicion, C.....1000
6—17. Love Quarantined, C.....1000
6—24. The Fall of Deacon Stellwaters, C...1000

LAEMMLE
5—19. Heartaches, D.....2000
5—30. The Fur Trimmed Coat, D.....1000
6— 1. Two Mothers, D.....2000
6— 4. The Wire Pullers, C.....1000
6— 3. Alias Jane Jones, D.....2000
6—11. The False Gems, D.....1000
6—15. Her Soul's Song, D.....2000
6—18. Romance at Random, C.....1000
6—25. The Rogue With a Heart, D.....1000

L-KO
5—24. A Busted Honeymoon, C.....1000
5—28. Gamboling on the Green, C.....1000
5—31. Tough Luck on a Rough Sea, C.....2000
6— 7. Billie's Waterloo, C.....1000
6—11. Phony Teeth, and False Friends, C...1000
6—14. How Stars Are Mada, C.....2000
6—21. The Jailbird's Last Flight, C.....1000
6—25. Dirty Work in a Beanery, C.....1000

NESTOR
5—15. He's a Devil, C.....3000
4—20. The Royland Villain, and Ed...Split Reel
5—22. Her Celluloid Hero, C.....1000
5—26. Love and Brass Buttons, C.....1000
5—20. All Over a Stocking, C.....1000
6— 2. Good Night Nurse, C.....1000
6— 6. Never Again Eddie, C.....1000
6— 9. Twixt Love and the Iceman, C.....1000
6—12. Their Awful Predicament, C.....1000
6—16. Almost a Widow, C.....1000
6—18. Wanted, a Husband, C.....1000
6—23. What Could the Poor Girl Do? C...2000

POWERS
5—20. Their Social Smash, C.....1000
5—25. Mr. Fuller Pep—He Dabbles in the Pond, Cart., and Classic Dances, Vaud.....Split Reel
5—27. Storming the Trenches, C.....1000
6— 1. It Can't Be True, C.....1000
6— 8. Mr. Fuller Pep—He Breaks for the Beach, Cart. and Pygmies of the Zoo, Ed.....Split Reel
6—10. Betrayed by the Camera, C.....1000
6—15. Prof. Wiseguy's Trip to the Moon, Cart., and Little Journeys in Japan, Sc.....Split Reel
6—22. The Young Sleuths, C.....1000

REX
5—18. A Wife at Bay, D.....2000
5—21. Love Triumphant, D.....2000
5—23. "Virginia," D.....1000
5—26. Harmony in a Flat, C.....1000
5—28. A Gentle Volunteer, D.....3000
6— 3. A Cad, D.....1000
6— 4. As in a Dream, D.....3000
6— 9. The Code of His Ancestors, D.....1000
6—11. The Sheriff of Pine Mountain, D 2000
6—18. The Finer Metal, D.....2000
6—23. The Rosary, D. (Re-Issue).....1000
6—25. The Fool, D.....2000

VICTOR
5—17. The Three Wishes, D.....1000
5—24. The Limousine Mystery, D.....2000
6— 7. Object—Matrimony, C.....2000
6— 9. The Scorpion's Sting, D.....3000
6—16. The Golden Boot, C.....1000
6—21. The Scarlet Mark, D.....2000

FEATURE RELEASES—CURRENT AND COMING

Bluebird Photoplays

5— 1. The Crippled Hand (Ella Hall)...5 parts
5— 8. The Glided Spider (Louise Lovely).5 parts
5—15. Elusive Isabel (Florence Lawrence)6 parts
5—22. A Son of the Immortals (J. Warren Kerrigan).....5 parts
5—29. Naked Hearts (Rupert Julian).....5 parts
6— 5. The Eye of God (Tyrone Power and Lois Weber).....5 parts
6—12. Bobbie of the Ballet (Louise Lovely). .....5 reels
6—19. The Three Godfathers (All star cast). .....5 reels
6—26. Shoes (Mary McDonald).....5 reels

Fox Film Corporation

4— 3. Blue Blood and Red.....5 reels
4—10. Slander .....5 reels
4—17. A Modern Thelma.....5 reels
4—24. A Man of Sorrow.....5 reels
5— 1. Blazing Love.....5 reels
5— 8. The Eternal Sapho.....5 reels
5—15. Sins of Men.....5 reels
5—22. Battle of Hearts.....5 reels
5—29. The Spider and the Fly.....5 reels
6— 5. Hypocrisy. .....5 reels
6—12. A Woman's Honor.....5 reels

Ivan Feature Productions

1—Forbidden Fruit (Everett Butterfield and Paula Shay).....5 reels
2—A Fool's Paradise (Chrystine Mayo, Paula Shay, and Joseph Burke)....6 reels
3—The Immoral Flame (Maude Fealy)...5 reels
4—The City of Illusion (Paula Shay and Mignon Anderson).....6 reels
5.—Her Husband's Wife (Sally Crute, Mignon Anderson and Augustus Phillips). .....5 reels

Kleine-Edison Feature Service

EDISON

1—12. The Catspaw.....5 reels
1—26. The Innocence of Ruth.....5 reels
2— 9. The Martyrdom of Philip Strong..5 reels
2—23. At the Rainbow's End.....5 reels

GEO. KLEINE

1—19. Wild Oats.....5 reels
2— 2. The Final Curtain.....5 reels
2— 9. When Love is King.....5 reels
2—16. The Scarlet Road.....5 reels
3— 1. The Mishaps of Musty Suffer.....10 reels

Metro Pictures Corporation

F. A. BALSHOFER

4—24. The Come-Back (Harold Lockwood and May Allison).....5 reels
6—12. The Masked Rider (Harold Lockwood and May Allison).....5 reels

COLUMBIA PICTURES CORPORATION

3—13. Lovely Mary (Mary Miles Minter).5 reels
4— 3. The Kiss of Hate (Ethel Barrymore)5 reels
4—10. The Half Million Bribe (Hamilton Revelle and Marguerite Snow)...5 reels
5—22. Notorious Gallaghar (William Nigh and Marguerite Snow).....5 reels

POPULAR PLAYS AND PLAYERS

4—17. Playing with Fire (Mme. Petrova).5 reels
5—29. The Scarlet Woman (Mme. Petrova)5 reels
5—15. The Spell of the Yukon (Edmund Breese) .....5 reels

B. A. ROLFE PHOTOPLAYS, INC.

3—20. Her Great Price (Mabel Taliaferro)5 reels
5— 1. The Snow Bird (Mabel Taliaferro).5 reels
6— 5. Dorian's Divorce (Lionel Barrymore and Grace Valentine).....5 reels
6—19. The Flower of No-Man's-Land (Viola Dana).....5 reels

QUALITY PICTURES

3—27. The Wall Between (Francis X. Bushman and Beverly Bayne)...5 reels
5— 8. A Million a Minute (Francis X. Bushman and Beverly Bayne)....5 reels

Mutual Masterpictures

DE LUXE EDITION

Week of June 5, 1916.

No. 107. Whispering Smith (Helen Holmes), Signal.....5 reels
No. 108. Soul Mates (William Russell), American. .....5 reels

Week of June 12, 1916.

No. 109. The Inner Struggle, American...5 reels
No. 110. The Abandonment (E. Forrest Taylor and Helene Rosson), American. .....5 reels

Week of June 19, 1916.

No. 111. The Wasted Years (Crane Wilbur), Centaur.....5 reels
No. 112. Far from the Madding Crowd (Florence Turner), Turner.....5 reels

Week of June 26, 1916.

No. 113. The Sign of the Spade (Helene Rosson), American.....5 reels

Paramount Pictures

FAMOUS PLAYERS

5—15. The Trust (Hazel Dawn).....5 reels
5—25. Saints and Sinners (Peggy Hyland).5 reels
5—29. (Title Not Decided), (Marguerite Clark). .....5 reels
6— 5. The Evil Thereof (All Star Cast)..5 reels
6—12. Her Romance (Marguerite Clark)..5 reels
6—15. Destiny's Toy (Louise Huff).....5 reels
6—22. Susie Snowflake (Anna Pennington and Wm. Courtleigh, Jr.). .....5 reels
6—26. The World's Great Snare (Pauline Frederick). .....5 reels

JESSE LASKY COMPANY

5— 8. Maria Rosa (Geraldine Farrar)....5 reels
5—11. Alien Souls (Sessue Hayakawa)...5 reels
5—22. The Frameup (Blanche Sweet)....5 reels
6— 1. The Gutter Magdalene (Fannie Ward). .....5 reels
6—19. The Clown (Victor Moore).....5 reels

MOROSCO PHOTOPLAY COMPANY

5—18. Pasquale (George Beban).....5 reels

PALLAS

5— 1. David Garrick (Dustin Farnum)...5 reels
6— 8. The Making of Maddalena (Edna Goodrich). .....5 reels
6—29. The American Beauty (Myrtle Stedman). .....5 reels

Pathe Exchange, Inc.

GOLD ROOSTER PLAYS

4—18. Big Jim Garrity.....5 reels
5—15. The Girl With the Green Eyes....5 reels
6—19. A Matrimonial Martyr..... 5 reels

Triangle Film Corporation

KAY-BEE-INCE PRODUCTIONS

5—14. Not My Sister (Bessie Barriscale)5 reels
5—21. The Primal Lure (Wm. S. Hart)..5 reels
5—28. The Market of Vain Desire (H. B. Warner). .....5 reels
6— 4. The Bugle Call (Wm. Collier, Jr.)..5 reels
6—11. The Sorrows of Love (Bessie Barriscale). .....5 reels
6—18. The Dividend (W. H. Thompson and Charles Ray).....5 reels
6—25. The Apostle of Vengeance (Wm. S. Hart) .....5 reels

FINE ARTS-GRIFFITH PRODUCTIONS

5—14. Susan Rocks the Boat (Dorothy Gish). .....5 reels
5—21. A Child of the Paris Streets (Mae Marsh and Robert Harron).....5 reels
5—28. Mr. Goode the Samaritan (DeWolf Hopper). .....5 reels
6— 4. Going Straight (Norma Talmadge).5 reels
6—11. Reggie Mixes In (Douglas Fairbanks). .....5 reels
6—18. An Innocent Magdalene (Lillian Gish). .....5 reels
6—25. A Wild Girl of the Sierras (Mae Marsh). .....5 reels

KEYSTONE-SENNETT PRODUCTIONS

4—30. The Lion and the Girl (Joe Jackson)2 reels
4—30. His Bitter Pill (Mack Swain).....2 reels
5— 7. Her Marble Heart (Charles Murray).2 reels
5— 7. A Dash of Courage (Harry Gribbon). .....2 reels

Red Feather Productions

4—17. Her Bitter Cup (Cleo Madison)....5 reels
4—24. Thrown to the Lions (Mary Fuller)5 reels
5— 1. Dr. Neighbor (Hobart Bosworth)..5 reels
5— 8. A Huntress of Men (Mary Fuller).5 reels
5—15. A Youth of Fortune (Carter and Flora Parker De Haven).....5 reels
5—22. Half a Rogue (King Baggot).....5 reels
5—29. The Iron Hand (Hobart Bosworth and Jane Novak).....5 reels
6— 5. The Madcap (Flora Parker De-Haven). .....5 reels
6—12. What Love Can Do (Adele Farrington). .....5 reels

Vitagraph-Lubin-Selig-Essanay

HEARST-VITAGRAPH NEWS PICTORIAL

Issued every Tuesday and Friday.

VITAGRAPH

4—24. God's Country and the Woman (Nell Shipman, Geo. Holt and Wm. Duncan).....8 reels
5— 1. The Law Decides (Dorothy Kelly, Bobby Connelly, Harry Morey and Louise Beaudet).....7 reels
5— 8. Britton of the Seventh (Charles Kent, Bobby Connelly and Eulalie Jensen). .....5 reels
5—15. The Ordeal of Elizabeth (Lillian Walker, Donald Hall and Evart Overton). .....6 reels
5—22. The Suspect (Anita Stewart).....6 reels
5—29. The Lights of New York (Leah Baird and Walter McGrail).....5 reels
6— 5. The Destroyers (Lucille Lee Stewart). .....5 reels
6—12. The Redemption of Dave Darcy, (James Morrison). .....5 reels

LUBIN

4—10. The Flames Johannis (Nance O'Neill). .....5 reels
5— 8. Love's Toll (Rosetta Brice and Richard Buhler).....5 reels
6— 5. Those Who Toil (Nance O'Neil)..5 reels

SELIG

3—20. The Ne'er-Do-Well (Kathlyn Williams and Wheeler Oakman)....10 reels
4— 3. The Cycle of Fate (Bessie Eyton, Wheeler Oakman and Edith Johnson). .....5 reels
5— 1. At Piney Ridge (Fritzi Brunnette).5 reels
5—29. Into the Primitive (Kathlyn Williams, Guy Oliver and Harry Lonsdale). .....5 reels

ESSANAY

4—10. Burlesque on Carmen (Charlie Chaplin). .....4 reels
4—24. The Little Shepherd of Bargain Row (Sallie Fisher, John Junior and Richard C. Travers).....5 reels
5—15. Sherlock Holmes (William Gilette).7 reels
6—12. That Sort (Warda Howard, Ernest Maupain, Duncan McRae and John Lorenz). .....5 reels

World-Equitable Program

WORLD

4—24. The Closed Road (House Peters and Barbara Tennant).....5 parts
5— 1. The Feast of Life (Clara Kimball Young). .....5 parts
5— 8. Her Maternal Right (Kitty Gordon)5 parts
5—15. Sudden Riches (Robert Warwick).5 parts
5—22. Tangled Fates (Alice Brady).....5 parts
5—29. Fate's Boomerang (Mollie King)..5 reels
6— 5. His Brother's Wife (Ethel Clayton and Carlyle Blackwell).....5 reels
6—12. Perils of Divorce (Edna Wallace Hopper and Frank Sheridan)..5 reels
6—19. La Boheme (Alice Brady).....5 reels
6—26. What Happened at 22 (Frances Nelson and Arthur Ashley).....5 reels

State Rights and Miscellaneous Releases

ALL FEATURES BOOKING AGENCY
Right Off the Bat.....5 reels

AMERICAN COMMERCIAL FILM CO.
Animated Cartoons.....

AMERICAN CORRESPONDENT FILM CO.
The Battles of a Nation..... ..6 parts

AUTHORS FILM CO., INC.
3—27. Sins of the Father.....4 parts
4— 3. Her Redemption.....4 parts
4—10. Denise .....4 parts
4—17. Love's Sacrifice.....6 parts
4—24. A Woman's Awakening.....5 parts
5— 1. Under the Mask.....5 parts

CALIFORNIA MOTION PICTURE CORPORATION
March—The Unwritten Law (Beatriz Michelena). .....7 reels
May —The Woman Who Dared (Beatriz Michelena). .....7 reels
July —Kismet (Otis Skinner).....10 reels

CELEBRATED PLAYERS' FILM CO.
The Birth of a Man.....5 parts

CHAMPION SPORTS EXHIBITION
Willard-Moran Fight.....4 parts

CHICAGO TRIBUNE
German Side of War.....5 reels
Russian Side of War.....4 reels

CLARIDGE FILMS, INC.
Heart of New York.....5 reels

COSMOFOTOFILM COMPANY
Incomparable Mistress Bellairs..4 parts
Liberty Hall.....4 parts
The Black Spot.....4 parts
Victoria Cross.....4 parts
O 18.....4 parts
His Vindication.....5 parts

E. & R. JUNGLE FILM CO.
No. 10. Haunted.
No. 11. Have a Heart.
No. 12. It Made a Monkey of Him.
No. 13. Two Chimps and a Chump.
No. 14. Twin Cupids.
No. 15. Aunt Hepsey's Heir.
No. 16. Oil of Revolution.
No. 17. Who's It?

E-K-O FILM CO.
The Invisible Enemy.....5 reels

ELDORADO FEATURE FILM CO.
The Impersonation .....5 reels

FORREST FILM CORPORATION
Bottom of the Sea.....5 reels

JOS. W. FARNHAM
Race Suicide .....6 parts
The Awakening of Bess Morton..5 reels

GREAT NORTHERN FILM COMPANY
Sins of Great Cities (E. Thomsen).4 reels
The Man with the Missing Finger (Alfred Hertel).....4 reels
For Her Son (Betty Nansen)....4 reels
A Woman's Honor (Elsie Frolich)4 reels
The Folly of Sin.....5 reels
The Mother Who Paid.....5 reels

HANOVER FILMS
Marvellous Macist.....6 parts
Should a Baby Die?.....5 parts

ESKAY HARRIS FEATURE FILM
Alice in Wonderland.....6 parts

HIPPODROME FILM CO.
At the Front with the Allies.....

HERALD FILM CORPORATION
?—27. Charlie's White Elephant, C. Cart..1 reel
4— 3. Charlie's Barnyard Pets, C. Cart...1 reel
4—10. Charlie the Busy Barber, C. Cart..1 reel
4—17. Charlie the Animal Trainer, Com. Cart. .....1 reel
4—24. Charlie's Jitney Hunt, Com. Cart..1 reel
5— 1. Charlie Prepared, Com. Cart.....1 reel

JUVENILE FILM CORPORATION
4— 1. World War in Kidland.....1 reel
4— 8. A Chip Off the Old Block.....1 reel
4—15. Chip's Elopement.....1 reel
4—22. Chip's Backyard Barn-Stormers....2 reels
4—29. Chip's Rivals.....1 reel
5—13. For Sale a Daddy.....1 reel
5—27. Chip's Carmen.....2 reels

KULEE FEATURES
Germany on the Firing Line.....6 parts

MODERN MOTHERHOOD LEAGUE
Twilight Sleep .....

B. S. MOSS
Three Weeks.....5 reels
Salamander .....5 reels
One Day.....5 reels

F. O. NIELSEN
Guarding Old Glory.....5 reels
Just Out of College.....5 reels
Little Sunset.....4 reels
The Spoilers.....9 reels
All for a Girl.....5 reels

PHOTODRAMA COMPANY
How Molly Made Good.....6 reels

PROHIBITION FILM CORPORATION
Prohibition .....5 parts

RAVER FILM CO.
The Other Girl.....5 reels
Life Without Soul.....5 reels
The Fortunate Youth.....
Driftwood .....

RAY COMEDIES
6—21. Casey's Dream.....
6—28. Casey's Kids.....

RIALTO FILM CO.
The House of Mirrors.....

STANDARD NEWS FILM, INC.
Standard Travelogues.....32 parts
Are We Ready?.....4 parts
The Animal World.....5 parts
Navies of the World.....1 reel
The Price of Liberty.....5 reels
Aircraft .....1 reel

SUN PHOTOPLAY CO., INC.
The Princess of India.....5 reels
A Woman Wills.....5 reels

SUPREME FILM CO.
The Cowpuncher.....6 parts

TRANS-OCEANIC FILMS, INC.
The Life and Adventures of Shakespeare. .....6 parts

UNITY SALES CORP.
5—29. Diana (Colored).....3 parts
6— 5. My Country First.....6 parts
6—12. The Pursuing Vengeance.....5 parts
6—19. The Bishop's Secret.....4 parts

VARIETY FILMS CORPORATION
Unto the Darkness.....4 reels
In the Ranks.....4 reels
Harbour Lights.....4 reels
Enoch Arden.....4 reels
Mysterious Man of the Jungle.....3 reels

WAR FILM SYNDICATE
On the Firing Line with the Germans .....6 parts

MISCELLANEOUS

EDUCATIONAL FILMS CORP., OF AMERICA
The Film Hunters.....1 reel
The Yarn of the Slowern'ell.....1 reel
In the Hanging Glacier Country...1 reel
The Sunset Trail.....1 reel
The Trail to Cloudy Pass.....1 reel
The Stampede .....1 reel
American Game Trails.....1 reel

"THE BEACON FILMS," INC.
Somewhere in Brittany.
Sea Anemones.
Life in Egypt.
Offering of Flowers.
Gorges of the Bourne.
Animal Studies.
In the land of the Hellenes.
Portugese types and costumes.
In the Land of the Rising Sun.
Curious Creations of Pond Life.

EMERALD M. P. CO.
6— 1. Tom & Jerry, Bachelors, No. 1....2 reels

METRO PICTURES CORPORATION
Metro-Drew Comedies (weekly).
Metro Travelogues (weekly).

MUTT AND JEFF FILMS
ANIMATED CARTOONS
1. Jeff's Toothache.
2. Mutt and Jeff in the Submarine.

PARAMOUNT PICTURES CORPORATION
PARAMOUNT-BURTON HOLMES TRAVEL-PICTURES
7—10. Beautiful Bavaria.
7—17. Down the Danube to Vienna.
7—24. The Real Bohemia.
7—31. Picturesque Prague.
8— 7. From Carlsbad to Moravia.

PARAMOUNT-BRAY CARTOONS
5—25. How Colonel Heeza Liar Captures Villa.
6— 1. Bobby Bumps Goes Fishing.
6— 8. Farmer Alfalfa and His Tentless Circus.
6—15. Kid Casey the Champion.
6—22. Colonel Heeza Liar and the Bandits.
6—29. Bobby Bumps' Fly Swatter.
7— 6. Farmer Alfalfa's Watermelon Patch.

PATHE EXCHANGE, INC.
Pathé travels (See Pathé).

UNIVERSAL
Uncle Sam at Work (See Powers Universal).

VARIETY FILMS CORPORATION
Upper Bavarian Mountain Lakes.
In the Land of the Hindoos.
Victoria Falls.
Should a Baby Die?.....5 reels

VITAGRAPH (V. L. S. E.)
FRANK DANIELS' COMEDIES
5— 1. Mr. Jack Hires a Stenographer.
5— 8. Mr. Jack, His Dukeship (End of the Jack Series).
5—15. Kernel Nutt Wins a Wife.
5—22. Kernel Nutt the Janitor.
5—29. Kernel Nutt the Footman.
6— 5. Kernel Nutt and the Hundred Dollar Bill.
6—12. Kernel Nutt in Mexico.....

SERIALS

The Girl and the Game.....Signal Film
The Secret of the Submarine.....Signal
Peg o' the Ring.....Universal
Mary Page, The strange Case of..Essanay
The Social Pirates.....Kalem
The Iron Claw.....Pathé
Who's Guilty? .....Pathé
The Mysteries of Myra.....International Film Service
Gloria's Romance.....Kleine

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Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

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PREPARE NOW TO BE REPRESENTED IN THE NEXT ISSUE OF THE STUDIO DIRECTORY OUT SEPTEMBER 9

Accessory News

SECTION OF MOTION PICTURE NEWS DEVOTED TO THE
CONSTRUCTION, EQUIPMENT AND OPERATION OF THEATRE, EXCHANGE AND STUDIO

DO YOU WANT PERFECT PROJECTION?

The Adelphi and Gem Theatres
E. B. HENDRICK, PROPRIETOR
High Class Motion Pictures, Feature Plays and Vaudeville

Franklinville, New York,

April 30, 1916

Mgr. Strand Theatre,
Akron, Ohio.

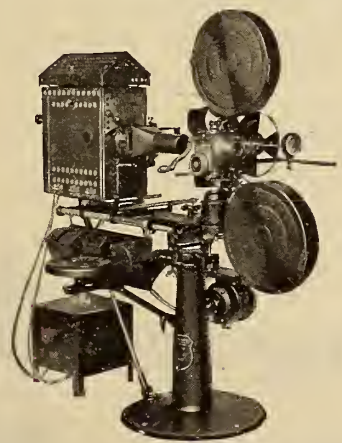
Dear Sir:-

Would like to inquire as to what meke of machines you use in your projection department.

An ex theatre men from this plece wes in Akron last week end while there ettended e show at your theatre. He told me thet it was the first time thet he ever sew whet he called perfect projection.

Yours truly,

E B Hendrick.



You Can Get It With

THE MOTIOGRAPH

HERE'S PROOF—

The Strand
FEATURE PHOTO-PLAYS
AKRON, OHIO 5-9-16.

Mr. A. B. Hendrick,
Franklinville, N. Y.

My Dear Sir:-

Replying to your favor of the 30th ult., we are using two 1916 Model Motiographs in our projection room and we carry in stock an extra head for emergency use.

Having been in the picture business for many years, I have had quite some experience with projecting machines, in fact I believe I have used every brand of machine, (excepting one) that amounts to anything.

For many years I used Motiographs and discarded them a couple of years ago for the Powers 6-A, which I believed at that time to be better than the Motiograph.

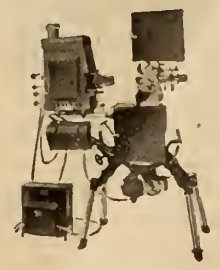
In equipping our Strand Theatre, which we opened last September, we looked over the market thoroughly and decided on 1916 Motiographs because we liked the construction and the materials used in the same. While we are not interested in any make of machines, it pleases us to be able to say that we have had perfect reeults with these new model Motiographe. They have given us no trouble whatsoever to speak of and have done their work daily in a perfectly satisfactory manner.

Trusting this ie the information you desire, we are,

Very sincerely yours,
THE STRAND THEATRE COMPANY
BY M C Winters

MCW:OLM

THE ENTERPRISE OPTICAL MFG. CO., 568 W. Randolph St., CHICAGO, ILL.
Western Office: 833 Market St., San Francisco, Cal.



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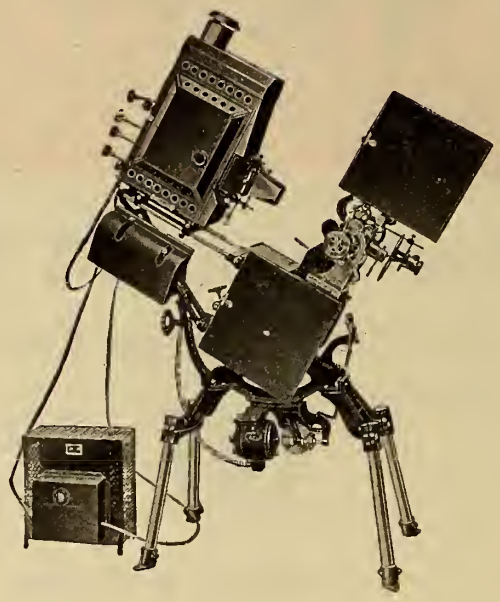

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Construction, Equipment and Operation

Accessory News

Section of Motion Picture News

Everything for Theatre, Exchange and Studio

Motion Picture Projection Simplified

By J. H. Hallberg

102—Does a choke-coil when properly constructed, vibrate so as to make excessive hum or noise when used in connection with a projector arc?

Ans. — No, when the core of a choke-coil is properly designed and securely clamped it is practically a solid body without vibration. However, many irresponsible concerns attempt to make these coils and as a result they are improperly constructed and assembled and therefore, cause a great deal of vibration with consequent hum, very annoying in many instances.

The remedy in a case of that kind is to introduce means whereby the laminations can be securely clamped and held in fixed position, relative to each other and to the coil which excites the core. This matter has already been mentioned in a previous answer.

103 — What proposition should be taken in installing a choke-coil for a moving picture machine?

Ans.—The choke-coil should be placed on a small foundation or support preferably made of slate or similar insulating material and in all instances there should be an air-space, not less than 10 inches or 12 inches between the floor or wall, and any part of the choke-coil where the operating room or booth is constructed in whole or in part from iron or steel.

104—Why is it necessary to place the choke-coil 10 inches or 12 inches away from the iron or steel structure constituting part of the operating booth?

Ans.—It has been stated that all choke-coils must be provided with a magnetic air-gap which means a break or a separation of one or more parts of the iron core constituting the magnetic circuit.

This break in the iron circuit is necessary in order to secure the constant current regulation which is required as a ballast or steadying effect for the arc.

You remember that in the choke-coil the magnetic lines of force, always follow the iron circuit because it is the path of lowest resistance.

Suppose an air-gap is introduced, then the magnetic lines of force will leak around the windings, as has been illustrated. Therefore, if through carelessness or misunderstanding the choke-coil should be placed close to the iron wall of a sheet iron booth the magnetic lines of force will attract the sheet iron, causing a tremendously loud and unpleasant humming.

In many instances operators have not been familiar with this condition and in consequence thereof, perfectly good choke-coils and transformers as well, which depend upon magnetic leakage for the regulation, have been condemned and sometimes discarded.

105—How is the choke-coil generally connected to a moving picture machine?

Ans.—In view of the fact that the choke-coil is a device to be connected in series, the connections are made in a similar manner as for an ordinary rheostat. In other words, on a 110 volt A. C. circuit, one line terminal goes directly to one of the carbons, the upper one for instance, then from the lower carbon the current passes to the beginning end of the choke-coil and from the other end back to the second line terminal, thus completing the circuit in series with the arc and line when the switch is closed and the carbons are put together.

106—What effect has a varying line voltage upon the current at the arc when controlled by a choke-coil?

Ans. — A varying line voltage produces exactly the same effect at the arc with a choke-coil as is the case with a rheostat. If the line voltage drops, the amperes through the arc will decrease, and if the line voltage increases the current flowing over the arc will increase in proportion.

107—How do you adjust the current at the arc with a choke-coil?

Ans.—Usually the line voltage is a known quantity determined by the electric light Company and you can secure the minimum and maximum voltage delivered from the service by the electric light Company, by asking them. However, it is well to state to the electric light Company that you intend to use a choke-coil for so many amperes in series with an arc of so many volts, which may be 50 amperes at 35 volt arc. With this information the electric light Company, can judge the power factor of your installation and this will allow them to figure on a sufficiently large transformer installation to prevent excessive voltage drop.

With a thorough understanding of the foregoing

Copyright, 1916, by J. H. Hallberg.

when you order the choke-coil it is specified for a given voltage and to be adjusted for a given amperage, and when you receive it and connect it in accordance with the instructions furnished with it, the correct results should be obtained with the carbons, separated maybe 3/8-inch.

If for any reason the line voltage should be lower than contemplated the choke-coil may be adjusted, as has been mentioned before, by either increasing the air-gap or by moving the coil or the core, so that a lesser number of turns will surround the iron.

On the other hand, if the voltage is too high and the current flow at the arc too great, then the opposite method must be followed, in reducing the air-gap in the core, if it is made in two sections or by lowering the coil on the core so as to surround the core with a greater number of turns, or if the choke-coil is of the kind where turns are cut in or cut out, cut in more turns to reduce the amperes for excessive line voltage.

108—Suppose the adjustments which have been suggested in the foregoing answer have been tried and the amperes at the arc is still excessive or too low, what should then be done?

Ans.—If the regular adjustments provided for, do not effect the proper regulation at the arc, then you can be fairly sure that the choke-coil is not of the correct size or design. It maybe however, that the number of cycles delivered by the electric light company, is not exactly as was originally specified and under this condition it becomes necessary to introduce other means for additional control or to exchange the choke-coil for one suitable to the exact cycle conditions of the system.

Tioga is Model House Run on Model Methods

Not Only Is It Pleasingly Decorated and Shows Worth-While Pictures, but Manager Stamper Lets the Public Know What He Has to Offer by Using All Forms of Effective Publicity—New Musical Instrument, Only One Outside a Private Home in Philadelphia, Is Part of Equipment

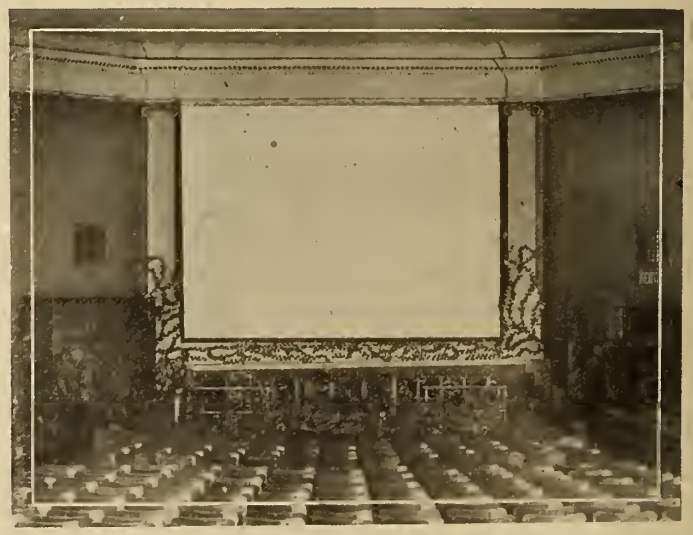
HAVING but recently celebrated its first anniversary, the Tioga theatre, at Seventeenth and Venango streets, is entitled to be called one of Philadelphia's newest photoplay houses. It also has the distinction of being one of the city's best. A neighborhood house, it employs not only the methods of the most up-to-date theatres in this class, but also the advertising, the music and the general "live-wireness" of the most progressive "downtown" homes of the motion picture.

The Tioga, whose name comes from the section of the city in which it is situated, is of brick and concrete with terra cotta facings, has an attractive entrance of Doric design, while an electric sign adds to the brightness of the evening performance. The lobby is large and furnished with comfortable cane furniture, while plants, flowers and paintings add their appeal to the patron.

The auditorium is unique in that it forms a perfect square and has all of its sixteen hundred seats on one floor without a single post anywhere. The screen is built across one corner, insuring perfect vision from any angle; thus there is not a poor seat in the house. When the house was built in 1915, its architects, Sauer and Hahn of Philadelphia claimed it as the first of this construction in the country.

Interior of the Tioga Theatre

The decorations are carried out in tones of red, gold and tan, forming an unusual but pleasing combination. The ventilation is of the most improved, the air being changed every three minutes by a series of large exhaust fans located in a cupola above the auditorium. Seven spacious aisles and fourteen exits make for speed and safety in the handling of large crowds. Handsome bronze chandeliers adorn the ceiling and sides. The lighting is of the semi-indirect order with dimmers. Simplex machines are used with a throw of one hundred and forty-three feet in a direct line.



The Screen and Orchestra, Tioga Theatre

A Wagner converter and an improved mercury arc rectifier are part of the equipment. A Mirroroide screen is used.

Comfortable Leather Chairs

Leather upholstered chairs of roomy design add to the comfort of the audience. It is in its music, however, that the Tioga has its strongest asset at the moment.

There has just been installed in the theatre a $10,000 Choralcello, an entirely new instrument to the picture house, although many are owned by the millionaires of the country.

The Tioga Choralcello, the first in Pennsylvania outside a

(*Continued on page 3965*)

Are You Getting The Crowds?

Is your theatre drawing as it should? Or is your competitor in the next block getting the lion's share of business? You must keep your place in the public eye — make it stand out above all the others — if you want to get the people.

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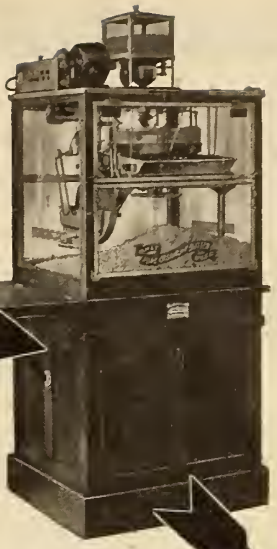

To Your Theatre

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Manager Sharding of Georgia Motion Picture Theatre, writes that his net profits are $63 to $70 a week.

Motion put the money in the motion picture business and the BUTTER-KIST Pop Corn Machine acts the same way in making people stop, look and buy! Hundreds of theatre owners are now operating this "little gold mine." And you are missing from $300 to $3000 EXTRA yearly **profits** without it.

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Projection

Operating Electricity — Questions Answered — Repairing Equipment

Edited by J. H. Hallberg

Who will answer all questions you may send in, no matter how simple or difficult

USE OF CARBONS FOR RHEOSTATIC PURPOSES UNDER CERTAIN CONDITIONS

M. H. Cranholt, Long Beach, Calif.—*Am looking for information again, so am appealing to you through the columns of* Motion Picture News.

1. *Assuming that a ⅝ by 12-foot carbon has a resistance of about ½ ohm (am I correct in this calculation?), why would it not be possible to use these carbons for rheostatic purposes, arranged in an insulated frame after the style of coils with an adjustable cut-out. This cut-out, it seems to me, could be arranged so as to work on the last two carbons, up and down, thus giving a very fine adjustment.*

2. *If the above is possible, please state how the calculation of resistance differs between a regular M. P. projection arc circuit and an incandescent house lighting circuit. That is, how could you calculate the ohmic resistance required to run a small arc lamp, pulling 6 amperes on a lighting circuit? 110 line—48 arc ÷ 50 = 1 6/25 would be my answer to the amount of resistance required to pull 50 amperes on a regular 110 projection circuit.. Now, it doesn't seem to me that this law would apply to the lighting circuit, as that would mean 10 ohms resistance, pulling 6 amperes and if this be true and the carbon matter be true, what size carbons would be required to make up the resistance of the latter puzzle, if puzzle it be? If you will straighten this out in my tangled dome I'll come again.*

Ans.—The use of carbon sticks or pencils or plates or circular discs for use as a resistance medium in the control of electric circuits, has been known to electrical engineers and manufacturers for many years. As a matter of fact, there was a company in Chicago 20 years ago, which was construction and selling rheostats of all kinds composed of carbon discs as a resistance element. I do not believe this company is still in existance because the rheostats evidently do not prove entirely satisfactory, as none of them, are to my knowledge at least, in use to-day.

The difficulty met in using carbon as a resistance element is due to the disintegration which begins between the contact you have to make with the carbon material and the conductor when the temperature exceeds 125 degrees centigrade. The oxidation and consequent destruction of the contact between the carbon on the clamp or conductor increases as the current flows through the carbon is increased, which of course, also increases the temperature of the carbon. The contact will be absolutely destroyed in a very short time, unless the temperature of the entire rheostat unit be kept down below 125 degrees centigrade, which is about ¾ the temperature at which the better wire and grid rheostats are now being operated.

You understand it would be entirely too expensive to make a rheostat which would operate at such a low temperature and the size of the rheostat, using carbon as an element, would be too large to fit into ordinary spaces provided for the rheostat control of projector machines.

The resistance of a ⅝ inch M. P. carbon is about .008 ohms per linear inch when cold. If a current is put through a ⅝ inch carbon the temperature will constantly increase and the resistance will increase up to a current flow of about 15 amperes at which time the resistance per lineal inch will be about .011 ohms and the temperature will then be about 100 degrees centigrade, which is almost the danger point, or at least the maximum practical point at which a carbon can be operated as a resistance unit.

I would advise you not to fool with carbon as a resistance medium. The continued change in temperature from hot to cold will expand and contract the carbon clamps used for conveying the current and before long unless the clamps are tightened up continuously the contact will be destroyed.

The directions for calculating the resistance required in series with a projector arc are given on pages 20 to 22, inclusive, in the book "Motion Picture Electricity" and formula No. 2 is as follows:

$$R = \frac{E}{C}$$

This formula is the electrical designation for figuring the number of ohms for resistance required for your rheostat when you know the line voltage and the number of amperes required for your work. For instance, if you have 100 volts and you require 20 amperes for your work the formula in simplified form reads as follows:

"Resistance in ohms of rheostats equals $\frac{\text{100 volts}}{\text{20 amperes}}$ or written out: 100 volts divided by 20 amperes equals 5 ohms, which is the resistance required in your rheostat."

Now, bringing this formula down to your condition, if you have a 110 volt lighting circuit and you wish to operate upon this circuit an arc at 50 volts, which is about right, with 6 amperes flowing, your condition is as follows:

Line voltage 110 minus 50 volts at the arc leaves a balance of 60 volts which you will have to compensate for in your rheostat. Coming back to your formula it reads, "Resistance in ohms of rheostat equals $\frac{60}{6}$ which equals 10 ohms.

In other words, you have to provide a resistance unit which has a carrying capacity of 6 amperes at 10 ohms to do your work. The above formula can be used for any number of amperes or volts. Incandescent lamp and motor loads are of course figured on the same lines but with different factors as regards voltage and amperes.

WANTS PROJECTION INFORMATION FOR THEATRE BUILDING IN BELZONI, MISSISSIPPI

A. C. B., Belzoni, Miss.—*We are erecting a motion picture house and would like to have some information. Our building will be 30 feet by 100 feet with 26 foot walls. Will have about 8 foot or 10 foot lobby and a 20 foot stage, a balcony for about forty or fifty seats. Will have about 350 seats on the lower floor.*

Please advise about what heights the screen should be and about what elevation the seats should be on the lower floor and balcony. Any suggestion you make will be greatly appreciated by us and after the building is completed we will send you a photo of the structure.

Ans.—The height of the screen and the elevation of the seats depends entirely upon the design of your building. Your architects should provide for this department a plan and sectional blue-print of your building. You should state if the floor is to be level or inclined; and if so, have you decided on the pitch or the drop in inches per running foot towards the stage?

As a general rule, remember that your screen should be lo-

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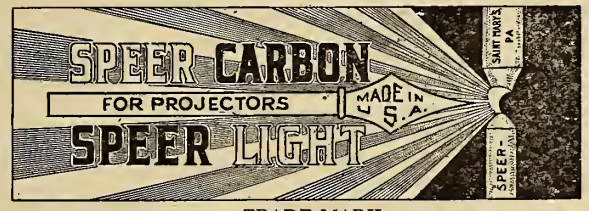

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⅞x12,	cored, pointed one end,	$115.00 per M. (500 in a case)
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Bulletin 10922.

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cated as low as possible, relative to the majority of seats or rather relative to the majority of better seats in your house. You must make sure that if the floor is level with the seats preferably staggered, that is, the seat in every other row being in direct line, the screen must be located just high enough so that anyone sitting in the last row can see the bottom of the picture when another person is seated in the second row ahead directly in front.

If the screen is placed too low, interference will occur, and if the screen is placed too high undue raising of the head, which is very tiresome on the audience, becomes necessary. It is on this account that the theatre floor is generally sloping down toward the stage from the rear.

The pitch or drop of the floor depends upon local conditions and there are theatres using from level floor to a drop of 1 inch to the foot, and I should say that with anywhere from ¼-inch to ¾-inch drop, good results can be obtained and the average is about ½-inch drop to the running foot for best results. When you have a sloping floor, you do not need to stagger your seats, as the seats may then be placed one behind the other, row for row, which makes a better proposition from all points of view.

Not knowing how far your balcony extends, and the size of picture you desire to project, it is impossible to give you exact location for the screen. The observer in the last row on the main floor must be able to view the top of the picture and the bottom, without interference, at the same time without moving. In your balcony, the person in the last row must be able to view the bottom as well as the top of the picture, at the same time, without moving.

If I had your blue-prints as above referred to, this matter could be laid out and determined within a few minutes' time, but perhaps if you give your architect the above information he will be able to locate your screen, which for the size theatre you specify, should not be larger than 11 feet high by 15 feet wide, nor smaller than 9 feet high by 12 feet wide.

THOMAS INCE INTRODUCES NOVEL PROJECTION SCHEME IN "CIVILIZATION"

By J. H. Hallberg

"CIVILIZATION," Thomas Ince's latest production is a magnificent piece of work. The writer had the good fortune to be present during the opening performance in the Criterion theatre, New York city, and was greatly impressed by the novel features introduced in the projection.

The motion picture machine equipment is installed in a booth located on the first balcony and consists of two latest type Simplex Projectors, equipped with motor drive and Gundlach lenses. The machines have the large type "S" lamphouse and the arcs are controlled by special rheostats, adjustable from 50 to 100 amperes on D. C.

Each arc lamp is controlled by an arc controller manufactured by the Speed Controller Company, the purpose of which is to automatically maintain the voltage and in consequence thereof, the amperage constant at each arc. This arrangement allows the operator to devote his entire time to the finer details necessary in a projection equipment of the kind used in "Civilization."

Thomas Ince, realizing the wonderful effects possible with this latest production of his, developed a very simple and efficient system for making certain of the scenes on the screen appear real and life-like.

This new edition of Mr. Ince's to the projection equipment in "Civilization" consists of specially designed color screens, by means of which the operator in charge under instruction by the director, introduces color tints upon the screen.

In some of the great battle scenes, for instance, the flashes from guns and cannons are brilliantly illuminated with a red tint, while the sky may appear dull and gray or dark blue, if the scene be at night. It is difficult to describe this realistic effect and one should see "Civilization" in order to appreciate the beauty and magnificence of the film and the effects, due to the introduction of the color screens in front of the projective lenses.

There are sunsets and other views at dawn which by means of this tinting are charmingly real.

The introduction of the color screen is extremely simple, but one must use good judgment in applying the proper colors of

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This notice is addressed to the minority of our subscribers who do not regularly answer advertisements.

The service described is, however, open and free to all who wish our help.

We do not wish to discourage you from writing direct to our advertisers; in fact, you do not do enough of it for your own good, but we do want you to get the proper goods to fit your needs.

There are many, perhaps you, who are too busy to write each company separately; therefore we are offering our co-operation, which means that you will receive full information on any subject which you may designate by merely filling out the coupon, designating by numbers the goods in which you are interested.

Your inquiries thus received will be forwarded to reputable manufacturers, even though the goods on which you wish information are not advertised in the "News."

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the proper density and the screen must be made of the proper shade to suit a particular view. This necessarily requires the direction of someone who knows every detail of the film and then a regular color screen schedule for the film must be provided exactly in a similar manner to that required by the stage electrician for a regular production for the control of his spotlights and color effects on the stage.

There is installed a 16-foot by 20-foot Radium Gold Fibre Screen, and the distance from the lends to the screen is about 92 feet.

Mr. Ince has also introduced a novel feature in a pantomine prologue in the beginning of the picture which describes the horror of the beginning of war which carries the observer into the film later on presented in the most realistic manner possible.

Speer projector carbons are used to produce the illumination on the screen. The projection is in charge of Thomas Walker and George Huntley. Mr. Walker operated at the Eden Musee for several years. Later on, Mr. Walker was in the employ of the Precision Machine Company, and when George Kleine put on "Quo Vadis" he was in charge of the projection.

Co-operating with Mr. Walker is George Huntley, who for the past four years has been with Lyman Howe. The experience of these men in charge of the projection accounts to a large extent for the perfect projection in "Civilization."

The machines were installed by B. F. Porter. Every operator should take an afternoon or evening off to see "Civilization," because he will get new ideas and it will be well worth his time.

ROBERTS AND CARTER SUPPLY COMPANY, NASHVILLE, ADDS REPAIR DEPARTMENT

AMONG the popular moving picture supply houses of Nashville is the Roberts and Carter Supply Company, of Nashville, Tenn., which now occupies a suite of handsome offices at 511½ Church street. A repair department has been installed. Machinery of the very latest type has been installed and will be in complete running order within a week or ten days. On January 1, the company got out a catalogue in which a complete list is given of all supplies carried by the concern. This catalogue will be sent on request to all those who wish one.

The Roberts and Carter Supply Company is under the supervision of J. I. Roberts, who is president of the company. In speaking of the business of the company, Mr. Roberts in an interview with the "News" representative had the following to say: "Nashville has always been in need of an up-to-date motion picture supply house and it is my intention to fulfill this long felt want. We intend to carry a line of supples, from a five cent admission ticket to a Powers' or a Simplex or Motiograph moving picture machine. Here will be found everything that the exhibitor needs. Dewey Kilby, an experienced roadman was recently added to the traveling force of the company. Mr. Kilby has had many years of experience in the motion picture supply line and will undoubtedly prove a valuable addition to this department."

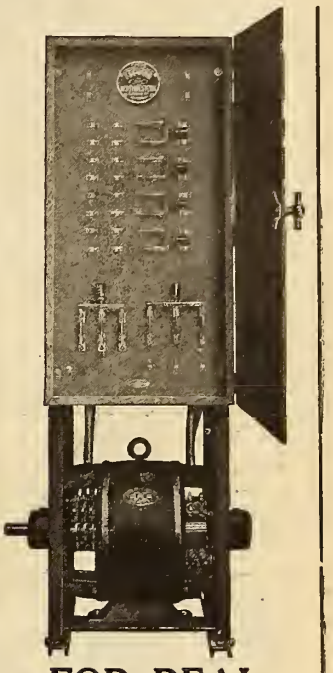
The officers of the Roberts and Carter Supply Company are as follows: J. I. Roberts, president, H. A. Carter, general manager.

EXHIBITORS IN VANCOUVER, B. C., AGREE ON POLICY OF EMPLOYING ONLY NON-UNION OPERATORS

PURSUANT to an agreement made by practically all the exhibitors of Vancouver, B. C., the operators in their theatres were notified on June 3 that beginning on the tenth of the month all the houses concerned would be operated on a strictly non-union basis, as far as operators were concerned, and that those of the present operators who wish to retain their positions must immediately resign from the labor organization. Not all of the houses employ union men at the present time, but it is stated that all motion picture theatres in the city with the exception of the Orpheum have agreed not to employ members of the union in the future.

It is thought that with such a united stand on the part of the exhibitors, the majority of the operators will give up their union affiliations, although many are of the opinion that the union will not go out of business without a struggle. The attention of the

The
"MARTIN" ROTARY CONVERTER



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differ from it materially in the manner of their manufacture, but the real, essential point of difference in our favor is that

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Vancouver Trades and Labor Council has been called to the matter by Delegate Thomas of the Operators Union, and it is thought that some formal action will be taken at the next general meeting.

A statement given out by W. P. Dewees, manager of the Rex theatre, sets forth the objection to the union as being principally on account of the alleged disposition of that body to spread reports exaggerating the dangers connected with the operation of a projection machine, and of the effect that such reports would have on the theatre-going public. Another objection, though a minor one, it is said, is that the exhibitors object to the rule of the union requiring an extended apprenticeship before a man is given an operator's card.

The managers do not contemplate the employment of returned soldiers as operators, as was done in Calgary, according to the statement of Mr. Dewees, and neither is there any thought of reducing salaries; but the managers seem determined that the union must go.

EQUIPMENT BUSINESS OF PHILADELPHIA SUPPLY HOUSES IS BRISK

LEWIS M. SWAAB of 1327 Vine street, Philadelphia, has had a brisk business in equipment lately, having just put into the Lincoln theatre at Fifth and Christian streets, Phila., a 6-A Power's machine. This theatre is just reopening after being closed for several months. J. Greenstine is the present manager.

A 6-B Power's has just been installed in the Opera House at Waynesboro for the proprietors, Decker and Karper. Two 6-B Power's were also put in Blaker's theatre at Wildwood, N. J. Gilbert Blaker is manager of the house.

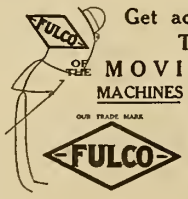
The Calehuff Supply Company of 1301 Race street, Philadelphia, has just taken the agency for the Strauss Ticket Booth of New York. Those booths come in all styles ranging in price from a low figure to several hundreds. In fact they can be made to order in any fashion to match the design and decorations of a given theatre. The one on display is a striking one of white and gold with marble slab and mosaic glass dome.

"SAFETY FIRST" SCHOOL OF OPERATORS MEET

THE moving picture operators' union of Evansville, Ind., will conduct a "safety first" and efficiency school for members at its meetings hereafter. Sylvester Ruschmeier suggested the plan to the members, which met with their approval.

MANY THEATRES OPEN IN MICHIGAN TOWNS

NEW theatres to open in Michigan during June are: C. A. Miller's new theatre in Alma; the Whitehall theatre in Whitehall and the Robinhood theatre in Grand Haven. The Drury Lane and the new Regent theatres in Detroit will not open for some time.



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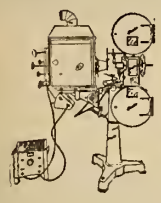
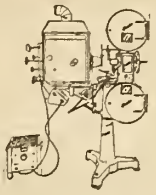


Simplex Projectors



USED

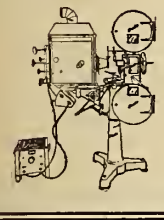
at CRITERION THEATRE

BY

THOS. H. INCE

FOR

"CIVILIZATION"



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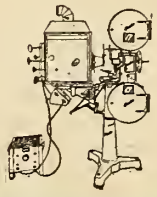

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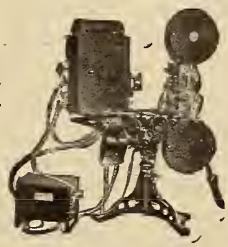

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The Telephoto Lens in Cinematography

Well-Known Type of Photographic Objective, for Which Many Uses Have Been Found in the Field of Motion Picture Camera Work, Is the Telephoto Lens—As Name Implies, It Will Give Larger Image of a Distant Object Than Will the Lenses in Common Use by Cameramen

A WELL-KNOWN type of photographic objective, for which many uses have been found in the field of motion picture camera work, is the telephoto lens. As its name implies, the telephoto lens will give a larger image of a distant object than will the lenses in common use by cameramen.

As the telephoto lens is simply an adaptation to photographic work of the Galilean telescope, the invention of the same may be said to date back to the days of Galileo, who first made and used a telescope such as we are all familiar with.

The introduction of lenses having the properties of a telescope into photography was brought about in 1891. The late J. H. Dallmeyer of London, Dubosq of Paris and Dr. A. Miethe of Berlin (the last-named being also credited with having produced the first photographic anastigmat lens) brought out their telephoto lenses simultaneously in the year mentioned, although all had worked quite independently of each other.

Although many refinements in the optical corrections and mountings of telephoto lenses have been made since that time, they remain the same in basic principle, and we shall endeavor to explain the principle and construction of the telephoto lens and describe such types as have found their way into the hands of motion picture photographers.

How Telephoto Lenses Are Made

A telephoto lens is generally formed by the addition to an ordinary photographic objective (positive lens) of a negative lens, the latter being placed between the regular photographic lens and its posterior focus. The addition of this negative lens greatly reduces the convergence of the light rays from the positive lens, and in addition gives the effect of having shifted the latter farther forward than its actual position. The negative element of a telephoto combination has a shorter focus than has the positive element, and in the form of telephoto lens generally used in ordinary photography means is provided for increasing or decreasing the separation between the negative and positive elements. In this way the size of the image to be photographed may be varied between certain limits dependent upon the relative focal lengths of the elements of the complete objective. Such, in brief, is the principal and action of the ordinary telephoto lens for photographic purposes. Although it has the advantage over long focus lenses of not requiring a great camera extension to secure large images, its magnifying powers are attained at the sacrifice of speed, a considerable increase in exposure being necessary when using such a combination.

To meet the requirements of hand camera and motion picture photography, in which very little camera extension is possible, special forms of telephoto lenses have been produced by some of the leading makers of photographic lenses. These are characterized by their ability to give a large image with a short camera extension, and they are also possessed of tolerable rapidity, being therefore available for focal plane camera work and cinematography. It may be further stated that lenses of this type consist of a well corrected positive element and a well corrected negative element, the same being mounted at quite some separation from each other in a mounting of fixed pattern with no means provided for varying the separation.

As it is the purpose of this article to treat the lenses of this description we will start with the Dallmeyer lens, as the well-known London house of J. H. Dallmeyer have always occupied a prominent place in the development and manufacture of telephoto lenses for photographic purposes. In addition to being one of the first in this field (as noted above) the Dallmeyer concern also introduced some years ago a telephoto lens called the "Adon." This lens combines considerable magnifying power with a short camera extension and enjoys a world-wide popularity among photographers. Appreciating the requirements of the motion picture cameraman, the Dallmeyer concern have quite recently introduced a series of telephoto lenses especially applicable to cinematography.

Most Popular Telephoto Is the Dallmeyer No. 9

Of these Dallmeyer telephoto lenses for motion picture work the most popular without a doubt is the No. 9, which has a focal length of six inches and requires an extension of only three inches. Its magnifying power is three diameters and it possesses the serviceable speed of f.4.5. This lens enjoys great popularity with "Newsfilm" cameramen, as it allows them to secure views of celebrities and interesting bits of action from a distance. It might be here remarked that a good telephoto lens is one of the prime requisites of a news photographer's equipment.

For the sportsman or naturalist, who perhaps requires a lens of higher power, the No. 10 Dallmeyer, with a speed of f.6 and a focal length of eight inches (requiring an extension of four inches), will be a wise selection. In justice to a really excellent article, it must be said that the performance of these Dallmeyer telephoto objectives is not surpassed by that of any other lens of like nature.

Another telephoto lens, suitable for cinematography, which numbers some of the foremost cameramen among its adherents, is the Ross "Telecentric" lens made by Ross, Ltd., of London, the makers of the well-known "Homocentric" anastigmat for general photographic use.

Although the Ross "Telecentric" lens is made in a variety of focal lengths, only one of them is eminently suitable for motion photography. This is the nine inch "Telecentric," which is obtainable in two different speeds, namely, f 5.4 or f 6.8. Both of these lenses, which have a focal length of nine inches, require an extension of 4⅝ inches. We have seen "Telecentric" lenses in mounts of very excellent and practical construction, and the manner in which a telephoto objective is mounted will be found an important factor if the best results are desired.

The Emil Busch Optical Company, a German concern who also maintain a headquarters in London, placed upon the market several years ago a telephoto lens of the type we are here considering called the "Bis-Telar."

The Busch "Bis-Telar" gives a magnification of two times the size of image which would be produced by an ordinary photographic objective of similar focal length. The speediest of the "Bis-Telars" is the one of eight-inch focus. This lens has a speed of f 7. and requires an extension of 4⅛ inches, or about half its focal length, in common with all the lenses of this type.

The seven-inch "Bis-Telar" has a speed of f 9. and also requires a 4⅛-inch camera extension. Having been on the market for a number of years, these Busch tele-objectives are well known and their performance is quite favorably commented upon.

An article on the subject of telephoto lenses would hardly be complete without reference to the contribution along this line of that celebrated lens maker, Carl Zeiss of Jena, Germany.

The Zeiss telephoto objective is called the "Magnar" and its focal length is 18 inches, but the camera extension required is only about 6 inches. It has a speed of f 10. and a very great magnifying power. On account of this enlarging power there is means provided within the lens mount for altering the separation of the lens elements, as when used for very distant views the lens requires a slighly different adjustment than when used on comparatively close subjects. On account of its larger size the "Magnar" is not so well adapted to use on cinematograph cameras as the other objectives mentioned, but like all Zeiss lenses it is well corrected and yields satisfactory results.

The well-known optical firms Voigtlander and Sohn and C. P. Goerz, while making telephoto negative lens attachments (for use in conjunction with their regular objectives), do not supply special compact lenses, such as we have described above, for telephoto work.

The C. P. Goerz American Optical Company, however, recommend for this class of work their "Dogmar" and "Celor" photographic lenses fitted in Micrometer Mounts or extension collars. The "Dogmar" lens has a speed of 4.5 and the speed of their "Celors" ranges from f 4.8 to f 5.5, according to the focal length selected. A lens of 8¼-inch focus of either of these types will give an image approximately four times larger than will a two-inch cinematographic objective at the same distance.

We have also seen Zeiss Ic Tessars of six-inch focus and upwards mounted in extension collars and used on motion picture cameras to secure large images of distant objects. But it will be obvious that ordinary photographic objectives of 4-inch focal length and over are designed to cover a much larger area than that of a motion picture film image, and consequently the volume of light transmitted by such lenses is so great, that the negative images secured through their use are generally veiled over by some degree of fog due to this great excess of transmitted light. This can be remedied to some extent by having the inside of the extension mount well blacked, and by inserting in the backmost end of the extension tube a mask which will only allow a beam of light the size of a cinematographic film image to reach the exposure aperture of the camera, but still the image is generally veiled over to some degree.

When a Light Filter Is Employed

In using these telephoto lenses to secure pictures of distant views and in other phases of scenic work it is almost imperative that a light filter be employed. The reason why a compensating filter should be employed in photographing a distant view is not difficult of explanation. Upon looking at a far distant scene a slight mist is generally perceptible, the same being caused by minute particles of dust and water vapor in the air. These particles reflect the ultra-violet and blue-violet rays to a great extent, and unless a filter which will largely absorb these rays is employed in making the exposure, the distant parts of the mountains or landscapes photographed will appear veiled with mist in the completed results. Zeiss furnishes a special filter which increases the exposure 5 times for use with the "Magnar" lens when taking scenic pictures.

For comparatively close or mid-distance work, such as naturalistic or Newsfilm cinematography, it is not generally found necessary to employ a filter, and in these classes of work the exposure necessary through a compensating filter would frequently prohibit satisfactory results being secured.

Although there are other telephoto attachments and photographic lenses which could be employed in the class of work with which this article deals, we have described those best known to the well posted cameraman and are sure that among the lenses described, anyone can find the lens best suited to his wants.

MAGNESIUM TORCHES FOR FILM PHOTOGRAPHY

A. F. P., Buffalo, N. Y.—*Can you cite to us any new developments in outdoor lighting for motion picture work, especially along the line of aluminum or magnesium light sticks or candles. If you have the name of the makers of anything of this kind you would confer a favor by furnishing the information.*

ANS.—Many producers of motion pictures avail themselves of the magnesium torches, or "flares," as they are frequently termed, in order to secure novel or artistic effects in taking scenes at night.

Scenes showing a party searching through the woods by the light of torches are nowadays frequently shown; and in this

(*Continued on page 3966*)

"EASTMAN"

in the film margin answers the question,

"*How clear should a motion picture be?*"

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Music and the Picture

Edited by Ernst Lux

This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays. MOTION PICTURE NEWS will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and the Picture Department.

The Picture Evolving Its Own Form of Musical Expression

Music for the Pictures Will Become a Noble and Worthy Sister of the Music of the Operatic and Concert Stage," Says Victor L. Schertzinger, Composer of the Score for the Thomas H. Ince Spectacle, "Civilization," Just Put On in New York City

HAS the motion picture which has revolutionized so many walks of life and forms of art, evolved and is it evolving an entirely new and absolutely different school of modern music?

Victor L. Schertzinger, who composed the score of Thomas H. Ince's giant spectacle, "Civilization," which electrified New York at its premier at the Criterion, and has kept right on electrifying, declares that it has; and "Vic" is willing to back up his assertion by sitting right down at the piano and pounding the poor thing to powder.

Mr. Ince is far too observant of technical skill and effects to have allowed his greatest work of screen art to have suffered from the lack of sympathetic and inspiring music to bring out its every light and shade, and, after mentally revolving in his mind who should compose the score (a process in which he considered every name of note in the music world) he exclaimed to his assistant directors:

"Schertzinger's the man. He's the only composer on earth who really knows the technique of motion picture composition."

Mr. Schertzinger is twenty-five, and suggests the college athlete in the pink of condition far more than he does the musician of pictures that New York has now acclaimed him. He had written the scores of several other big Ince pieces. He had also, and here's something of interest to picture fans, written literally hundreds of scores to fit the action of pictures which were being made in the studio.

Picture Music Radically Different from Other Forms

"Composing music for pictures is as radically a different form of musical expression as the futurist productions of some of our more rabidly modern composers," said Mr. Schertzinger, as in shirtsleeves he sat at the piano on the stage of the Criterion and directed a rehearsal of the chorus of "Civilization," led by Kathryn Barnard, the concert singer. He shoved his Panama hat to the back of his close-cropped head, and thought a moment.

"Victor Herbert expressed it pretty well to me the other day," he went on, "He said 'one of the tough things about composing for the pictures is that you write in a perfectly good Bom to fit a certain scene, but when you come to look for that scene the Bom has gone.'. It's been cut out of the picture by the assembler, or the director."

"I think," continued the Music Master of the Movies, "that Mr. Herbert very neatly expressed there just one of the difficulties confronting the man who composes for big features such as 'Civilization;' but after all that is nothing to a seasoned picture-music writer. In the first place, let's take the case of 'Civilization.' Hundreds of thousands of feet of film were taken while it was in the making, and yet when it came to be assembled it was cut down to eleven reels.

"Now then, during the year for its production, I had to spend every minute of my time with the company, in the studios during the day and at my piano at night. You see my score had to keep pace with the picture or else when it was ready to be produced I'd have been hopelessly behind with the music. Mr. Ince, himself no mean musician and possessed of a marvelous musical sense, if I can coin a term, spent many midnight hours with me conning over the score and the script and then lo and behold, two or three days later, the scene we had worked on would be cut out because it didn't come up to the exacting Ince standard.

"Then there is the matter of tempo. This is all important and nobody who has not made a study of the technique of the pictures can come within a mile of writing a really good motion picture score. I mean a score that for masterly work, dignity and musical beauty will accord with the productions of the great masters of the photo-drama.

No Place for Temperament

"Also temperament must be banished to the four winds. The studio and the location are bad places for persons possessed of temperaments. Somebody has said that genius is merely a capacity for hard work. I don't know; but I do know that the studio and the location are places for hard work and not for 'genius' to cavort its erratic self.

"Analysis of every scene must be made in composing a worthy picture score and the right perspective taken. At the present time there is a tendency to regard any hodge-podge of different tunes and operatic selections, played in slow or fast tempo according to screen action, as all right for the pictures.

"This is all wrong. The motion picture, which has changed the face of so many aspects of our social and artistic life, is slowly but surely evolving its own form of musical expression. It may take time, possibly years, but when it comes the music of pictures will be a noble and worthy sister of the music of the operatic and concert stage. But it will be distinct—it will be different—a form of art as inspiring as that from which it springs—the motion picture."

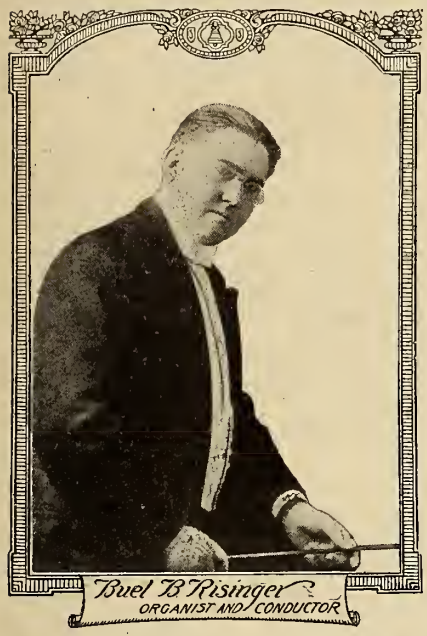
AMERICAN PHOTO PLAYER SALES COMPANY, SAN FRANCISCO, WILL MOVE TO GOLDEN GATE AVENUE

THE American Photo Player Sales Company, for several years located on Kearny street, near Sutter, in the heart of the piano district, is preparing to remove at an early date to the Film Exchange Building on Golden Gate avenue, San Francisco. The entire second floor of this large structure has been taken over and is being fitted up at a heavy expense for the use of the concern. A large stock of players will be kept on hand to give customers a fair idea of the line carried and a miniature theatre will be fitted up to illustrate the proper relations between moving pictures and music.

This theatre will be available at all times to film exchange men who may wish to show their productions to exhibitors under the most favorable conditions. This company has long felt the need of having a location near the leading film exchanges in the city, and its new home will be right in the heart of the industry, no less than four exchanges being on the ground floor of the building, with six in the building directly across the street.

RISINGER CONDUCTS SYMPHONY ORCHESTRA AT KNICKERBOCKER, NASHVILLE, ANOTHER TRIANGLE THEATRE MAKING SPECIALTY OF MUSIC

ANOTHER Triangle house has been added to the list of those making a special feature of music. The Knickerbocker, Nashville, Tenn., has in addition to installing a ten thousand dollar Kimball pipe organ, engaged an orchestra composed of artists well known in symphonic work, and placed in charge of the entire musical department, Buel B. Risinger, an organist prominent in his profession.



Mr. Risinger is one of the pioneer orchestra directors who made a specialty of orchestral interpretation for the pictures. Long before the picture theatres became a fixture in every prominent city block, Mr. Risinger had arranged special music for several traveling picture attractions and had conducted orchestras in this work on the road. He directed an orchestra of twelve men over the Valentine Circuit with the "Queen Elizabeth" production featuring Sarah Bernhardt, and for several years directed the music over the Montgomery circuit of picture theatres. The Knickerbocker orchestra is composed of men well chosen by Conductor Risinger, and some of the men have been under his direction for several years. The massive pipe-organ is used in connection with the orchestra and also as a solo instrument, Mr. Risinger himself presiding. The orchestra and its conductor have gained a firm hold on the affections of the Nashville theatre-going public during the short time that the theatre has been open. The Knickerbocker policy includes the two weekly changes of the Triangle program, which it runs two days each. On the remaining two days Fox productions are shown. The seating capacity of the theatre is 1,200 and the prices are from ten to fifty cents.

STRAND, OMAHA, IS SAID TO HAVE THE SIXTH LARGEST PICTURE ORGAN IN THE COUNTRY

A PIPE organ said to be the sixth largest installed in any motion picture theatre in this country has been put in the Strand, Omaha. A special musical program was given at the opening, the feature being Billie Burke in "Peggy." At the same time the Strand began opening at 11 A. M., daily, instead of at 1 P. M., as formerly.

The new instrument is a three manual Hillgreen Lane and Company pipe organ and is played by Florence Usher, an Omaha girl, and Louis Meier, who went to Omaha from a Seattle, Wash., theatre for that purpose. The Strand was filled on organ opening day, Manager H. M. Thomas having seen to it that the event was well advertised. The organ is said to be the largest west of Detroit and is a decidedly new thing for Omaha. Other organs are features of Omaha theatres, but none are so large as this one.

The Strand seats six hundred people on the main floor, five hundred in the balcony and four hundred in the gallery. Matinee admission is ten cents, with ten, twenty and thirty cents for evening shows. Palms, flowers and flower boxes, with carefully hidden lights, abundantly decorate the interior of the building. A new feature is the singing of birds, cages of the little feathered songsters being everywhere about the building. The stage, as a decoration around the screen, is a regular plant conservatory, with birds singing in the branches of the trees all the time.

Eight reels are used in each show and six shows are given every day. Thirty people are employed about the building, which

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is located in the heart of the business district, across the street from the city's principal hotel. Triangle and Fox service is used. Two Powers 6-A machines are used, throwing eighty-five feet to a Minusa screen. August Herman is the chief operator.

The Strand occupies a place along with the legitimate theatres in the news and amusement columns of the newspapers, and Manager Thomas makes plentiful use of newspaper, billboard, painted board and program space for advertising. Theatre parties are held at the Strand, and the names of those attending go into the society columns of the papers.

SIGNAL AMUSEMENT WILL BUILD $50,000 THEATRE IN CHATTANOOGA

Special to MOTION PICTURE NEWS.

Chattanooga, Tenn, June 10.

NEGOTIATIONS have been closed by directors of the Signal Amusement Company for a twenty-five year sub-lease on property at 626-28 Market street, which is the site for the proposed new theatre for high-class motion pictures and legitimate theatrical productions. Approximately $50,000 will be spent in converting the building into a theatre. It is hoped to have the work finished by November 1. As soon as the plans, which are being drawn by Clarence T. Jones, architect, are completed and the present tenants move the work of construction will be taken up. Mr. Jones will go to New York, Chicago, Cincinnati and Atlanta to study several modern details in the designs of newly built theatres.

According to the plans, the theatre stage will be about sixty feet wide and forty-eight feet deep. The opening to the audience will be about 32 by 40 feet. An attractive lobby will serve as an entrance to the building. It is understood that the seating capacity will be 1,500, which includes the lower floor, balcony and boxes on each side of the stage end. The intention is to have the building so lighted that the clearness of the pictures will in no way be hindered. When pictures are being projected a fifty foot deep shadow box will be used. The front of the theatre will be of colored tile and terra cotta. The front will be brilliantly lighted by an indirect lighting system. Announcement of the shows will be reflected on a large electric plate-glass reflector. Music will be furnished by an orchestra. A musical instrument of 3,000 combination tone pipes will be installed. A modern cooling system is included in the plans for equipment. The interior decorations will be simple. The films to be shown at the new picture house will be the best obtainable, it is understood. The building project is being supported by Nashville and Chattanooga business men.

FRIENDLY, CONFIDENTIAL NOTICE ISSUED BY DENVER EXHIBITOR TO PATRONS ON INSTALLATION OF WURLITZER, TELLING THEM "IT IS THEIRS"

AFTER the installation of the new Wurlitzer-Hope-Jones Unit Orchestra organ in the Isis Family theatre of Denver, Colo., F. L. Baxter, proprietor and manager of the theatre, sent out the following notice in connection with the new installation:

"To the old patrons—in particular: The new organ has been installed for you. To be sure—we are pleased to make new friends, but most of all we appreciate our old ones—you who have been coming here for months and even years. There are thousands of you, whom I do not have the pleasure of knowing by name, but whose faces have become so familiar, that the place would be lost without them. The Isis is more a 'family affair' than a business. As manager, I am more than anxious to please you. There will be no formal opening, no invitations. I just want you to come as you have always come and feel that the organ is yours. It will play whatever the Isis family wants it to play.

"S. L. BAXTER,
"Proprietor and Manager."

This illustrates the way in which some theatre owners and managers throughout the country are catering to their old patrons, and by means of a cleverly worded notice of this kind, showing them how important they are to the progress of the house.

This also shows the importance which is being attached to the musical equipment and how strong an advertising force it has become.

"Going Straight"

Music Chart By ERNST LUZ

Triangle Feature **Projection Time, 65 Minutes**

This plot is adapted so as to make it possible for the pianist, one man orchestra player, organist or orchestra leader to make some prior preparation for playing the picture. The numbers suggested do not need to be used; similar numbers, or numbers suggested by "notes" will do as well. It is intended that no unnecessary expense be added for the exhibitor or musician.

	Description of Music	*Number Suggested*	*Cue to Stop Number*
1.	Polka Inter.	"Dew Drops" (M. Witmark)	"In the underworld," etc.
2.	Desc. (H. Path.)	"Arrietta" (Ditson & Co.)	Child lies down by dog.
3.	Waltz (Leg.)	"A. B. C. Dramatic Set No. 15"—B. 2 (Jos. W. Stern & Co.	"At the house," etc.
4.	H. Dr. Desc.	"A. B. C. Dramatic Set No. 15"—C. 3	"At last they were tracked."
5.	Hurry	"A. B. C. Dramatic Set No. 13"—A. 1	"The bulls are after us."
6.	H. Dr. Andante	"A. B. C. Dramatic Set No. 13"—B. 2	After "The Pinch."
7.	Hurry	"A. B. C. Dramatic Set No. 13"—C. 3	Connects 1 and 2. Man shot, falls from fire escape.
8.	H. Dr. Andante	"A. B. C. Dramatic Set No. 13"—B. 2	"Higgins' wife was saved," etc.
9.	Desc. (Berceuse)	"Cradle Song," by Hauser	"A client of Remington's," etc.
10.	Inter. (L.)	"Sesame" (Leo Feist)	"Higgins."
11.	Desc. (H. Leg.)	"Broken Melody" (C. Fischer)	
12.	Waltz (Len. Leg)	"Sphinx" (Chappell & Co.)	Connects 2 and 3. "Confident that Remington dare not refuse," etc.
13.	Desc. (H. Leg.)	"Romance and Rondo" (Ditson & Co.)	
14.	Desc. (H. Path.)	"Faith and Hope" (Ditson & Co.)	Connects 3 and 4. "Back to the old job," etc.
15.	Waltz (Len. Leg.)	"A. B. C. Dramatic Set No. 15"—B 2	"That evening," etc.
16.	Inter (P.)	"A. B. C. Dramatic Set No. 15"—A. 1	"At midnight," etc.
17.	H. Dr. Desc.	"A. B. C. Dramatic Set No. 15"—C. 3	"Hello, Jimmie," etc.
18.	Waltz (L.)	"A. B. C. Dramatic Set No. 15"—B. 2	Jimmie opens window.
19.	H. Dr. Desc.	"A. B. C. Dramatic Set No. 15"—C. 3	Briggs enters bedroom where wife.
20.	Agitato (L.)	"A. B. C. Dramatic Set No. 15"—D. 4	Wife recognizes Briggs.
21.	H. Dr. Andante	"A. B. C. Dramatic Set No. 15"—E. 5	After "You dassent scream," etc.
22.	Agitato	"A. B. C. Dramatic Set No. 15"—D. 4	Connects 4 and 5. Husband enters room where Briggs attacking wife.
23.	Hurry	"A. B. C. Dramatic Set No. 3"—A. 1	Guests enter room.
24.	H. Dr. Andante	"A. B. C. Dramatic Set No. 3"—B. 2	Butler telephoning.
25.	Hurry	"A. B. C. Dramatic Set No. 3"—A. 1	"Remington's injured child," etc.
26.	Desc. (Path.)	"Last Hope," by Gottschalk	Briggs climbing up at house.
27.	H. Mysterioso	"A. B. C. Dramatic Set No. 1"—A. 1	"You double crossed me once."
28.	Hurry	"A. B. C. Dramatic Set No. 1"—B. 2	Remington throws Briggs out of window.
29.	Sh. Dr. Path.	"A. B. C. Dramatic Set No. 1"—C. 3	To end.

This picture under ordinary circumstances would be found very difficult to play orchestrally should perfect synchronization be desired. This plot, however, suggests numbers which you will find greatly simplify its playing. The picture in itself is very good. With the musical setup as here given it cannot fail to be appreciated.

I have intentionally set this score to demonstrate what can be done by specially composed and arranged numbers for picture work, such as Nos. 3, 4, 5, 6, 7, 8, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 27, 28 and 29. These numbers are known as the A B C dramatic sets for picture playing sold by J. Stern and Company, 102 West Thirty-eighth street, New York City.

No. 1 should be a light number of polka style, suggestive of children at play. Nos. 2, 11, 13 and 14 must be slow numbers played legato and having a dramatic as well as pathetic appeal. No. 26 should be a quiet number, slow and melodious, having a strictly pathetic appeal. Nos. 3, 12 and 15 must all be slow legato waltzes of pleasing theme and melody. No. 9 should be a berceause or cradle song, giving baby in arms suggestion. No. 10 should be a light 2/4 or 4/4 intermezzo. Nos. 13 and 14 must play five or more minutes each.

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THE Arcadia theatre, 1529-31 Chestnut street, Philadelphia, is the pride of Alexander B. Boyd, president of the Cecelia Amusement Company. A visit to this little playhouse de luxe will indeed show that neither time, trouble, nor expense have been spared in its construction and adornment.

The architects, Henon and Boyle, Fuller building, Philadelphia, have embodied the newest ideas in science and art in their plans. The plans were decided upon only after Mr. Henon had made a tour of the principal cities of America and Europe in his search for suggestions and inspiration. The building itself is fireproof, costing over $150,000 while the ground represents an investment of $500,000. Thus over one-half million dollars has been put into this theatre seating only five hundred people. The architecture and decorations of the Arcadia are in the French Renaissance style, period of Louis XVI. The outside, while not especially striking, is pleasing and attractive. But it is on the interior comforts and luxuries that good taste and lavish expenditure have gone hand in hand. The conventional ticket booth that marks the photoplay house is in itself a mark of art, standing as it does in a vestibule of French marble.

Exterior of the Arcadia Theatre, Philadelphia

Marble of the same kind was used for the floors of the lobby and foyer, while Venetian mirrors line the walls, adding to the impressive entrance. Once inside, a veritable fairyland for pictures greets the eye. Ivory, old rose and gold are used with delicate touches in the decorations. A carpet specially woven for Mr. Boyd in deep rose with gray borders edged with black, blends into the dainty color scheme. Old rose brocade panels line the walls, while ceiling and frieze show roses and cupids on the background. The comfortable chairs of Circassian walnut are upholstered in Spanish leather harmonizing with the general color effect. These were furnished by the American Seating Company.

Artistic Marble Drinking Fountains

On each side of the theatre are artistic marble drinking fountains, while soft lights cast over them a mellow glow. The whole lighting system is unique. Some lights are behind cornices, others in beautiful hanging lamps of old bronze. Soft silk velvet hanging of deep rose, edged with gold brocade, drape the large stage. This stage is a little higher than in most theatres. In order to conform with the Philadelphia building laws, an exit had to be provided in the rear and the architects met this problem by putting it right under the stage. Retiring rooms for women and men are fitted with tiled floors, and walnut is used in all woodwork throughout the house.

Projection equipment was installed by the Precision Machine Company of New York City. Music is furnished by a Kimball organ costing $20,000 and said to be one of the largest and finest Kimball instruments east of the Mississippi.

Probably no single one of the many modern improvements incorporated in the Arcadia is of more importance and has a more direct bearing on the comfort and health of patrons than the air-purifying and cooling system. By means of this system 60,000 cubic feet of pure air are circulated throughout the playhouse every moment that it is open. This does not merely mean outside air that has been cooled by fans and drawn into the building, but air that has been "washed" and from which not only all impurities but all dust particles as well have been eliminated. Through the medium of this newly patented apparatus the air can be brought into the building in ideal condition, no matter what the outside weather conditions may be. It will be heated when necessary. It will be cooled when necessary. It will be humidified as the occasion requires, and always it will be pure and provided in practically unlimited quantities. On the most humid day in summer, it is claimed, the inside temperature of the Arcadia can be made twenty degrees lower than that of the street outside.

Thus provided with every device to please the most critical, the Arcadia has been launched into a successful career. Large crowds marked the opening day, and the lobby was gay with many floral offerings sent by friends of Mr. Boyd, who will be his own manager. The theatre is open from 10 A. M. to 11:30 P. M. The prices are fifteen cents for afternoon, and twenty-five cents for evening performances.

A well balanced program including the best features is being used, plays running usually two successive days.

TIOGA THEATRE IS A MODEL HOUSE

(*Continued from page* 3950)

private home was purchased through the Anderson Galleries of 284 Madison avenue, New York, from the Choralcello Company of Massachusetts. This instrument is entirely different from an organ, having no pipes. It has the strings of a piano, but is controlled by electric vibrations.

It is made of wood, aluminum and steel ribbons and runs the whole gamut of sound from a whisper to the roar of cannon or the peal of thunder. The various units of this instrument are located in different parts of the house, giving the effect of coming from everywhere in general and nowhere in particular. Its peculiar and unusual appeal may be best described by its name of the "Celestial Voice."

The theatre is owned by the Tioga Theatre Corporation, of which Columbus Stamper is treasurer and manager. Mr. Stamper,

The Tioga Theatre, Philadelphia

who managed the first picture house in West Philadelphia, has always been noted for his progressiveness, so it is not surprising that he rescued the Tioga from seeming failure in its first days and made it the success it has since become. S. H. Sisty is house manager and A. Elmer Seward musical director. Mr. Seward says it is no easy task to master the Choralcello, but once learned it repays the student, being the most fascinating of instruments.

Stamper Certainly Has the Right Idea

Manager Stamper believes in publicity, first, last and all the time. That is, the right kind of advertising, for it is only the best methods that ever have a place at the Tioga. A weekly house organ is issued entirely free from any outside advertising, although many merchants in the neighborhood have been eager for space. In this organ are given the names and synopses of the features to be shown throughout the week, also the times of the performances and the exact hour of the features. Each week there is an editorial on some special feature which it is desired to emphasize. This little house organ has been pronounced by experts as one of the best issued. The theatre is advertised in the daily papers and on billboards.

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There is also a mailing list. The neighborhood is both a business and a residence one.

The biggest stunt ever sprung in the picture house advertising line in Philadelphia was accomplished by Mr. Stamper when he took a whole page in the Evening Ledger, a couple of weeks ago, to advertise the installation of the Choralcello and incidentally the theatre itself. In fact this is said to be only the second time that a whole page was taken in a daily paper by any motion picture theatre. A dedication recital with Clarence Reynolds at the Choralcello was featured and after the first week of the instrument's installation a Sunday evening invitation concert was given.

There are daily matinee and evening performances at the Tioga. Twelve employes take care of the patrons. On Saturday there is always added some feature that especially appeals to the youngsters. The management does not believe in souvenirs. The only thing given in that line being a copy of Picture Progress each month, on the back of which is printed the advertisement of the theatre.

All of the publicity of the Tioga is in the hands of Haggerty and Bell, whose offices are in the Heed Building, Philadelphia, and who make a specialty of motion picture theatre advertising.

IRENE PAGE SOLOMON.

MAGNESIUM TORCHES FOR FILM PHOTOGRAPHY

(*Continued from page* 3959)

day of accuracy and attention to detail in film production the only practical way to make such a scene would be to employ the magnesium candle or torch.

Another depiction of artistic nature and pleasing effect is the representation of a party assembled round a campfire out in the open. Such scenes are nowadays frequently made with the aid of magnesium "flares," as the effect is much more realistic than when done in the studio.

Another effect that takes well with audiences is the opening of the door of a cabin or house, isolated in the woods, at night, revealing the interior completely illuminated and light streaming out of the door. In cases where electric current is not available so that arcs cannot be employed, this effect is obtained by having the interior of the house brightly lighted by the magnesium candles.

These magnesium torches or "flares" are also of great convenience when it is desired to take pictures in caves, or in fact all poorly lit places, where electric current is not obtainable and the possibility of using portable lamps is thereby precluded. The magnesium torch is not, however, to be preferred to portable lighting units, as it cannot compare with them in steadiness of burning. In point of actinicity or value of the photographic illumination, "flares" will be found very good. Magnesium burns with an intensely actinic light, and for this reason a word of advice will not be amiss as to the correct use of the magnesium candle.

Never place these magnesium candles or "flares" so that their direct rays are in the field of the lens. The light being so intensely actinic will cause a large halo of halation in the film image surrounding the main source, if placed within the field of the lens. This of course cannot be entirely avoided in torchlight processions, but we have seen several otherwise good campfire scenes completely ruined by the harsh lighting and halation from the camp fire itself. A stone or other opague object placed between the "flare" and the lens would have saved the picture in all its charm.

With regard to the makers of these magnesium torches, we suggest that the correspondent communicate with the I. C. Newman Company of 320 Broadway, New York City, who are makers of such "flares" for a wide variety of effects, as well as supplying smoke pots, bombs and anything else a film producer might desire in the line of fireworks.

DIRECTORY OF NEW THEATRES

CALIFORNIA

The St. Francis theatre on Geary street, San Francisco, opposite the St. Francis Hotel, is rapidly nearing completion and will be opened early in July, according to the plans of the owner, N. L. Josey. This house will be conducted as a high class photoplay theatre and will be the closest place of amusement to the exclusive shopping district. A number of unusual features are being incorporated in the construction of this house, including the placing of the screen at the front of the building. Music will be furnished by a fine instrument made by the American Photo Player Sales Company.

The Regent theatre in San Mateo, which was formerly owned by Charley Hart, who died suddenly a short time ago, has been purchased by J. L. Levin.

There has been a number of changes in theatres at San Diego. The Alhambra at Fifth and F, has been sold by J. R. Carlysle to J. H. Hiltse; the Dream, immediately across the street has been purchased by Woof and Hemsley from John Sorrell. James Hartigan, who formerly conducted a theatre at La Jolla, has purchased the Come Again on M street, remodeled the house and increased the seating capacity.

The Plaza theatre at San Diego, under the management of R. E. Hicks, has discontinued features, and returned to the one, two and three-reel service, which is furnished by the Los Angeles General Exchange.

The Royal theatre, Seventeenth and Main streets, Los Angeles, has been purchased by Riddel and McMurray of Capt. Fuller, and the new parties have taken possession.

A portable theatre has been built for mining camp use, and is now stationed at the Atolia Tungsten camp. This is fitted with hardwood floors which is used following the performances for dancing. The portable house has three hundred and fifty seats.

John Carnakes is building a new theatre at Bakersfield which will be known as the C. & S. This occupies a new building especially built for the purpose, and the theatre will have a trifle more than five hundred seats. Mr. Carnakes was in Los Angeles during the past week, and purchased operating room equipment and contracted for General service. The theatre will be opened about June 15.

CANADA

Ralph Gribble, who formerly managed the Grand theatre, New Hamburg, has taken a new position with the Hippodrome theatre, St. Catharines, Ont. Mr. Gribble still retains an interest in the New Hamburg house, but all his active work is given to his new position in St. Catharines.

A new theatre has been opened in Niagara-on-the-Lake, Ont., to supply entertainment for the thousands of Canadian troops centered there during the summer months. The new house, which is called the Park theatre, seats over nine hundred people, and is owned and managed by J. Burk.

Kennedy Hill, one of the most prominent moving picture exhibitors in Toronto, has sold his interest in the Colonial theatre, situated in City Hall Square, one of the the busiest corners of the city. Mr. Hill would not state his future plans, but remarked that the gentleman who had purchased his theatre, was from one of the western provinces, and as far as he knew, there would be no change in the policy of the house.

INDIANA

Joseph A. Werwinski and Clement Smoger have bought the Christian Science church at South Bend. The structure will be moved to the south side of Division street, between Scott and Chapin streets. The building will be redecorated and will open about August 1 as a first class motion picture theatre. It is planned to spend about $10,000 in remodeling the structure. It is estimated it will cost about $2,000 to move the building which is of solid masonry.

A small stage has been built in the theatre at Grandview, and it is planned to give Sunday afternoon shows during the summer.

Vernon U. Young, theatrical magnate of Gary, and his associates have let a contract to the Magic City Construction Company for the construction of the $60,000 Broadway theatre, Seventeenth avenue and Broadway.

W. H. Lindsay, owner of the Ark and Paramount theatres at Logansport, has bought the Grand theatre, Logansport, the only theatre in that place running pictures exclusively not previously owned by Lindsay. Mr. Lindsay took over the theatre from Everett J. Brown, of Lafayette, who has been managing it since March 10. Mr. Lindsay has had several years experience as a theatrical manager, having started the Ark theatre eight years ago July 4. He opened the Paramount theatre a year ago last January.

Charles C. Lower, owner of the Crystal theatre, at Muncie, has bought the Lyric theatre, Muncie, opposite the Crystal theatre, and will operate both houses.

A large ceiling ventilating fan, four feet in diameter, has been installed the Dreamland theatre, at Mooresville, which will make it a cool and comfortable place on warm summer nights.

A new screen has been installed in the Joy theatre at Cloverdale. The business at the Joy has improved considerably in the last year, one addition has been built to the east end of the building and it may be necessary to build a second.

Ernest Born, of Columbia City, owner of a motion picture house at Montpelier, has sold the theatre to a Hartford City man.

Tad L. Johnson of Rockville, has bought the Cozy theatre on the west side of the square. It will be renovated and placed in first class condition. Meville Johnson, his son, will assist in managing the theatre.

The airdome at Camden, recently opened for the summer. Albert Metzger, owner of the Fairy theatre at Knox, recently was married to Miss Marilda Evans, of Knox.

IOWA

Dan J. Preston has opened the Crescent theatre, a new house, in Audubon. He was in Omaha recently, and brought a new Power 6-B machine, a Fort Wayne motor generator set and a Minusa screen from the Western Supply Company. The Crescent seats 50 people, is ornamental in appearance, comfortably equipped with the most modern ventilation and seating means, and is open every day.

Claude B. Kerr and Frank G. Smith are arranging to erect a moving picture airdome in Sac City.

MASSACHUSETTS

Raymond W. Eberhard, once vaudeville performer and during the past winter, manager of the Music Hall in Leominster, has taken charge of the Premier theatre in Newburyport.

Frank Culbert, operator, Fred G. Hause, pianist and T. H. Sunderland, stage manager, have taken over the management of the Opera House at Athol. These men formerly were in the employ of the Steinberg Company, which managed the house. It was the company's plan to close down but an offer was received from the present owners.

MISSOURI

The Shenandoah theatre, Grand and Shenandoah avenues, St. Louis, has just closed its regular dramatic season, and opened as a feature picture house with the ten-reel spectacle, "The Ne'er Do Well." The Shenandoah is controlled by the Associated Theatres Company, under the general management of William J. Flynn. The houses in this group are the Arco, on Arco and Manchester avenues; The Broadway and the St. Charles, just opposite each other on St. Charles street, near Broadway; and the Juniata, at Grand and Juniata. All these are motion picture theatres, and all are in prosperous condition. The Park, on Delmar and Hamilton, a dramatic house, also belongs to the chain of Associated Theatres.

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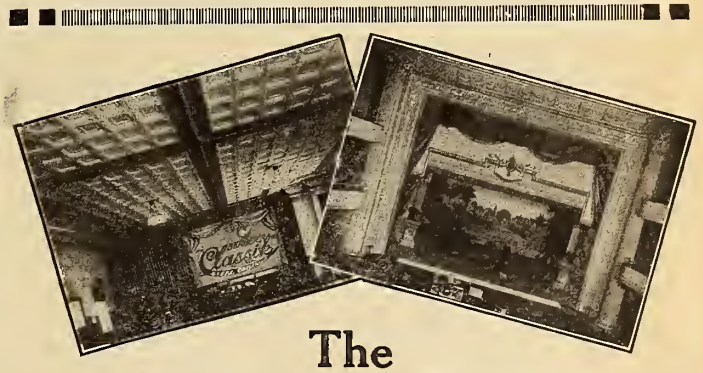

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The cold wave that has just passed through this section of the country has delayed the opening of a great number of independent airdomes this season. There have been only two or three evenings this spring which permitted sitting outdoors with comfort, and this exceptionally cool weather coming just after the cold and rainy season of last year, has made many exhibitors think twice before advertising a program. No theatre has as yet closed permanently for the summer. The West End Lyric theatre, which usually moves its program to the Lyric Skydome, a couple of blocks away, has been giving daily matinees in the theatre, and more often than not the evening performance also in the house. And where the house and airdome adjoin, other exhibitors have been showing inside.

NEBRASKA

W. L. Scritsmier of the Star, Broken Bow, was in Omaha the other day and bought a new Simplex machine from the Western Supply Company. Troutman and Putency will open the Royal theatre at Royal, July 1. It is a new house, seating 300. It has been equipped with a Power 6-A machine.

NEW YORK

F. A. Jansen has rented the Family theatre, Albion, to H. H. Buckle who also conducts the Scenic theatre in Medina. Mr. Jansen, although entering the wholesale produce business will retain an interest in the house.

The Acme airdome, on Broadway, Elmhurst, opened its summer season the last week in May and is already doing unusual business.

The World in Motion, Adams, has again changed hands and will hereafter be run by Mr. Albright of Syracuse. Mr. Wicks, the former owner, has run the moving picture house for about a month.

Albrecht Brothers, who have leased the old Rudolph bowling alley building, on Broadway, Middletown, for a term of years, for the purpose of engaging in the picture theatre business, opened the new theatre to the general public on Memorial Day night.

PENNSYLVANIA

A new balcony and ceiling work just built in the Palace Picture theatre, Reading, caved in recently injuring three workmen who were still busy about the place, and killing another. The theatre has been undergoing remodeling for the past three weeks.

The Rex Amusement Company which operates a chain of theatres has secured control of the picture house in Corry. Manley Parker, former manager of the Temple theatre at Oil City, took up the duties of manager in the Corry house on the first of June.

Ben. H. Zerr, proprietor of the Schuylkill avenue motion picture theatre, Reading, has leased the house to Haas and Mover, motion picture exhibitors and owners of the Star theatre, South Tenth street.

TEXAS

Paul Reno, former vaudeville artist, is opening an airdome at Brownwood. He will use pictures for a time, then vaudeville with films.

The Hippodrome Amusement Company, of Fort Worth, will increase its capital stock to $200,000 and will erect theatres in Wichita Falls, Corsicana, Waxahachie and Austin. Each of these houses will be modern in every detail. Pierre C. Levy is secretary and treasurer.

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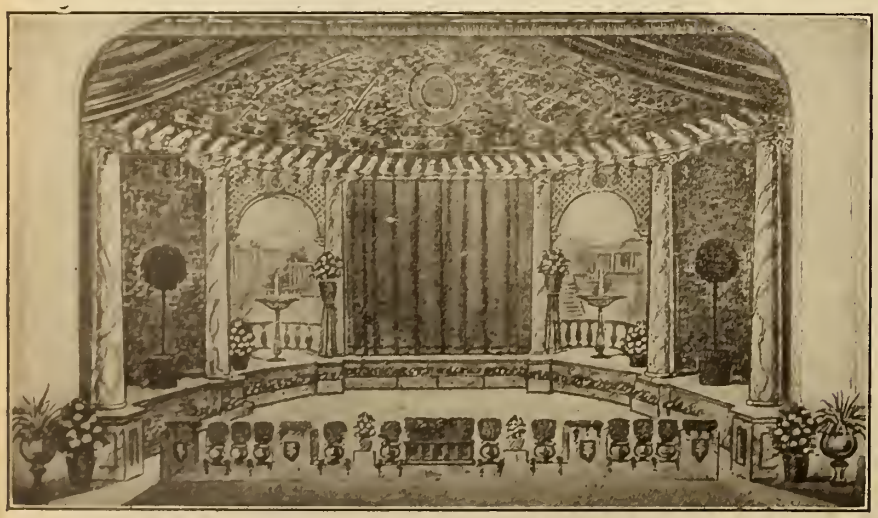

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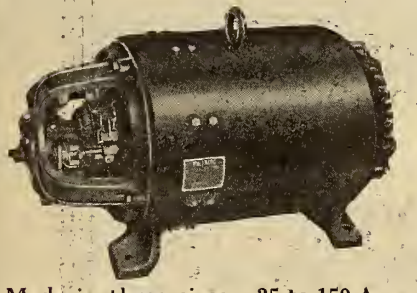

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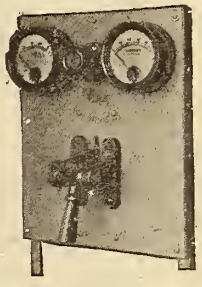

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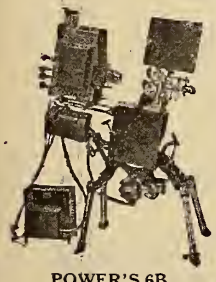

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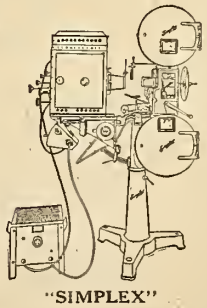

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"The WORLD'S GREAT SNARE"

AFTER THE BATTLE – PEACE

Released June 26th on the

Paramount Program

FAMOUS PLAYERS FILM Co

ADOLPH ZUKOR, PRESIDENT
DANIEL FROHMAN, MANAGING DIRECTOR
124-130 WEST 56TH STREET, NEW YORK
CANADIAN DISTRIBUTORS – FAMOUS PLAYERS FILM SERVICE LTD.

Paramount Pictures

are the productions of

Famous Players Film Co., Jesse L. Lasky Feature Play Co., The Oliver Morosco Photoplay Co., Pallas Pictures

You attracted many people to your theatre by advertising that feature you played last week. It was a good picture and pleased everybody.

How many of these new patrons have you driven away by showing a poor picture the next time they came to your theatre?

Consistent quality is assured the Paramount exhibitor and he assures his patrons by displaying the Paramount Trademark.

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Music

Specially arranged music for each feature beginning with release of April 3rd, 1916, is available at a small rental. Whether you have a full orchestra or only piano, this specially arranged music will add greatly to the effectiveness of each feature.

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WEEK'S RELEASES

Daniel Frohman presents
ANN PENNINGTON in SUSIE SNOWFLAKE
produced by
Famous Players Film Co.

Jesse L. Lasky presents
VICTOR MOORE in THE CLOWN
produced by
Jesse L. Lasky Feature Play Co.

PARAMOUNT-BURTON J HOLMES TRAVEL PICTURES NO. 20
"Imperial Berlin"

PARAMOUNT PICTOGRAPHS NO. 20
Preparedness—Destruction of the American Fleet—Henry Reuterdahl.
Better Babies—Physical Independence.
How to Fall.
The Trend of Your Mind—Hugo Munsterberg.
He Has A Good Job—He Puts the Sand in Spinach.
In Idaho—Shooting the Rapids.

PARAMOUNT-BRAY ANIMATED CARTOONS NO. 23
"Kid Casey the Champion"

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Many a packed house is directly traceable to an advertisement in the "News."

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ARE THE PRODUCTIONS OF

Famous Players Film Co.

Mary Pickford — Marguerite Clark
Pauline Frederick — Hazel Dawn
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Cleo Ridgely — Wallace Reid
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Rita Jolivet — Edna Goodrich
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Pallas Pictures

Dustin Farnum — Macklyn Arbuckle
Winifred Kingston — Florence Rockwell
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Are **YOU** satisfied?

Write Our Exchange Today.

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EIGHTY FIVE ... at FORTY FIRST ST.
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5418

A magazine's success is measured by its advertising. Look at the "News!"

WILLIAM FOX

FOX FILM

Presents

Bertha Kalich in AMBITION

That Overpowering Lure and Desire for Power that Leads Its Victims to Sacrifice Position, Home and Loved Ones—Everything—to Accomplish Selfish Ends. This Wife was willing to Give Up All For the Man She Loved.

Written by Mary Murillo *Directed by* James Vincent

CORPORATION

A magazine's success is measured by its advertising. Look at the "News!"

WORLD PICTURES

WILLIAM A. BRADY
in association with
WORLD FILM CORPORATION
Presents

FRANCES NELSON

and

Arthur Ashley

IN

"What Happened at 22"

A theme, a loveable heroine in romantic adventure and beautiful settings, that drive home the responsibility of a new and developing situation.

Produced by Frohman Amusement Corporation

BRADY-MADE

WORLD PICTURES

William A. Brady
- in association with -
WORLD FILM CORPORATION
- will shortly present -

Alice Brady

Ethel Clayton

Kitty Gordon

IN

"The Crucial Test"

A mysterious drama of love and exciting adventure.

PRODUCED BY PARAGON FILMS, INC.
DIRECTED BY ROBERT THORNBY

Robert Warwick

IN

"Friday the 13th"

The most sensational story ever written, by THOMAS W. LAWSON
DIRECTED BY EMILE CHAUTARD

Arthur Ashley

House Peters

Gail Kane

Clara Kimball Young

Frances Nelson

Clara Whipple

Holbrook Blinn

John Hines

Carlyle Blackwell and Muriel Ostriche

IN

"Sally in Our Alley"

A very fascinating love drama bubbling over with laughter of merry children and the happiness of life.

DIRECTED BY TRAVERS VALE

Mollie King

Doris Kenyon

DEPENDABLE PICTURES
CLEAN WHOLESOME AND ENTERTAINING

Pleasant to Remember

BRADY-MADE

We have secured good advertisers to talk to YOU. Listen to them!

The best list of newspapers story is running the

PATHÉ WHO'S

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Albany, N. Y.	Knickerbocker Press	Houston, Texas	Houston Chronicle
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Elmira, N. Y.	Daily Advertiser	Drumright, Okla.	Daily Derrick
Troy, N. Y.	Budget	Shawnee, Okla.	News Herald
Atlanta, Ga.	Atlanta Journal	Henryetta, Okla.	Standard
Boston, Mass.	Boston Traveler	Nowata, Okla.	Star
Providence, R. I.	Tribune	Teague, Texas	The Times
Milford, Mass.	Daily News	Shamrock, Okla.	Blarney
Webster, Mass.	Times	Des Moines, Iowa	Register
Buffalo, N. Y.	News	Cedar Rapids, Iowa	Republican and Times
Rochester, N. Y.	Photoplay News	Magnoketa, Iowa	Jackson Sentinel
Chicago, Ill.	Herald	Detroit, Mich	Detroit Times
Springfield, Ill.	Illinois State Journal	Romeo, Mich.	Observer
Cincinnati, Ohio	Times-Star	Williamston, Mich.	Williamston News
Columbus, Ohio	Ohio State Journal	Indianapolis, Ind.	Star
Louisville, Ky.	Louisville Herald	Wichita, Kansas	Eagle
Dallas, Texas	News	Los Angeles, Cal.	Record
Galveston, Texas	News	Milwaukee, Wis.	Evening Wisconsin

40 newspapers a day are

These newspapers, together with the pictures, are packing the houses

Produced by

The PATHÉ EXECUTIVE

25 WEST 45th ST.

that ever ran a photoplay stories of the great

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New York City. . . . . The Evening World	Oakland, Cal. . . . . Tribune
New York City. The Jewish Daily Warheit	Sacramento, Cal. . . . . Union
Bridgeport, Conn. . . . . Post Telegram	St. Louis, Mo. . . . . Times
Bayonne, N. J. . . . . Times	Owensboro, Ky. . . . . Inquirer
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Ossining, N. Y. . . . . Ossining Citizen	Wilmington, Del. . . . . Morning News
Tarrytown, N. Y. . . . Tarrytown Daily News	Richmond, Va. . . . . Times-Despatch
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Harrisburg, Pa. . . . . Patriot	Hagerstown, Md. . . . . Daily Globe
Wilkes-Barre, Pa. . . . . Evening News	San Diego, Cal. . . . . San Diego Sun
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Reading, Pa. . . . . Reading Telegram	Flushing, L. I. . . . . Flushing Daily Times
Atlantic City, N. J. . . . . Press	Greenpoint, N. Y. . . . Greenpoint Home News
Camden, N J. . . . . Post Telegram	Mineola, N. Y. . . . . Nassau County Gazette
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being added to this list!

super-excellent quality of the where "WHO'S GUILTY? is showing.

Arrow Film Corp'n.

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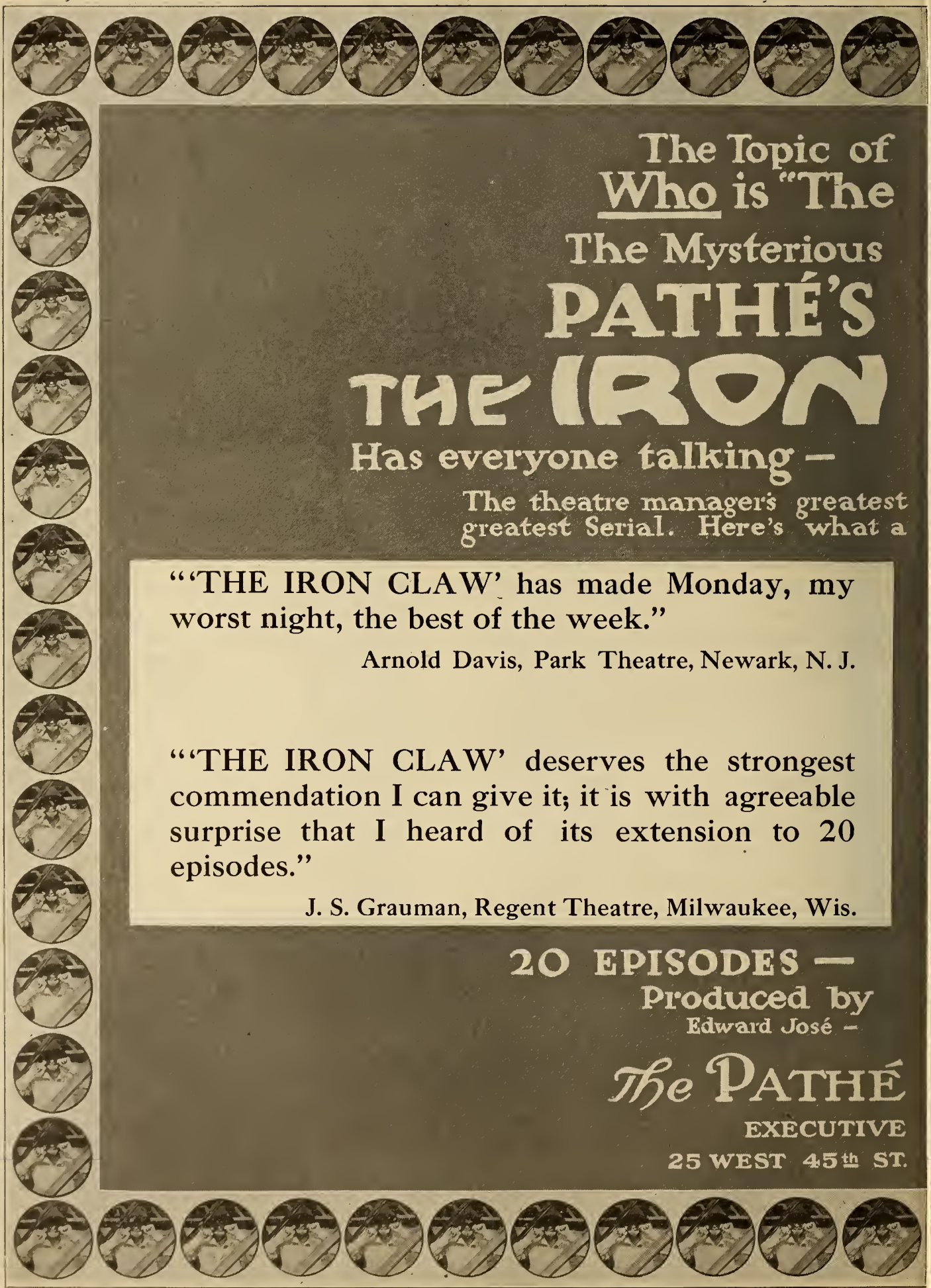
NEW YORK



The Topic of
Who is "The
The Mysterious
PATHÉ'S
THE IRON
Has everyone talking —

The theatre manager's greatest
greatest Serial. Here's what a

"'THE IRON CLAW' has made Monday, my worst night, the best of the week."

Arnold Davis, Park Theatre, Newark, N. J.

"'THE IRON CLAW' deserves the strongest commendation I can give it; it is with agreeable surprise that I heard of its extension to 20 episodes."

J. S. Grauman, Regent Theatre, Milwaukee, Wis.

20 EPISODES —
Produced by
Edward José —

The PATHÉ
EXECUTIVE
25 WEST 45th ST.

the Hour
Laughing Mask"?
Character in

GREATEST SERIAL

CLAW

everyone guessing
friend is PATHÉ'S
few of them say:

"It rained all day, yet we showed 'THE IRON CLAW' to over 2800 people in a 500 seat house with____in____showing in a house right next door."

Henry Hoffman, Moline, Ill.

"'THE IRON CLAW' draws the crowds. I show it every Monday to a packed house. My patrons were delighted to know that six new chapters are to be added."

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SHOW THEM ALL!
Feature Film Corp'n.
Gen'l Director
EXCHANGE inc
OFFICES
NEW YORK

PATHÉ

COMING!

July 17

THE GRIP OF EVIL

A Master Plot in Fourteen Chapters

Showing the real side of Humanity

Featuring

Jackie Saunders and Roland Bottomley

In every way a worthy successor to

THE IRON CLAW

The PATHÉ EXCHANGE inc

EXECUTIVE OFFICES

25 WEST 45th ST. NEW YORK

PATHÉ presents the Five Part Gold Rooster Play

A MATRIMONIAL MARTYR

Superbly treated in

PATHÉCOLOR

Featuring

Ruth Roland

Popular heroine of the Great successes

"Who Pays?"

and

"The Red Circle"

Produced by Balboa

The PATHÉ EXCHANGE inc.

EXECUTIVE OFFICES

25 WEST 45th ST. NEW YORK

EQUITABLE PICTURES

RECEIPTS from EQUITABLE PICTURES are always satisfactory

Signed: Hundreds of Exhibitors

HELEN WARE . . . in "The Price"
ADELE BLOOD . . . in "The Devil's Toy"
JULIA DEAN . . . . in "The Ransom"
MARIE EMPRESS . : . in "Love's Crossroads"
MARGARITA FISHER . in "The Dragon"
CLARA KIMBALL YOUNG . in "Trilby"
LENORE ULRICH . . in "The Better Woman"
MARY BOLAND . . . in "The Price of Happiness"
JANE GREY . . . . in "Man and His Angel"
LILLIAN LORRAINE . in "Should a Wife Forgive"
FLORENCE REED . . in "The Cowardly Way"

EQUITABLE MOTION PICTURES CORPORATION
RELEASING THROUGH
WORLD FILM CORPORATION

Extra Pressure

TO "keep cool" in business during the summer means to put more steam on.

In other words, you must show attractions which overbalance the appeal of the great outdoors.

We Are Well Prepared To Help You

Appreciating your needs, our manufacturers have themselves put on "extra pressure."

Strong as have been the offerings of this company for the past months, they have been outdone by those which are to come during the torrid season.

"The Suspect"
"Sherlock Holmes"
"Into the Primitive"
"Love's Toll"

are but forerunners of a general list of dramatic offerings charged with an interest and intensity that will transcend any other attractions.

To show these subjects is to enjoy the experience of V-L-S-E last year of —

Steadily Increasing Business Throughout The Summer

V. L. S. E. Inc.

Trademark Reg. U. S. Pat. 1907

"The Shop Girl"

A Vitagraph Blue Ribbon Feature in Five Parts

By

C. N. & A. M. Williamson

Featuring

Edith Storey

and

Antonio Moreno

Showing Character pitted against Caste—the clash of Necessity with Expediency—the power of Love to beat down barriers and claim that which is its own.

THE VITAGRAPH COMPANY OF AMERICA

Released through V. L. S. E. *Inc.*

LUBIN

Proffers

Edgar Lewis'

Masterful Production

"THOSE WHO TOIL"

From the pen of

Daniel Carson Goodman

featuring

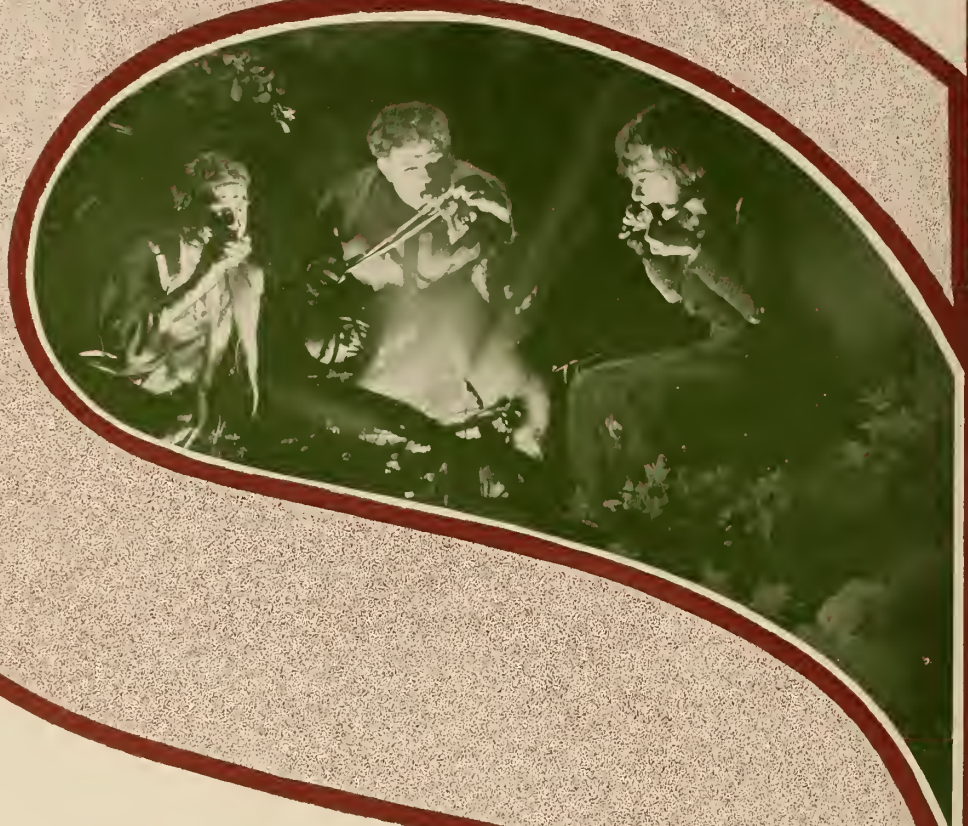
Nance O'Neil

Visualizing and vitalizing a powerful drama of the Pennsylvania oil fields, with a tremendous human interest appeal.

IN FIVE PARTS

LUBIN FEATURE

Released through V.L.S.E. Inc.



Selig Plays That Pay!

"Into The Primitive"
"At Piney Ridge"
"The Cycle of Fate"
"Thou Shalt Not Covet"
"Sweet Alyssum"
"The Rosary"
"A Texas Steer"
"Unto Those Who Sin"
"No Greater Love"
"The Circular Staircase"
"House of a Thousand Candles," and others.

COMING

Hallie Erminie Rives' Greatest Story

"The Valiants of Virginia"

SELIG

Released through V.L.S.E. *Inc.*

TRADE MARK REG. U.S. PAT. OFF.

Warda Howard

Supported by

Duncan McRae
Ernest Maupain
and
John Lorenz

Is presented in

"That Sort"

In 5 acts
By Basil McDonald Hastings
Directed by Charles J. Brabin

William Gillette

Is presented in

"Sherlock Holmes"

In 7 acts
Arthur Berthelet, Director

Essanay Features

"The Little Shepherd of Bargain Row"
Charlie Chaplin's Burlesque on "Carmen"
"The Havoc"
"The Discard"
"Vultures of Society"
"The Misleading Lady"
"Captain Jinks of the Horse Marines"
"A Daughter of the City"
"The Alster Case"
"The Raven"
"The Crimson Wing"
"The Man Trail"
"A Bunch of Keys"
"The Blindness of Virtue"
"In the Palace of the King"
"The White Sister"
"The Slim Princess"
"Graustark"

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GEORGE K SPOOR PRESIDENT

Released through V. L. S. E. Inc.

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BIG FOUR FEATURE PLAY V L S E

LUBIN

SUCCESS

SIGN POST NO 22

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St. Louis
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415 Olive St.

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342 Baronne St.

Syracuse
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Toronto
15 Wilton Ave.

Montreal
198 St. Catherine St., West

Forty Miles From A Railroad—

But Moving Picture Patrons Know That "Selected" Pictures Give Best Satisfaction

Stockgrowers Bank of Buffalo

BUFFALO, WYOMING

V.L.S.E. Inc.,
New York City.

Gentlemen:

I have been using the V.L.S.E. for about four months, and can't help writing you how pleased I am that I booked with you.

I like the open booking plan very much as I find the patrons of my house like pictures that are clean and free from the blood and thunder kind, and under the open booking plan I can pick out just what they like. Always before I have been bound to a contract and had to take just what they wanted to give me.

These failed to measure up to the class of pictures that the people in this small Western town, forty miles from a railroad, like.

Yours very truly,

THEATORIUM THEATRE.

J. Edward Lemb

Manager.

"I know not how to govern our own course save by the proven experience of others."

REDEMPTION SELIG PLANS

V. L. S. E. Inc.

TRADEMARK Reg. U. S. Pat. 1907

One of the Most Consistent Box Office Record Breakers Ever Offered an Exhibitor

ESSANAY-CHAPLIN'S "BURLESQUE ON CARMEN"

"Ask the man who has played it."

T. D. FORM 2

Canadian Pacific Railway Company's Telegraph

IN CONNECTION WITH THE
COMMERCIAL CABLE CO. COMMERCIAL PACIFIC CABLE CO.
BRITISH PACIFIC CABLE BOARD LINES
HALIFAX-BERMUDAS AND WEST INDIES CABLES
REACHES ALL PARTS OF THE WORLD

READ THE NOTICE AND AGREEMENT ON THE BACK

McMILLAN, Manager Telegraphs, Montreal.

Montreal, April 16th, 1916.

V. L. S. E. Inc., New York City.

Chaplin Burlesque on Carmen beat all records of the Imperial, Toronto, by over three hundred dollars on the first day.

H. W. Conaver, Mgr.

Released Through
VITAGRAPH LUBIN SELIG ESSANAY INC.
THE BIG FOUR

Essanay
GEORGE K. SPOOR, PRESIDENT

THE CLASS OF THEATRES
ASCHER'S
LAND SQUARE
THEATRE
Miss Billie Burke
BILLIE BURKE
GLORIAS ROMANCE
DANCING

THE ATTRACTION

By Arrangement With F. Ziegfeld, Jr.

GEORGE KLEINE *Presents*

The Star Supreme

Miss

BILLIE BURKE

in

GLORIA'S ROMANCE

Supported by HENRY KOLKER

A Motion Picture Novel by Mr. & Mrs. Rupert Hughes.

Twenty Chapters – A New Feature Chapter Every Week. Now Showing at America's Biggest and Best Theatres. The only genuine feature serial ever produced with such a prominent star. For bookings apply to nearest Kleine Exchange.

THE RESULT

The Social Pirates

Thrills! Suspense! Originality!

Picture patrons the country over are following with avid interest the adventures of Mona and Mary—the most strikingly original characterizations the screen has had in a decade. It's the charm of two captivatingly clever girls and the grip of blood-tingling adventures that makes "The Social Pirates" the series that brings them back week after week.

MARIN SAIS OLLIE KIRKBY and E. FORREST TAYLOR

Head the all-star cast in the next powerful episode

"THE MUSIC SWINDLERS"

RELEASED MONDAY, JUNE 26th

Mona and Mary clean up a fake music school, but not without a bitter fight and many tense moments when their struggle seemed in vain. Intense suspense makes this one of the strongest of the stories in this premiere series.

By George Bronson Howard

KALEM COMPANY

235-39 West 23d Street New York City

Complete Line of Catchy Advertising Aids

The LOTUS WOMAN

Featuring

ALICE HOLLISTER & HARRY MILLARDE

Five powerful acts—The vivid tale of a woman's passionate intrigue and a man's loyal friendship blended in a tale that surges with strong emotions and suspense that holds in a vise-like grip. Strong in box-office value, stronger still in satisfying power, yet you can book it

IN REGULAR SERVICE!

Released Wednesday June 28th

Alice Hollister, the original vampire of the photoplay, and with a following built by years of popularity, will pull the coins to your box-office when you show this superb feature.

Book In The World's Biggest Programme—General Film Service

Heralds, Cuts, Banners, Photos, Posters, Slides, Etc., in the Complete Line of Publicity Aids

KALEM COMPANY

235 West 23d St. New York City, N. Y.

MUTUAL SPE

Sea

Blown Up By A Mine!!

In Chapter Five of "The Secret of the Submarine" spies attempt to run the U. S. Channel, but their boat is blown to atoms by a floating mine. Hope and Cleo risk enormous dangers at sea when Mahlin captures the light house and turns out the light!

Big scenes that amaze *big* crowds!

CIAL FEATURE

Terrors!!

The raging, tempestuous scenes of "The Secret of the Submarine" are continued in another pulsating two-act chapter—Chapter Six, released June 26th. The brilliant beauty of the great seascapes is in powerful dramatic contrast to the terrors of the treacherous waters filled with floating mines—where the Americans and foreign spies strive for mastery!! ***Again***—Thomas Chatterton and Juanita Hansen in tremendous adventures! ***Again***—a chapter of ***gigantic drawing-power!!***

American Film Company, Inc., Presents

The SECRET of the SUBMARINE

Directed by George Sargent

The Film Novel of the Hour!

Crowds Blockade Streets!

Exhibitors send glowing reports of success! Read this letter—

Richmond, Ind., May 29, 1916

Today was our opening day for "THE SECRET OF THE SUBMARINE." We had "a regular jam." Before opening time (1:15 in the afternoon) our side of Main street was blocked, and those wishing to pass were compelled to take the other side. Regardless of inclement weather and six other high class features being shown at other houses today, we enjoyed a capacity business until 11:00 o'clock tonight. Considering that our audience changed on an average of once every forty minutes (as we were running but three reels today) will show you what "THE SECRET OF THE SUBMARINE" can do for box-office receipts. Any exhibitor who neglects this opportunity is overlooking a mighty good chance. THEATORIUM,
C. E. HOFFMAN, Manager.

Book Big Business!!

—for fifteen weeks with "The Secret of the Submarine." ***A chapter a week.*** Make ***big*** money! Show to ***big*** crowds! Rush your reservation ***today.*** Clinch this ***money-making opportunity.***

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

American Film Company, Inc.

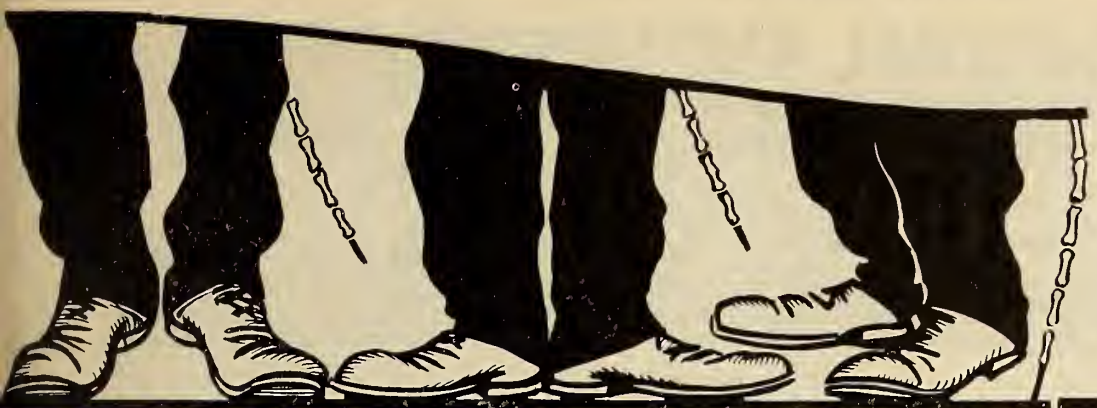
SAMUEL S. HUTCHINSON, President CHICAGO, ILLINOIS

SPECIAL! Over 1000 newspapers are publishing Powell's great novelization of "The Secret of the Submarine," including—

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

Better to read fifty advertisements than to miss the one YOU need.

BROADWAY
NEW YORK
STRAND
CIRCLE PARK
ARCADE
LINCOLN SQ.
SCHUYLER
Charlie Chaplin's Foot-prints



on the Great White Way—

On Broadway, New York, between 41st and 110th streets

CHARLIE CHAPLIN

in the latest Mutual Chaplin Special

THE FIREMAN

was played as *the feature attraction,* first run, in *14 theatres*—all but one of the big first class theatres in that section! This strip of "main street" is picked out merely for the sake of ready illustration. Every other section made a like showing—the town went Chaplin mad. Reports coming in from all over the country read the same—crowds turned away and patrons warmly enthusiastic in their praise of star and picture.

No such record smashing success has ever been known. Every part of the world is clamoring for the Mutual Chaplin pictures—for there never was such a sure thing investment. No speculation—just look up the business done in the thousands of houses that showed The Floor-walker and The Fireman and get in in time for the next Mutual Chaplin

THE VAGABOND

Released July 10

Our advertisers tell us when we give YOU the best magazine.

MUTUAL PICTURES

The Demon of Fear

A powerful, visionary photoplay based on the theme that "no man, who admits he is a coward for a principle, is one." Anna Little, Frank Borzage and Jack Richardson are the principles in this virile story of land and sea—a two-reel "Mustang." Directed by Frank Borzage. Released June 30th.

The Sign of The Spade

Helene Rosson and Alan Forest in a five-part masterpicture of society and underworld intrigue. Directed by Murdock J. MacQuarrie. Released June 26th.

The Fate of The Dolphin

A strong two-part "Flying A" story of the sea, featuring Edward Coxen, George Field and Lizette Thorne—and a ship wrecked during one of the most violent electric storms ever filmed. Directed by Thos. Ricketts. Released June 29th.

Tangeled Skeins

A three-part "Flying A" domestic drama, with Vivian Rich, Beverly Juneau, Alfred Vosburgh and George Periolat in the important parts. Directed by E. Mason Hopper. Released June 29th.

When Adam Had 'Em

One-part "Beauty" comedy with John Sheehan and Carol Halloway. Directed by Archer McMackin. Released June 28th.

The Gink From Kankikee

Orral Humphrey is "the Gink" in this one-reel "Beauty" comedy. Released July 2nd.

These subjects present the American Film Company's popular stars in powerful plots and action—with ideal scenery and photography

BOOK THEM FOR ASSURED SUCCESS

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

American Film Co. Inc.

SAMUEL S. HUTCHINSON
President
Chicago, Illinois

MUTUAL PICTURES

A Safe Loss

A snappy, highly amusing, melodramatic burlesque—with the incomparable Rube Miller and strong supporting cast of VOGUE comedians.

Directed by Rube Miller
Released June 27th

JUST FOR A KID

Your sides will ache with laughter when you see Ben Turpin and Paddy McQuire exhibit kidnapped babies in an effort to secure the prize money at a baby show.

Directed by Jack Dillon
Released July 2nd

Slapstick With a Reason

VOGUE COMEDIES

There's no argument. VOGUE Comedies are the Exhibitors' standby!! Book these two today, and join the VOGUE van of money-makers.

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

Vogue Films, Inc., Gower and Santa Monica Los Angeles, Cal.

MUTUAL PICTURES

Gaumont

THE GREATEST MAGAZINE IN FILMDOM

"Reel Life"

The Mutual Film Magazine

The whole wide world is searched for entertaining pictures. The mountains of Georgia, the valley of the Nile and the Louisiana marshes contribute to "Reel Life" for July 2. Be sure to book this one-reel *feature* every week.

July 2 No. 9

Great Grandmothers' Methods—Carding, spinning and weaving wool

Monuments of Ancient Egypt—Pyramids, Temples and Tombs

Gaumont Animal Studies—Bird life at close range

Also Use These Other Great Gaumont Single Reels

"SEE AMERICA FIRST"—

Views of cities, historic sites, and places of scenic beauty, including U. S. Government film of National Parks released by permission of Department of the interior.

On same reel with

KARTOON KOMICS—

Animated reviews of current phases of life and ludicrous satires upon people and events by Harry Palmer. Popular with old and young.

THE MUTUAL WEEKLY—

The standard motion picture screen newspaper of America. Endorsed and used by leading New York picture theatres. Shown at the Rialto, Strand and Palace, the three leading Broadway houses using pictures. Pictures taken at West Point at 11 A. M., Tuesday, June 13, shown on Broadway the same evening. Live news only. The reel of scoops. Let your patrons see the events the world talks about.

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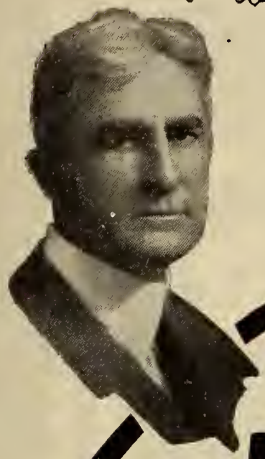

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VICTOR HERBERT

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FIRST PRODUCTION

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Trade Press Reviews Stamp This Work as the Most Important Offering of 1916-17

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"Battle scenes prepared on a gigantic scale. Victor Herbert's stirring music probably the most appropriate score ever written for the accompaniment of a motion picture. Audiences will be carried along on a wave of patriotic emotion."

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WEDNESDAY

MARGUERITE CLARKE
in
"THE BLOWGUN"

THURSDAY

GEORGE BEBAN
in
"THE TERROR OF TOPHET"

FRIDAY

MME. PETROVA
in
"THE SOUL MARKET"

SATURDAY

EDMUND BREESE
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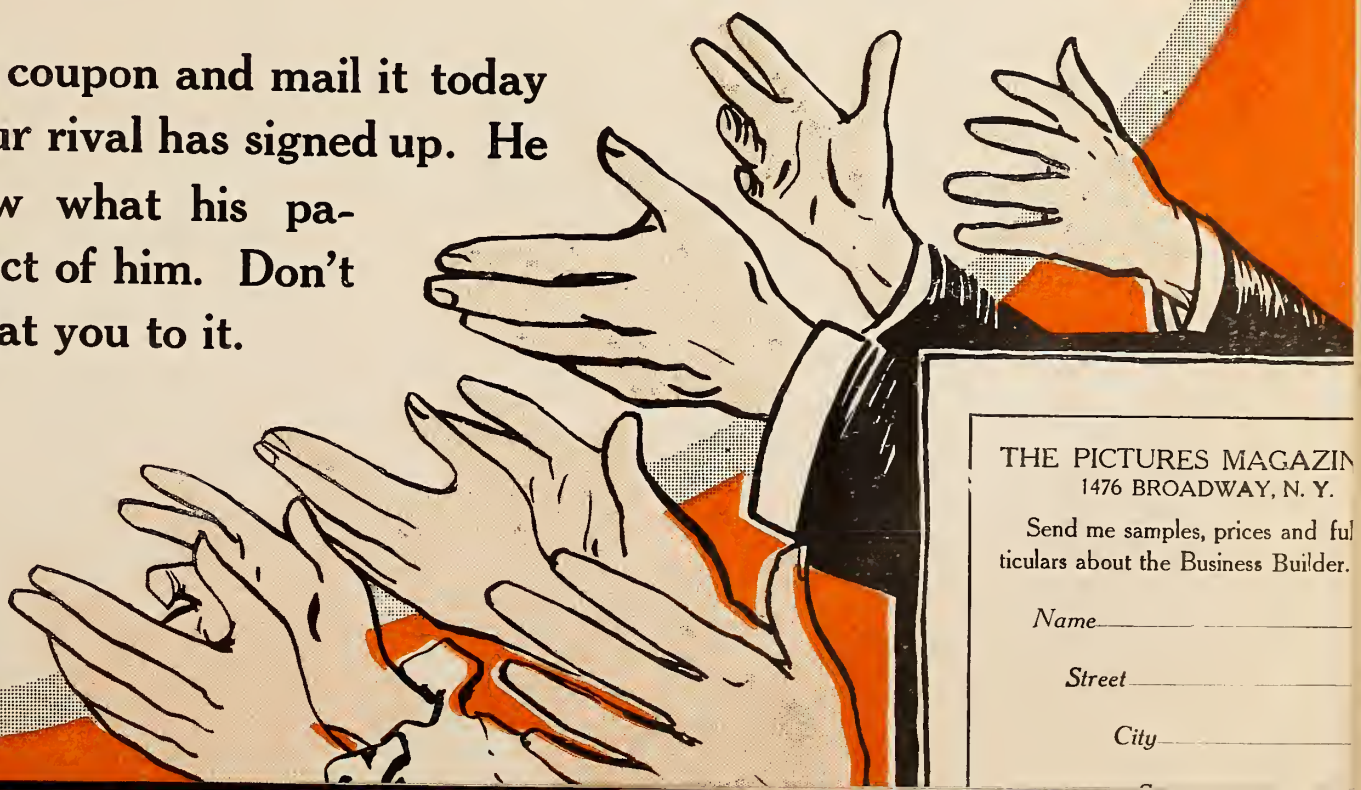

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UNICORN FILM SERVICE CORPORATION

One Exhibitor's Opinion

Washington, D. C. June 3rd, 1916

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UNICORN FILM SERVICE CORPORATION
434 9th St. N. W.
Washington, D. C.

Gentlemen;

It is with pleasure that I express my appreciation for the drawing-power demonstrated in my Plaza Theatre where the whole of your program has been showing now several weeks. We have found a substantial increase in business since installing your service -- and furthermore the great variety of subjects seem to please the patrons of that house.

Since using your service to filling in around our features at the Garden and Strand (or picking subjects that appropriately can be used as "fillers" on a BIG program,) we are really delighted with our program -- especially since the Unicorn Service includes so many of the famous stars of today, such as Mary Pickford, Blanch Sweet, Henry Walthall, Florence Lawrence, Owen Moore, Wilfred Lucas and many others -- These pictures all being produced by D.W.Griffith are indeed a "find" for the purposes which they serve us.

We are glad to add our recommendation to the many others you have probably received for the Unicorn Service.

With thanks for the many past courtesies and with best wishes for your future success, beg to remain,

Very truly yours,

Tom Moore

Make up your mind now to investigate Unicorn Film Service, it will make money for you and please your audience.

UNICORN FILM EXCHANGES:

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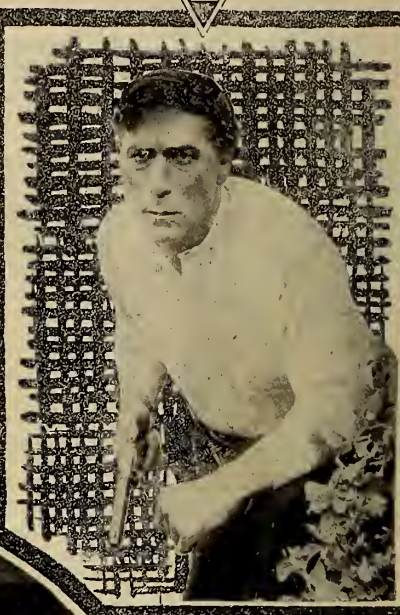
IKE SCHLANK, General Manager 126-130 West 46th St., New York

Names and dates of our releases can be found in "schedule of current and coming releases" on back pages of this publication.

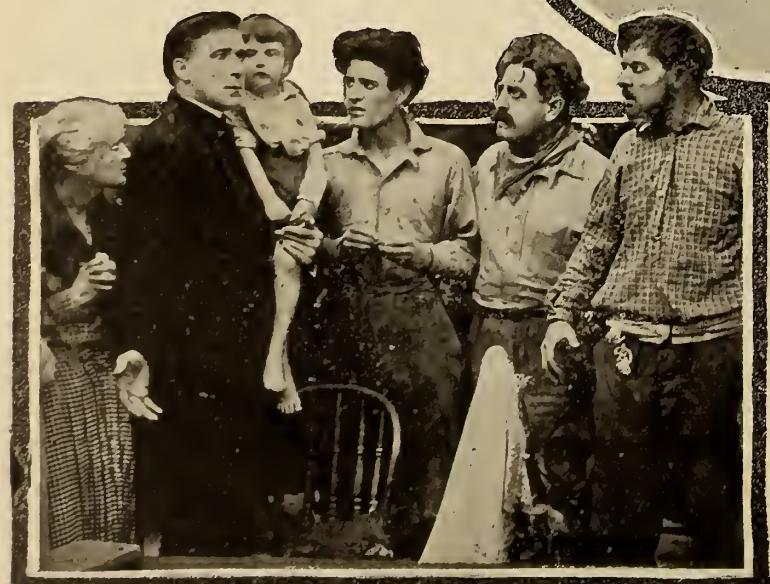
Are You Running TRIANGLE PLAYS?



The richest man, the biggest store, the most successful merchant has from the dark ages been the one with sufficient foresight to pick out the leader in the manufacture of the articles sold over his counter, and to then tie up with this concern as its authorized representative, thereby cashing in on the value of the manufacturer's good will and trade-mark.

And this same rule applies to the business of exhibiting motion pictures. The most successful theatres are the ones that tie up with the recognized leader in the production of photoplays—with the concern whose pictures have by their merit alone won a reputation for the highest quality.

This is the reason the number of Triangle theatres throughout the country has been constantly increasing.



Seven months ago the exhibitor was not positive just how the public would receive Triangle productions. Now experience has proved not only that the public wants Triangle Plays, but that it is willing to pay real money to see them.

And so if you are an exhibitor and are not already running Triangle Plays, why don't you, too, make an effort to arrange for their presentation at your theatre. A line for information regarding their presentation would be the first step in the inauguration of a good business policy which has been tried for years and never failed.

For the exhibitor who is running TRIANGLE PICTURES the two dramas released for the week of June 25th are of more than passing importance. W. S. Hart, whose following is probably larger than any other male star, appears in "The Apostle of Vengeance," while Mae Marsh and Robert Harron may be seen in "A Wild Girl of the Sierras."

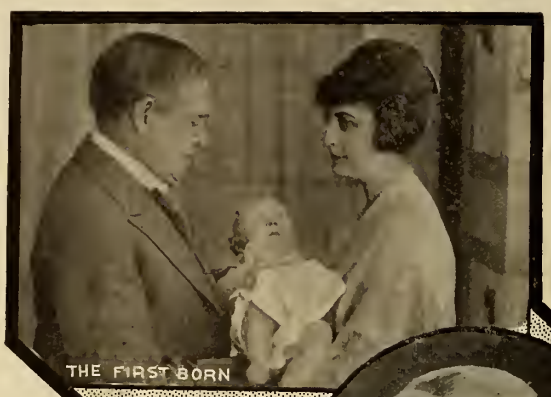
"The Apostle of Vengeance" is a story much different than any other in which W. S. Hart has yet appeared. The son of Kentucky parents, but brought up in Vermont as a minister, he is made to face the problem of choosing between avenging the death of his father, killed in a feud battle, and abiding by the Scriptural lessons. His decision, his efforts to follow his life's teachings and then the final vow to have revenge for the assault on his little sister are only a few of the big scenes.

Then "A Wild Girl of the Sierras" with Mae Marsh is a picture that is bound to appeal to every motion picture enthusiast. Fifteen years ago a child's mother was shot and killed by the Indians, and the little girl escaped to the mountains to grow up with only the beasts of the woods as her companions. The picture is so unusual, so picturesque and pleasing in its presentation that it cannot fail to make a lasting impression.

Then, of course, there are the usual Keystone Comedies, veritable hailstorms of hilarity, unequalled in their ability to make the most serious-minded laugh.

Triangle Film Corp., 1457 Broadway, New York City

TRIANGLE PICTUREPLAYS



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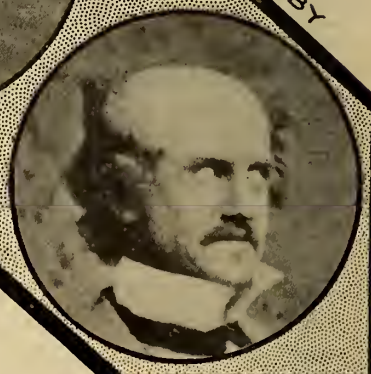

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My first wife was:—
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My second:—
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My third:—
A Roman Senator.

My fourth:—
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By CLAY M. GREENE

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E'er I have laughed myself into perdition,
NAT GOODWIN will have filled with inanition
The fame of every actor hereabout:—
For Nature gave him the Creator's tireless mission!"

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EVA TANGUAY holds the Box Office record in every vaudeville theatre in which she has appeared.

EVA TANGUAY is the girl who won the diamond medal in the contest for biggest business in New York.

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a 6 act photodrama

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"The Little Girl Next Door" carried the city by storm. It is the talk of the town. It is doing such an enormous business it was necessary for us to open the Colonial theatre. We packed both houses and turned away business. Representative citizens, including ministers and sociological workers are enthusiastic in its praise.

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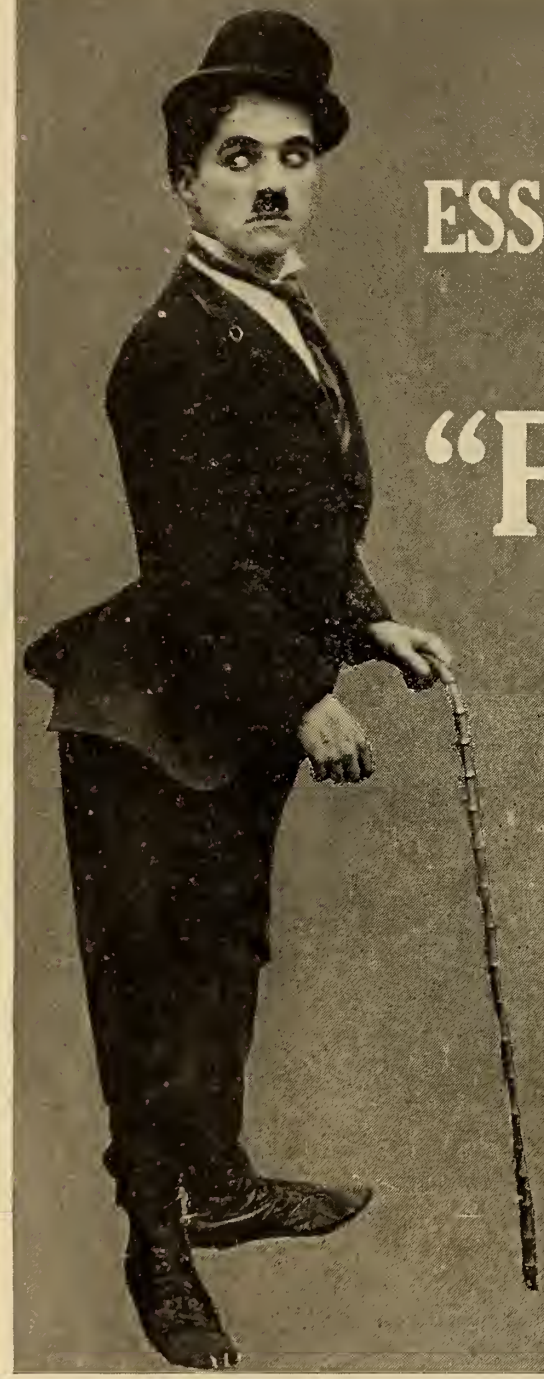

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BIG FOUR FEATURE PLAY V L S E

JUN 21 1916
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Motion Picture News

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"The Exhibitors' Medium of Communication"

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SEVEN HUNDRED AND TWENTY-NINE SEVENTH AVENUE

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Volume XIII | JULY 1, 1916 | No. 26

On to Chicago!

"YOU'RE going to Chicago, I suppose."

"Yes, indeed, I'll be there."

This seems to be the usual salutation about Times Square these days. Without any advertising, blare of trumpets and the like, there is quite apparent a strong, steady undercurrent of belief that the Chicago Convention will be the most important and largest gathering ever held within the industry.

* * *

THIS state of mind is all the more remarkable in view of fact that two trade expositions have already been held. Interest in the forthcoming convention seems not to be dissipated in the least.

Chicago is an ideal convention city, but this is a minor consideration. The attraction of the convention is the belief that there will be gathered there a very large number of exhibitors; and a large gathering of exhibitors is of vital interest to every branch of this industry.

* * *

EXHIBITOR organization was never, potentially at least, so promising as it is to-day. Things are stirring in the local and state organizations. For the first time a number of candidacies have been announced, well in advance, for the office of National President; and there are indications that more will arise.

Exhibitors, too, if we are to believe the reports from the prominent inland states, are considerably more prosperous. They are in a stronger position as buyers,—stronger than ever before in exhibitor history—because of overproduction and exchange competition.

* * *

THEY are thinking about organization, really thinking about it and wanting it. Time was, not long ago, when the leaders had to go on a veritable round-up to make even the semblance of a state organization. Exhibitors to-day are organizing at their own individual initiative. They are the right type of men to organize. They represent the survival of the fittest. They have stood the test of severe trade conditions. The speculator, the insincere, the incapable exhibitor—the kind of man who will not organize—is gone.

* * *

AND best of all, the exhibitor of to-day, the exhibitor who will be found in Chicago, is ready and willing to confer, to co-operate for mutual good with other branches of the industry.

He knows that conditions are greatly changed. At the trade luncheon held in New York recently a New York exhibitor, a prominent organization man, was very quick to deny emphatically the statement made by a speaker that dissension existed between the maker and exhibitor of pictures.

* * *

IT is true that at one time in this industry the exhibitor was forced to rebel and even then to no avail. To-day he need not rebel; he can confer.

It is, as a matter of fact, high time for the buyers and sellers in this business to get together. They must eventually, just as has been true in every other industry.

It may not be possible, it probably is not possible, to bring together the makers, distributors and exhibitors as individuals in one trade association.

Also, as stated in a previous editorial, MOTION PICTURE NEWS believes firmly in exhibitor organizations, national, state and local, and that whatever form a general trade association takes it must in no wise interfere with the perpetuation of these exhibitor bodies, but on the other hand it should reorganize fully and help stimulate their growth.

* * *

BUT the point of the matter is: it is *not necessary* to effect national and general organization in order to bring about full co-operation and understanding between exhibitors and manufacturers. Just the same results can be had through conferring committees from each branch, and the identity and stability of the exhibitor organizations kept intact and unchanged, as they must be kept.

This system of conferences is highly necessary.

I have talked with exhibitors and find them more than willing to co-operate; and I find manufacturers in exactly the same frame of mind. Both are willing and eager to do their share. Actually, all that remains is to bring them together.

* * *

MEETINGS within the industry do inestimable good these days. The time is ripe for them. I have failed to find one conference in which harmony and intelligent understanding was not very quickly and readily had between branches of the industry which otherwise were stand-offish and wholly unaware of the other's wants and good intentions.

Take the matter of advance payments for film service. There is not a problem confronting the exhibitor to-day, not even excluding the problem of censorship, which so concerns his business welfare; particularly is this of the small exhibitor who is a very potent factor in this business, and whose needs demand the earnest consideration of the maker and distributor.

There are wrongs in the deposit plan. There is no doubt of that and they should be corrected. I am not at all sure

(*Continued on page* 4030)

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

MOTION PICTURE NEWS EXHIBITORS' TIMES

Published on Tuesday Every Week by

Motion Picture News, Inc.

729 SEVENTH AVENUE, COR. 49TH STREET, NEW YORK.

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VOL. XIII July 1, 1916 No. 26

On to Chicago!

(*Continued from page* 4029)

that the manufacturer is cocksure of the correctness of the plan; some, indeed, are opposed to it.

And I do believe that a joint conference between all the manufacturers and a representative body of exhibitors could solve the problems to their mutual satisfaction in a single day's session.

* * *

THEN there is censorship, and other legislative evils. The exhibitor is and will remain everywhere the man on the firing line, tackling at once, through his exhibitor organizations, the troubles confronting him in his town and state. But he needs, as many an exhibitor organization knows—a united trade body back of him with the full sinews of war.

This can only be had through full trade co-operation and understanding.

There is no theory or idealism here. These are cold, hard facts—true of every other industry and, of course, true of this.

* * *

THE Chicago convention can accomplish much along these lines, and it is the plain duty of the convention to go down in history as tackling these broader, bigger essentials in a big and broad way.

We are growing up in this industry. We have got to take our full place alongside other big industries and work out our salvation along the lines of economic laws—laws which you cannot argue against and which must and will rule this business in all its phases whether we want them or not.

The fundamental economic law of any industry is co-operation between its branches.

Let's start it at Chicago.

WILLIAM A. JOHNSTON.

"Real Publicity" vs. "Unadulterated Bunk"

THE editorial published on this page a week or two ago which delineated the attitude of at least one photoplay page editor toward the mass of publicity aimed at him from all quarters of this industry has provoked at least one comment. In its way it is as good and as true as the one which inspired it, and for that reason we reproduce it here, for the benefit of publicity men who are looking for suggestions and ideas.

* * *

SAYS this writer:

"The motion picture editor out in Omaha that sent so much motion picture 'publicity' floating into the waste basket, as related in a recent number of the MOTION PICTURE NEWS, is not alone in that predicament by a long shot. The writer until recently was dramatic editor of a Boston newspaper and in the course of a week received publicity matter from the majority of film companies. It is not stretching the facts to say that 95 per cent. of that publicity was unadulterated bunk.

* * *

"ONE day Sally Whatnot would be announced as having purchased a Chinese rice hound which had to be muzzled when Sally took him down Broadway because he insisted on biting every Chinaman he met.

"Next day Bull Blazer, the most popular film star in the universe, would be proclaimed as the winner of a gunning match down on Long Island, having made 394 bullseyes out of a possible 300. And sometimes Sally would fall out of her automobile over the side of a cliff and land in a prune tree 5,000 feet below, shaken but ready for the next scene. And Bull once in a while would happen into a regular theatre in Washington and just happen to sit down in a stall next to President Wilson himself, who never sits anywhere but in a box and, it turns out later, didn't go to the theatre that night.

* * *

"ONLY once in awhile did a story come along that had any depth to it, that showed evidences that the publicity man could see farther ahead than the tip of his nose, that was a brief for the motion picturs and not a hand bill for a star's vanity.

"The fact that there are some publicity men with something like a large vision, men who know that a boost for the film game at large is a boost for their own little portion of it,—this fact was the only thing that prevented the editor from throwing his film mail in the basket.

* * *

"APROPOS of this situation it is interesting to note the reply written this week by a motion picture editor of one of the best known international newspapers to a publicity man who had written asking for information as to the space devoted by that paper to the pictures. The reply was in part:

"'We are not at all interested in the publicity matter sent out by the majority of film companies. We do not care whether this star takes milk baths or whether that one has a poodle dog that can sing "The End of a Perfect Day" while devouring a string of sausages. What we do want is the earliest possible information of every straw which indicates better things in the film situation.

"'We are among those who feel that the film which has behind it nothing but the desire to make money, and which gives its audience a clap-trap story done hurriedly with sets and situations which were outgrown years ago, is slowly but surely working its own way to the junk heap. Therefore, whatever real publicity you may be able to send us we should be glad to consider for publication.'

"Note that the letter says 'real' publicity. It is the writer's experience that 95 per cent. of the 'publicity' for the pictures has nothing of reality about it."

Permanent Receiver Asked for General Film Company

An Accounting Asked for by Waters and Clark—"Bill Is Not Brought by These Men as a Protective Committee Representing Preferred Stockholders," Says Smith, Vitagraph President, "but as Individuals—Exhibitors Should Not Be Misled by the Suit—Business of Company Going on as Heretofore"

AN action, asking for an accounting and a permanent receiver was begun in the Supreme Court of the County of New York, against the General Film Company, its directors and its component firms and their heads, by the filing of the papers in the case June 12. The plaintiffs are Percival L. Waters of New York and James B. Clark of Pittsburgh, Cadawallader, Wickersham and Taft being their attorneys. The complaint, a document of thirty thousand words, is dated June 6 and was sworn to on June 10. The papers were served forty-eight hours later.

The defendants in the case are named as follows:

Albert E. Smith, George Kleine, J. A. Berst, Frank L. Dyer, W. N. Selig, Sigmund Lubin, Alice M. Long, administratrix of Samuel Long, deceased; G. K. Spoor, W. T. Rock, William Pelzer, J. J. Kennedy, Paul G. Melies, Carl H. Wilson, Frank J. Marion, American Biograph Co., Kalem, Inc., Thos. A. Edison, Inc., Pathe Freres, Lubin Film Manufacturing Co., Vitagraph Co. of America, Esannay Film Manufacturing Co., Selig Polyscope Co., Melies Manufacturing Co. and General Film Co.

Among the important citations in the complaint are the following:

That pursuant to said resolutions (named earlier in the papers) said defendants not only have caused said sum of $2,396,397.50 to be paid in cash, but have also caused large credits to be entered upon the books of said defendant General Film Company in favor of the defendants, Biograph Company, Kalem Company (Inc.), Pathe Freres, Lubin Manufacturing Company, Melies Manufacturing Company, Vitagraph Company of America, Essanay Film Manufacturing Company, Selig Polyscope Company, Thomas A. Edison, Inc., and Kleine, and said George Melies, on the following dates and in the following amounts respectively:

During the calendar year 1910...	$134,863.11
During the calendar year 1911...	1,055,579.98
During the calendar year 1912...	1,678,268.23
During the calendar year 1913...	510,552.95
During the calendar year 1914...	1,133,437.56
During the calendar year 1915...	123,860.54
	$4,636,562.37

as alleged net profits so payable under said contracts for the years 1910, 1911, 1912, 1913, 1914, and alleged accrued interest thereon, of which aggregate sum of $4,636,562.37 said sum of $2,396,397.50 so paid in cash formed a part.

Elsewhere the complaint charges that the defendants, to the "great loss and injury of said General Film Company and its preferred stockholders, decided upon a policy disastrous to said company but favorable to the competitors of said company, many of whom were then accustomed to distribute said 'feature' motion pictures—to wit, the elimination of all 'feature' motion pictures from the distributing programs of said General Film Company, and in pursuance of said policy did so eliminate such 'feature' motion pictures."

When the published story of the suit was called to the attention of Albert E. Smith, president of the Vitagraph Company, he made this statement to MOTION PICTURE NEWS:

"A recent publication in a motion picture trade paper, published in the city of New York, which contained reference to a suit brought by Percival L. Waters and James B. Clark against the common stockholders of the General Film Company and the General Film Company, in which my name is the only name displayed as the defendant, is so misleading respecting the real facts of the pending case as to be calculated to do great injury to me individually and to the Company of which I am a director.

"The publication in question, while purporting to set out certain features of the bill of equity filed by Percival L. Waters and James B. Clark, is so misleading as to convey an entirely false impression to motion picture exhibitors and others as to the real facts in the case.

"In the first place, the bill is not brought by Messrs. Waters and Clark as a protective committee representing the other preferred stockholders of the General Film Company, but is brought by them as individuals and as record holders of substantially less than 800 shares of the capital stock of this Company out of a total capitalization of 11,000 shares.

"This contest is the outgrowth of a contention on the part of the preferred stockholders of the General Film Company that certain large earnings of this Company for the years 1910 to 1914, inclusive, over and above what was necessary to pay the dividends on the preferred stock of the Company and a twelve per cent dividend upon the common stock of the Company, was improperly distributed among the common stockholders because by their consent it was paid to them as the purchase price of film instead of being paid in the form of an increased dividend.

"The contention of the General Film Company and its common stockholders is that it is no concern of the preferred stockholders how it was distributed inasmuch as it belonged absolutely to the common stockholders and the preferred stockholders had no interest therein because their dividends had been fully paid.

"For these reasons the General Film Company, acting under the advice of counsel, refused to bring suit against its common stockholders to recover the earnings so distributed and hence Waters and Clark bring this suit in their own names for this purpose.

"This is the whole question at issue and all other matters contained in the bill are merely incidental thereto.

"Certain significant facts respecting this controversy are entirely overlooked in this article.

"In 1913 Richard A. Rowland, President of the Metro Pictures Corporation, an active rival of the General Film Company and a former partner of one of the plaintiffs and joint-owner with him in the preferred stock of the General Film Company, brought suit in the same court to accomplish substantially this same purpose, and upon the filing of an answer thereto by the General Film Company, setting forth the above-cited facts, the bill was withdrawn and the case discontinued.

"That during most of the time covered by these payments and during which the bill of complaint alleges the Company was mismanaged, Percival L. Waters, one of the plaintiffs herein, was the general manager of the General Film Company, and was active in controlling its business policy and carrying into effect the very transaction of which he now complains.

"In 1915, upon a change of management, Mr. Waters resigned as general manager, and at the same time was elected as a director of the Company to represent the interests of one of the common stockholders against whom he is now bringing suit.

"That in the suit instituted by the U. S. Government against the General Film Company et al., both Waters and Clark, the present plaintiffs, were witnesses for the General Film Company, and testified to the legal and proper manner in which the business of the company was conducted during the very periods covered by their present complaint.

"These facts speak for themselves and the exhibitors and the public generally may draw their own inferences therefrom.

"The motive of the publication in selecting my name from the entire group of common stockholders and directors of the General Film Company, and placing it in the forefront of the article clearly indicates that the article in question is intended to do something more than convey to the motion picture industry information respecting a pending lawsuit.

"The business of the General Film Company is being conducted as heretofore. It still maintains its numerous branches, covering the entire United States and Canada, and supplies over 6,000 customers regularly and promptly with the product of many of the leading film manufacturers of the country, and is constantly improving its facilities and its service and will continue to do so.

"When these facts are understood, I am sure that the publication of the article referred to will not cause any dismay or lack of confidence in the minds of the customers of the General Film Company."

When the attention of P. L. Waters was called to the trade journal article above referred to he said: "I regret most deeply the publication of the article. It was premature to say the least and therefore not as correctly stated as it might have been.

"The printing of the complaint was only finished on Saturday, June 10, and it was served on Monday, June 12. This article was published, I believe, on June 14.

"Our attorneys, Messrs. Cadwallader, Wickersham and Taft, and all others connected, were expressly cautioned in advance to give out no publicity whatever. I went to them, and immediately my attention was called to the article, and found that they had neither given out publicity nor any interviews whatsoever.

"In a matter of this kind the facts, if published at all, should only be given in full and correctly after plenty of time has been taken to review the matter from all angles to give out only a true impression of the whole situation."

Illustrating Three Universal Subjects: "Baseball Bill," "The Browns See the Fair," and "Muggins"

BROOKLYN EXHIBITORS HOLD MEETING

The Exhibitors League of America, Local No. 11, met last Thursday night at the Triangle theatre in Brooklyn, N. Y.

The meeting was an open one and invited as its guests were W. W. Irwin and Joseph McFarlane of the V-L-S-E, C. B. Seelye of Pathe and Joseph Hardigan, Commissioner of Weights and Measures, New York City.

Mr. Hardigan gave an interesting discourse on the purchase of coal and the assistance his department would give the exhibitors in seeing that they got the correct weight in purchasing coal in quantities.

W. W. Irwin talked on organization, referring to the proposed formation of a central body of adjustment and advisement for the whole industry, incidentally speaking of the progress made by the subcommittee appointed to suggest a plan of closer co-operation.

Mr. Seelye gave a trade talk, lauding the Pathe Company for the many helpful things they had done for the exhibitors; showing they were for the exhibitors first, last and always.

Grievances were registered against producing concerns for breach of contracts. These were referred to the Grievance Committee. One exhibitor made complaint against a competitor for unfair methods. This was referred to a committee of arbitration.

The meeting was a very active and interesting session. The eighty members and guests in attendance remained until after refreshments were served, about 3 A. M. Friday.

BERST MAKES CHANIER GENERAL SUPERINTENDENT OF FACTORIES

J. A. Berst, vice-president and general manager of the Pathe Exchange, Inc., has appointed G. L. Chanier, general superintendent of factories and studio of the Pathe Exchange. Mr. Chanier will have under his immediate supervision the factory in Bound Brook, the factory in Jersey City, the studio in Jersey City, and the Pathe News department.

Mr. Chanier has previously been connected with Pathe, being at the time of his resignation some two years ago, one of the oldest in point of service of any employee of the house. He is an acknowledged expert in technical matters. Mr. Chanier was lately superintendent of the Selig Polyscope studios and factories in Chicago.

"Little Girl Next Door" Draws 4,000 Patrons a Day

In Chicago, Where Picture Enters Seventh Week, It Is Necessary to Continue Showing on Saturday and Sunday Nights to Two o'Clock in the Morning

ENTERING its seventh week, "The Little Girl Next Door," the film constructed on the report of the Illinois vice commission, continues to undiminished business at the LaSalle theatre, Chicago. At every performance the house has been crowded since the very first showing, an average of 4,000 patrons a day being maintained.

On Saturday and Sunday nights it is necessary to continue the show until 2 o'clock in the morning to care for the immense line in the lobby and in front of the house.

The film has appeared to good business in St. Louis, Peoria, South Bend, Alton and other Illinois and Indiana cities.

Harriet E. Vittum, active in reform work in Chicago, appeared before a council committee to protest against the film, declaring that it shows, "pandering in all its hideousness." The film does show the pitfalls which beset a girl in large and small cities alike, and for just such reason it was permitted to be shown in Chicago.

She further charged that persons under age were permitted to see the film, but Harry Earl, manager of the house, produced affidavit denying this, and the committee took no action.

The film is being booked from Room 521, First National Bank Building, Chicago, Illinois.

Pennsylvania League Elects Officers in Pittsburgh

A. J. Barthell Is Made President; Fred M. Smith, Vice-President; James Delves, Secretary, and I. W. Shearer, Treasurer—Everybody Getting Ready for Convention

Special to Motion Picture News.

Pittsburgh, Pa., June 17.

AT the annual election of the officers of the Motion Picture Exhibitors' League of Pennsylvania the following officers were elected for the ensuing year:

President, A. J. Barthell; vice president, Fred M. Smith; secretary, James Delves, and treasurer, I. W. Shearer.

Directors: I. W. Shearer, James Delves, F. W. Herrington, A. J. Barthell, G. W. Sahner, Sol Oppenheimer, Chris. Volmer, Henry Poke and Oliver McKee.

This league has been doing excellent work throughout the state and the members will assist in getting men elected to State Legislature who will be a help to the business instead of a hindrance.

At a recent meeting of the Motion Picture Exhibitor's League of Pennsylvania the following committee was appointed to go to New York with the object of securing as many film stars as possible to appear at the coming exposition of the organization to be held here June 26-27-28: F. W. Herrington, G. W. Sahner, A. J. Barthell and James Delves.

The arrangements for the holding of the big exposition have been going on at a rapid pace.

G. L. McCoy, Jr.

Jean Sothern of the International with One of Her Mascot Dolls

INTERESTING FILM DEPARTMENT IN SHREVEPORT PAPER

An interesting department devoted to film news, is conducted in The Caucasian, Shreveport, La., by Frank Grosjean. It gives the fan a lot of information about screen plays and players, written in a bright and entertaining style.

Pathe's $5,000,000 Serial Program Follows "Claw"

"Grip of Evil," Called a "Master Plot in Fourteen Chapters Showing the Real Side of Humanity," Is Picturization of a Basic Idea Affecting the Whole Course of Human Life from the Moment Man Became a Sentient Being—Jackie Saunders and Roland Bottomley in Chief Roles

Jackie Saunders, the Star of the Forthcoming Pathe-Balboa Series "The Grip of Evil"

IMMEDIATELY following upon Vice-President and General Manager J. A. Berst's announcement of a five million dollar serial program for Pathe comes the statement that on the close of Pathe's last serial 'The Iron Claw," a new continued photoplay will be released on July 17.

It is called "The Grip of Evil." The basic idea was conceived by Le Monte Waldron, a New York newspaper man. The picturization was made by Douglass Brunston, who was largely responsible for the "Neal of the Navy" scenario. The novelization of "The Grip of Evil" has been entrusted to Louis Tracy, the author of "Wings of the morning."

"The Grip of Evil' is neither a serial nor a series in the accepted sense of the terms. It has been called "A Master Plot in Fourteen Chapters Showing the Real Side of Humanity." America's greatest men have expressed their opinions on the question which it asks every man and woman. Their thoughts will be presented on the screen for the benefit of the millions of photoplay fans who will crowd the theatres to see the pictures in the course of which will be portrayed the ideas conceived by men whom they know personally or by both national and local reputation.

"The strongholds of evil and of wrong in the world are not as strong as they look," said Woodrow Wilson, President of the United States. "Age by age man is struggling step after step to the day when he shall live in the full light that shines upon the uplands."

"Most emphatically I assert my belief that while evil as an abstract entity always has a part of Humanity in its grip, the world is always growing better and more worthy of its Creator year by year," says George W. P. Hunt, Governor of Arizona.

Evil of Economic Inequality

Mayor James W. Curley of Boston throws a bomb among those who believe that the world is getting better and better. He says that provided his interpretation as to what constitutes evil is accepted, his answer is "Yes."

"The evil of economic inequality as it applies to the struggle for a livelihood is more brutal in our day than in ancient times because of the subtle character of its achievement," he declares.

He makes the incontrovertible statements that of the three hundred thousand infants who die annually in America, more than one-half are victims of mal-nutrition, and that of the eight million women employed in the United States, fifty per cent are engaged in what might properly be termed manual labor that often makes them unfit for motherhood. This is a most powerful indictment of our economic and social systems.

The view that while Humanity is making progress, it is nevertheless in the grip of evil, is advanced by United States Senator George W. Norris from Nebraska.

"In my judgment," he says, "the greatest evil, as applied to Government and to Law, is the evil of partisanship. It is the same evil that induces the legislator, the public official to follow the mandates of the party leader, party boss or party machine. It is the evil that induces public officials to follow their conscientious convictions for the sake of party regularity and party solidarity."

Stating that the decision of the Pathe Company to give to moving pictures something bigger than entertainment value alone, is of immense importance, Governor L. B. Hanna of North Dakota says: "I believe that they can be made one of the greatest and best sources for real amusement and education of any movement that has ever been inaugurated, and I am glad to add a word that will help to elevate the kind, quality and character of the moving pictures."

These brief extracts from the letters of prominent men, will serve as an indication of the extent to which differences of opinion can exist on the great question presented by Pathe's motion picture.

Million and a Half in Advertising

Pathe has already spent in the advertising of serials in newspapers and billboards a total of very nearly a million and a half dollars, and the value of the publicity obtained in this connection is impossible to determine. It is now announced that five hundred thousand dollars will be spent in advertising the serials now planned or in course of production.

The campaign on "The Grip of Evil" will be the most extensive of any Pathe has yet instituted. Some of the papers that have already agreed to run the stories are: Baltimore American, Albany Times Union, Atlanta Constitution, Buffalo Times, Butte Daily News, Cincinnati Times-Star, Cleveland Sunday Leader, Ohio State Journal, Dallas News, Rocky Mountain News, Denver, DesMoines Register & Leader, Galveston News, Houston Chronicle, Los Angeles Record, Louisville Herald, New Orleans Sunday Item, Omaha Sunday Bee, Philadelphia North American, Pittsburg Chronicle, Portland Telegram, Providence Tribune, Richmond Times Despatch, Rochester Photoplay News, Salt Lake Telegram, St. Louis Times, San Francisco Daily News, Seattle Post Intelligencer, Wichita Beacon, and the Worcester Evening Post.

Experts Prepare Publicity

"The advertisements to which the exhibitors can tie up have been prepared by experts with a view to directing and holding the interest not only of the present motion picture theatre-going public but of those who have not yet become film fans," said a prominent Pathe official.

"This will mean that an exhibitor by extensive advertising according to the suggestions of the Pathe company may bring not only all his old patrons to see the new picture, but may see unfamiliar faces in his audiences."

To Serial Publicity Manager G. A. Smith, should go credit for the manner in which he has carried out the new ideas conceived by Mr. Berst and Mr. Sellye, which will be instituted for the first time in this campaign in close co-operation with Messrs. Parsons and Winchester of the Pathe company.

"The Grip of Evil" has been produced by

Scenes from Vitagraphs for the Week of June 24: "Letitia," "Losing Weight," and "The Foxy Trotters"

the Balboa Amusement Producing Company with Jackie Sanders, heroine of a hundred photoplays, and Roland Bottomley, the young English actor whose success on the screen has been so immediate.

The story deals with John Burton, born a poor man who later inherits millions. With his money comes unhappiness, and he sets out to solve the question: "Is Humanity in the Grip of Evil?" His quest for the answer takes him into every walk of life, society, politics, the underworld and what lies between.

W. A. Douglas is supervising the production at the Balboa Studios.

SECRET OF "SPAGHETTI" CONSUMPTION WILL COME OUT ON JULY 13

A new use for a safe—patent applied for—is divulged for the first time in the Vim comedy release of July 14, entitled "The Great Safe Tangle." Bob Burns, inventor of the new method, hopes to receive his patent papers before release date. Until then the secret cannot be revealed.

Not to be outdone in inventiveness, "Babe" Hardy, the famous Plump, offers specifications for consuming large quantities of food in "Spaghetti,' the Vim comedy release of July 13. Without going into details, it may be said that his idea involves the great basic principle of scientific distribution of labor, as approved by leading economists.

MARY CHARLESON JOINS SELIG STUDIOS

Mary Charleson is the latest motion picture star to be engaged by William N. Selig to appear in Selig pictureplays. Miss Charleson arrived recently in Chicago, Ill., from New York City, and immediately assumed a leading role in "A Prince Chap," now in course of production at the Selig Chicago studios.

Marshal Neilan is the Director in charge and will also play the leading masculine role. "I am very glad indeed to be privileged to work for Mr. Selig," said Miss Charleson upon her arrival in Chicago. "Mr. Selig has an enviable reputation as a producer of artistic plays."

"JUANITA HANSEN MATINEE" AT LOS ANGELES HOUSE

A "Juanita Hansen Matinee" was recently held in Los Angeles, Manager Miller of the Alhambra theater being host. Every woman attending the matinee received a photo of the star of "The Secret of the Submarine" who was there in person and made a speech.

Signal Players Get Many Novel Scenes in Hawaii Islands

Among the Material for an Educational Is the Filming of a Volcano by Daylight and After Dark—Cameraman Sues Stood on Ledge That Afterwards Fell Into Bubbling Lava

Special to Motion Picture News.

Los Angeles, June 17.

AFTER a most successful trip, Helen Holmes, Director J. P. McGowan and company of Signal players, arrived home this week from a month in the Hawaiias where they made exterior and many interior scenes for the Mutual Masterpicture "The Diamond Runners," and secured a great quantity of other material for educational films and the Mutual News Weekly.

While aboard boat, by the aid of an equipment of artificial lights they were successful in making both interior and exteriors on the ship, using practically every part of the big steamer. Arriving at Honolulu they spent several days there where the Pleasanton Hotel and grounds served for settings. Later they were at Hilo near Hawaiia's famous volcano Kilawea. Arriving at San Francisco they were confronted with the duty of each one looking after his own baggage owing to strikes of longshoremen there. A truck was engaged by Director McGowan, and the members of the company individually saw that their baggage was taken from the boat and loaded. To insure that it was delivered promptly, Jean Perkins, a member of the company, climbed aboard the truck, and while leaving the wharf, strikers attacked him thinking he was a strike breaked. Ropes holding the baggage were cut and Perkins pulled down off the wagon. When the strikers learned the true conditions they aided in reloading. These scenes were shot by Cameraman S. A. Sues, together with others for the Mutual Weekly.

While in the Hawaiias, Director McGowan arranged for the filming of the annual review of Hawaiian troops at Honolulu, the christening of a one-year-old native baby, and hundreds of feet of sports and pastimes of the Hawaiians. Besides exteriors for "The Diamond Runners," between four and five thousand feet of film was exposed.

Perhaps the most important educational subject secured was that of scenes in and about the volcano. The crater with clouds of colored gases was filmed by daylight as well as after night. Every few months subterranean action causes the lava of the crater to rise within less than four hundred feet of the top, and it was in this condition when Cameraman Sues secured his pictures. At the time he was warned to stay away from the brink, and the company has since learned that the cliff on which he stood while the films were made, has given way and fallen into the lava which remains at a temperature of 2,200 degrees fahrenheit.

The company arrived in Los Angeles on Wednesday, and after a day of rest took up the filming of the exterior scenes for "Judith of the Cumberlands," in which Helen Holmes will play the name part. During the company's absence from the studio, mammoth sets were built depicting street scenes of a village of the Cumberlands district with courthouse, public square, log cabins and other scenes. In the mountains, a short distance from the studio, other log cabins including a double one, and a moonshiner's still have been built for use in the subject now being filmed.

Work on the new subject was taken up as it was found that not all the necessary exterior scenes could be found in the Hawaiias. Consequently these are now being built at the studio. The story of the "Diamond Runners" is built around the clashes between British revenue officers of the Kimberly Mines of South Africa and an organization of illicit diamond buyers. Director McGowan spent considerable time there, first as an officer of the Australian Lancers during the Boer war, and later in the employ of the British government.

The members of the company who made the trip to Honolulu, and are taking part in the second subject besides Miss Holmes and Director McGowan are Paul C. Hurst, Leo D. Maloney, Thomas G. Lingham, William Brunton, Chance E. Ward, Louella Maxam, Jean Perkins and S. A. Sues, cameraman.

With the completion of the two subjects now under way, the company will go to Eureka, Cal., for scenes of a lumber region story. Plans for this trip are now being made by Director McGowan, and the company will leave within a short time.

J. C. Jessen.

SPEAKING OF THE STUDIO DIRECTORY—ARE YOU READY?

Universal Wins Appeal In Suit By Patents Company

"Laemmle Company, Without Aid from Other Concerns in Industry, Gains Victory Affecting Whole Picture Business," Declares Official—"Had Decision Gone the Other Way Every Exhibitor in Country Might Be Compelled to Pay Royalties on a Machine After He Had Purchased the Projector

JUSTICE Augustus N. Hand has handed down a decision in the United States Circuit Court of Appeals in the case of the Motion Picture Patents Company against the Universal Film Manufacturing Company and the Universal Film Exchange of New York, wherein the complainant claimed the right to collect royalties on all machines having the Latham-Loop—a small mechanical contrivance which is attached to the machine.

The decision affirmed the ruling of Judge Hough, who demurred the complaint when the case was before him in the lower court.

"Without the aid of the Motion Picture Board of Trade, or the assistance of any other company, the Universal Film Manufacturing Company has won one of the greatest victories in the entire history of the trade," said a prominent Universal official. "The whole industry is affected by this decision, and directly and tremendously benefited, for it is of the most vital interest to every exhibitor, exchangeman and producer in the United States, and, had the case been decided in favor of the complainant, it would mean that every exhibitor in the country might be compelled to pay a royalty on his projection machine even after he had bought it. It would also mean that the Universal Film Manufacturing Company would be compelled to pay about $150,000 in back royalties."

The Judge's Decision

In rendering its decision the Court said:

"It was held by this Court in the case of Victor Talking Machine Company v. Straus, 230 Fed. 449, that a license to use a patented talking machine upon payment of an initial royalty to cover the life of the patent and upon condition that the licensee purchase all sound records to be used with the machine from licensor was valid even though the license provided that title to the machine should pass to the licensor upon the expiration of the patent if the terms of the license had been observed.

The present case differs from that case because here the title to the machine at once passed by the sale of the projecting machine to the Seventy-second Street Amusement Company. We think this case comes within the doctrine of Bauer v. O'Donnell, 239 U. S. 1, rather than that of Dick v. Henry, 224 U. S. 1. This is especially true since the enactment of the so-called Clayton Bill which provides:

That it shall be unlawful for any person engaged in commerce in the course of such commerce, to lease or make a sale or contract for sale of goods, wares, merchandise, machinery, supplies, or other commodities, whether patented or unpatented, for use, consumption or resale within the United States or any territory thereof . . . on the condition, agreement or understanding that the lessee or purchaser thereof shall not use or deal in the goods, wares, merchandise, machinery supplies or other commodities of a competitor or competitors of the lessor or seller, where the effect of such lease, sale, or contract for sale or such conditions, agreement or understanding may be to substantially lessen competition or tend to create a monopoly in any line of commerce.

"This Act was not regarded as applicable either in the District Court, or in this Court, in the case of Victor Talking Machine v. Straus, supra, because that case was decided upon a demurrer to the bill upon the face of which no substantial restraint of competition or monopoly in any line of commerce appeared. Here, however, the testimony shows that the complainant has a monopoly under its patents or projecting machines so that if no films not manufactured by complainant can be used upon these machines the complainant will obtain an absolute monopoly of the film business in spite of the fact that its patent on films has expired.

Comes Under Clayton Act

"If the provisions of the Clayton Act mean anything at all this case falls within them and the restrictions as to use of films other than complainant's with the projecting machines are, therefore, void. Indeed, the Report of the Judiciary Committee of the House concerning the Clayton Act shows that its purpose is to reach the film monopoly. A portion of this report, quoted by Judge Dyer in his opinion in United States v. United Shoe Machinery Co., 227 Fed. 507, is as follows:

Where the concern making these contracts is already great and powerful, such as the United Shoe Machinery Company, the American Tobacco Company, and the General Film Company, the exclusive or "tying" contract made with local dealers becomes one of the greatest agencies and instrumentalities of monopoly ever devised by the brain of man. .It completely shuts out competitors, not only from the trade in which they are engaged already, but from the opportunities to build up trade in any community where these great and powerful conditions are appearing under this system and practice.

"Judge Sessions has held in the case of Elliott Machine Co. v Center, 227 Fed. 126, that this act applies to contracts made before the passage of the act and we think his opinion justified by decisions of the Supreme Court on which he relied. Louisville and Nashville Railroad Co. v Mottley, 21, U. S. 467; Armour Packing Co. v. United States, 209 U. S. 56; Philadelphia, Baltimore and Washington R. R. v. Schubert, 224 U. S. 603. In the case of United States v. United Shoe Machinery Company, 227 Fed. 507, Judge Dyer reached the same conclusion in regard to the Clayton Act.

"Inasmuch as the contract with the Precision Machine Company involved and restrained interstate commerce, it makes no difference that the particular act of infringement occurred within the State of New York, and the prohibitions of the Clayton Act apply.

"Marienella v. United Booking Offices, 227 Fed. 170; Nash v. United States, 229 U. S. 373.

"It is urged that the defendant, Prague Amusement Company, cannot rely upon the license and repudiate its terms. It does not rely upon the license but obtained a lease of the machine from the owner, the Seventy-second Street Amusement Company, which acquired it after having paid the purchase price, and this freed the machine from the unlawful restrictions. The remarks of this Court upon the motion for a stay pending the decision of the appeal from Judge Dickinson's decree in the criminal prosecution for violation of the Sherman Act, 225 Fed. 800, would be applicable to the case if the restrictions we have held illegal had been held valid. Then it would have been true that the defendant who was using the patented article under a license could not question the validity of the patent, or claim it lacked invention. These remarks are not applicable when the restrictions are held invalid and the article having been thus freed from all restrictions may be used at the will of the licensee.

"In view of the foregoing considerations it is unnecessary to discuss the other defenses raised by the defendants and the decree dismissing the bill is affirmed."

The attorneys for the complainant were Melville Church and George F. Scull, while Edmund Wetmore, John B. Stanchfield and Oscar W. Jeffery acted as counsel for the defendants.

TOM TERRISS SECURES OPTION ON WHITESIDE FOR PICTURES

Tom Terriss, who produced the Unity picture "My Country First," announces that he has secured an option on all the famous plays in which Walker Whiteside has appeared, and also an option on the personal appearance upon the screen of Mr. Whiteside himself. Mr. Terriss will direct the Whiteside pictures and is negotiating for a studio of sufficient scope for his plans.

Among the Whiteside triumphs in which the actor is to appear under the Terriss direction are "The Typhoon," "The Ragged Messenger," "The Beloved Traitor," the latter by Frank Packard, the author of "The Miracle Man," and several other dramas in which Mr. Whiteside has endeared himself to the public the country over. Mr. Terriss announces that these photo-dramas will be released through the Unity Sales Corporation, through an agreement made between himself and Andrew J. Cobe, vice-president and general manager of the Unity concern. The Whiteside productions, according to Mr. Terriss, will be marked by originality and novelty both in photography and artistry. Mr. Terriss is now at work engaging a company of sufficient strength to support Mr. Whiteside.

MARIE EMPRESS IN "SIREN OF THE SLUMS"

Marie Empress is featured with Frank Mayo in a forthcoming Knickerbocker Star Feature entitled "The Siren of the Slums," an extravaganza based upon a husband's attempt to cure his wife of her tendency to dramatize personal experiences. Miss Empress has the role of an actress with playwriting aspirations, who goes into the slums for material.

OFFICERS OF THE CHICAGO LEAGUE AND THE CONVENTION—EXPOSITION COMMITTEES

Top Row: G. M. Laing, Chairman Press, Ent. and Reception Com.; M. A. Choynski, Sec'y Expo. and Fin. Com.; Sidney Smith, Sec'y Chicago Branch; W. J. Sweeney, Nat'l Vice-Pres. and Chairman Conv. Com.; Geo. Henry, Pres. Chicago Branch; C. C. Whelan, Sec'y Press, Ent. and Recep. Com.; Lewis H. Frank, Mgr. Exposition

Middle Row: Fred. W. Hartmann, Sec'y Conv. Com.; J. H. Frundt, August Zilligan, Jr., Fred. Schaefer, Expo. and Finance Com.; H. Lieberthal, Chairman Printing and Badge Com.
Bottom Row: Harry Hyman, M. S. Johnson, Julius A. Alcock

MELTING POT PICTURE PLANNED BY SUNBEAM

Special to MOTION PICTURE NEWS.

Cleveland, O., June 17.

The Sunbeam Motion Pieture Corporation has at last released the name and the synopsis of its first picture. It is in eight reels, is to be called "Hyphenated," and deals with the much discussed status of the hyphenated American. An immigrant girl comes to this country from Austria. An immigrant boy eomes here from Poland. Both are subject to abuses at our gates whieh are unwarrantable, considering that all our forefathers were immigrants, fleeing from abuses.

These two strangers edueate themselves, become naturalized citizens, and marry, joining in the melting pot to make, not the hyphenated American, but the real American. Mitzi Hajos takes the part of the little Austrian girl, but the part of the boy has not yet been allotted. The theme of the play was suggested to Mr. Ridgewell by an immigrant, now naturalized, who writes the story with great heart interest. During the course of the play the ship guards, and army quarters are shown, and our peaeeful land is eontrasted with the war countries of Europe.

FLINTOM BACK IN KANSAS CITY AFTER NEW YORK TRIP

A. D. Flintom, president of the Kansas City Feature Film Company, has just returned from a short trip to New York City. The Kansas City Feature Film Company is going to produce not so much quantity this year as quality.

P. C. Reed, manager of the Kansas City Feature Film Company, recently made a trip to Des Moines, Iowa, where he stayed for two days visiting the Paramount headquarters at that city.

Special Train Out of New York to Chicago for Convention

Exhibitors Can Travel Over New York Central on July 8 at Round Trip Rate of $40.30—Tickets Good for Any Return Train Except 20th Century

FOR the accommodation and greater comfort of those who will attend the Sixth National Motion Pieture Convention, Chieago. July 10-18, a special train will be provided over the New York Central Railroad on the following schedule:

Saturday, July 8.—Leave New York (Grand Central Terminal), 1 p. m.; Albany, 4:25 p. m.; Scheneetady, 4:57 p. m.; Utica, 6:47 p. m.; Syracuse, 8:15 p. m.; Rochester, 10:04 p. m.

ROUND TRIP RAILROAD FARE AND ONE WAY PULLMAN FARES

From	Railroad	Lower berth	Upper berth	Compt.	D'room
New York	$40.30	$5.00	$4.00	$14.00	$18.00
Albany	32.20	4.50	3.60	13.00	16.00
Schenectady	31.50	4.50	3.60	13.00	16.00
Utica	28.40	4.00	3.20	11.50	14.00
Syracuse	26.30	3.50	2.80	10.00	13.00
Rochester	23.00	3.00	2.40	8.50	11.00
Buffalo	21.00	3.00	2.40	8.50	11.00

Sunday, July 9.—Leave Buffalo, 12:02 a. m.; arrive Chicago, 11:50 a. m.

This train will have club car and dining cars, and the schedule will enable up-state members to avail themselves of this train and join the Convention party.

Railroad tickets at fare quoted are good on any train returning excepting the 20th Century Limited. They are limited for return to reach original starting point not later than July 19th. A minimum of one and one-half railroad tickets is required for the exclusive use of a compartment and two railroad tickets for a drawing-room. Compartments accommodate two persons and drawing-rooms three persons.

There must be one hundred in the party to secure a special train; otherwise, speeial cars will be attached to New York Central train No. 41 leaving at the same time.

The advantages of special arrangements above outlined must be apparent to all, principal among which are the pleasure of traveling together and the opportunity to discuss matters of mutual interest enroute.

To eo-operate, send your request for reservation together with check covering railroad and Pullman charges to W. V. Lifsey, A. G. P. A., New York Central Railroad, 1216 Broadway, New York City, who will also be glad to give any further information desired. Sam Spedon is in charge of transportation.

JUANITA HANSEN TO HAVE OWN COMPANY

Juanita Hansen, who is now appearing in the American serial "The Secrets of the Submarine," is to be given her own company and director to produce love-interest dramas as soon as the serial is completed. This will be her first appearance in a romantic subject, having played comedy leads with Kolb and Dill and Ford Sterling, and adventure in "The Martyrs of the Alamo" and "The Secret of the Submarine."

Famous Is Ready to Spend $100,000 for Script Ideas

Company Is in the Market to Pay $1,000 Each for One Hundred Photoplays Submitted in the Form of One Thousand Word Synopses by Novelists and Playwrights of Recognized Ability—Offer Is in No Sense a Prize Contest—Company Does Not Want Lurid Melodramas or Scenarios With Sex Theme

ANOTHER record was established by the Famous Players Film Company, pioneers in the production of a program of feature plays, in its announcement that it would pay $1,000 each for one hundred photoplay ideas—a total investment of $100,000 in original photoplay ideas. The scripts are to be submitted in the form of thousand word synopses, thus offering the successful authors compensation at the rate of a dollar a word—a rate hitherto confined to only a very few of the greatest writers of our time.

The announcement, which is being made through several of the leading magazines of the highest literary standards and through the book review departments of some of the leading newspapers, has been directed through these channels because the producers are anxious only to receive scripts from authors of recognized merit. The offer is in no sense a prize contest.

"We have scrupulously avoided the 'prize contest' in making this announcement," declared Adolph Zukor, president of the Famous Players organization, "because we consider the contest to be very unfair to the authors who submit scripts on that basis. Lured by the bait of some fair stipend offered as the first prize, they are forced to compete on a 'heads I win and tails you lose' plan, because if they fail to win the prize they receive very negligible offers for their work if it proves acceptable at all.

Want Best Stories or Nothing

"In this case, however, we are making a flat proposition that we have appropriated $100,000 for the purpose of acquiring one hundred original scenarios which we consider to be worth $1,000 each to us. It is a matter of no importance to us whether one writer earns the entire $100,000 or whether it is divided among one hundred writers. We want the best ideas that money can buy and we want nothing but the best. Therefore we have definitely committed ourselves to pay $1,000 each for acceptable scripts and we will reject everything that does not measure up to our standards. There is no middle ground—it is the best or nothing.

"But since this is not a prize contest, there is no time limit on the submission of the ideas—we are always open to the receipt of scripts until the one hundred thousand dollars has been exhausted. Therefore there is no reason for an author submitting a half-baked idea to us, as writers have ample time in which to work out the polishing up of their ideas.

"Furthermore, the authors can submit their scripts without the fear that they will be accepted or rejected according to their relative merits as compared with the works of thousands of 'contestants.' There will be no spectacular photographs of stacks of manuscripts almost completely filling an entire suite of offices while one of the judges bears aloft the prize-winning script. We have purposely directed our announcement at trained writers only because we do not want anything but thousand-dollar ideas.

"As each script is submitted to our photoplay department, it will be read, judged on its intrinsic merits without reference to any other preferred idea. There will be no placing the script aside to wait for the final comparison with hundreds of others which have passed the first reading. Nor will there be any special judges engaged for the work of passing on the merits of the ideas. Scripts will be judged solely on the standards best suited to prescribe for the needs of the company.

Kind of Plots Not Wanted

"It will not be easy for even the cleverest authors to earn the remarkable rate of a dollar a word which we have offered, for the scripts must meet certain well-defined restrictions. We are anxious to avoid lurid dramas of the objectionable sex variety and we do not want political, religious or other controversial subjects. We also prefer ideas which are especially suitable for Mary Pickford, Marguerite Clark, Pauline Frederick, Hazel Dawn, Ann Pennington and our other stars—but we do not insist that the ideas be confined solely to plots necessitating feminine stars. Any really great or unusual plot will be accepted no matter whether for men or women stars, provided it embodies an idea which is intrinsically worth a thousand dollars to the company.

"Although we have restricted our announcement to authors of proven merit, and though the company's history has been linked with the names of such great writers as Hall Caine, William J. Locke, Mark Twain, Anthony Hope, Israel Zangwill, Robert Hichens, Henry Arthur Jones, Clyde Fitch, Richard Harding Davis and others of equal prominence, nevertheless, it can be authoritatively stated that the author's reputation will have absolutely no bearing on the acceptance or rejection of any of the one hundred scripts. Photoplay values are the only essential factors in determining the merits of the ideas.

"We are excluding the general public because it is our experience that less than one per cent. of the so-called scripts submitted by amateur writers are worth reading. The rest are absolutely worthless and a waste of time. Rather than wade through thousands of samples of that sort of material, we are anxious to confine ourselves exclusively to the works of trained authors.

"Our position in this matter does not mean that we believe the amateur writer to be a totally negligible quantity. It is unquestionably true that the amateur writer occasionally strikes a good idea—that is, the germ of a good idea. But it is almost impossible for him to weave a story that is intrinsically worth presentation on the feature screen.

"That is a job for the experienced fictionist and playwright. But, as we have pledged ourselves to pay a thousand dollars for each of the hundred scripts which we accept, we feel that we are amply justified in limiting our offer to the literary profession."

Photodramatists Plan Outing at Bayshore on June 24

At Invitation of Edward J. Montagne of Vitagraph Studios That Particular Beauty Spot of Long Island Is Selected for the Event

THE Photodramatists, formerly the Ed-Au Club, numbering among its members the most prominent writers for the screen, have reached the age-old conclusion that "all work and no play" may affect them as it did the immortal Jack, and at a meeting held on the 8th of June, decided to enjoy an outing and general reunion.

At the invitation of Edward J. Montagne of the Vitagraph's Bayshore studios, that particular beauty spot of Long Island was chosen as a Mecca, a shore dinner to follow after the pilgrims have paid their devotions at the shrine of Director Ralph Ince.

June 24 was set for the pilgrimage. Recreant members of The Photodramatists take notice, and send in reservations if intending to join the caravan. Address the secretary, Mrs. Mary Louise Farley, 607 W. 136th street.

After an address by L. Case Russell, the club members were treated to a showing of the latest Vitagraph Blue Ribbon Feature, "The Destroyers," adapted to the screen by Edward J. Montagne from a story by James Oliver Curwood, and directed by Ralph Ince. Planning big things for the coming year, an entertainment committee composed of Mrs. L. Case Russel, chairman, C. Doty Hobart of Famous Players and Edward J. Montagne of Vitagraph, was appointed.

The club, which already numbers among its members the best-known writers and directors for the screen, plans to open its doors to the established writers of fiction and drama who are entering the photoplay field.

Among the members present were President Howard Young, of Metro, Vice-President Arthur Leeds, recently scenario editor for Edison, Mrs. Mary Louise Farley, secretary of the club; Charles T. Dazey, author of that twenty-year-old success, "In Old Kentucky"; Mable Heikes Justice, well-known story writer. Equitable was represented by Cecelie Peterson, Metro by June Mathis as well as President Young; Famous Players by C. Doty Hobart, Vitagraph by George Plympton, Charles Reese and Mr. Montagne; Sunbeam by Director George Ridgwell; Thanhouser by Agnes Johnson, while the free lance writers were well represented.

DOROTHY KELLY PROVES A MISTRESS IN THE ART OF MAKE-UP AT VITAGRAPH

Dorothy Kelly, the little Vitagraph leading woman, has established herself in the course of the taking of Louis Joseph Vance's serial, "The Secret Kingdom," as one of the most efficient makeup artists among all the actresses of the Vitagraph studio.

Dorothy Kelly (Vitagraph)

In her part as Inez in "The Secret Kingdom," Miss Kelly, who is the "villainess," assumes many disguises. She appears as a little old lady, as a parlor maid, as a widow, as an innocent ingenue in whose little pink mouth butter wouldn't melt on an August Sunday, and then as herself, the beautifully wicked Inez, bent upon fortune through the devious channels of intrigue and, if necessary, theft and murder.

Inasmuch as the versatile and vivacious Dorothy manages to circulate all around the studios when she's waiting for a scene, any of her unlimited number of friends in the various departments have had shocks lately, for she has appeared in so many differing aspects and forms, that if you see a strange lady crossing the Quadrangle, you can take it for granted it's Dorothy Kelly in another disguise for "The Secret Kingdom."

CHARLIE CHAPLIN GIVES MARIE DORO MINIATURE CAMERA

Marie Doro, the star of the Jesse L. Lasky Feature Play Company, recently was the hostess of a party of photoplay stars, directors and producers at her home in Hollywood, California. The occasion was a house-warming by Miss Doro and her husband, Elliott Dexter, who have recently completed furnishing their home. One of the features of Miss Doro's house is that she has provided a miniature theatre on the lower floor to which, following supper and dancing, the guests adjourned to see some interesting motion pictures.

Miss Doro, who has become a great enthusiast, not only in acting for motion pictures but in the actual making of them, was surprised at the close of the supper when Charlie Chaplin, who was one of the guests, arose in his seat and after a short address presented the star with a miniature motion picture camera he had specially constructed for her.

Kansas City Will Have Screen Club with Seventy Members

Exhibitors, Exchangemen and Supply Men Will Gather for Promotion of Social and Business Interests—Pearson Is President and Harden Is Secretary

Special to Motion Picture News.

Kansas City, Mo., June 17.

KANSAS CITY is to have a Screen Club. This is the most welcome announcement that has been made in Kansas City for many a day—and it will doubtless mean more for the business of motion pictures than anything since the organization of the Amusement Association of Kansas.

The eighty men who gathered at the Baltimore Hotel last week were full of enthusiasm for the enterprise. There was some difference of opinion as to the character the organization should take, whether it would be wholly social, or partly business. But after the discussion had waged half an hour it was discovered that there was little difference after all—the chief purpose was to secure a meeting place for social purposes of the men in the industry—exhibitors, exchangemen, and supply men in other lines than films.

"We want to come here and look into the faces of the exchange managers, and find out really what kind of fellows we have been doing business with," said the exhibitors.

F. I. Buckingham, chief owner of the Apollo theatre, declared that his business interests demanded his participation in any enterprise that brought exchangemen and exhibitors together, for such co-operation, even on a purely social basis, was bound to build the business.

"I know what's going to make more trade for the Apollo," he said. "It's more trade for the other theatres. We all want to see everybody prosper. If I had it in my power to destroy all the other motion picture houses in Kansas City except the Apollo, I would certainly destroy the Apollo at the same time."

Joe Gilday, of the Willis Wood, also spoke heartily of the merits of a Screen Club. "Some people think I'm a bear and a grouch, but if you organize a Screen Club and meet me there, you'll find I'm a regular fellow," he said.

The meeting was full of comments by men who had visited other cities and noted the success of Screen clubs there. New York, Chicago, Minneapolis, Omaha, the West coast, Texas—from everywhere came reports of success. And Kansas City, one of the best cities in the industry, without one so far.

The meeting had been arranged by a committee consisting of E. C. Mills, E. R. Pearson and Joseph Gilday. After the refreshments, served at small tables where the visitors got well acquainted, E. R. Pearson was elected temporary chairman. He conducted the preliminary discussions. Then E. C. Mills was given the floor and, in his trenchant way, he aroused excitement to a high pitch. There was unanimous voting for the organization, and for the temporary officers, who are as follows:

E. R. Pearson, V. L. S. E., president; Charles W. Harden, Metro, secretary; C. S. Edwards, Jr., treasurer.

The following committee was appointed on permanent organization: R. C. Cropper, George B. Harrison, Joseph Gilday, W. B. Tuteur, F. I. Buckingham and E. R. Pearson.

On this committee Mr. Cropper and Mr. Pearson are exchange managers; Mr. Harrison is writer for a producing company, and Mr. Gilday, Mr. Tuteur and Mr. Buckingham are exhibitors.

The treasurer has collected five dollars initiation fees from about seventy applicants for membership.

C. S. Stevenson.

More Selig Athletics to Strong-Arm Public Interest

Second Series, Released Through V-L-S-E, Will Show, Among Other Things, a Wrestling Match to a Finish Between Russian Mat Artist and Greek Champion

THE second of the Selig Athletic series, released through V-L-S-E, Inc., on July 3, will be as interesting and as entertaining in every respect as the first film, the company declares.

Molla Bjurstedt and Mrs. May Sutton Bundy, the greatest of women tennis players, are presented in a closely contested tennis match for the world's championship, and they also exhibit lightning-like accuracy in their serving.

There is also a wrestling match to a finish between William Berne, the Russian strong man, and William Demetral, the Greek champion. This contest for supremacy between two physically perfect gladiators cannot but arouse intense interest.

Lovers of billiards will be pleased with the pocket billiard match staged between Joe Concommon, champion billiard player of the Eastern States, and "Cowboy" Weston.

Jimmy Clabby, middleweight champion boxer, demonstrates his training methods and concludes with a glove contest with Joe Welling and Steve Kenney. Clabby's demonstration of correct training methods will not only be interesting but instructive to lovers of the science and physical culture.

CAPACITY HOUSES ARE DRAWN BY "CIVILIZATION" IN NEW YORK

Absolute capacity in the very first week and each succeeding week of its run has been achieved practically from the premier of "Civilization," Thomas H. Ince's multiple reel production at the Criterion theatre, New York. Sixty additional chairs have been placed in the Criterion theatre filling every bit of available space and seats have been placed on sale eight weeks in advance.

It has been found necessary to absolutely dispense with the free list, but the management announce that a professional matinee will be given at 11 o'clock some morning in the near future to take care of the members of the press and prominent men and women of the motion picture world who were unable to attend the opening invitation performance.

Hiram Abrams Elected President of Paramount

William L. Sherry of New York Is Vice-President and James Steele of Pittsburgh Secretary and Treasurer—Ex-President Hodkinson Is on the Board of Directors, with Steele and Raymond Pawley—Heads of Producing Companies Assure New President of Maintaining Artistic Standards

At the annual meeting last week of the stockholders of Paramount Pictures Corporation, followed by a meeting of newly elected directors, a new administration was chosen for the ensuing year.

The new officers are Hiram Abrams, of Boston, president; William L. Sherry of New York, vice-president; and James Steele of Pittsburgh, secretary and treasurer. They succeed in the order named,

Hiram Abrams

William W. Hodkinson, James Steele and Raymond Pawley. The directors include the five men named above.

Mr. Abrams, who succeeds Mr. Hodkinson as president, has been active in the administration of Paramount since its inception two years ago. Immediately after his election Mr. Abrams notified Adolph Zukor, president of the Famous Players Film Company, Jesse L. Lasky and Samuel Goldfish, president and treasurer, respectively, of the Jesse L. Lasky Feature Play Company and the heads of the Pallas and Oliver Morosco Photoplay companies of the change of administration. The executives of these companies, which release their productions through Paramount promised their co-operation in making the new administration attractive to the exhibitors and the photoplay public.

In a statement Mr. Abrams said:

"The constantly growing interest in the motion picture throughout the country permits us to anticipate a most active era for the Paramount Pictures Corporation in the future. The heads of the various producing companies releasing through Paramount have assured me that they will make every effort to surpass their artistic standards. On the roster of these companies are the most noted stars of the stage and screen, including Mary Pickford, Geraldine Farrar, Marguerite Clark, Marie Doro, Pauline Frederick, Blanche Sweet and many others.

"I was very gratified to receive these offers of continued co-operation from the producers. It is obvious their united support is essential to Paramount's success. Their statements to me to-day set at rest all rumors of the possibilities of their affiliation with any other film interest."

Mr. Zukor gave out the following statement:

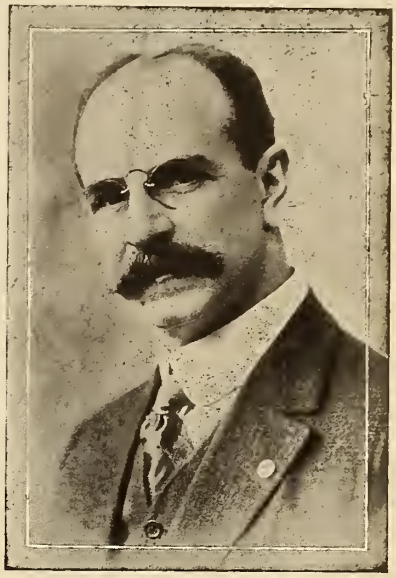
"I can only add to the statement issued by Hiram Abrams, the newly elected president of the Paramount, which I have seen, that his quotation of my promise to give the new Paramount regime my sincerest

James Steele

support is fully justified by my intentions and desires.

"Speaking for the producers, I can offer complete assurance that any change of policy adopted by Paramount will be for the advanced merit of the program and the greater good of exhibitors. During its former activities, the Paramount Pictures Corporation has established a high standard for efficient distribution and co-operative service to exhibitors. It is in the nature of things that these principles should go steadily forward. The producers are determined to keep active pace with their advancement by producing constantly better photoplays so that the productional and distributing units of the program shall attain and maintain the highest possible degree of efficiency.

"Mr. Abrams has the unlimited confidence of the producers and exhibitors throughout the country. Being one of the oldest and most practical film men in the world, and having been identified with the distribution of feature productions from the inception of this branch of the industry, he possesses a sympathetic and comprehensive understanding of the needs of the greatest number of exhibitors. To supply these needs he has committed himself to bend every energy, and I am confident



William L. Sherry

that the whole-hearted support of the producers which will be extended him, will aid in securing results which will be gratifying alike to producers, distributor, exhibitors and the photoplay public."

SUB-COMMITTEE MEETS TO DRAFT PLAN FOR BOARD OF TRADE

W. W. Irwin, Lee W. Ochs, Jesse Lasky, John J. Whittman, L. L. Levine, J. H. Hallberg, W. S. Bush, Tracey Lewis and Wm. A. Johnston, members of the sub-committee appointed by the General Committee on the new national trade association, met on Thursday, June 15, at the offices of the V. L. S. E. to draft a plan of organization. Attorney Wm. M. Seabury and Arthur S. Friend were also present.

A great deal of favorable progress was made and the following committees were appointed to meet at once and report back to the general sub-committee: on Constitution and By-Laws, W. S. Bush, Arthur S. Friend, L. L. Levine and William M. Seabury; on ways and means of raising an annual budget: W. W. Orwin, Lee W. Ochs, J. H. Hallberg and Wm. A. Johnston.

TRIANGLE WILL OPEN EXCHANGE IN TORONTO

From a reliable source it has been learned that Toronto is to have another film exchange. The newest recruit to the business there will be the Triangle Company, which, it is said, has completed arrangements to open offices in August. Two men holding responsible positions in that city are under consideration for the managership.

Players Who Appear In Vogue - Mutual Comedies: (Left to Right) Arthur Moon, Alice Neice, Ben Turpin, Rena Rogers, Paddy McGuire, Madge Kirby, and Jack Gaines

THREE DETROIT HOUSES GO BACK TO THE DAILY CHANGE

The Alhambra, the Garden and the Strand theatres, Detroit, Mich., which some months ago announced a policy of changing pictures only four times a week, have renounced that plan and are back to the policy of changing daily. One of the managers said to the NEWS representative: "We tried out running pictures two days each, but we found that it was not a good thing for a neighborhood house where you get so many of your customers almost every night. Not alone that, but if you can offer them seven pictures a week, you certainly have a much better chance to get them oftener than if you can only offer them four pictures weekly.

"You may save a little by running the pictures two days, but you make up for it by the losses of people not coming so often. There are exceptional cases where it pays to run pictures two days, but it is not the best policy regularly, especially in view of the increasing number of houses that are invading every neighborhood. You must remember that a neighborhood theatre has little transient trade to cater to—hence it is very different from the downtown houses."

TAYLOR FINISHES "THE PARSON OF PANAMINT" FOR MOROSCO

Special to MOTION PICTURE NEWS.

Los Angeles, June 17.

Both of the Morosco-Pallas producing companies have completed their subjects. Director Frank E. Lloyd with Vivian Martin and company, filming "Nell of Thunder Mountain," is home from the Pine Crest mountain district.

Director William D. Taylor has finished "The Parson of Panamint," and is now busy cutting the film. Dustin Farnum appears as the parson, and goes after the title held by his brother William for fight scenes. The story opens in a city where the parson fights a mob to protect one man, and in the rough and tumble brawl, Farnum gives a wonderful exhibition of hand-to-hand fist warfare, throwing around his husky combatants as though they were pygmies.

Edna Goodrich and Lenore Ulrich will in all probability be starred in the next features. Dustin Farnum will remain here for one more picture before leaving for a vacation, which he will spend at his home near Bridgeport, Maine.

Larger Offices for "Civilization" Staff in New York

Success of the Ince Feature Makes Removal from Old Quarters Necessary—Executive, Publicity and Advertising Departments Will Be in Times Building

OWING to the success of Thomas H. Ince's "Civilization" at the Criterion theatre, New York, it has been found necessary to take larger offices and to increase his executive and publicity staffs. At present the booking end of "Civilization" is being handled in the suite of offices in the Longacre Building while the advertising department is in the Eltinge Theatre Building and the publicity department in the Brokaw Building, but a deal has been closed with H. H. Frazee which makes it possible for the executive, advertising and publicity staffs to move into the Times Building at Broadway and 42nd street next Thursday in the suite until now occupied by Mr. Frazee, who will move back into his former offices in the Longacre Theatre Building on West Forty-eighth street.

A number of persons have been added to Mr. Ince's staff of "Civilization" promoters whose headquarters will be at the new offices, but J. Parker Read, Jr., will continue, as heretofore, to be Mr. Thomas H. Ince's general and personal representative in all business matters.

Robert Grau will be general manager for both the mammoth national and international publicity campaigns about to be spread broadcast on behalf of "Civilization." James Shesgrin, formerly with Henry W. Savage and more recently with Margaret Anglin, has been appointed house manager by Mr. Ince for the Criterion theatre during the run of "Civilization," and later will enter the campaign publicity department with Robert Grau. Four of the best known publicity men, now engaged in New York, whose names will be announced later, will be sent on tour ahead of "Civilization" companies which are going out in the early fall.

At the head of the New York publicity department will be Beulah Livingstone, formerly associated with Arthur Hopkins; Elizabeth Marbury, the Times Producing Corporation, etc., who has the unique distinction of being the first young girl to be placed at the head of a motion picture publicity department in the metropolis. The Chicago showing of "Civilization" is now being boosted by J. L. Barnard, who will act as general executive and promotor in many of the large cities where "Civilization" is soon to be shown. Fifteen office and publicity assistants, stenographers and other helpers have also been engaged by Mr. Ince for the new offices.

Grace Carlyle with Rita Jolivet for Morosco Subject

Actress Who Appeared on Speaking Stage in "Midchannel" with Ethel Barrymore Is Cast as Eleanor Williamson in "An International Marriage," for Paramount Release

GRACE CARLYLE, known among patrons of both the screen and stage for her talent and beauty, has become affiliated with the Oliver Morosco Photoplay Company at Los Angeles. Miss Carlyle will make her debut under the Morosco brand in Rita Jolivet's new film vehicle, "An International Marriage," a forthcoming release by George Broadhurst, on the Paramount program.

A strange coincidence in connection with Miss Carlyle's new engagement is the fact that through it she has renewed an old friendship formed years ago with Courtenay Foote, who also makes his debut as a Morosco player in this photoplay. Incidentally Miss Carlyle is a stage artist who has not come to the motion picture field and immediately claimed she preferred the screen to the stage. "It is difficult to have a preference between the two," said she recently. Each has an enjoyable contrast."

Prior to her appearance on the screen, Miss Carlyle attained success on the speaking stage during her career of seven years. Her appearance included engagements with Ethel Barrymore in "Midchannel," with Hattie William in "The Girl He Couldn't Leave Behind Him," with Rose Stahl in "Maggie Pepper," with John Drew in "The Prodigal Husband" and more recently with Elsie Ferguson in "Margaret Schiller." In stock she received wide experience at Elich Gardens, Denver, and in Los Angeles.

In "An International Marriage," as Eleanor Williamson she will appear in direct contrast to Rita Jolivet, who plays a carefree daughter of a wealthy American.

HERALD MAN GOES TO PARAMOUNT

Coolidge W. Streeter, formerly of the New York Herald, is now on the editorial staff of the Paramount Pictures Corporation in the Pictograph department.

Scenes from Three Unity Productions: "My Country First"; "Diana"; "The Marriage Bond"

STUNT WITH WIRE CABLE ACROSS CANYON PUTS DIZZY THRILL IN "SUBMARINE"

A wire cable had to be stretched across a canyon two hundred feet wide and over two hundred feet deep and a cabin with two rooms constructed on one edge of the chasm in order to get the proper effect for one of the big scenes in the ninth chapter of "The Secret of the Submarine."

Several members of the company traveled across the cable in a little iron car which seemed pitifully inadequate while it was suspended over the canyon, but it remained for Tom Chatterton, as Lieut. Hope, U. S. N. to furnish the climax.

In order to reach Cleo Burke (Juanita Hansen) who is imprisoned on the other side, Chatterton started over the cable hanging only by his hands and with nothing between him and the rocks below. When he is half way across, the cable is cut by Mahlin (George Webb) and the suspended man had an actual drop of twenty-five feet before he was brought up sharply by the safety attachment.

"SHOP GIRL" AND "KERNEL NUTT" FROM "V" JUNE 26

Vitagraph release through V-L-S-E for the week of June 26, consist of "The Shop Girl," a five part Blue Ribbon feature with Edith Storey and Antonio Moreno, and a one part comedy of the "Kernel Nutt" series in which Frank Daniels is starred.

"The Shop Girl" was picturized from the C. N. and A. M. Williamson novel by George D. Baker, and the supporting cast includes Lillian Burns, Thomas Mills, Josephine Earle, Harold Foshay, Templer Saxe, and Edward Dunn. In "Kernel Nutt in Mexico," Mr. Daniels is assisted by Alice Washburn and Adele De Garde.

PLAYW(RIGHT) TULLY ADMITS HE'S WRONG IN TRIANGLE SUIT

Richard Walton Tully, the playwright, who asked the Supreme Court of New York for an injunction against the Triangle Film Corporation, alleging that the copyright of his play, "The Bird of Paradise," has been interfered with in the production of the Triangle feature, "Alhoha Oe," has asked leave to discontinue the action. Permission was granted, Mr. Tully paying all costs.

Many Stars in Films from General, Week of June 26-July 1

They Include Eugenie Besserer, Harry Mestayer, Francis X. Bushman, Gerda Holmes, Mary Pickford, Charles H. Mailes, L. C. Shumway, Dorothy Barrett, and Mabel Trunnelle

IN the announcement of the weekly program of the General Film Company for June 26-July 1, inclusive, are found the names of Eugenie Besserer, Harry Mestayer, Francis X. Bushman, Gerda Holmes, Mary Pickford, Charles H. Mailes, L. C. Shumway, Dorothy Barrett, Mabel Trunnelle, Richard Tucker, Dorothy Gish, Charles West, Golden Madden, George Routh, Alice Hollister, Frank Mayo, Lillian West, Harry Millarde, Tom Mix, Victoria Forde, Warda Howard, Ernest Maupain, Charles Kent, Belle Bruce, Gordon Gray, Thomas R. Mills, Charles Wellsley and Jack Pickford.

Selig's "The Sacrifice," a three-reel drama, heads the program for the week. In this Eugenie Besserer and Harry Mestayer share titular honors. This picture will be followed by "The Foxy Trotters," a Vitagraph one part comedy, which precedes a chapter of the famous Selig-Tribune, telling pictorially all the big news of the day. "The Unwelcome Guest," a Biograph reissue in one part, featuring Mary Pickford, Charles H. Mailes and Jack Pickford, follows. "No Place Like Jail," a one-part comedy from the Lubin studio, will close the day.

Essanay's "The Voice in the Wilderness," a reissue of a very successful drama in two parts, featuring Francis X. Bushman and Gerda Holmes, will be shown first on the screen Tuesday. "The Explorer," a Kalem comedy, will add spice to the program of that day, which is also bulwarked by Lubin's "Out of the Flotsam," a two-part drama, in which L. C. Shumway and Dorothy Barrett are seen in the principal roles. This will be followed by Edison's "The Southerners," in three parts. Mabel Trunnelle and Richard Tucker have the chief parts.

Wednesday's releases are led by Kalem's comedy, "When Opportunity Knocks." Vernon Howe Bailey's Sketch Book of St. Louis will furnish additional entertainment. "A Fair Rebel," released by Biograph, in three parts, will follow, featuring Dorothy Gish and Charles West. Then will come Kalem's first five-reel feature, released through General Film Service, under the new policy. This is entitled "The Lotus Woman." Alice Hollister has the stellar role, assisted by Harry Millarde.

"The Return of John Boston," a Lubin three-part drama, is first on Thursday's program. Golden Madden and George Routh have the important roles in this production. Selig-Tribune and "Better Halves," a Vim comedy, will conclude the day's releases.

On Friday is released "The Head of the House," a three-part drama made by Knickerbocker Star Features, with Frank Mayo and Lillian West in the titular roles. This will be followed by "Setting the Fashion," one of Kalem's "Sis Hopkins" series, after which will be shown Vitagraph's "Losing Weight" and Vim's "For Value Received," comedies in one reel each.

Two Essanay stars, Warda Howard and Ernest Maupain, will be greeted in the first picture, shown Saturday, "The Regeneration of Margaret," a three-part drama. "Edison Bugg's Invention," a Lubin comedy in one part, and "Under the Barrel," from the same studio, will supply humor for the day. "Letitia," a Vitagraph drama in three parts, with an all-star cast, including Charles Kent, Belle Bruce, Gordon Gray, Thomas R. Mills and Charles Wellsley, will precede "The Engineer's Honor," an episode of the "Hazards of Helen" series from Kalem. The program for the first day in July will be closed with Selig's "The Girl of Gold Gulch."

PATTERSON ENTERTAINS MEYERFIELD AT UNIVERSAL CITY

Morris Meyerfield, Jr., president of the Orpheum theatres, was entertained at Universal City last week by E. G. Patterson, secretary of the big film concern. The head of the greatest vaudeville chain of theaters in the world exhibited keen interest in the work of the twenty-six producing companies at Universal City.

TURKS AT CLOSE RANGE BY EFFORTS OF EDWARDS

Nelson B. Edwards, staff cameraman of the Hearst International News Pictorial, with the Turkish army at Constantinople, has secured some unusual pictures, showing Turkish war activities "close up," it is said.

Small Attendance at Michigan Meet, but Lots of "Pep"

Officers Elected Are: President, August Kleist; Vice-Presidents, J. M. Neal, S. A. Moran and H. L. Rahn; Secretary, A. J. Moeller; and Treasurer, George Thatcher

Special to Motion Picture News.

Detroit, June 17.

ALTHOUGH the attendance of members at the annual convention of Michigan State Branch, No. 4, Motion Picture Exhibitors League of America, held at the Hotel Wenonah, Bay City, June 13 and 14, was not as large as had been anticipated by the officers, there was a marked spirit of enthusiasm on the part of those who did put in an appearance. There were two executive sessions and one open session. It was really Tuesday afternoon before the convention got under way, and this first session was given almost entirely to the reports of the officers, the standing committees and the appointment of special convention committees. Tuesday evening was spent in seeing the sights—motoring—and visiting the various theatres.

Wednesday morning was really the best session. The members voted unanimously to resume semi-annual meetings and it was voted to hold the next semi-annual meeting in the city of Detroit, which would come on the second Tuesday of December. It was also unanimously decided to hold the annual convention in Detroit. The fact cannot be denied that Detroit being the headquarters of the state film exchanges the attendance there would be much larger than in any other city in Michigan. For that reason the December meeting should be a whopper for attendance.

Officers were elected as follows: president, August Kleist, Mt. Clemens; vice-presidents, J. M. Neal, Lansing, S. A. Moran, Ann Arbor and H. L. Rahn, Bay City; secretary, A. J. Moeller, Howell, and treasurer, George Thatcher, Bay City. Mr. Simpson of Bay City was elected national vice-president. Seven delegates were elected to the national convention.

At the afternoon session, President Herrington of the National organization, spoke on the moving picture industry, past, present and future; on the work of his association, emphasizing the great importance of co-operation between exhibitors, exchanges and the producers. Peter Jeup also spoke in the afternon on what the Michigan association had done, and especially regarding unfavorable legislative matters.

Al. U. Thornburg.

Blache Will Pay $1,000 for Script, If He Gets First Pick

He and Madame Blache Will Shortly Open Their "Greater Blache Studios" Adjoining the Present Blache-Solax Stages and Produce for World and Pathe

"I am willing to pay $1,000 apiece for good dramatic scenarios," states Herbert Blache to the Motion Picture News. "In fact, I would rather pay $1,000 to good feature writers who will give me first choice of their work, than a lesser sum. But I must have first choice and the work must be the writer's best. I have no objection to writers who sell $1,000 stories to me writing for as many other producers as they please, but they must first present all their dramatic themes to me if they want $1,000 right along for their plays. With that simple understanding, I am willing to give $1,000 for every dramatic theme I can use, and I accordingly hope to surround myself with the best staff of scenario contributors in the country."

Madame and Herbert Blache will shortly open their "Greater Blache Studios" adjoining the present Blache-Solax studio on Lemoine Avenue, Fort Lee, N. J. The "Greater Blache Studios" will produce dramatic features for World and Pathe, in addition to the programs with whom they have present arrangements. It is due to this additional production work—which starts the moment the "Greater Blache Studios" are opened—that Mr. Blache needs so many good scenarios of the strictly feature order and is willing to interest all the bigger writers of moving picture scenarios, but the figure will be as cheerfully paid to an unknown if he can furnish the right kind of material that will meet all requirements.

AUTHORSHIP OF A METRO BY AN UNKNOWN WOMAN IS VEILED IN MYSTERY

Mystery veils the identity of the writer of "The River of Romance," the Metro-Yorke screen play in five parts, which Harold Lockwood and May Allison are now producing. The book of the same name, from which Director Henry Otto adopted the photoplay, was published under the nom de plume of E. J. Rath.

Director Otto has made every effort to learn who the writer is. His inquiries brought him the information that the writer of "The River of Romance" is the wife of a United States Senator. More than that he was unable to ascertain despite thorough investigation.

Picture rights to the book were secured through a man acting as the agent of the authoress. He allowed the Yorke Film Corporation to use the story only on the condition that the talented authoress remain unknown. This agent, other than to confirm the fact that the authoress was the wife of a Senator, would say nothing concerning her.

SET OF LOUIS XIV FURNITURE FOR INCE CULVER CITY STUDIO

Special to Motion Picture News.

Los Angeles, June 17.

To the property equipment of the Ince Culver City studio, has been added a complete dining room set of Louis XIV furniture. It was all imported, and by critics is spoken of as the handsomest, costliest and rarest of its kind in the country. It was purchased on the recommendation of the art director, and shortly will be used in scenes.

Additional workmen were added to the corps now engaged in the building of the Ince Culver City plant last week, when they took up the building of a new carpenter shop. This department has been located temporarily in one of the open air stages, and as soon as the building, 60 by 150 feet, can be completed, the large number of machines will be moved there. This building, like all others at the plant, will be of fireproof construction and up to date in every respect.

Typical Examples of Posters Issued By the Paramount Pictures Corporation

Striking Costume Poses of Valeska Suratt, Soon to be Starred in a New William Fox Production

LOCKWOOD AND MAY ALLISON NEARLY DROWN IN ST. LAWRENCE

Harold Lockwood saved himself and May Allison, his co-star in Metro-Yorke photoplays, from possible drowning in the St. Lawrence River recently. The Metro-Yorke company were in the Thousand Islands, making exteriors for "The River of Romance."

Harold Lockwood and May Allison, Metro, at the Thousand Islands

Mr. Lockwood and Miss Allison were out for a row in a skiff when the Steamer Toronto hove in sight. She threw a high swell in her wake and the skiff was capsized. Mr. Lockwood kept himself and Miss Allison afloat until they were rescued.

"WOODSMEN" ON CHICAGO STREETS HERALD "GOD'S COUNTRY"

Gordon Laurence, publicity manager for the Chicago V-L-S-E office, recently put over a winning stunt for "God's Country and the Woman," when the picture was running at the Fine Arts, Chicago. He hired two men dressed as woodsmen of the North to parade about the streets in the Michigan avenue district. Then attracted great attention, and won space in the newspapers.

Election of Officers in Pittsburgh Screen Club on July 2

Members Expect a Lively Voting Contest, as Candidates Are Electioneering with Zeal and Excitement in the Organization Runs High

Special to Motion Picture News.

Pittsburgh, Pa., June 17.

THE election of officers of the Pittsburgh Screen Club will be one of the liveliest affairs ever held by the organization.

In some cases there are four or more candidates for office, and when the election is held, on July 2, there should be no end of interest displayed, as all of the candidates are out electioneering, and excitement runs high.

Among the candidates are the following:

For President: H. B. Kester, A. W. Cross, A. H. McClelland, Charles Seltzer.

For Vice-President: H. A. Lande, J. P. Donovan and G. R. Ainsworth.

Secretary: William Mayer.

Treasurer: Charles Reamer, David Simon, Mayer Silverman and John Long.

Corresponding Secretary: M. J. Kornblum. Official Organizer: Max W. Herring.

Board of Governors, three-year term: G. R. Ainsworth, M. Feitler, George Sweitzer.

Board of Governors, two-year term: Charles Seltzer, George Oldfield, C. W. Eckhardt, John McAleer and John Long.

Board of Governors, one-year term: Mayer Silverman, D. L. Harmon and A. J. Barthell.

A number of important speeches were made by the members of the Screen Club at the last meeting, when the various men were nominated for office.

Mr. McAleer stated that the passive submission to the fines imposed on the film men by the aldermen before whom the cases had been tried has disappeared. The fines are not permitted to go unnoticed as in the past.

G. L. McCoy, Jr.

Educationals May Be Shown in Louisiana Rural Schools

Representative Leopold Introduces Measure Authorizing Their Exhibition, with Idea of Teaching Children to Appreciate Good Pictures—Plan Will Help Theatre Attendance

Special to Motion Picture News.

Baton Rouge, La., June 16.

REPRESENTATIVE Simon Leopold has introduced in the Louisiana legislature a bill authorizing the exhibition of educational pictures in the schools of the rural districts. Part of the measure is as follows:

"To authorize the State Board of Education to provide films and slides and arrange for their distribution in the various parishes (counties); to create a department to have supervision of this work; and to appropriate $10,000 to finance it."

Exhibitors in this territory are not at all antagonistic to this bill; as a matter of fact they favor it. Under the terms of this law, the films would be shown only in rural schools. Thus the children would be in a measure taught to appreciate good pictures. This probably would mean more business for the exhibitor.

Louisiana has used moving pictures before in educating her rural citizens, but nothing so broad as the present bill has been attempted. What Louisiana has at present is a "traveling" moving picture show, one on wheels, which accompanies an agricultural educator on his trips throughout the various parishes. A parish, let it be explained, corresponds to a county in other states. This "traveling" show has accomplished much good. Perhaps that's one of the reasons Representative Leopold wants to broaden the moving picture work.

The only stumbling block in the present bill seems to be the $10,000 appropriation. In these "hard" times, it's hard work to get the state to appropriate anything unless it's badly needed. The new administration has been pledged to economy, also. But it is thought some plan could be devised to put Mr. Leopold's measure through.

VAN DYKE FILM BUYS KALEM STUDIO

The Van Dyke Film Producing Company has recently purchased the old studio of the Kalem Company in New York at 251 West Nineteenth street.

Two Bluebird Productions for the First of the Hot Months

Louise Lovely in "The Grasp of Greed" (Left and right) Center, Myrtle Gonzalez in "The Secret of the Swamp"

THOMPSON, LABORATORY CHIEF FOR DIXON, IS EXPERT CHEMIST

Thomas Dixon arrived in Los Angeles on June 14 and went at once into conference with his chief photographer, William C. Thompson, at the Dixon Studios and Laboratories, combining discussion of plans for the opening of "The Fall of a Nation" at Clune's Auditorium, with preparations for the new feature which Mr. Dixon will produce as soon as the various touring companies are organized. Mr. Thompson reported the success of several experiments he has been making while his associates have been in the east launching the production at the Liberty theatre. He has been "pulling an Edison" at the new laboratories built for him by the National Drama Corporation, rarely being absent from them more than six hours a day.

Mr. Thompson got his start in the chemical laboratories at Columbia University. After he got his degree his work attracted so much attention that he was admitted to the American Chemical Society and other organizations of scientists.

MAGNER WILL HANDLE IVANS IN SAN FRANCISCO

The Nat Magner Company, which has offices in the Pacific Building, San Francisco, has made arrangements to handle releases of the Ivan Film Productions, Inc., in that territory, the deal having been consummated on Mr. Magner's recent visit to New York.

This concern has also purchased the business and stock of the New Film Corporation, 120 Golden Gate Avenue, and has taken over additional offices.

REUBEN IS ROADMAN FOR BARR IN LOUISIANA TERRITORY

A. S. Reuben, motion picture editor of the New Orleans Daily States, forsook the Fourth Estate last week for the "Fifth Estate.' He goes to Maurice F. Barr of Bluebirds, Inc., as roadman, having Louisiana. Mississippi, Texas and part of Alabama as his territory.

Mr. Reuben will sell "Peg o' The Ring," the Universal serial being released in that territory through Bluebirds, Inc.

Universal to Copyright Up-to-the-Minute Animated Films

All Views of the Republican Convention in Chicago Will Thus Be Protected from Theft—Editor Cohn Presents Hughes with Set Showing Nominee

THE Universal's Animated Weekly is obtaining photographs so up to the minute that Editor Jack Cohn is taking care to have them copyrighted.

While in Washington, D. C. recently, Cameraman U. K. Whipple succeeded in getting such excellent pictures of President Wilson that Cohn decided to have them protected by copyright. Later he sent Whipple to Oyster Bay, where Roosevelt posed especially for the Animated Weekly.

Finding that some of these pictures were being stolen, Cohn resolved to put an end to it by copyrighting all the pictures which were taken at the Republican Convention at Chicago, and all others taken during the political campaign. During the first convention, the Animated Weekly covered the proceedings from every angle and had a moving picture camera continuously during the sessions. With this privilege, the Animated Weekly obtained the pictures that were shown in the Strand, Rialto, Broadway and other New York theatres.

When the Republican candidate, Charles Evans Hughes, came to New York, after the nomination, Cameraman Whipple took a series of pictures of him on the roof of the Hotel Astor. The New York Sun, Press and several Sunday papers eagerly sought and used them in their publications.

Editor Cohn presented the candidate with a set of these pictures, and sent another set to Washington to be copyrighted.

Hart in Story of Aztec Setting for Triangle Kay-Bee

Actor Is Giant Castilian Hero of Sixteenth Century Story, Elaborately Staged and Produced —Hart Finishes Another Film Along International Boundary

Special to Motion Picture News.

Los Angeles, June 17.

The Aztec story made recently at Inceville starring William S. Hart, who has always appeared as a western hero, in an entirely new role, is to be released shortly by Thomas H. Ince as a Triangle Kay-Bee. The subject has been titled "The Captive God," which refers to the part played by Hart, that of a giant Castilian, who when shipwrecked in the sixteenth century, goes to a new land and there is adopted by the people as their leader because of his strength and wisdom. Settings constructed for this film are of the most expensive type and exceedingly large.

They represent early day architecture of the Aztec. Shorn of his six shooters, sombrero and chaps, Hart appears in this picture in a role that is entirely new for him. The story was written by Monty M. Katterjohn, and gives the actor and supporting players a most interesting romance with an atmosphere heretofore unused for the screen. Aiding Hart in this are Enid Markey, P. D. Tabler, Dorothy Dalton, Robert McKim, Dorcas Matthews, Herbert Farjean, and Robert Courtman.

William Hart and company of players which include Chas. K. French, William Bray, George Stone and others, are home from spending more than a week on the barren wastes along the international boundary, south of El Centro, California. The story being filmed gives Hart the part of a free lance soldier.

J. C. Jessen.

OF COURSE "THE MAN WHO TRIED TO GROW YOUNG" COULD WITH EUGENIE BESSERER IN THE LEAD

Eugenie Besserer has returned to Los Angeles after acting parts in "The Crisis," in Chicago and Vicksburg, Miss. She arrived home all enthusiasm regarding her trip and "The Crisis," but greetings were scarcely over when Director Heffron's eye alighted on her with glee and he exclaimed: "The very person I need," and without more ado she was cast for an important part in the new Selig production, "The Man Who Tried To Grow Young."

AGENCY HANDLES PUBLICITY FOR NASHVILLE EXHIBITORS

In more than one city, exhibitors are finding it to their advantage to place the handling of their publicity with advertising agencies. Good results are obtained by having trained writers prepare ad copy, and look after the "planting" of stories in the newspapers. This is possible, of course, only in the larger cities. But the principles of picture publicity are the same everywhere, and some of them are neatly stated in the following letter to Motion Picture News from the Anderson Advertising Agency, Nashville.

"A realization that your energies are directed in the benefit of those connected with the motion picture industry in all its ramifications, inpired this message from one who represents a clientele of exhibitors in this city with publicity and advertising service.

"Our organ—Amusement News—is self-supporting. A complete program of all the local theatres is given, although subordinate to the interests of our clients. Co-operation has been cheerfully given by the producing companies furnishing service to our patrons and the paper promises to be popular, especially with the feminine element toward whom we direct our main volume of advertising.

"The stories about coming plays are a bit more lengthy than we furnish the newspapers—with an obvious reason. We find that a short, snappy story, gleaned from reviews furnished by leading trade journals, including Motion Picture News, is the ideal medium to run in the amusement columns of local newspapers. Conditions here are a trifle slack and we could exploit the ancient circus poster style without the least trouble, even in the news columns, but such a method is decidedly against our ethics. Our complaint we wish to register is the manner in which advance press matter is written—and some of the larger companies are the chief offenders.

"We are indebted to the timely articles in Motion Picture News written from time to time by publicity men who are doing much to remedy the gross carelessness of the producing end in not furnishing the proper kind of copy, and also to your campaign in winning over the press to a more reasonable viewpoint to our needs—which is more space."

"IT WAS DECIDEDLY A HIT," SAYS THIS EXHIBITOR

Editor, Motion Picture News,
New York City.

Dear Sir: I have thought for some time that I should write a line to give your magazine a boost, as I consider it equal to any picture magazine I have ever had and think I know most of them in publication, as I have been a subscriber to them in the past. Your good book reached me in the way of a sample copy. I read it at once. "It Was Decidedly a Hit."

You will have my subscription for a year more. It is just right, splendid descriptions and all anybody could ask.

Very truly yours,
R. W. Jeslyn,
77 Bank Street, Lebanon, N. H.

Rembusch Throws His Hat in the Ring for National President

Head of the Indiana Branch Has the Support of His State and the Illinois Organization—He Is One of the Most Prominent Exhibitors in the Country

Frank J. Rembusch, president of the Indiana State branch of the M. P. E. L. and one of the most prominent and popular exhibitors in the country, announces in a letter to Motion Picture News that he is a candidate for national president of the Motion Picture Exhibitors League of America.

Mr. Rembusch needs no introduction to the exhibitors of the country. He has taken a prominent part in every convention and in the affairs of the Exhibitors League since its inception. He owns several theatres in Indiana and heads the present state league, in which he has always been a foremost organizer.

It is stated that Mr. Rembusch has the solid backing of the Indiana and Illinois State organizations. Other possible candidates from the Middle West, Wm. J. Sweeney of Chicago, Tom Furniss of Duluth and Peter J. Jeup of Detroit have announced in terms that leave no room for doubt that they will not enter the lists. Mr. Jeup holds a civil service position in Detroit, which makes him ineligible. Mr. Furniss, who has received a number of letters advocating his candidacy, asks Motion Picture News to deny any desire upon his part for any office in the National League. He is, as always, vitally interested and he wants a "big" man for president, "a man who has done things and is doing them, a big man in his own territory." But he feels that he has done his share of work in the past seven years and he is going to Chicago "not even as a delegate, but with a spirit to assist all I possibly can in perfecting a good organization and for the good of the industry." Wm. G. Sweeney is prominently mentioned for national secretary.

The field is therefore open to Mr. Rembusch in the Middle West, and the candidates are now narrowed down to Lee W. Ochs of New York, Fred J. Herrington of Pittsburgh, national president of the League, and Frank J. Rembusch of Shelbyville, Indiana.

Mr. Rembusch is out on a platform featuring the curtailing of ruinous competition, the details of which will be announced in the next issue of Motion Picture News.

All the candidates, it is believed, favor systematic co-operation with the producer and distributor, upon some practical basis not to interfere with the entity of the Exhibitors League, in order to secure vital improvements for the betterment of exhibitor conditions.

Griffith Is Putting Finishing Touches on Big Multiple

Producer Has Not Had Anything to Do With Pictures for Several Years Except "Birth of a Nation" and the Forthcoming "Mother and the Law"

D. W. Griffith, who is working night and day at his studios in California putting the finishing touches to his forthcoming production of "The Mother and the Law," has wired to his New York offices the following statement:

"In the light of reports that are reaching me through the press and newspaper clippings from New York, I deem it only fair to the public to state my plans. The efforts to associate the popularity of "The Birth of a Nation" with several recent motion picture productions in the East is wholly unwarranted. Eliminating the time spent in bringing out this story, I have not worked on any picture production except "The Mother and the Law." The ideas revealed in "The Birth of a Nation," as far as its screen version is concerned, were entirely my own and were worked out without the assistance or co-operation of anyone except the members of my personal staff who look after minor details.

"With this production out of the way, I resumed work upon "The Mother and the Law," a study which has taken a major part of my time for the past four years. This story is now nearing completion and will be revealed in New York early in the Fall. The enormous profits of "The Birth of a Nation" have been turned back into this production for the public's approval. I do not wish to announce anything further regarding the new production until it is seen and passed upon by the people who have been so generous to my productions in the past, but I would like to request the privilege at this time of making it emphatic that I have not had anything to do with any other picture for several years excepting these two."

THE JUNE INDEX OF REVIEWS (COVERING THE ISSUES OF JUNE 3-JULY 1 INCLUSIVE) WILL BE PUBLISHED IN NEXT WEEK'S MOTION PICTURE NEWS

IRENE CASTLE, FAMOUS DANCER, SWIRLS INTO INTERNATIONAL SERIES

Irene Castle, the famous dancer, has returned from a flying trip to England, where she said good-bye to her husband, Vernon Castle, before his departure for the front, as a member of the Royal British Flying Corps.

Mrs. Castle began work last week in the first of a series of photoplays for the International Film Service under the supervision of Director-General Paul Dickey.

Immediately upon landing in New York Mrs. Castle was presented with the Hearst trophy awarded the motion picture actress receiving the most votes at the recent Exposition of the Motion Picture Board of Trade at Madison Square Garden.

"THE QUITTER," WITH LIONEL BARRYMORE, FROM METRO ON JULY 10

"The Quitter," a five part Metro-Rolfe film, in which Lionel Barrymore is starred, and Marguerite Skirvin is featured, will be released on the Metro program July 10. The story was written by Izola Forrester, a special writer on the New York Evening World, and produced under the direction of Charles Horan.

A Scene from "The Quitter" (Metro, July 10)

P. Thad. Volkman assisted in the direction. Among the prominent members of the cast who appear in support of Mr. Barrymore and Miss Skirvin are Edward Brennan, Paul Everton, Charles Prince and Julius D. Cowles.

VERDUN PICTURES PLAY TO CAPACITY

The "Germany's Battles at Verdun" pictures, which are presented by the New Yorker Staats Zeitung and under the management of Samuel Cummins, of 1476 Broadway, have made an exceptional record for themselves by drawing capacity business in all the theatres on the Loew circuit around New York, where they have been booked for 100 days. In conjunction with the special advertising amongst their regular patrons, the Loew Enterprises have used page and half-page newspaper advertisements to promote this picture, which has been done with great success. This picture has been cut down to 4,000 feet and contains nothing but action. Samuel Cummins, representing the owners of these pictures, intends to State-right this picture and accept bookings beginning the latter part of this month.

CONVENTION IN CHICAGO FROM JULY 12TH TO 18TH, INCLUSIVE

The date of the annual convention of the Motion Picture Exhibitors League of America, in Chicago, is set for July 12 to 18, inclusive. The committee in charge of arrangements is fast getting its plans under way for the reception of members of the league intending to be present in Chicago next month. Reports from headquarters indicate a larger attendance than at any previous meeting of the national body.

Spokane City Council Is Out for More Rigid Censorship

Civic Body No Longer Considers the Rulings of the National Board of Review Sufficient for Basis of Film Censoring and Gives Official Arbitrary Power

Special to Motion Picture News.

Spokane, June 16.

FACE to face with the declaration of the city council that "teeth must be put into the city censorship," theatre managers of Spokane again have a life-sized scrap on their hands.

City censorship in Spokane up to this time has been a most informal affair, based simply on a resolution of the council, passed some five years ago, that the commissioner of public affairs be entrusted with the task of seeing that the theatre owners toed the mark. It was tacitly understood at that time that the rulings of the National Board would be taken as a basis for local administration.

That some exhibitors have not been making eliminations ordered by the board is the basis for the present trouble. "The Island of Love" has been particularly pointed out as one subject which was run intact.

The city council two weeks ago passed a formal ordinance, making the commissioner of public affairs city censor. He is empowered to visit all theatres and see that the National Board's rulings are observed. For violations of the ordinance, a fine of one hundred dollars or a jail sentence of thirty days is provided.

The commissioner has entered upon his work by associating with him an advisory committee of citizens, two of the members of which are the dramatic editors of two of the daily newspapers.

The Amusement Managers' Association, of which Ralph Ruffner, manager of the Liberty theatre, is president, is busy with plans for securing a referendum vote on the ordinance.

By filing a referendum petition signed by ten per cent. of the voters, the association can hold up the operation of the ordinance for six months, until a special election on it can be held.

The largest of the newspapers are opposed to the referendum, on the ground that the ordinance gives the exhibitors a "square deal" and that a special election would be costly.

Taking advantage of the censorship agitation, the management of the Auditorium has succeeded in getting some brand new advertising for "The Birth of a Nation." The film, originally shown at the Clemmer, has been rebooked at the Auditorium.

The city council is unlikely to make any reversal of its former position, which permitted the film to be shown three weeks, but a committee of colored citizens already have made a formal protest against its exhibition.

Claire McDowell (Universal)

INCE PREPARES FOR CHICAGO OPENING OF "CIVILIZATION"

Thomas H. Ince, producer of "Civilization," left for Chicago last week to arrange for the production of his spectacle, beginning June 24, at the Grand Opera House, one of the leading Chicago playhouses.

Mr. Ince is accompanied by his executive staff, including J. Parker Reade, Jr., general representative, and J. L. Bernard, director of publicity and advertising. The producer declined to comment on the rumors which have been rife since "Civilization's" success, on the manner in which it would be marketed.

"The date of the Chicago opening and the theatre in which 'Civilization' will have its Chicago premier will be announced shortly," was all that Mr. Ince had to say.

It is understood upon good authority, no confirmative statement has yet been issued in regard to the purchasing or marketing of the state's rights on "Civilization." There have been many rumors but none are confirmed. Victor Shertzinger, who wrote the score of "Civilization," accompanied Mr. Ince to Chicago with the rest of the party, to examine the acoustics of the theatre which may be selected.

LADIES' NIGHT MAKES REEL FELLOWS BANQUET BRIGHT AS DAY

Special to Motion Picture News.

Chicago, June 16.

A large and enthusiastic turn-out for the Ladies' Night of the Reel Fellows Club of Chicago, held Thursday evening in their new spacious quarters at the Hotel Morrison, made this one of the most successful meetings in the history of the club. A specially selected cabaret furnished entertainment during the dinner, after which the time was enjoyably filled by talks from the members and guests until 10 o'clock, when the cabaret of the Boston Oyster House appeared. Later on in the evening the banquet hall was cleared for dancing.

The crowd was most representative of Chicago film circles and included the prominent exchangemen and exhibitors in addition to many players from Essanay, Selig and the Emerald Film Company. President Nehls presided as toastmaster and in a speech of welcome to the guests, contributed much of the success of the meeting to the untiring efforts of M. G. Watkins, secretary of the club, and Henry Miller, one of the board of governors.

Vitagraph V-L-S-E Offerings: Lucille Lee Stewart in "The Conflict"; Edith Storey in "The Shop Girl" and Frank Daniels in "Kernel Nutt"

PROGRAM CHANGES IN MILWAUKEE HOUSES

Special to Motion Picture News.

Milwaukee, Wis., June 18.

A number of changes have occurred in the bookings of the local houses. The Merrill theatre, since its opening showing Triangle plays, has let go its contract for these productions, which after the first of the month will be shown at the Toy theatre. The Toy has had to cancel the Metro program which it has been playing for some time in order to handle the Triangle program. It is expected that the Merrill will play Metro pictures part of the week instead of Triangles and then fill in the balance with opening market bookings.

Manager H. D. Graham, manager of the Merrill theatre since it opened, who has had much to do with its success, with a fifteen cent admission fee in the face of much adverse criticism, has resigned. His resignation, which will take effect July 16, was a great surprise to his many friends in this city. It is said that Mr. Graham will go with the Kleine people, working out of their Chicago office. Just who will succeed Mr. Graham has not been announced.

CHANGES MADE IN MUTUAL OFFICES AT MILWAUKEE

Special to Motion Picture News.

Wilwaukee, Wis., June 18.

E. Auger, special representative of the Mutual Film Company, arrived in this city last week to go over the affairs of the local exchange. Coincident with his arrival here a number of changes have been made in the local forces. Alfred Tanzer, who has been handling "The Fighting Germans" and "On the Firing Line with the Germans" out of New York, was appointed assistant manager.

John Griffiths will specialize on the Star series, while E. L. Leith, who has been with the General Film Company as special man for the Essanay releases, will go on the road for the local office. Mr. Auger expects to remain in Milwaukee for some days, and will inaugurate a number of new features in the exchange offices.

ASHER RETURNS TO THE PACIFIC COAST

E. M. Asher, who has been in New York for the past five months, has left for the Coast. Mr. Asher was formerly associated with Sol L. Lesser, with whom he came East for the purpose of marketing the "Ne'er-Do-Well." Mr. Asher and William Bastar, manager of Art Smith, the aviator, are making the trip West in an auto.

The negatives of the motion pictures of the World's Fair, which were controlled by Mr. Asher, are being marketed by the National Cinema Syndicate, Inc., 1600 Broadway. Asher has not given out anything as to his future plans; but will have an announcement to make after his arrival in the West.

CUB COMEDY COMPANY BOASTS OF A BAND

The Cub Comedy Company, funmakers of the Horsley-Mutual forces, have a band. It is a regular aggregation of musicians, eleven in number, with George Ovey as the leader. The other members are: Ross Fisher, Robert Turnbull, Clair DeWitt, Joseph VonMeter, Jefferson Osborne, Arthur Mund, Gordon MacGregor, Abe Lincoln, Robert Kenyon, George George, and A. V. Wiggins.

AMES IN CHARGE OF GENERAL AT DETROIT

E. M. Ames arrived in Detroit June 12 to take charge of the local branch of the General Film company here. He succeeds A. J. Gilligham, who has opened the National Film company in the Empire theatre .building, which he owns. Mr. Ames was formerly assistant manager of the Twenty-third street exchange of the General, and his associations with the General date back for a period of five years.

Virginia Pearson (Fox)

AN ESSANAY SHOWS PANAMA EXPOSITION; 70 VITAGRAPHERS AT SAN DIEGO

Special to Motion Picture News.

San Diego, Cal., June 17.

Capt. Wilbert Melville, who has been at the head of the Lubin studio at Coronado, has sold his private yacht Vergana to C. H. Crocker of San Francisco.

Charlie Chaplin in "Police" has been a big drawing card at the Cabrillo theatre.

Seventy members of the Vitagraph Company were among the passengers on the Harvard from the north on Friday, and between San Pedro and this city a number of scenes were taken for a feature.

Among the recent releases from Essanay is a reel devoted to the exploitation of the Panama California International Exposition, now being held here. The film gives many representative views of the grounds, buildings and crowds, as well as scenes along the Isthmus.

DUSTIN FARNUM WILL CROSS CONTINENT BY AUTO

Not only a cross country automobile trip, but one that will start at the most southwesterly point in the United States and has a northwesterly point as its destination is now being arranged for by Dustin Farnum, the Pallas-Paramount star. With San Diego, Cal., as the starting point "Dusty" is mapping out a route that will terminate at Bucksport, Me., his home town, where he will spend his vacation.

It is planned to have the first print of "The Parson of Panamint" delivered to Carl H. Pierce, head of the New York office, by "Dusty" on his way through New York. For his trip across the country he will use a powerful new Marmon roadster and it is understood that he will be accompanied by Tom Kennedy, the pugilist who has promised to lift the car out of any bad spots encountered on the trip.

AMATEUR WRESTLING BOUTS AS A LIVE WIRE STUNT

James W. Pribyl, manager of the Columbia theatre, Tenth and Hickory streets, Omaha, noticed the number of amateur wrestlers in his neighborhood. Joe Stecher, aspirant for the national championship and now nationally celebrated in sport circles, lives in Dodge, Neb., near Omaha, and his fame had stirred up admirers in Pribyl's neighborhood. So between pictures lately he has been giving aspirants a chance to match their abilities. They gladly do it for nothing.

"FARMER AL FALFA'S WATERMELON PATCH" IS PARAMOUNT-BRAY CARTOON

Panacea for the blues is provided in the situations of the comedy release "Farmer Al Falfa's Watermelon Patch" in the Paramount-Bray Animated Cartoons. The drawing is the work of Paul Terry and the story centers around the eviction of an obstinate, ebony southern from old Farmer Al Falfa's melon patch. In the opening scene the farmer is shown sprinkling his melons. At the first opportunity the darky steals in and starts a sumptuous feast.

Noticing the intruder, Al Falfa orders him out, but the visitor is so intent upon eating that he pays no attention. Al Falfa resorts to his shot-gun, but the bullets bounce back, the invader being solid from the shoulders up. Maudie, the mule, called to the farmer's aid, beats her heels against the darky's head, but it is compelled to leave with feet sore and badly bent. After employing every violent method at his command, Al Falfa gives up in despair. Then a tiny mouse comes tripping along, climbs upon the enemy's foot and causes him to vanish with two backward flips and a big whoop.

ARTHUR LEVEY WILL OPEN EXPORT OFFICE FOR AUSTRALASIA, INDIA AND SOUTH AMERICA

Announcement is made that Arthur Levey, well known to the trade, who recently resigned from the Australasian Films, Ltd., will shortly open an office for the exportation of American films to Australasia, India and South America, besides handling commercial agencies for these territories. Mr. Levey, one of the pioneers in the industry, at the time state rights were in vogue, maintained an office in the Candler Building, which was a rendezvous for buyers and through which he handled many prominent foreign features, among them "A Message From Mars," "Little Lord Fauntleroy," "World, Flesh and the Devil," and "Harry Lauder Comedies," besides doing a general export business, and import business with England. Mr. Levey carries with him a most comprehensive knowledge of conditions in foreign territories which should insure the success of his venture.

PAINS TAKEN BY WORLD TO GET CORRECT ATMOSPHERE FOR "BOHEME"

When "La Vie de Boheme" is thrown upon the screen, patrons of photoplays will have an opportunity of witnessing the great length to which motion picture producers go in order to procure the proper atmospheric detail.

Mons. Capellani, the French director, who is responsible for its production, constructed entire villages, macadamized nearly a mile of street, decorated the interior and exterior of numerous dwellings and compelled his male characters to grow whiskers to fit the characters in order to eliminate the possibility of poor make-up spoiling the artistic effect.

Paul Capellani, who plays the part of Rudolphe, gave up social life for seven weeks in order to encourage the stubble on his otherwise smooth chin.

THE JUNE INDEX OF

REVIEWS WILL BE

PUBLISHED IN THE JULY 8

ISSUE OF

MOTION PICTURE NEWS

Alice Brady, who plays the part of Mimi in the famous Murgur story, paid the expense of a Parisian modiste to New York in order to secure the proper fashion effect obtaining in the period of 1840.

In addition to this, three dozen buildings, representing land-marks in the Latin Quarter of Paris, were constructed and four huge truckloads of curios rented at goodly prices, in order to assemble the proper interior of a French curiosity shop.

The picture had the personal supervision of William A. Brady throughout, and the World Film Corporation is using "La Vie de Boheme" as a standard, up to which the "Brady-Made" pictures are to be measured.

ANOTHER FIREPROOF BUILDING AT INCE PLANT

Special to Motion Picture News.

Los Angeles, June 17.

Another addition building to the Ince Culver City studios now being built will serve as a receiving department for supplies of the plant. This will be 60 by 100 feet, of two floors, and will be of the same construction as other buildings at the plant —steel and concrete, fire-proof.

TWO AFTERNOONS A WEEK FOR CHILDREN'S SHOWS IN 'FRISCO

The Republic theatre, San Francisco, has set aside two afternoons a week to be given over to a program arranged especially for children, which is to be presented at five cents for children and ten cents for adults. The shows will be given under the immediate direction of the League of the Children's theatre, a branch of the Recreation League.

SHEAR ATTENDS MEETING OF CONSOLIDATED MANAGERS

Al G. Shear, manager of the Consolidated-Universal office in New Orleans, has been in Atlanta attending an executive, semi-annual session of Consolidated managers' called by William Oldknow. Others in attendance included Ned Depinet of Dallas, Walter Price of Atlanta, and Tom James of Memphis.

Beatriz Michelena Is Cast for Marguerite in "Faust"

With Completion of "The Woman Who Dared," California Motion Picture Corporation Announces Preparation for an Adaptation from the Famous Opera

WITH the final scenes of Beatriz Michelena in "The Woman Who Dared" completed, announcement is made by the California Motion Picture Corporation that they now have in preparation a pretentious adaptation from the opera "Faust," and that Miss Michelena is playing the role of Marguerite.

Beatriz Michelena as Marguerite in the California's production of "Faust"

It has frequently been intimated that Beatriz Michelena contemplated this characterization for the screen, for it was known that when she came to pictures from the opera, she brought with her a decided longing to see "Faust" adequately done in film.

This adaptation by the California Company should be a notable one and well in keeping with their present attempt toward something out of the ordinary in pictures. No role could be better suited to Miss Michelena's beauty and emotional powers as a screen actress than Marguerite, officials of the Company declare.

Linked with Beatriz Michelena's name and beauty, it is impossible to anticipate the full scope of the production's possibilities. The release date will be announced in a forthcoming issue.

'MUTT AND JEFF DAY" AT PHOENIX, ARIZONA, THEATRE

The Columbia theatre, Phoenix, Ariz., worked a neat stunt in conjunction with the Arizona Gazette. The Gazette wanted to get every child in Phoenix to see "Mutt and Jeff," so it gave a free ticket to each youngster who brought a drawing of the two eccentric characters to its office. More than 1,500 children received tickets, and then went to the Columbia on "Mutt and Jeff Day" to see their favorites in animated form.

SUCCESSFUL AS EXHIBITOR IN TOWN OF 105 PEOPLE

Dorchester, Iowa, is a town of about one hundred and five population, eleven miles from the nearest railroad station, but it is not too small to support a successful picture theatre—the Princess, managed by C. Plambeck. Mr. Plambeck gives two shows a week, and runs features twice a month, using the General Film Service. He has his own electric plant.

LIVE WIRE EXHIBITORS

EDITOR'S NOTE.—It is the desire of "Motion Picture News" to include under this heading novel advertising ideas, successful schemes in the management, decoration and equipment of the theatre—everything, in fact, done by the exhibitor to stimulate his trade. We invite every exhibitor to write us about any new enterprise he has; also to come to us for advice or information along any line. Address: Editor, "Motion Picture News," 729 Seventh Avenue, New York City

EXHIBITOR ADVOCATES USE OF VEST POCKET PROGRAMS

John A. McNear, Jr., manager of the Mystic Theatre at Petaluma, Cal., advocates the use of vest-pocket house organs in a letter to the Progressive Motion Picture Company, which has been contributed to Paramount Progress. He says:

"I strongly advocate the use of a program only large enough to be accommodated in every man's and woman's pocket or pocketbook, as so many of the patrons of the motion picture houses are those on the streets or engaged in business that drop in to see a show or arrange their dates so as not to conflict with other business, in order to see a picture that appeals to them. It is a fact that a program such as I suggest and make use of will please them and be appreciated by every one, more so than one that is too large to be conveniently carried in the ordinary pocket.

"About sixteen months ago I started the use of a small program with the idea that those using the same could keep them in their pocketbooks for ready reference. The adoption of this program has proved to be a wonderful success, shown by the number of requests in person and mail orders for the same.

"My program is issued weekly and is ready for distribution at Saturday and Sunday shows for the week commencing the following Monday, thus giving us the best two days of the week for advance advertising. The program consists of four pages, printed on first-class stock 5¾ by 7½, the first page is given up to name and date, with house announcements. The second, third and fourth pages show the week's program. Our issue is 3,000 weekly and costs approximately $8."

IOWAN TIES UP ADVERTISING TO SCHOOL BOND ELECTION

The other day, Vinton, Iowa, was holding an election, so Manager Arthur G. Stolte, of the Palace, tied up his throw-a-ways that day to the main topic of interest in the town.

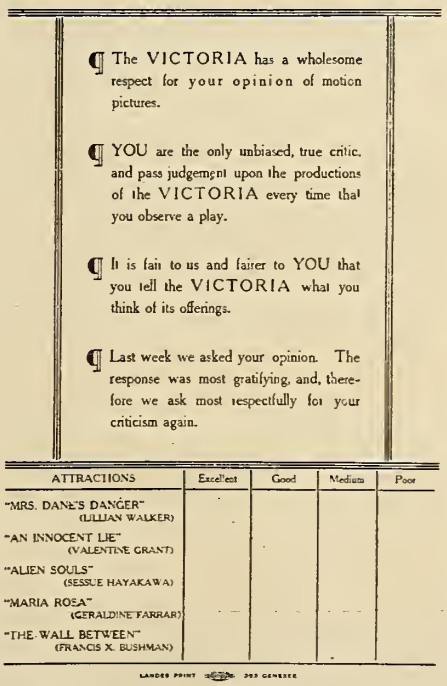
At the top he had printed in large black type: Have you voted on the school bond proposition? But be sure you attend the best show in the city at the Palace Theatre.

The attraction was "The Girl and the Game," and Stolte reports that this sort of advertising brought good results. He also found that giving a free matinee to school children on the opening day was excellent publicity.

Excellent Suggestion for Criticism Blank from House Organ of Victoria Theatre, Buffalo

WE have often urged exhibitors to invite systematic criticism from patrons, not only with regard to the way the theatre is conducted, but also respecting the quality of photoplays shown. This last is of first importance, and we fail to see how any exhibitor can omit making it part of his regular business.

The most effective scheme, and certainly the only permanently useful scheme is to get your patrons to express their opinions in writing. They may tell you what they think of a picture, as they pass out of the theatre, and this is better than not receiving any opinions at all. But wouldn't it be better to have them write down their verdicts in some regularly devised form.



Your Decision Counts Most

¶ The VICTORIA has a wholesome respect for your opinion of motion pictures.

¶ YOU are the only unbiased, true critic, and pass judgement upon the productions of the VICTORIA every time that you observe a play.

¶ It is fair to us and fairer to YOU that you tell the VICTORIA what you think of its offerings.

¶ Last week we asked your opinion. The response was most gratifying, and, therefore we ask most respectfully for your criticism again.

ATTRACTIONS	Excellent	Good	Medium	Poor
"MRS. DANE'S DANGER" (LILLIAN WALKER)				
"AN INNOCENT LIE" (VALENTINE GRANT)				
"ALIEN SOULS" (SESSUE HAYAKAWA)				
"MARIA ROSA" (GERALDINE FARRAR)				
"THE WALL BETWEEN" (FRANCIS X. BUSHMAN)				

The Victoria's Criticism Blank for Use by Readers of Its House Organ

Now the Victoria Theatre, Buffalo, one of the Mitchell Mark enterprises, prints a criticism blank on the last page of a recent issue of its house organ, which may be useful to you. The accompanying cut reproduces it in reduced size. Note that this is the second edition of the Victoria's criticism blank idea. We suggest that you might adapt it to your theatre with beneficial results, and you might find it valuable to give the whole back page of your house organ to a criticism blank, preceded by some effective house talk as the Victoria has done.

VANCOUVER THEATRE ADMITS WAR VETERANS FREE

During a week's engagement of "Canada's Fighting Forces" (the official Canadian war pictures) at the Orpheum theatre in Vancouver, Manager James Pilling admitted all returned veterans free, it being only necessary to display the button which they receive on their discharge.

On the evening of the opening day of the league baseball season the Vancouver and Spokane teams were guests of the house, and Sergeant Fred Wells, who was wounded in the battle of Ypres, and who delivers a lecture in connection with the films, added to his regular talk an interesting description of baseball games as played by the soldiers behind the lines in France, when off duty. Big business was done throughout the week.

HERE'S ENTERPRISE IN SHOWING FILMS OF LOCAL EVENTS

A bit of enterprising motion picture work was done by W. W. Watts, owner of the Vaudette and Gaiety theatres, Springfield, Ill., in connection with Springfield's preparedness parade in which 15,000 people marched. Mr. Watts had a camera man on hand to get views of the parade, the biggest ever seen in the Illinois capitol.

As soon as they were taken, the film was rushed to Chicago and developed. It was taken on Saturday evening and was back in Springfield and on the screen at the Vaudette theatre Monday afternoon. Hundreds of people saw themselves on the screen at the exhibition of the parade pictures. Mr. Watts also exhibited scenes in connection with the Catholic Union pageant held on the Sunday following the preparedness demonstration.

SIMPLE AND EFFECTIVE STUNT FOR ADVERTISING "OVERALLS"

F. T. Mendenhall, who recently opened the opera house in Pacific Junction, Ia., found advertising the Mutual special "Overalls," to be a simple matter. He employed a number of boys to dress in overalls and parade the streets with signs advertising the picture.

Looking Ahead With The Producers

On July 2 Gaumont Will Release "The Hidden Face"; Landmarks of Ancient Egypt in Reel Life

THE Gaumont three-reel release of the first week in July is a melodramatic feature called "The Hidden Face." It will be shown as a Mutual Picture July 6. The stars are Alexander Gaden and Iva Shepard. The photoplay has its scenes laid at an old New England tavern, although no effort has been made to localize the story too closely.

Others in the cast are Lucille Taft, Mabel E. Trinneer, Henry W. Pemberton, John Reinhart, Myles McCarthy, Charles W. Travis, Albert Macklin, James Levering, Fritz Orlamond and James Davis.

The first day of the week, July 2, is marked for the release of the ninth number of Reel Life, the Mutual Magazine in Film. As usual, this one reel Mutual picture has three subjects. An industry which the majority of people do not know is still practiced in the United States, is pictured in the spinning of wool and its home manufacture into cloth by women in the mountains of Georgia. The Gaumont cameraman found that this primitive method was in vogue in the families of well-to-do mountaineers, those who were well able to purchase cloth woven on modern looms. All the processes are shown from the shearing of the sheep, through carding and spinning to the weaving on a loom over one hundred years old.

A second section of Reel Life shows some remarkable motion pictures of temples, tombs and palaces of ancient Egypt. These include the pyramids and the Sphinx, the celebrated ruins of the Temple of Phtah, the grand temple at Karnak, 1,200 feet long and 300 feet wide, and the ruins of the Temple of Ammon, the largest in Egypt. A third section of this issue of Reel Life features bird life, being pictures in the series of Gaumont animal studies.

The "See America First" city for July 5 is New Orleans, La. There are pictures of the Cabildo, the Spanish government building which became the seat of French authority, and then in turn the home of the United States government; St. Louis Cathedral, erected in 1794; the French market, known all over the world; and Metairie Cemetery, one of the most beautiful burial places known. There is a picture of the monument which commemorates the American victory of Andrew Jackson over the British in 1815.

On the same reel Cartoonist Harry Palmer has one of his ludicrous Kartoon Komics.

The third single-reel released weekly by Gaumont is the Mutual Weekly. Since this motographic news reel depends for its success upon the timeliness of its news, it is impossible to forecast what the issue of the week of July 2 will contain. However, a recent feast of the Mutual Weekly is worth chronicling. Pictures of President Wilson addressing the cadets at West Point on graduation day were shown the same evening in the Rialto theatre, New York, at nine o'clock.

Blanche Sweet in Lasky's "Dupe" and Donald Brian in "The Smugglers," from Famous, Are Paramounts for July 3

BLANCHE Sweet in the Lasky production "The Dupe," and Donald Brian featured by the Famous Players in "The Smugglers," will be the stars in the five-reel Paramount Pictures released for the week of July 3. The Lasky picture will be released on Monday and that from Famous Players on Thursday.

Short subjects which complete this week's program will be "Munich the Magnificent" in the Paramount-Burton Holmes Travel-Pictures; Paul Terry's drawing, "Farmer Al Falfa's Watermelon Patch," in the Paramount-Bray Animated Cartoons and the weekly release of the Paramount Pictographs.

Included in the index of this Pictograph edition will be "Weights and Measures," "Testing Your Mind; Memory for Numbers," by Professor Hugo Munsterberg, and more "Better Babies." Film novelties in the same issue will be "Assembling a Flivver" and "Boob Town New York," in which Gotham is picturized as the city where people are too busy to work.

Comedy is staged in "Farmer Al Falfa's Watermelon Patch" in this release of the Paramount-Bray Animated Cartoons and Paul Terry, the artist, has provided a number of amusing situations.

"Munich, the Magnificent," will be the third release in the European series of the Paramount-Burton Holmes Travel-Pictures, showing the Meccas of the tourist as they looked before the war.

MONTESSORI PUPILS IN PICTOGRAPHS

Kindergarten tots in the Montessori schools of New York City and Lawrence, L. I., are starred in "Better Babies" features of the Paramount Pictographs. One of the latest releases shows how to teach the child to dress and undress.

Scenes from a Gaumont-Mutual Masterpicture De Luxe

Illustrating "The Hidden Face" and Some of Its Dramatic Moments

Scenes from Selig Offerings: (Left and Right) "The Valiants of Virginia," V-L-S-E

and Kathlyn Williams in Characteristic Poses; (Center) Scene from a New Tom Mix Comedy

"MAUD, THE EDUCATED MULE," FROM INTERNATIONAL ON JULY 3

"A Tempest in a Paint Pot," by George Herriman and "Maud, the Educated Mule," are animated cartoons scheduled for release July 3, by the International Film Service, Inc.

"Maud," in the leading "heavy" role of the latter subject, whales the everlasting daylights out of the rest of the cast, including our old friend "Si," who in due course of the narrative, is treated to a fast ride on a barrel. His career over greater New York and environs is not even slowed up by a collision with the Woolworth building, which crashes to ruin and desolation before the cataclysmic hoof blows of the long-eared bird from Missouri.

"Susie Snowflakes," a Famous Players Subject Featuring Ann Pennington, Deals with Musical Comedy Life

ANN PENNINGTON, star of the Ziegfeld "Follies," makes her photoplay debut in the title role of "Susie Snowflake," a Famous Players production released on the Paramount Program June 22. Appropriately enough, the story deals with musical comedy stage life and Miss Pennington plays the role of a young girl who rises to stardom on the stage.

But her theatrical laurels fail to appeal to her very maidenly and exceedingly prudish aunts, whose knowledge of life and the world in general consists in reading the Bingville Weekly Wheeze and in seeing the congregation file past the sitting room window each Sunday on its way to the church down the road. Susie's mother had run away from home with an actor and her spinster sisters had never forgiven her, though there were those in town who said that jealousy was the chief motive of their austere behavior.

Little Susie's personal success on the stage fails to save her company from financial shipwreck and she is soon stranded. Through the efforts of an old actor who had been a friend of her mother's, Susie's marble-facaded aunts are persuaded to receive their niece at their home. Of course there are many clashes of temperament and ideas when Susie's Broadway culture is exhibited to the straight-laced ladies of her mother's household, and there are many times when the aunts are scandalized by Susie's conduct. But their greed gets the better of their Puritanical instincts when they discover that the despicable son of their landlord, a very wealthy gentleman, is regarding Susie with more than passing interest.

But Susie scorns their importunities to accept the young man, for she has already found a staunch friend in a young doctor, of whom her aunts naturally do not approve. It is a local entertainment in which Susie does one of her best little Great White Way dances that brings matters to a head and puts the overbearing aunts in their proper place, while it leaves Susie to be loved by her doctor.

For the theatre scenes in "Susie Snowflake," the Famous Players erected a complete replica of a musical comedy theatre in the studio. Here Miss Pennington did one of the celebrated dances which has made her the idol of musical comedy.

Among those who appear in support of Miss Pennington are Leo Delaney, William Courtleigh, Jr., William J. Butler, Marcia Harris and Billie Wilson.

In accordance with a new arrangement entered into with G. Schirmer, Inc., the well known music publisher, a special musical score has been prepared for this subject, copies of which are obtainable from the various Paramount exchanges.

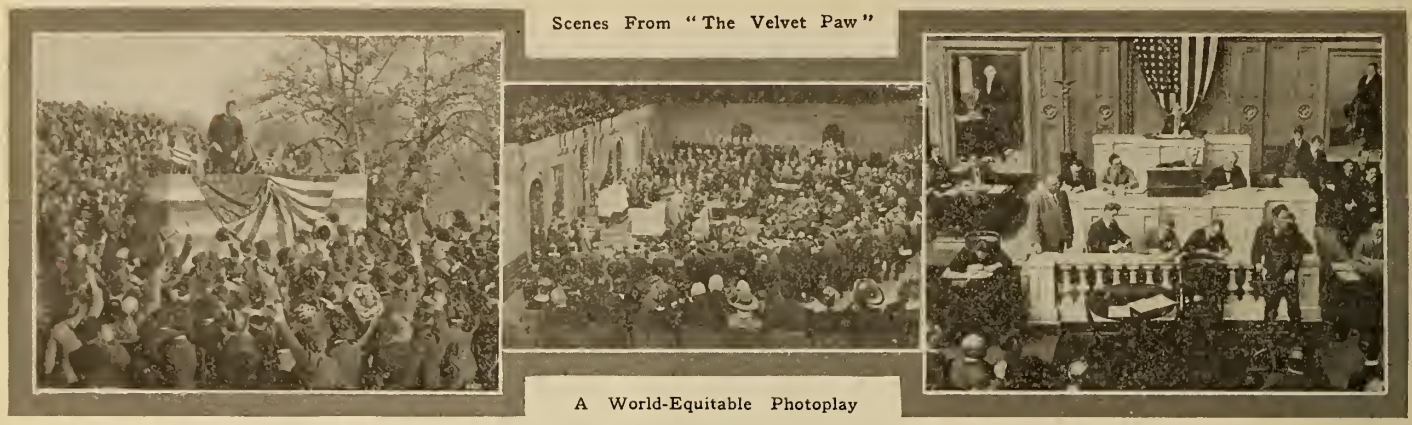
Three Part Broadway Star Feature, "Letitia," Heads Vitagraph List for Week of June 26

THE three part Broadway Star Feature, "Letitia," heads Vitagraph's releases for the week of June 26. "Letitia" is a drama and the program is balanced by the aid of "Losing Weight" and "The Foxy Trotters," two single part comedies.

Charles Kent in "Letitia" enacts the role of Dent, an old business man who is suffering from failing health owing to the fact that he constantly broods over his misdeeds years before, when in a burst of anger, he had deserted his wife and little child, Letitia. Knowing his secret sorrow and fearing his life would be short unless the girl is found, Dent's faithful old valet introduces his daughter to his master as his long lost daughter Letitia, hoping to make the old man happy and lengthen his life. The ruse succeeds, and when, after months of happiness with his "Letitia," Dent finally succumbs, the valet and his daughter are satisfied that they have done their duty. Belle Bruce is Letitia, and others in the cast are Hugh Wynne, Gordon Gray, Thomas R. Mills, Charles Wellesley and Frank Chapman. Harry Davenport directs the picture from a scenario by Gordon Arthur Smith.

George Kunkel in "The Foxy Trotters" expresses his disapproval of that popular indoor sport, dancing. When a dancing teacher, feminine gender, superlative beauty, moves in above him, Kunkel hastens to withdraw his objections to terpsichore, and soon becomes a past master of the art himself. Other Vitagraphers in the picture are Anne Schaefer, Carmen Phillips, Jack Mower, Archie Warren and Vera Rowe. Dave Smith directed the picture from George F. Burkhardts scenario.

In "Losing Weight," Hughey Mack, Vitagraph's heavyweight comedian, finds his enormous girth a hindrance to him in business. While on his way to close a million dollar contract, Hughey is halted on every hand by his immense corporation. He reaches the office just in time to be too late, and decides to take a course to reduce his excess avoirdupois. After working like sin for a couple of weeks, and refraining from all of his favorite pastimes, such as drinking beer, he hops on the scales and "goes out for the count" when he sees that he has gained 150 pounds or so. After this sad experience, Hughey decides to revert to his former "diet" of beefsteaks, potatoes and beer, on which he is speedily reducing weight. Jewell Hunt and John Flatow are assistant laugh makers in this comedy which was written by Lawrence Semon and C. Graham Baker and directed by the former.



Scenes From "The Velvet Paw"

A World-Equitable Photoplay

"PURITY" FROM MUTUAL ON JULY 17 FEATURES AUDREY MUNSON

Announcement is made by the Mutual Film Corporation of the release of a six-part film allegory, "Purity," featuring Audrey Munson, the world's famous artist's model and international beauty, on July 17. It was produced at the studios of the American Film Company, Inc., and several hundred actors figured in the filming of this feature.

Many of the scenes were taken in a natural amphitheatre on one of the most beautiful estates on the Pacific coast. Weeks were taken to perfect the scenes and every detail was worked out under the eyes of artists of note.

A Scene from the American-Mutual Feature "Purity," Starring Audrey Munson

Miss Munson, who has posed for many of the greatest works of modern sculpture, reviews at a large garden fete her most noteworthy poses which are known all over the world.

The story is taken from Greek mythology. Purity wanders over the earth exerting a good influence on everything. She is loved by a struggling poet who idolizes her. They both love but he is unable to sell his poetry and marriage is impossible because of his poverty. Purity's wonderful beauty and grace of body is seen by an artist who gets her to pose for an allegorical painting. She does it to get money so that her sweetheart's poems may be published. She is successful and the lovers are happily united.

The allegorical characters Evil, Beauty, Art, Music and Drama all play important roles in this remarkable drama. Prominent in the cast supporting Miss Munson are Eugenie Forde, Nigel de Brullier and William Carroll. There are numerous ballets which add ancient atmosphere to the action.

HERE'S A STORY WITH AN ENTIRELY NEW PLOT—"OSTRICH PLUMES"

One of the seven wonders of southern California, the Cawston Ostrich Farm, has been used by the David Horsley Company for exteriors of a two-reel drama named "Ostrich Plumes." The title may be changed. At this institution there are more than five hundred ostriches. In one scene the beautiful birds of the desert literally kick a "man" to pieces when he is thrown into the lot in which they are kept. In another instance, the heroine, Margaret Gibson, rode one of the large birds to secure help to prevent a riot. The drama is by Theodosia Harris, the direction in charge of Charles Swickard, and William Clifford plays the lead opposite Miss Gibson.

The story pertains to an order received by a plume manufacturer prescribing a particular shade. The foreman of his dyeing department is unable to secure the tint, and tries to induce an old English dyer to tell him the necessary dyes needed to secure the peculiar shade. This is refused, and the old English dyer is employed. The foreman causes dissatisfaction among the other employes, and they bodily eject the old man. It is at this point that he is cast into the den of the kickers, and the daughter rides for help.

RUNAWAY ENGINE FURNISHES THRILL FOR A "HAZARDS OF HELEN"

A runaway engine serves to give cause for Helen Gibson to perpetrate another thrill in the Kalem "Hazards of Helen" single reel subject. The actress to prevent a collision, climbs aboard another locomotive, and on parallel tracks races with the runaway until the two engines are even. She then throws a rope from one to the other, and hand over hand climbs from one to the other.

This will be used in the subject entitled "To Save the Road."

C. Routh, who has played in a number of Universal subjects, and for the past several months has been with the Lubin Company at Coronado, has been signed by the Kalem Company to play heavies with the "Hazards" company.

YOUR PATRONS WILL STAND UP UNDER INSTRUCTIONS ON "HOW TO FALL"

Correct and incorrect methods of falling are to be shown on the screen in Paramount Pictographs. All ages and conditions of "slippers" are shown from the portly man who takes an unexpected toboggan on a banana peel to the child who takes a harmless tumble in the nursery and the bruise-proof drunkard. This feature is entitled "How to Fall."

Charles Chaplin in Two Scenes From "The Vagabond," His Next Mutual Release

THE EASTERN STUDIOS

RECORD time was made by the Frohman Amusement Company in the production of its new picture, "Jaffrey," from the novel of William Locke. Under the direction of George Irving, who had a cast of unusual size to handle, the picture has been finished in a little less than three weeks. The Equitable studio, at Flushing, L. I., was used for the interiors, and the outside work was done in the neighborhood. No announcement regarding the release of the picture has been made.

With the elaborate production of "Romeo and Juliet," in which Francis X. Bushman and Beverly Bayne are to appear, and with Max Figman and Lolita Robertson and Mr. and Mrs. Sidney Drew making comedies at full steam, the floor of the Rolfe-Metro studio has been a busy place during the last two weeks. The situation has been somewhat complicated by the fact that in the comedy just finished, Mr. Figman required a pack of dogs of all breeds and sizes. The dogs were obtained, but not secured, and it required a special staff to catch them and keep them under control once they were in the studio; even now there is a lingering fear that eight or ten dogs may have crowded into the balcony scene between Romeo and Juliet.

For some of the scenes in the new William Fox photoplay starring Madame Bertha Kalich, the entire company was transferred to Red Bank, N. J. In an effort to find a good setting for the scenes, Director James Vincent discovered a beautiful estate on a hill. Inquiry revealed that the estate belonged to E. Drexel Godfrey.

Owner of Estate Made Pictures for His Amusement

Mr. Godfrey was extremely cordial to the Fox players, invited them to his home, and willingly gave his consent to their taking as many pictures as they liked on his grounds. He then announced to them that he had a projecting machine of his own set up in his house and a small camera for taking moving pictures. He was, in fact, a film fan of the first order.

At nights, during the stay of the company, Mr. Godfrey invited them to his house, entertained them, and showed them moving-pictures in which they themselves had acted. In the day, he would follow them about the grounds, watching the camera work. Many of his friends came around, and a temporary camping outfit was arranged, consisting chiefly of a great supply of cushions. When scenes were shifted to other parts of the estate, the cushions followed on a large wagon, and the temporary seats for spectators were set up.

Herbert Heyes, who is in a forthcoming William Fox feature, had not acted in pictures for seven months, before his engagement for this picture. As a result, he suffered from red eyes for a week after his first day's acting. He said the lights of the studios were too much for him.

Conrad Cantzen, who plays in a new William Fox film, has played with dozens of well-known actors throughout the country. He has had one experience, he says, which will always remain in his mind, Marguerite Mather, a famous actress of the eighties and nineties, died in his arms.

Cantzen was playing in "Cymbeline" with Miss Mather, in Charleston, W. Va., some sixteen or eighteen years ago. He was one of the brothers of Imogen, and he was just about to recite the requiem over the body of his supposedly dead sister.

He suddenly felt the limp body in his arms convulsed, and he knew by the expression on Miss Mather's face that something was the matter. He signalled into the wings and had the curtain rung down. Ten minutes later, the actress was dead.

Mr. Cantzen has not played "Cymbeline" since.

Mary Charleson, who has been featured in innumerable productions by the Vitagraph, Lubin and Equitable companies, has joined the Selig Company. For her first production Miss Charleson will appear in "The Prince Chap," which is to be directed by Marshall Neilan. Miss Charleson was given an enthusiastic sendoff by her many friends in New York.

Lincoln Signs for Another World Picture

E. K. Lincoln, has signed for another picture with the World Film, and will be directed by Frank Crane. Lincoln was engaged by William A. Brady to appear in a special World Film production and was persuaded to sign a contract for a second picture.

Marguerite Clayton of Essanay is learning to play the ukelele. So far the weird wail of the Hawaiian music has not been heard around the studio, but Miss Clayton promises—or threatens—that it will be shortly.

The latest opportunity to see Miss Clayton is in "According to the Code," new five-act feature drama, in which she plays opposite Lewis S. Stone.

The quaint Quakers of early Pennsylvania have served as subjects for the films in few instances, as compared with the other peoples of the world, but a delightful story has been built around them in a forthcoming Essanay three-act piece, "The Way of Patience." It is a story of a girl who rebelled at the stringent creed of her people and went out into a strange world. The theme is built on how her unusual innocence permitted her to explore the depths of society and escape unscathed to later find the right man. Nell Craig offers an excellent interpretation of the part. Darwin Karr appears in the masculine lead. Ernest Maupain is the heavy lead.

There is one interior scene at the Metro-Rolfe studio which will never see the light of the screen. That is the private office of Director Edwin Carewe. Interior decorators had just completed their deadly work of repainting his room, when Mr. Carewe dropped in with his stenographer to answer his mail. Instead of a dark blue, or subtle green, Mr. Carewe found his room

Interesting Glimpses of William Fox's "A Daughter of the Gods," in which Annette Kellermann Is Starred

a vivid baby pink. It was enough to drive any self respectable director to drink, not to say, to a private audience with the general manager of the studio. Mr. Carewe took a room across the street while the decorators went over the walls and ceiling with a battleship gray coating. Not that Mr. Carewe is temperamental, but there is a limit to color endurance.

Viola Dana can qualify as an endurance motion picture actress, when she is awake. In making her new Metro production, "The Flower of No Man's Land," it was necessary to keep the entire company busily working for thirty-six hours, and they had to stay up all night.

In the wee small hours of the morning, long past the little star's usual bedtime, she was not required for a few minutes, and went fast asleep in her little rocking-chair used in the scene. The members of the company urged Director John H. Collins not to wake her up until it was absolutely necessary, so changing the order in which he intended to take the scenes, he directed all those that could be taken without her.

Finally Miss Dana awoke and rubbed her eyes. When she found what had been done she was indignant. "It's very sweet of you all, and I appreciate it," she said, "but I have as much endurance as anybody." And she insisted on going through

Irene Castle (International)

all the scenes in which she appeared without stopping.

As the thirty-six-hour session drew to a close old Marcus Moriarity, the motion picture veteran of the civil war, who is seventy-two years old, hesitated as he took his hat to leave and asked, "Sure, that's all you want to-day, Mr. Collins?"

Jersey Woods Furnish "Western" Atmosphere

Up a branch line of the Erie railroad, in the corner of New Jersey that is nearest to the Pennsylvania woods, is the little village of Ogdensburg. It is the center of the zinc mine section of the state, and in many ways it resembles Leadville and Cripple Creek in their palmy days.

Director Howell Hansel had to have same real western atmosphere and settings for some of the "punch scenes" in "Sold Out," one of the fourteen "Who's Guilty?" photo-novels which the Arrow Film Corporation has produced for Pathe. Hansel knew of Ogdensburg and the zinc mines. So he took his company, headed by Anna Nilsson and Tom Moore, for a few days' in the real wilds of New Jersey.

There they made a number of big "western" scenes, including mine blasts and mine avalanches. Mostly they used the natives to help out for the "extras." But as the natives never before had seen a moving picture in the making, they took many a rehearsal before they learned not to look the cameras dead in the lens.

One old chap, a rural free delivery employe, was asked to hand a letter to Moore at the cabin door. But he wouldn't do so until he had read the contents of the envelope, to make sure it was nothing that might violate the postal laws. Another native, all the time he was driving into and out of the picture, kept asking, out of the corner of his mouth, "Am I doin' all right? Hey? Am I doin' all right?"

It remained for the village general store proprietor to kick up the biggest row. Eugene Cugnet, the French cameraman of the Arrow forces, went to the store and asked the merchant for a favor. The result was a riot. Hansel heard the row and rushed into the store to rescue his foreign knight of the lens.

"Why did you hit him?" Hansel asked the indignant proprietor.

Don't Miss This One

"Well boss," said the grocer, a bit frightened by Hansel's belligerent manner, "what would you do if a French guy came into your store and asked whether he could take a moving picture of your cheese?"

Hansel did not know—but he did take the cue and hustled Cugnet to the hotel.

Edward José, who has been directing the Pathe serial, "The Iron Claw," is completing the final details after many months of hard work, not only for himself but for everyone who has appeared in it.

Just recently Mr. José celebrated his first year as an independent producer and during that time he established an enviable reputation for himself, having filmed "The Beloved Vagabond," "Simon the Jester," "The Closing Net," "Nedra," "The Light That Failed," and over fourteen episodes of "The Iron Claw." These plays made fifty-four reels, an average of over a reel a week.

Mr. Jose is planning some big activities, following the completion of "The Iron Claw," which will shortly be announced.

The Raver Film Corporation moved its executive offices to their studios at Rockville Centre, Long Island, last week. The building, which will house the offices of the company, is finished and ready for occupancy.

So much of Mr. Raver's time was demanded at the studios in the supervising of construction and installation of equipment, that the offices maintained in the World Tower building were moved to the studio as soon as the office building was completed.

In its new home the Raver Company will have even better facilities than it enjoyed in the New York offices. Everything was carefully planned by Mr. Raver personally, with the result that things have been arranged to secure the greatest amount of efficiency.

The studios are only thirty-five minutes from New York City. Territory buyers seeking state rights on "The Other Girl," the Augustus Thomas play featuring James J. Corbett; "Driftwood," from the play by Owen Davis; "The Fortunate Youth," from William J. Locke's novel, or "Life

Wheeler Oakman (Fox)

Without Soul," adapted from Mary W. Shelley's book, "Frankenstein," will be met at the depot by the company's automobile and the pictures will be exhibited to them in the studio projection room.

This Story Holds Water, All Right

Just what harm four solid days of rain can do was discovered at the Vitagraph studio in Brooklyn last week, where more companies are at work than ever before. A great deal of outdoor work had been arranged to relieve the pressure for floor space in the glass studios, and about June 11 came rain. Wally Van, directing Earle Williams in "The Scarlet Runner," S. Rankin Drew, directing Anita Stewart in "The Girl Philippa," Lawrence Semon, directing Hughey Mack in a comedy, and several others were hard hit by J. Pluvius, Esq.

Many extra people had to forego appearance in the pictures until better weather. When that came, however, the yard at Vitagraph swarmed with automobiles and activity, people and "props," costumes and color.

"It beats the old days," said an elderly individual in the yard, who has been thereabouts since the first brick was laid.

Marc MacDermott, Vitagraph star, and one of the most popular artists on the screen, will soon start work under the direction of Charles Brabin. Brabin directed MacDermott for three and a half of the five years he was with the Edison Company, which includes the "World Tour" made by that company. It was under Brabin's supervision that the first five-part MacDermott features were produced. "The Life of Edgar Allen Poe," featuring Henry Walthall, is one of Brabin's many

Madame Olga Petrova in Three Scenes from Her Newest Metro Production, "The Eternal Question"

achievements during his engagement with the Essanay Company.

Mary Imlay Taylor, who has written a number of the stories used by MacDermott in the past, is the author of the play in which the pair will be reunited. It is a modern drama dealing with social and political life and is ideally suited to MacDermott's distinctive type. Work will be started on this subject the latter part of the week.

The summer has lured another shore devotee back to the salt water. Northpoint, L. I., has welcomed the return of Edith Storey, the Vitagraph star, to her cottage at that interesting place, and the active figure of the heroine of "The Shop Girl" is seen every evening where boating and swimming are prevalent.

Get Real Bowery Types

Director Van Dyke Brooke was in despair when Leah Baird insisted upon realism in a Broadway Star Feature now in the course of production.

A number of scenes called for a typical rough Bowery dance-hall and the director had no idea where to find his characters. Miss Baird scornfully tabooed the idea of using the "extras" in the yard and another course had to be found.

At last Miss Baird suggested that they go to some employment agency in the lower section of the city and seek their types. They did this with wonderful results and the picture, which will be released in the near future, promises to present characters which one would fear to meet in the dark. They are the very essence of highwaymen and pickpockets and even the players watched them furtively while they were at the studios.

Vitagraph Director Eugene Mullin and his company of players headed by Evart Overton are back at the Flatbush Studios after a few days' trip to Perth Amboy, New Jersey, where they filmed a number of exterior scenes in a coming Broadway Star Feature from the pen of James Oliver Curwood.

The second picture in which Barney Bernard will appear was written especially for him by Senor Andres de Segurola, the celebrated baritone of the Metropolitan Opera Company. It will be produced for the Vitagraph by Paul Scardon. In this latest offering Bernard will play both the role of a grasping banker and that of a big-hearted pawnbroker.

THE MOTION PICTURE STUDIO DIRECTORY

(Published by MOTION PICTURE NEWS)

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(OUT AUGUST 29th, 1916)

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In and Out of West Coast Studios

By J. C. Jessen

Special to Motion Picture News.

Los Angeles, June 17.

WITH the return of General Manager H. O. Davis from the east, and confirmation by wire of decisions to center producing activities at Universal City, work of increasing the capacity of the gigantic producing plant to accommodate the increased forces, was immediately begun. The change to be made means the expenditure of a considerable sum for the erection of additional dressing rooms, directors' offices, and the building of an entirely new studio which will have a stage space of approximately 75 by 150 feet, and of the same shape and design as the recently constructed feature producing studio. The new one will be located immediately north of the present feature stage and face on Laemmle Boulevard, which connects the front and back portions of the film municipality.

Scenarios Prepared for Newcomers

Since the return of Mr. Davis, he has been besieged from morn until night by a long line of people, many of whom have been waiting weeks for an interview. When he went east it was given out that he would be back within ten days, but additional business prolonged his absence to weeks instead of days. The only statement that could be gained from the decidedly busy general manager, was to the effect that plans for increasing the capacity of the studio have all been made, and the work will be completed by the army of workmen regularly employed, so that no loss of time will be occasioned by the transfer of the producing organizations from the East to the West, with the exception of the few days the people spend on the train.

Scenarios have been prepared for the companies coming to Universal City, and filming of new subjects will be taken up immediately upon their arrival there. This was brought out by the announcement that Rex Ingram has taken up the filming of "The Chalice of Sorrow," in five reels, with Cleo Madison as star. Wedgewood Knowles has been engaged to play in this production. Ingram arrived one day, and began production on the following. He formerly directed Paul Panzer.

With the transfer of Cleo Madison to the direction of Rex Ingram, Wm. Mong, who has been co-director with Miss Madison, will take charge of a company. His first picture will be "The Betrayal," consisting of one reel.

Jane Gail, being starred in the Universal subject "The Thousand Leagues Under the Sea," has arrived in Los Angeles from the Fort Lee Universal studios, and Violet Mersereau, and William Garwood have arrived to take up production here. A still later arrival was Matt Moore.

Grace Helen Bailey, a writer who has contributed to magazines and who wrote stories from every country while on a trip around the world, has been sent to U City by the New York Universal office, and will be connected with the scenario department. Joseph LeBrandt, who has been connected with the Universal scenario department in the east, has arrived at the western producing plant to continue his work.

Telegraphic advice received at U City Saturday, was to the effect that a party of players who had been engaged at the Fort Lee U Studios, was leaving Sunday for Los Angeles. The list included Ben Wilson, Howard Crompton, William Garwood, Edith Roberts, Irene Hunt, Hobart Henley, Gertrude Cameron, and others.

An addition to the U producing staff was made in the engagement of Raymond Wells as director. Wells recently jumped into international prominence in planning and producing the most remarkable Shakespearian spectacle known to the theatrical world when for the Actor's Fund he produced "Julius Caesar" in a natural amphitheatre, and with a cast composed of the leading actors of the film colony. His first picture will consist of three reels, and is entitled "The Caravan." This will feature little Lena Baskette, the child dancer, supported by Jay Balesco, Clara McDowell, and other equally prominent players.

Mendelssohn's "Spring Song," the favorite selection of a boy violinist, serves as an introductory part of a five reel Bluebird titled "Spring Song," which stars Ruth Stonehouse in her first Universal number. Harvey Gates wrote the scenario, and the production is in charge of William Worthington.

Little Dorothy Clark plays the part of Cecile as the child, and others are Kingsley Benedict as the heavy, Arthur Holt in a character part, William Canfield, Wadsworth Harris and Helen Wright. Franklyn Farnum plays opposite Ruth Stonehouse.

Myrtle Gonzales Found in "The Girl of Lost Lake"

"The Girl of Lost Lake" is the name given a five-reel subject now in the making under the direction of Universal Director Lynn Reynolds, who is also credited with the writing of the scenario. Myrtle Gonzales plays the star role, that of Jude, a simple girl of the mountain country, who lives with her father, a trapper.

Val Paul appears in the role of the city youth, George Hernandez the prospector, Bertram Grassby the artist, Fred Church the stage coach driver, Jack Curtis the girl's father, and others in the big cast are Ruby

Scenes from Kalem Productions: (Left to Right) Ethel Teare in "When Opportunity Knocked"; Ham in "Ham the Explorer"; and Helen Gibson in "The Hazards of Helen"

A Scene from the Rolin-Pathe Travesty of "Julius Caesar"

Cox, Jack Connelly, Bobbie Mack and Mary DuCello.

The theatrical story adapted from the Evelyn Heath novel "Saving of the Family Name," gives to Mary MacLaron the role of an unintentional vampire, at least she is looked upon as a vampire by the parents of wealthy young men who fall in love with her. Supporting Miss MacLaren are Carl Von Schiller, Jack Holt and Phil Smalley.

Two fisher lads of a Damon and Pythias friendship, both secretly in love with the same fisher girl, forms the plot for "Sea Mates," a one reel Universal. Francis Powers is directing this, and has a cast composed of Clyde Bunson, Harold Skinner, Charles Mailes and Clara McDowell.

"I Got Yer Number" is a one-reel Joker comedy Director Allen Curtis is filming with William Franey, Gale Henry, Charles Conklin, Lillian Peacock and Milburn Moranti. It all pertains to Mr. Binks, a poor henpecked husband going out for a glorious time.

The troubles of a baseball fan of the forty-two centimeter variety that accrue, furnishes the story for "Kill the Umpire," made by Lyons and Moran as their first independent contribution to the Universal. Besides Eddie and Lee, Eileen Sedgwick and Mina Cunard appear in the cast.

For more than a year Lule Warrenton, the character actress, has had dreams of directing a company of juvenile players, and last week saw her first picture projected on the screen. It is named "The Calling of Lindy." The title part is that of a little colored girl with a decidedly strong singing voice which drowns out the voices of the other children, causing the teacher to stop her from singing. But a day came when Lindy's voice was needed. It was when a fire occurred at the school, and Lindy was the only one with a voice which could be heard above the din. She calls the children to order, and they file out of the burning building. This act made her the heroine of the school.

Three Days' Entertainment for 10,000 Knights

Universal City officials last week were hosts of B. H. Canfield of Cleveland, O., general manager of the Newspaper Enterprises Association; H. L. Schmetzstorff, managing editor of the Los Angeles Record, and L. Sanders, editor of the Seattle Star, on one day, and on another day Frank J. F. Thiel, assistant treasurer of the U. S., and former collector of Los Angeles port Claude I. Parker, were entertained at the film municipality.

Plans have been made for the entertainment of the ten thousand Knight Templars

Dorothy Gish (Fine Arts) in "The School Marm"

who come to Los Angeles for the tri-annual conclave, June 17 to 24, and on Friday, June 23, the visitors will spend at Universal City. General Manager Davis is personally making the plans for the entertainment of the great number of visitors, and the program will include a rodeo by Universal cowboys and cowgirls under the direction of Harry Carey and George Marshall, assisted by Neil Hart. Among the women riders will be Jane Bernoudy, Olive Golden and Winnie Brown. The members of the Universal zoo will give a number of acts which Rex D. Roselli will supervise. In the afternoon there will be a reception for the visitors in which the leading players of all Universal companies will participate.

Fritzi Scheff as guest of Adele Farrington, spent four hours at Universal City last week while in company with her manager and his wife. She was accompanied over the grounds by Engaging Director Marshall Stedman.

The breaking of a saddle girth during the making of a scene, this week endangered Cleo Madison. She was to ride speedily across the location, and just after starting, the leather broke, permitting the saddle to slip to the side of the horse. Miss Madison clung to the saddle, and the horse becoming frightened, ran away, continuing until it came face to face with an impassable fence. Aside from a number of scratches and bruises, the actress was not injured.

Some wonderful water scenes were made for "The Little Life Guard," when six-year-old Elizabeth Janes dived and swam with her hands and feet tied. The girl has gained considerable reputation as an unusually clever swimmer, and been given the name "The Bimini Seal."

The Lynn Reynolds U Company producing "The Girl of Lost Lake" which stars Myrtle Gonzales, has gone to Bear Lake Valley for the exterior scenes of the picture. Director George Cochran and company including Marjorie Ellison and Jack Nelson, are spending a few days in the vicinity of Oxnard, making desert scenes for the comedy drama "Never Too Old to Woo." Clifford Elfelt and company including Smith are at Mount Baldy making exteriors for five one reel mountain stories.

Lyons and Moran having completed their first picture, have taken up the filming of "The Bunglers," which is in one reel, and written by Ben Cohn.

Universal City was for a few minutes threatened with a disastrous fire when exploding hand grenades set fire to the dry

The Helen Holmes-Signal Company in the Pleasanton Hotel Grounds, Honolulu. The Photograph Shows the Principals of "The Diamond Runners" Cast

grass on the foothills. It was not noticed for several minutes, and the flames gained considerable headway before members of the producing company and others began fighting the fire. It had crept toward the studio buildings when General Manager Davis noticed the smoke, and directed a large number of workmen to aid in the fire fighting. More than ten acres was burned before the fire was gotten under control.

Statistics compiled from records of Universal City laboratories, show that Allen Curtis, director of the Joker Comedies, who has been with the company for three years, has made more than one hundred and seventy-five one reel comedies.

While waiting for sets for the sixth episode of the "Timothy Dobbs" series, Director Wallace Beery produced a one reel comedy named "The Janitor's Vacation." written by himself, and in which he appears as the Janitor. The role was that of a Swede, which is his best known screen character. He was supported in the production by Gertrude Astor and Peggy Coudray.

Director Joseph De Grasse and His New Leading Lady, Dorothy Phillips, Universal

Keenan in Gold Field Play

Lanier Bartlett of the Ince scenario staff, has provided Director Reginald Barker with a heart interest drama of the California gold field days, written especially for Frank Keenan, who will be starred in the role of a hermit of the hills, whose peculiarities are cause for the theme of the photoplay. Enid Markey, Robert McKim and J. P. Lockney will appear with Keenan.

Two Ince Kay-Bee companies are absent from the studio. One including Louise Glaum, Howard Hickman, Jerome Storm and others, with Dal Clawson as cameraman, and Charles Giblyn as director, has gone to San Diego where the birdmen of the United States aviation station will work with the players for scenes in "Somewhere in France," by J. G. Hawks, adapted from the Richard Harding Davis story. Much of the action for the photoplay takes place near the battlefields of Europe, and aviation plays a big part in the narrative.

Director Walter Edwards with Dorothy Dalton and William Desmond and other players has gone north of Monterey, Cal., for ocean scenes along the coast of an unnamed island, where the romance of a young stranded missionary takes place. The Pacific Coast near Monterey offers some wonderful scenery which heretofore, it is said, has not been used in pictures. The story is by Monty M. Katterjohn and Lanier Bartlett, and gives William Desmond the fourth role of a minister.

John Lynch, short story writer, has been added to the scenario staff at the Ince Triangle studios of Culver City, increasing the number of writers to six. The entire staff now including C. Gardiner Sullivan, J. G. Hawks, Monty M. Katterjohn, Lanier Bartlett and Russell E. Smith.

The Christie Company under the direction of Horace Davey, is filming "Those Primitive Days," a caveman comedy with Betty Compson, Dave Morris, Neil Burns, Gus Alexander, Harry Rattenberry and others in the cast. While coming from location in the mountains near Chatsworth Park one day during the past week, a tire exploded and the company was forced to resort to the primitive ways. It was a two mile walk to a farm house to a telephone, and fully four hours from the time of the accident until another auto was secured. In the meantime they had a dinner of boiled eggs and baked potatoes, and made a bonfire to keep warm.

Director Al E. Christie is making "Over a Cave Man," in which the girl, Billie Rhodes, wants a man of the primitive type who rules by power rather than persuasion. Her suitor, Harry Hamm, learns of a wild man, Eddie Barry, and soon gives her enough of the close to nature life to win her.

"Girl from Frisco" Is a Kalem Series

Elaborate arrangements are being made at the Christie studio for the filming of a Japanese comedy which will be made next by Director Christie. Several street and garden settings have been completed, and arrangements have been made with the San Diego Exposition for use of the Japanese tea gardens for other scenes.

The coming Kalem series being made by Director James Horne at the Glendale studios, has been titled "The Girl From Frisco." This, like the "Social Pirates," Horne's most recent release, is of the nature of a series, each episode being complete within itself. Marin Sais will play the featured part throughout this series, which is of an equal suffrage nature, and will attempt to prove that women can rise to opportunities which confront them, and prove themselves as capable as men. The question arises in the first episode entitled, "The Fighting Heiress," when a western girl takes up the challenge made against her sex, and in the remaining episodes will attempt to prove that her contention is right.

Violet Mersereau Conversing With Her Director

Douglas Fairbanks (Grasping His Son's Hands) and the Fine Arts Juvenile Players

Members of the Jay Hunt Company (Universal) in Northern California Filming Three Photoplays

Episode number two is titled "The Turquoise Mine Conspiracy," and it is the girl who succeeds in aiding the rightful owners to hold their property. Supporting Miss Sais in the series are True Boardman in the male lead, Ronald Bradbury appears as the heavy, Jack McDonald, who appeared as Slapstick in Seligs "The Spoilers," plays

William Farnum in the William Fox Production, "The Man from Bitter Root"

a character part, and others in important parts are Frank Jonasson, Barney Furey, and William Parsons. Director Horne and company left Friday for Randsburg, Cal., where they will make scenes for episode number two.

The Lasky Company has purchased from William A. Hurlburt, playwright and author of "The Fighting Hope" and other legitimate stage successes, a photodrama written especially for Marie Doro. This will be filmed by Director William C. deMille upon the completion of the one in which Miss Doro is now working entitled "The Kid." In the present subject Miss Doro appears in the role of a slum character, and the plot deals with her experience in a night court.

Sets are being built for the filming of "The Storm," an original photodrama by Mrs. H. C. deMille, mother of Cecil B. and William C. deMille. Director Frank Reicher has been assigned to the making of this, which will star Blanche Sweet. Reicher is at present engaged in directing the filming of the completing scenes for "Public Opinion," in which Miss Sweet is starred. The photoplay shows the effect sensational newspapers may have on the minds of their readers. In this instance, a nurse is charged with the murder of a woman, and public opinion created by the newspapers condemns her before trial, thus causing the trial to be one of a very unfair nature.

"For Ten Thousand Bucks"

Practically the last scene to be made for the first two-reel Vogue comedy which has been titled "For Ten Thousand Bucks," was the end of a chase in which two automobiles run through an entire building occupied by a saloon. The first one, a miniature car, partially cleared the way for the other, a big seven passenger machine that followed. Both cars were running at a speed of twenty-five miles an hour when they hit the front of the building, and the brick walls failed to retard their speed to any noticeable degree. The scenes were made without accident. In the making of other scenes for the picture, a train of seventeen cars was used on the Salt Lake railroad, and locations between Los Angeles and San Pedro served. This will probably be released early in July.

Director Jack Dillon is now engaged in filming "Bungling Bill's Dress Suit," wherein a spendthrift as his only inheritance from a rich uncle is given a dress suit. The usual Vogue cast with the exception of Elsie Gleason, new Vogue leading woman, appear in this.

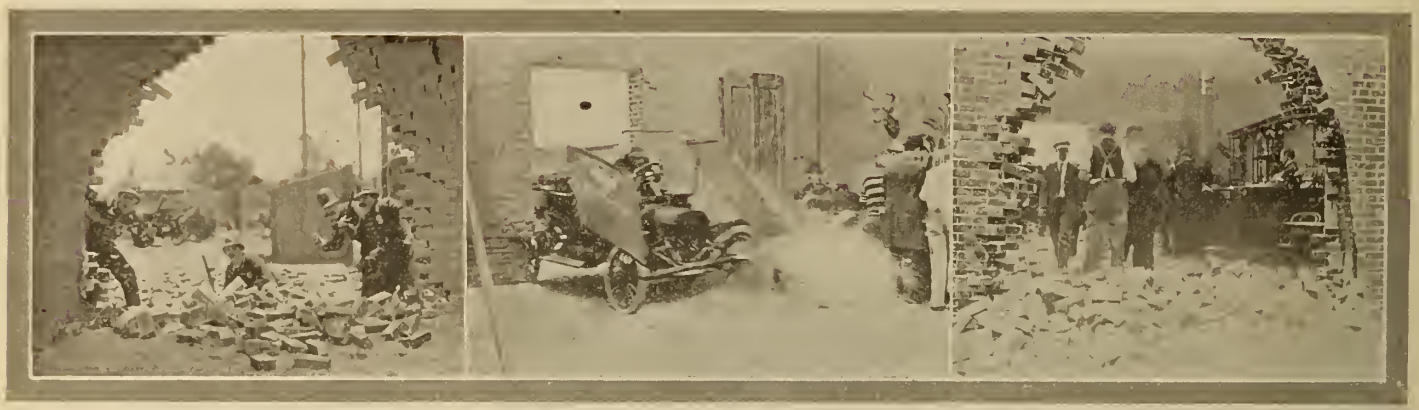
A second two-reel Vogue is now in the making by Director Rube Miller and company. It is of the nature of a water story, and a majority of the exterior scenes will be made at Point Firmin where all kinds of coast scenes can be secured. Ben Turpin with Miller and Gypsy Abbott will be the principals of this two reeler.

The last one reel Vogue Miller subject with many scenes laid in a cafe has been titled "Jealousy a la Carte."

Two new members have been added to the Vogue stock company in the persons of Ward McAllister, who appeared as the Frenchman in "The Diamond From the Sky," and Lillian Hamilton, who has played with a number of coast companies.

The Rolin Film Company organization has been increased to two companies. One composed of D. Lampton, the fat boy, Harry Todd, Mary Joslin, Fred Newmeyer, Billy Fay, Estelle Harrison and others, will be under the direction of Hal Roach, who is responsible for the success of the "Lonesome Luke" series released by Pathe. Harold Lloyd, who has appeared in the part of Lonesome Luke in all comedies, with Gilbert Pratt will direct the second company, Lloyd apearing in the principal part. Others of this organization will be Bebe Daniels,

The Robert Leonard-Universal Company at Coronado, Where Scenes Were Taken for "Little Eve Edgarton"



Striking Glimpses of "For Ten Thousand Bucks" the First Vogue-Mutual Two-Reel Comedy

Harry Pollard, Bud Jamison, Earl Mohan and Charles Stevenson.

The one reel subject, a burlesque on "Julius Caesar," has been filmed by Director Hal Roach, and the Rolinites are now filming a physician's story. A city ambulance and other hospital equipment was secured for use in the comedy, and some real thrills were taken when an ambulance run was made that ended in a collision with a street car.

Pegging Away at Ninth "Ring"

The Stern Company with Francis Ford and Grace Cunard, are now busy on the ninth episode of "Peg o' the Ring," which will have a Mexican atmosphere. The circus goes to the border line, and for these scenes some very elaborate sets have been built.

The L-Ko Company has finished the filming of "Lizzie's Lingering Love," which features Alice Howell, and was made under the direction of Jack Blystone. The subject consists of three reels and is of an underworld type, in which a girl released from prison attempts to go the straight and narrow path, but is prevented from doing so by her former pals.

Three two reel L-Ko subjects are now in production. Billie Ritchie is scheduled to create some new thrills in a daring dash across roofs of down town Los Angeles buildings, and for another, Dan Russell as conductor will drive a street car off the end of a pier at a nearby beach.

Katherine Griffith, character actress, Belle Bennett, ingenue, and Joe Moore, juvenile actor and brother of Tom and Matt Moore, have all been added to the stock company of the L-Ko organization

Practically all members of the Vitagraph Company went to San Diego recently where Director Rollin S. Sturgeon will film shipwreck scenes for the Cleveland Moffit story, "Through the Wall." Director Sturgeon was accompanied by sixty extra players besides the regular members of the cast, and about one hundred and fifty additional ones will be engaged at San Diego to take part in the scenes made there.

Director William Walbert is making the last scenes for a three-reel drama entitled "The Gratitude of John Winston," wherein a man of the world, a widower, while on his way home from the club, finds a waif whom he takes with him and later adopts. The principals are Corrine Griffith, Webster Campbell and Jack Mower.

Work on the filming of a series of one-reel comedies has been started by Director Dave Smith. The first has been titled "It's A Bear." The story has to do with newlyweds who insist upon keeping a dog in an apartment house against the wishes of the janitor. The principals of the cast are Mary Anderson, Archie Warren, George Kunkel and Ralph McComas.

"A Woman's Reputation"

A David Horsley dramatic company headed by Crane Wilbur and May Gaston, are still working on the subject "A Woman's Reputation." Western gambling hall scenes, which require an area 200 by 300 feet, were made at the studio by the aid of about one hundred extra people, all in evening costume.

The most recent addition to the David Horsley studio is a first aid hospital in charge of Dr. F. C. S. Barlow. A special building has been erected which is being equipped with all surgical instruments, operating table and necessary accessories.

All children of the Jewish orphanage of Huntington Park were guests of the David Horsley studio one afternoon last week, complementary to the services the children gave in scenes for "Wasted Years," the most recent Horsley five-reel subject. Many scenes were made in and about the charitable institution, and practically all of the children took part in drills. Crane Wilbur on this occasion acted as guide for the party, and gave each child an autographed photograph.

Abraham Carlos, general representative of the Fox Film Corporation, is in Los Angeles for a short stay investigating business conditions, and for a short visit at the Fox studio. He is making a tour of inspections over the country and finds very gratifying growth of business at all of the exchanges in this country which have been opened by the company he represents.

The Fox Film Corporation Company, under the direction of Richard Stanton, has been encountering difficulties in the filming of scenes for "The Beast," at the border of the United States near Yuma, Arizona. The weather conditions have greatly delayed productions, and the company, headed by George Walsh and Anna Luther as leading people, is still in the south. During their absence the studio technical staff is building sets for this, and they will be ready by the time the producing organization returns.

Governor Hunt of Arizona has written to James Marcus, assistant director to R. A. Walsh of the Fox Film Corporation producing staff, complimenting Marcus on the make-up he used to impersonate the Arizona governor. Director Walsh is now nearing the end of the filming for the eight or ten-reel subject, "The Honor System," and by the end of the week all scenes will be in the cutting room.

The William Farnum Company is working at the studio, Director Oscar Apfel having made scenes in the Sierras for a Canadian northwest picture which he is now finishing. Gladys Brockwell plays the leading feminine part. The subject has not been given a permanent title.

Started Picture for Completion in East

Before departing for New York, Fine Arts Director Alan Dwan and Douglas Fairbanks started work on their next production. The scenario called for a number of western scenes with mountain settings, and these were made here. The film will be completed in New York. Fairbanks has the role of a dare-devil cowboy, and performed a number of riding scenes. A greater portion of the play is laid in the east.

"The Marriage of Molly-O" is now being completed at the Fine Arts studio. Robert Harron and Mae Marsh are to play in a comedy drama being written for them by Anita Loos. Lloyd Ingraham will direct the production of this. The working script will be completed within a few days, and filming taken up.

Wilfred Lucas has been chosen as star for the Fine Arts play "Hell-To-Pay Austin," written by Mary H. O'Connor. Austin becomes the guardian of Brier Rose, taken by Bessie Love, and others selected for this cast are Mary Alden, Eugene Pallette, Ralph Lewis and others. The part taken by Lewis is that of the father, minister by profession, who fights a losing batttle with barleycorn.

Motion picture rights for the Rupert Hughes story, "Laughter of Shiloh," have been purchased for Fine Arts production. The story, which ran in the Saturday Evening Post, has for its leading character a young girl of a small rural town, who is unadaptable to any vocation until the daneing craze hits the village. The girl then starts a dancing school with herself as the teacher. Lillian Gish will in all probability play the leading role in this production.

Inmates of the Los Angeles County hospital were given entertainment this week when Lillian Gish arranged for a showing of "The Birth of a Nation" at the institution. The Fine Arts actress learned that a number of the inmates had expressed

a desire to see the picture, and she immediately secured projecting machine, equipment and the use of a copy of this famous film.

The closing day of school at the Fine Arts studio, arranged by the teacher, Sarah McClung, was one of the big events of the year at this film plant. Perhaps the most important event of the afternoon was the distribution of one hundred dollars by Douglas Fairbanks to the kiddies that made the highest grades. The pledge of the money was made early last fall, shortly after the opening of school, and throughout the year it has been an inspiration to all pupils. The program consisted of talks by Manager of Production Frank E. Woods; Business Manager J. C. Epping, and Mr. Fairbanks. George Stone, Buelah and Thelma Burns and Mae Giraci gave recitations. The entire class sang "The Owl and Pussy Cat." There were two dancing numbers by Carmen DeRue and Violet Radcliffe, Mildred Harris and Pauline Stark, and the program ended with the singing of "America." The exercises were held on the big stage at the studio where a special set was erected for the purpose.

Finish Four Keystones

The filming of four Keystone subjects has been completed, and two have already been shipped to the eastern laboratories of the company. The list includes "Hearts and Sparks," the story of the wireless spark plug; "His First False Step," with Chester Conklin as the property man; "His Wild Oats," and "Ambrosa's Cup of Woe." Ford Sterling is the featured player of "His Wild Oats," who takes the part of a flirting tailor, who tires of his wife, Ella Haines, and wins the love of the wife of a sharpshooter, taken by Polly Moran.

The melodrama prop, the mortgage, serves as a cause for action in "Ambrosa's Cup of Woe." He loses the farm, but not until after an artist had seen his wife and induced her to go to the city to pose for him. Joey Jacobs, a four-year-old actor, with his trained pig, makes his debut in this comedy. The pig, about the size of a three-months old, submits to harness and is driven about promiscuously by the little boy.

Victor Herrman, who for more than a year and a half has been director of comedies at the L-Ko studio, has been engaged by Mack Sennette to serve in that capacity, and began work last week.

James Young, who was engaged to direct Mabel Normand in five-reel comedy dramas, has resigned and J. Farrell Macdonald has been secured for this position. The company is now at work on the first subject, known at the studio as "Mountain Bred."

The Mabel Normand Company has purchased motion picture rights of J. M. Barrie of London, author of "The Little Minister," and this, one of the first of Frohman successes, will be produced next. Miss Normand will appear in the part of Babbie, the role made famous by Maud Adams.

Arbuckle to Go Back to Coast

Arrangements have been completed for the return of the Roscoe Arbuckle Company from New York, and the Keystone heavyweight director-comedian will leave the east for Los Angeles upon the completion of the comedy he is now working on, "The Waiters' Ball." He is expected to arrive in Los Angeles about July 1.

Players of two studios were considerably surprised last week when the marriage of George Walsh, leading man of the Fox Film Corporation, and Seena Owen, star of Fine Arts studio, became known. The wedding occurred at San Diego on February 5. Since that time the parties have been successful in keeping the news from their large circle of friends.

Director R. A. Walsh, brother of the groom, and Miriam Cooper, former Griffith actress, who played one of the leading parts in "The Birth of a Nation," were secretly wed about the same time at Albuquerque, New Mexico. The wedding of the latter couple became known several weeks ago.

Lenore Ulrich, who arrived in Los Angeles for an engagement of several months, will begin work in her first Pallas-Morosco subject this week. Scenario for this, now being completed, has not been named. It is a story of international intrigue, with scenes laid in Europe during the present conflict. The story, however, is not to be classed with one dealing with matters of the present war.

Director Lloyd and company experienced many hardships while at Pine Crest in the filming of exterior scenes for "Nell of Thunder Mountain," which stars Vivian Martin.

THE MOTION PICTURE STUDIO DIRECTORY

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AMONG THE EXCHANGES

Universal Outgrows Its Quarters in Washington, D. C., and Unicorn Opens Its Doors in the Plaza Theatre Building

THE Universal, Washington, D. C., has again outgrown its quarters and has moved into larger and more commodious ones. Under the name of the Washington Film Exchange, it is now located at 307 Ninth street, just a block from its former location and right in the heart of the picture center. Since the handling of the Red Feather and Bluebird features, Manager Yates has been hard pressed for space and proper facilities, and now with the new program of four daily releases, moving became an immediate necessity.

The present quarters are in many ways more fitted for their purpose than the offices vacated. They are better fitted up, better ventilated and lighted, and two floors are occupied by Universal. Each of these floors have a larger space than the former quarters.

For a few days everything was in confusion, but no interruption was allowed to business and the exhibitor was not aware of the change until all was over. Mr. Yates has assigned ample space to the repair department, the shipping, the poster and paper departments, publicity material, bookkeeping and delivery departments. His own office is located in the front of the building, but Mr. Yates is likely to be found in any other part of his domain supervising all branches of his exchange.

Herbert C. Wales has arrived in Washington, D. C., to take charge of the management of the World Film branch there, succeeding C. W. Bunn, who resigned to accept a similar position with Pathe in Chicago. Mr. Wales went from Albany, N. Y., where he conducted a motion picture theatre supply house, and previous to that was associated with the General Film Company.

He has had a decade of experience with various phases of the motion picture industry, most of this time being spent in the exchange field.

Mr. Schaffer, eastern division manager, went to Washington to install Mr. Wales and remained a few days. He frankly acknowledged his regret at the departure of Mr. Bunn and his close associate, Mr. Friedman. He spoke in the highest terms of the condition of the Washington territory and the strides it had made in the past year.

The Unicorn Exchange has opened its door in Washington, D. C., and is located in the picture district, over the Plaza theatre. These quarters were once the home of the sole film distributors of Washington, when Tom Moore controlled the film market there. Later he sold the office to the General Film Company when that company wished to locate in Washington. Then the quarters became the office of the New York Film Rental exchange, so it is quite natural that they should fall into the hands of another exchange.

The exchange is under the management of W. A. Kline, who goes from the same service in Philadelphia. He is a man thoroughly alive to the needs of the exhibitor and believes that another service will find a permanent place in the picture field. In fact this has already been demonstrated by the books of the Unicorn.

The large downtown feature houses are also making use of this service for fillers and find them popular with their patrons. This is especially true of Crandall's and the Garden in Washington and several houses in Baltimore. The Plaza is using the first releases of this service and this theatre is also being used by this exchange for frequent exhibitions for exhibitors as well as the exchange itself.

Mr. Kline has secured as his right-hand assistant, William Mack, a man who was associated with Tom Moore in the exchange field, and who has since known service with the General, Universal and states rights features. He has grown up with that territory as a film center and has made the territory grow as a film center during that time.

MARSTON BOOKS "GLORIA'S ROMANCE" IN NEW ENGLAND THEATRES

Manager Marston of the Boston George Kleine exchange has just returned from a trip to Maine, where he booked houses in Gardiner, Augusta, Hallowell, Bangor and Lewiston, Me., for Billie Burke in "Gloria's Romance." He booked the New Strand, J. Keller, manager, at Gardiner; the opera house, Tom Cuddy, manager, Augusta; and the Silver theatre, J. J. Fray, manager, Waterville, and many others.

"Gloria's Romance" is in the Park and Fenway theaters, Boston, and both managers have written of the unexpectedly large business done. These reports of unexpected business have come in from all over New England.

GILLIGHAM GIVES UP MANAGERSHIP OF GENERAL IN DETROIT

A. J. Gilligham has resigned as manager of the General Film Company in Detroit, and has opened offices at 189 Woodward avenue, Empire Theatre building, where he will operate as the National Film Company. Mr. Gilligham is the longest in point of service with the General Film Company, in which he is also a stockholder. He owns the Empire theatre in Detroit, and is president of the Gilligham and Smith Company, which operates a chain of six theatres in Grand Rapids.

Barr, New Orleans, Plans Extensive Advertising for "Shoes"; Sessions to Make Flying Gulf Trip; Luncheon Brings Out Film Men

MAURICE F. BARR, manager of the Bluebirds, Inc., New Orleans office, is planning an extensive advertising campaign for Mary MacLaren, who makes her debut in "Shoes." The press is to be used, with other publicity stunts, from time to time.

Beyond the fact that "Southern" has been added to the World Film office, and "Company" substituted for "Corporation," there has been no change at that exchange in New Orleans. Neither has an official announcement been sent exhibitors in the territory. They, however, or all those who read the newspapers, have been informed of the change.

Anna H. Sessions, manager of the New Orleans World office, will leave next week on a flying trip over the Gulf territory. Miss Session declares she will be her own traveling representative.

C. E. Tandy, of the Southern Paramount Pictures Company, visited Manager H. F. Wilkes recently and then went on his way to Atlanta.

"The Battle Cry of Peace" spent two weeks in New Orleans at the Crescent theatre under the management of the New Orleans Times-Picayune.

Members of the New Orleans exchanges enjoyed a luncheon at the DeSoto Hotel a few days ago. It was an informal affair which nearly every member of the newly-formed Film Managers Association attended.

The Fichtenberg Enterprises and the Columbia Amusement Company have treated New Orleans film fans to a demonstration of quick work in picture taking and development. One hour after the last line of 40,000 marchers in the preparedness parade on June 3 had passed the reviewing stand at the City Hall, moving pictures of the parade were flashed at the Plaza theatre and at the Columbia. The films were rival films, although nearly everybody went to both theatres for the purposes of comparing them.

New Orleans has been selected for a future release by the Gaumont in "Seeing America First Series." E. Guetlein, staff cameraman of the Gaumont studios, is in the city taking views of the principal streets, harbor and historic spots.

PICTURE PEOPLE MARCH IN NEW ORLEANS PREPAREDNESS PARADE

To the tune of "America, I Love You," "Dixie," and other inspiring airs, two hundred members of the New Orleans film colony, including at least seventy-five women, marched eight abreast in the Preparedness Parade in that city recently, with 40,000 other patriotic citizens. The moving picture industry was the fourth unit of Division Seven in the giant parade, and virtually every exchange manager, a number of exhibitors, stenographers, rewinders, cashiers and poster clerks participated.

A feature was the bevy of pretty girls and women, that followed closely behind the exchangemen, forming eight abreast, clad in white. The fair sex was captained by Mrs. Al G. Shear, wife of the New Orleans Universal Film manager, with Bertha Sobel, daughter of N. Sobel, owner of the Washington theatre, as aide.

Big, jovial S. T. Stephens, New Orleans head of the Mutual Film Corporation, acted as unit marshal of the motion picture men, in the absence of Al. G. Shear, who was in Atlanta attending the semi-annual convention of Universal managers. Mr. Stephens had as his aides Nat Erlich, manager of Triangle; Maurice F. Barr, manager, Bluebirds, Inc.; R. King Evans, manager V-L-S-E; Hoyt Morrow, manager, General Film; F. C. Ragland and Elmer Smith, of George Kleine's forces; Paul Ford, of the Peerless Feature Film Company; Gaston Dureau, representing the Fichtenberg Enterprises and F. C. Wilkes, resident manager of Paramount.

Mr. Rotherford, special representative from Mutual's home offices and Raoul Junet, manager of Pathe, directed the second column of film men. Frank Marfese, and Nat Sobel served as captains of the exhibitors contingent. G. B. Mars, of Mars theatre, was a marshal of the parade.

ONE FIVE-REELER A MONTH IS BANNER PLAN FOR KANSAS

Placing one five-reel feature a month, and having no little features of any kind, is the principal characteristic of the Banner Film Company, which has just started in Kansas City, under the management of A. G. Hull. The Banner Film Company is going to place in that territory a photodrama depicting the question of race suicide. This photodrama has been run in the principal cities of Missouri and Iowa, and in Kansas City, Mo. The receipts of the first four days amounted to $1,500.

It was first run at the Wonderland theatre. Mr. Hull plans that the feature of each month shall be booked at each house for from one to four days. The race suicide photodrama has already been placed at the Palace theatre in Des Moines and at the New American, Davenport; Amuzu, Muscatine; and at the Rex theatre, Ottumwa.

WEDDING BELLS JINGLING IN OMAHA

J. E. Flynn, assistant manager of the General Film Company branch at Omaha, will be married June 20 to Marie Josephine FitzGerald.

R. & R. Jungle Paper Showing the Benign Countenances of Napoleon and Sally Brings Out the Youngsters in Kansas City

THE Monarch Feature Film Company, Kansas City, is supplying the demands of the exhibitors for E. & R. Jungle features and the Ivan pictures. J. H. Kamm, an exhibitor of Coffeyville, Kan., who was in Kansas City recently, says that the moment a poster showing Napoleon and Sally is placed before the entrance every kid in the town crowds around, and that the performances are packed with children who sometimes stay for the second showing. H. H. Hughes, manager of the Alhambra theatre of Springfield, Mo., was in Kansas City during the past week and says that contrary to opinion the Ivan production "A Fool's Paradise," was one of the best liked pictures shown in that city, and that it was the talk of the town for some time. Another proof of the popularity of Ivan productions is the case of E. M. Henle, of Muscatine, Ia., who has booked every production and is now waiting for more. The Royal theatre, St. Joseph, Mo., has just taken on a two-day program of all-Ivan pictures.

Frank Tacy, the manager, visited the Monarch Feature Film Company's office lately.

An additional feature office, due to the growth of the film exchange, is on the program for the United Film Service Company, of the Gloyd Building. This office will operate under the supervision of A. A. Chatkin, now of the United Film Service Company. The United Feature Service, which is to be its name, will rent a high grade of features running from two to four days, and each feature will be either five or six reels long.

The United Film Service is still releasing regular programs and is supplying nearly forty per cent of the airdomes in Kansas City and this vicinity.

The Unicorn Film Service has established a branch at Wichita, Kan., with Jack Brainard in charge as manager. Mr. Brainard was formerly with the Wichita office of the Mutual. The Unicorn has added to its force of travelers Roy Bettis, who will cover Missouri and Eastern Kansas, and W. M. Beckenstein, formerly of the Pathe, for Iowa and Nebraska.

John Hicks, a former roadman for the General Film Company, Kansas City, Mo., is to take the place left vacant by R. O. Proctor, who was given a farewell dinner at the Baltimore hotel. Mr. Hicks has been in the office for some time and has worked for the General Film Company for five years.

Albert M. Goldstein, formerly with Martin and Estes, selling "The Spoiler," "The Christian," and other features is now with the Fox exchange at Kansas City.

R. L. Hewitt, for seven months assistant to R. O. Proctor, manager of the General at Kansas City, goes with Mr. Proctor to the Metro at Chicago.

Two Roadmen for International in San Francisco, Feeling Stimulating Effect of Western Atmosphere, Get Enough Contracts to Make Them First-Rank Salesmen

THAT San Francisco and its tributary territory forms one of the greatest fields for film exchanges in the entire country is the tribute that is paid to that section by H. L. Knappen, manager of the recently opened International Film Service at 280 Golden Gate Avenue. To illustrate his point, Mr. Knappen calls attention to the fact that bookings at this office passed the $25,000 mark some time ago and that out of ten offices in the largest cities in the country San Francisco stands fifth, being led only by such cities as New York, Chicago and Boston, the population of which are much greater than the population of San Francisco.

The city of Chicago alone has more theatres than there are in the entire Pacific slope. In spite of the disadvantages of a scanty population and a limited number of theatres two salesmen of this branch, H. Korper and H. Krause, stand in the very first rank among the sixty salesmen of the ten offices. In speaking of this record Mr. Knappen recently said: "There is something in the Western atmosphere, and particularly in San Francisco, that serves to stimulate salesmanship. When this office was opened predictions were freely made that a success could not be made of it, as San Francisco was overrun with film exchanges and the field was too limited. Western men were placed in the field and some branches serving a population three or four times as large as the San Francisco territory can boast are now trailing in the dust. We are doing double the business of the Los Angeles branch and are making gains right along. Exhibitors are finding that the advertising done by the Hearst interests are bringing big results and newspaper publicity is due for a big boom here. The advertising balloons put out in connection with the "Mysteries of Myra" are being snapped up by exhibitors about as fast as we can get them, more than five thousand having been distributed from here so far. Many are featuring ascensions, fastening tickets for their shows to the balloons and liberating them."

The Hearst-Vitagraph News is now known as the Hearst-International News Pictorial and Manager Knappen states that every effort will be made to keep it in the front rank, with plenty of Pacific Coast material. A branch office is to be established at Salt Lake City and bookings from that territory will come through the San Francisco office. Advices have been received in San Francisco from the main office that within a short time feature releases will be made.

TANDY IS A VISITOR IN DALLAS

C. E. Tandy, general manager of the Paramount exchanges in the South, and director general of the Southern World Film offices, has been visiting in Dallas.

HOFFMAN VISITS TORONTO AND CONFERS WITH WEEKS, DETROIT BRANCH

M. H. Hoffman, general manager of exchanges for Bluebird, was in Toronto recently, and George Weeks, of the Detroit branch, also went to Toronto to confer with Mr. Hoffman, during his visit. From Mr. Weeks, it was learned, that he intends to shortly open a publicity department in Detroit, similar to the one in operation in Toronto. Several men are being considered for the position, but no announcement yet has been made.

W. H. Davidson, who for some months past has been special representative of the Universal Company, in Ontario, announced his resignation to take place immediately, and also the fact that he would shortly assume the managership of the Toronto office of the World Film Corporation.

It is reported, on good authority, that Charles Stevens, representative of the Kleine Company, under Mr. Cooper, in Montreal, will make a change very shortly, and come over to the Universal Company, and take over the position left vacant by Mr. Davidson, who has recently resigned, to go to the World Film Corporation.

RATHNER GETS RIGHTS TO "CIVILIZATION" FOR SIX STATES

Thomas H. Ince has just disposed of the state rights to his production of "Civilization" in six states to H. Rathner, a well known film magnate and manager of the Supreme Feature Film Company.

The states selected by Mr. Rathner are as follows: Minnesota, Wisconsin, Iowa, North and South Dakota and Montana. Mr. Rathner was in New York to attend the premier of "Civilization" and immediately began to negotiate. The price paid is not stated, but Mr. Rathner said on signing the contract he expected to make a quarter of a million dollars on the deal.

FOX BOSTON EXCHANGE SEEKS LARGER QUARTERS

Manager Campbell of the Boston Fox exchange is negotiating for a new building, the present quarters having been outgrown. It is expected that the building will have a floor space of 15,000 square feet and will be occupied in the fall. Manager Campbell claims more houses in Greater Boston than any other feature exchange.

He signed the Hamilton theatre, Dorchester, and the Imperial, South Boston, last week. Charles Phillips, Fox representative, is on the road again after an illness. Fox has sold to Goldstein Brothers of Springfield fifty features for their house at Hampton Beach, N. H., this summer.

GRANBY A VISITOR IN DETROIT

Mitchell Granby, manager of the Toronto, Can., office of the Fox Film Corporation, was in Detroit Sunday, June 11, as the guest of C. G. Kingsley, Detroit manager for Mr. Fox. Mr. Granby visited some of the leading Detroit theatres both downtown and in the outskirts, and expressed surprise at their splendid construction and large capacity as compared to many in other cities. Mr. Granby reported Fox films to be in brisk demand in Toronto despite the war in Europe.

Butner of Triangle in Quaker City Swings Around the Circle in His Territory; Osborne Tries Roadman Efficiency Plan

ON account of the demolition of the building at 1223 Vine street, Philadelphia, to make way for the modern film building about to be erected on this site, the Monarch Film Company has moved back to its original quarters at 1220 Vine street and the Empire Film Company has moved to 1208 Vine street.

Manager JamesButner of Triangle took a swing around the circle last week, making several days' stop at Washington and Baltimore.

Beginning Thursday, June fifteenth, the Hearst International News Pictorial will start on a fresh phase of its career through the International Film Service, Inc., that being the release date for the Quaker City Exchange. During his recent tour of the exchanges General Exchange Manager Berger paid a flying visit to the Philadelphia office.

All the Philadelphia V-L-S-E employes are rejoicing at the recent dictum of the home office to give every employe of a full year's service, two weeks' vacation with pay in advance, if desired. Plans are now being made in the office to arrange the various holidays so they will not in any way conflict.

A new method of business efficiency is being tried out by Manager Osborn. In order to test each roadman's ability and further to get better acquainted with the Pathe exhibitors, Mr. Osborne will each week take in another part of his territory accompanying the salesman on his rounds. This work will keep the manager out of his office several days each week.

The "Matrimonial Market" is booking fast. "Who's Guilty?" has also taken a new and rapid stride. Exhibitors say it arouses keen interest as each person can exercise his own judgment over the answer. Testimonial letters are coming in to the exchange every day about this series. The Orpheum in Wilkes-Barre played it to 4,500 paid admissions in one day recently. Interest in the picture is augmented by the fact that twenty prominent newspapers in the district are publishing the story serially. The *North American* is running it in Philadelphia.

SANFORD AND SCOTT BOOK ENTIRE UNITY PROGRAM FOR TEXAS

After a visit to New York, extending over a long period, during which time they viewed scores of features, comedies and educationals, F. M. Sanford and C. R. Scott have returned to Dallas, Texas, having booked the entire program of the Unity Sales Corporation for Texas, Oklahoma, Louisiana and Arkansas.

Messrs. C. R. Scott and F. M. Sanford

Mr. Scott is very enthusiastic about the Unity program and declares it is of consistently high quality. He also announces that the Sanford and Scott exchange will henceforth be known as the Unity Exchange, and the firm will handle the entire output of Unity.

A big trade showing, to which exhibitors from the entire Sanford-Scott territory have been invited, will be held shortly in Dallas, and the Unity product, including the Nat Goodwin releases and the serial "The Yellow Menace," will be shown.

Both members of the firm are well known in film circles, especially in the Southwest. Mr. Scott has operated a chain of theatres and exchanges for several years and Mr. Sanford is equally well known, having been for a long time in charge of the Southwestern interests of the World Film Corporation.

DEPINET BACK IN DALLAS FROM ATLANTA TRIP

Ned E. Depinet, manager of the Consolidated's office in Dallas, has returned to Dallas from a trip to Atlanta, where he conferred with General Manager William Oldknow regarding the two big features their company has recently acquired from the Universal, "The Dumb Girl of Portici" and "Where Are My Children?"

ARNOLD IN CHARGE OF EXCLUSIVE AT LITTLE ROCK

S. A. Arnold, for a long time manager of the Palace theatre, Little Rock, Ark., known as the man responsible for so many live stunts in the show business there, is now manager of the Exclusive Feature Film Service's branch office at Little Rock.

WALLACE MADE UNICORN HEAD IN WILKES-BARRE

George R. Wallace has been installed as manager of the Wilkes-Barre office of the Unicorn, which is at 35 S. Pennsylvania avenue, Wilkes-Barre, Pa. Mr. Wallace has been in the exchange business in Wilkes-Barre for over four years.

New Laws and Court Decisions

This department is designed to keep the industry informed of all news concerning new or projected laws, Federal, State, County or Municipal, that may affect the business, and all events involving any branch of the trade with the authorities in all sections of the country

Tax on Theatre Tickets in Alberta Now in Effect; Houses in Calgary and Edmonton Will Bring Government $3,000 a Week

The new Alberta provincial theatre ticket tax went into effect on June 1, and resulted in a great deal of confusion on account of the fact that patrons generally were not aware of the new law, and much time was consumed in explaining the necessity of paying an extra cent for admission to motion picture theatres. Patrons were thus handled very slowly, and at times the lobbier were more crowded with people attempting to purchase tickets than were the auditoriums of the theatres themselves. Present plans of a number of managers contemplate providing an additional box office especially for the sale of the tax coupons, to be open for a short time each day. There was considerable objection to the payment of the tax, and some people even refrained from attending the theatres, rather than suffer the so-called "imposition."

The receptacle provided by the government for the tickets is a small red box, with a very tiny slot in the top, into which the tickets are to be placed. As the law provides that each patron must deposit his own ticket, more confusion and delay resulted, and the exhibitors will donbtless request permission to have the men on the door receive the tickets, to be deposited by them in the box; or for a box or hopper with a sufficiently large opening to allow the tickets to be tossed in without any trouble.

The tickets themselves are in different colors, and bear the provincial crest. The one-cent tickets, used by the picture houses, are pink; blue ones representing a tax of two and one-half cents are used by other theatres charging up to a dollar admission; while admission prices of a dollar or over, and circus tickets, carry a white ticket selling for five cents. Soldiers are exempted from the tax, as are also partiotic, religious or charitable entertainments.

It is estimated that the theatres of Calgary and Edmonton, representing about one-fourth the number in the province, will bring in a revenue of somewhat more than $3,000 per week. Exhibitors are allowed a commission of ten per cent on the coupons sold.

NEBRASKA TOWN DIGS UP OLD ORDINANCE FOR ENFORCEMENT OF SUNDAY CLOSING

Exhibitors throughout Nebraska—those who know of it—are interested in the manner by which the Lyric theatre at Wymore, Neb., was closed.

When the Lyric, under the ownership and management of H. W. Dimmitt and W. H. Small, opened on Sunday a few weeks ago, many of the church people and some of the business men protested vigorously to Mayor Rawlings, who stated that there was no ordinance to prohibit the theatre from keeping open on Sunday. He said he was not opposed to a motion picture theatre running on Sunday, and as there was no ordinance against it, the Lyric could not be closed.

When Dimmitt and Small were approached by a committee of business men, they said they could not operate at a profit without the Sunday business. They refused to close. The committee made several flank attacks and with the aid of some of the city authorities succeeded in digging up an old ordinance which prohibited moving picture shows from operating in Wymore on Sunday, so all the managers could do was to close. The matter may be taken into the courts.

Sunday closing was put into effect in half a dozen small Iowa towns by the election there June 5.

STEWART APPOINTED WAR TAX TICKET DISTRIBUTOR

Theatre men in Hamilton, Ont., and the surrounding district will be interested to know that David Stewart, proprietor of the Red Mill theatre in that city, has been appointed by the Ontario Legislature distributor of the theatre war tax tickets for that district.

This will mean a saving of time and labor for the theatre men and will also save them from a heavy investment in the tickets. Mr. Stewart is ready to supply these tickets upon application.

JOPLIN MANAGERS FORM CLUB

The Joplin Managers Protective Association was organized in Joplin, Mo., June 8, to secure co-operation in all projects for the general benefit of the industry. The theatres whose managers are interested in the movement are the Princess, Electric, Royal, Empress, Gayety, Club, New Joplin, Ideal and Star. The officers of the association are E. M. Chapman, Ideal, president; L. P. Ballard, Club, and New Joplin, secretary.

ATTEMPTS TO STOP SHOWING OF "LITTLE GIRL NEXT DOOR" IS RECEIVED WITH COOLNESS

The attitude of the central Illinois public toward censorship was illustrated by the coldness with which attempts in Springfield, Ill., were received to stop the showing of "The Little Girl Next Door," Lieutenant-Governor Barret O'Hara's "vice" expose film. In spite of the fact that O'Hara and his vice commission movement enjoy widespread unpopularity in Springfield the effort to forbid the picture exhibition died aborning.

The film was shown at the Gaiety theatre. It ran for a week at that theatre, getting the largest houses of any motion picture exhibition since "The Birth of A Nation." Two things are credited to its drawing power. Not the least important of these was the advertising that the cinematograph version of the vice trust activities received through the unsuccessful attempt to stop it in Chicago. The other was the fact that O'Hara is well known in Springfield and that part of the vice commission sittings were in Chicago. Many of the scenes were taken in the capitol.

OBNOXIOUS CENSOR ORDINANCE IN SAN FRANCISCO IS SAFELY LAID TO REST

The censorship ordinance, which has been under discussion by the board of supervisors of San Francisco for the past three months, passing successively from the police committee to the board as a whole and back to the committee again, is now safely buried and an understanding has been reached whereby it will not be brought up again in its present form. Work has commenced on the drafting of a new ordinance by moving picture interests and when censorship is made an issue again this will be introduced and will have the backing of the police committee of the board of supervisors, the members of which are being consulted in the preparation of the ordinance.

This will do away with a board of censorship and will place moving picture houses on a basis with regular theaters. Whatever chance the former measure had of passage was lost when the Royal Arch went on record as favoring censorship as an effective means of stifling publicity in the coming Prohibition campaign.

TEN WEEKS TO THE STUDIO DIRECTORY! ARE YOU READY?

Film News From Foreign Parts

What Producers in France Say About Situation There

Special to Motion Picture News.

Paris, June 1.

IT is easy for one to sit in a chair, smoke a pipe and write long articles against the importation of films into France, as long as there is no one to contradict the writer.

For many months this has been going on in England as well as in France, but, as I said in some of my previous articles, without the suggestion of a remedy for this so called evil.

I believed that the only people who are able to judge best the present situation in France, are the producers, therefore I decided to see them.

It may be of interest to the readers of Motion Picture News to have an exact notion of the business of the French film producers right from the start up till today, and what they think of foreign films. My first call was on Monsieur Nalpas, manager of the Societe Generale de Cinematographie, late Film d' Art Company, who was good enough to trace in full the history of this company for the readers of Motion Picture News.

"This company, he said, was formed in February, 1908, by three well known men, M. M. Laffiitte, a banker, Henri Lavendan, a well known author, and Le Bargy, the great actor of the Comedy Francaise. Thus the three factors necessary for an enterprising concern were brought together; viz., finance, talent and acting.

Firm Makes Another Start

They made arrangements with Pathes, who agreed to print and release their films. Unfortunately for them the company was formed with a very small capital, 50,000 francs, which capital was soon absorbed. They were handicapped by the fact that no films of more than eight or nine hundred feet would go anywhere at the time being, and it proved quite impossible to make anything really interesting of such a limited length. After all sorts of trouble, the company succeeded in increasing the capital to 250,000 francs, which allowed them to make a good start.

They soon made themselves known all over the world with the films "La Tosca," by Victorien Sardou, with renown artists like Mlle. Sorel and Mr. Le Bargy from the Comedy; with "L'Empreinte," from a scenario by Henri Lavendan, with Mlle. Mistinguette and Max Dearly; with "L'Assasinat du Duc de Guise," also from a scenario of Mr. Lavendan, with Mlle. Robinne and Messrs. Le Bargy and Albert Lambert, from the Comedy Francaise.

In August, 1909, Monsieur Paul Gavault was appointed manager of the company and under his management the company started selling their productions direct. In April, 1910, another change took place. This time Mr. Delac, well acquainted with the film business, was appointed manager of the company. This time the firm was registered under the well known name of Le Film d' Art. It was under this gentleman's management that the films, "Madame Sans Gene," with Madame Rejane, and "La Dame aux Camelias," with Sarah Bernhardt, were made.

At the end of 1911, Mr. Delac again increased the capital to one and a-half million francs and changed the name to the one it now bears, Societe Generale de Cinematographie.

The management of the theatre, which was built in 1912, was intrusted to L. Nalpas, who has since become manager of the company. It is under his management that the firm has released films like "The Three Mousquetaires" by Alexandre Dumas, the great Vaudevilles like: "Un Fil a la Patte," "Le Dindon," "La Puce a l'Oreille" and many others with the great comedian Germain who is one of our best Comedy actors.

Nalpas Now in Charge

Since the beginning of the war, Mons. Delac has been called to the front, and Mr. Nalpas has taken over the reins of this company. It is Mr. Nalpas who has given us the two patriotic films "La Fille du Boche" and "Alsace" with Madame Rejane.

I was also told by Mr. Nalpas that their next film to be released will be "La Flambée," from a scenario of Monsieur Henry Kistemackers, with Madame Jane Harding playing the principal role.

"What do you think of the big campaign carried on by some of our papers against foreign films?" I inquired.

"If we had good films and enough to provide our requirements, we would not buy any foreign ones," he answered.

After what I was told by Mr. Nalpas, manager of the Société Générale de Cinématographie, about foreign films, as reported in my previous article, I went to see Mr. Pathé.

I find, and a good many with me, that it is much easier to get near Mr. Poincaré, the president of the French Republic, than to come near Charles Pathé.

People Think Pathe Owns All Theatres

If it is impossible to see the king of the French film world, it is always possible to get hold of one of his officials, who in most cases is ready to give the requested information.

I was fortunate to get the ear of one of them, who most willingly consented to give me information about this world-renowned firm:

"The name Pathé," is synonymous with the phonograph and cinema business; in France the name of Pathé to the general public means cinema," he said. "People often say let us go to Pathé. This does not mean to one of Pathé's establishments, but simply to a cinema theater. Many people still believe that all cinemas and every film is owned and made by Pathé."

The reason, of course, is that the kinema industry in France was actually developed by Pathé; a few years ago nothing but Pathé films used to be seen at the kinemas, and most of the kinemas opened by different people, used to call their theaters "Cinema Pathé." This was a guarantee for a success.

It must be admitted that Charles Pathé, a most enterprising man, was one of the first to predict the enormous development of the kinema; and thanks to his energy this company has made an enormous extension in the last few years.

Business of this firm has grown more than 20 per cent. in a comparatively short time. It is wonderful what profits they have been able to realize for the last fifteen years.

It is interesting to know that until 1913, they used to buy all the unprinted films abroad, and Charles Pathé then succeded in raising the capital of the company from fifteen to thirty millions of francs, with the intention (which was immediately carried out) to build a larger film manufactory; and using the first uninflammable films, this firm was able to secure the world's market for such films.

"Films produced by our firm," this gentleman told me, are shown all over the world, and of which only about five per cent. are released in France. The firm produces films all over the world, their manufactories abroad representing a value of over 50 millions of francs.

It may well be said that it is one of the largest film producing concerns in the world, and also one of the largest French industrial companies.

All Paris Knows Pathe Offices

The general offices of this concern are well known to every Parisian and those who have come to this city; they are on the Boulevard des Italiens and occupy a very large building.

The first floor is entirely occupied by

Three of the Allegorical Scenes From the Thomas Dixon Spectacle, "The Fall of a Nation"

the "Compatibilitié"; they are impossible to approach; they have the control of the business, which amounts to over 60,000.000 a year. The second floor is taken up by the manager's and secretary's offices. Third floor is occupied by French and foreign correspondents and the fourth by the technical and commercial administration. From here also direct telegraph and telephone lines communicate with the different manufactories outside Paris. One of the largest is at Vincennes, a suburb which was occupied by 1,700 employes, previous to the war.

Up till 1907, the firm produced very nearly 30,000 meters of film daily, and in 1909, the production was raised to 70,000 meters a day; and in 1913, when the firm first produced uninflammable films, their production jumped up to 160,000 meters; before the beginning of the war it got to the fantastically sounding figure of 300,000 meters a day.

In addition to their special studios for scientific, entomological, microbiological and radio cinematografic subjects, they have a very important and wonderfully installed coloring studio where over 500 girls were occupied.

The second largest works are at Joinville, on the beautiful river Marne, about one hour from Paris, where over 1,000 people used to find occupation. Well, all this or nearly every thing has been stopped since the war.

"We are not producing anything worth mentioning," said the official. "We are buying any good negatives we are able to and you will therefore understand that we consider that it is absolutely ridiculous to say we ought not to show any foreign made films. We want an enormous quantity of good subjects and we have to get them from England, America or Italy."

MORE BUILDINGS FOR "V" IN HOLLYWOOD

Special to Motion Picture News.

Los Angeles, June 17.

Plans have been made for a number of new buildings which will be erected almost immediately at the Hollywood Vitagraph plant. These include a number of additional dressing rooms, a large garage, and following the building of these will be taken up the construction of a new office building, which will be erected on the corner at the entrance of the thirteen acre plot.

Country-Wide Exploitation of "Fall of a Nation" Planned

Within Three Months, According to Present Aim of National Drama, Largest Cities Will Have the Picture, and Several Companies Will Be Sent Out on Tour

THE National Drama Corporation, following the successful production of "The Fall of a Nation" at the Liberty theatre, has begun preparations for a country-wide exploitation of Thomas Dixon and Victor Herbert's patriotic musical spectacle. Within three months, according to present plans, the largest cities in the country will have the attraction and several touring companies with complete orchestra will be sent out. Ever since the opening at the Liberty there has been a steady demand for "The Fall of a Nation" in the best combination theatres throughout the entire country.

Before this demand is satisfied, however, it is the aim of Mr. Dixon to make productions in the large centers of population. This will pile up publicity for the theatre owner in the smaller cities of the section and make the booking of the spectacle profitable for all concerned. The first production outside of New York is scheduled for Monday, June 19, in Clune's Auditorium, Los Angeles. Mr. Dixon is now in California, where he went to supervise the opening on the coast. On his way east he will stop in Chicago, where the Illinois Theatre will house "The Fall of a Nation" from July 3 indefinitely. Mr. Dixon is specially pleased at his success in obtaining the Illinois, as it as at that theatre that "The Birth of a Nation" had such a long engagement. He is also happy in the selection of the night before the Fourth for the opening, believing that this augurs well for the success of his appeal to the patriotism of the nation.

From the south, where the Dixon books, plays and film features have always been profitable, the desire for bookings of his newest work are so numerous that four companies are projected for the territory south of Mason and Dixon's Line.

Color from a Palette as Well as "Local Color" for Pathe

Realistic Effect Is Heightened in "A Matrimonial Martyr" by Putting the Picture Through the Hand Process of Pathecolor, Berst Explains

"REALISM," said J. A. Berst, vice-president and general manager of Pathe, the other day in talking of "A Matrimonial Martyr," Pathe's next Gold Rooster release, "is the essential quality in a picture—that goes without saying. It was a recognition of that fact which prompted the house of Pathe a number of years ago to experiment in coloring films, since by the use of natural colors realism is increased. The coloring process is laborious and costly, but the popularity of Pathe pictures in Pathecolor bears witness to the fact that the extra labor and expense is well worth while, and it is evident that along with the increased realism of colored pictures comes a greatly added beauty as well.

"When we saw the Balboa company's production of 'A Matrimonial Martyr' for our Gold Rooster Program some months ago, the beauty of its photography and its wonderful outdoor scenes demanded no less appreciation from us than the process of Pathecolor, which is hand-color.

"Blackberry patches, outdoor swimming pools washing mossy banks, fruit orchards, country estates, flower-fringed roads and lastly, but not leastly, the charming summer dresses worn by Miss Roland insisted on color. So we sent 'A Matrimonial Martyr' abroad to our Paris laboratories, there to be treated to the tedious and expensive process of Pathecolor.

"People generally appreciate the element of color as one that makes for greater realism. This appreciation makes itself felt by the exhibitor as witness the enormous bookings on our 'Beloved Vagabond. 'A Rose Among the Briars,' and 'The Shrine of Happiness.'"

"A Matrimonial Martyr" is a comedy-drama in five reels, for release on the Pathe Gold Rooster Program in the week of June 19. It was made by the Balboa company, and features Ruth Roland, charming star of the "Who Pays?" series, "The Red Circle" series, and the Gold Rooster Play, "Comrade John."

ANITA STEWART TO BE LEAD IN "THE GIRL PHILIPPA"

Anita Stewart, whose most recent appearance was in "The Suspect,' is to have the stellar role in a Vitagraph picturization of "The Girl Philippa" by Robert W. Chambers.

JUST TO MAKE TALK

By LONGACRE

IT is to the Universal publicity department that we are indebted for a hint as to the Celtic origin of "Odiva," a more or less celebrated star of vaudeville. Four times on one page of typewritting she is referred to as "O'Diva."

Landslides on the seven hills of Inceville, it is solemnly reported, have altered the courses of streams running through the grounds into the sea, and now broks which used to run the other side of the mountains, trickle by the dressing room doors. A number of actors are able to catch enough trout for lunch by throwing a line out of their dressing room windows, and when one fair young thing who draws pay from the Inceville aggregation, reached her dressing room the other morning, she found six oysters lined up by the threshold waiting to be opened, and a large lobster which had crawled up close to the window, was broiling in the sun.

Yes, Edwin, in reply to yours of the 7th, we will be glad to join you in any offensive, or summer drive against the type of press-agent you mention. Your part in the campaign, however, commences in the same geographical location as does charity.

Special carbon copies to this department contain the information that Joe Engel has a Victrola (adv.) installed in his ————* automobile. When he is halted by traffic jams, etc., he merely sits back and turns on the music. His repertoire includes mostly: "Star of the Sea," "Star-light, Star Bright," "Evening Star," and "Twinkle-twinkle Little Star."

*This space for sale.

Sometimes these bits of comedy correspondence which we so love to reprint, originate right in our own office. To one of our pulchritudinous confreres—to be exact, Lillian Krieger—we owe this letter, postmarked Cardiff, South Wales, and opened by the censor:

My dear sir: please send me as soon as possible the sample copy of Motion Picture News as I have not got the copy that you said you would send me, I should like to Have as I am Interested in American Cinema papers as I have told you in my first letter
With Love.

.....

The young woman above mentioned insists that there is nothing personal in the form of the signature, so it must be meant for all of us. Surely we are loved by our advertising friends, as Shakespeare and the Mellin's Food Company would have it.

Valeska Suratt's press agents (yes, we intended the plural) are now bragging that she drops her Hs. We are not going to contest it, but—why specify Hs?

James Smith and Rose Richter, heads of the assembling and joining department of the Fine Arts studios have arranged to sign each other up for life.

Poetry had a good week of it during the seven days ending at 6 P. M., June 17. We received a clever little prose-verse credited to Marie Doro, and a perfectly good piece of verse-libre directed at Earle Williams, but as both were carbon copies, we suspect our inability to control the exclusive rights. We like poetry, but not the carbonized kind.

Hot out of Australia comes the complaint that American screen actresses show lack of form—physically. The complaint has crystallized into the statement that only Mabel Normand and Beverly Bayne satisfy the public taste when appearing in a bathing suit. The kick specifically mentions "flat-chestedness." We have a collection of photographs admirably calculated to refute this charge; it includes Marie Dressler, Olga Petrova, Kate Price, Lule Warrenton, Valeska Suratt, et al.

De Wolf Hopper, who has had charge of the subscription list at the Triangle-Fine Arts studio, has notified the managers of the Actors' Fund of America that his list has exceeded the twelve hundred dollar mark and that before the time expires for contributions to be made, it will be considerably larger.

Heading the list is David W. Griffith and among others whose names appear on it are Sir Herbert Beerbohm Tree, De Wolf Hopper, Douglas Fairbanks, Norma Talmadge, Fay Tincher, Constance Collier, Frank E. Woods, G. W. Bitzer, Wilfred Lucas, John Emerson, Alan Dwan, Owen Moore and, in fact, practically every employee of the Fine Arts studio in Southern California.

After twenty strenuous weeks making "The Iron Claw" serial, Creighton Hale, the hero of the serial, will leave in a few days for his vacation, going on a motor trip through New England. Hale's plans for the future are not definite, as he has had a number of offers for serials and five reel subjects.

The Bayside Bugle

Vol. I. No. 6. Bayside, L. I., June 19, 1916 Ten cts. a copy

EDITORIAL

The BUGLE agrees with many of our citizens anent the recent advertising of the film play "Civilization" in city papers, although none of this advertising was printed in the BUGLE, yet our opposition is not taken from selfish motives and we are not inclined to cry "Sour Grapes." This advertising was all about preparedness, and at the top was a picture of T. Roosefelt, and at the bottom one of Pres. Wilson. This is bad taste, no matter what one's politics, and although some people say republicans and their ilk have always been bad losers, still the President is the first American, and should not be given second place, in our view. We repeat, this is bad taste, and we disapprove of seeing it in the public prints.

Local News

—Leon A. Searl and his wife, Victoria, have moved to our midst, and have taken up their domicile at the Yacht club. Leon is the man who draws pictures of K. Kat for Mr. Hearst's film co. His wife is another addition to our colony of picture stars.

—Arthur Ashley honored our smiling village with an auto eall, Sun. last.

—Jean Doyle, whose husband is of the famous Doyle & Dixon troop, is summering in Bayside, she going to N. Y. nearly every morning on the 8:49 train.

—H. Reichenbach, of Wright ave., this city, has learned to drive his own car, being known around Jim McKenna's and the First M. E. chureh as Young De Palma.

—John Ince and Riley Hateh were observed together on the 5:22 train from N. York, Tues. aft.

—Marsh Farnum has gone west to join his brothers, Dust. and Bill, the boys in New York giving him a great sendoff.

—J. H. Goldfrap and wife, and E. Richard Schayer expect to become Bayside residents on July 1, they having engaged a house near Jim Corbett's and given references.

—PERSONAL—If Pearl White, of this city, will communieate with the BUGLE she will be placed in touch with someone very anxious to meet her. adv.tf.

—Geo. Irving and wife were out for a spin with Ye Editor on Long Id., last Wed. eve, the car being George's Hudson 6, and not ours as might be inferred from the above. Thanks, Geo.

—We regret to find our cashier is holding something against us, especially the memorandums of what we have drawn ahead on our wages, which is very annoying in our humble view.

—Jim Corbett is home for the summer, and Cyril Scott is expected back in these parts soon.

—Maurice Costello has got a new job; he is going to play in part in a new moving picture serial, or continued story, for a N. Y. company. Cos is a popular fellow, and we wish him success.

—Bill Willis is back from Mexieo, and got out on the Bayside tennis courts the first thing.

—L. A. Searl, who manages the cartoon dept. for Mr. Hearst's film co., in N. York, is a guest at the yaeht club for the summer, with his wife, Victoria Searl, who is also in the motion picture bus., being quite well known as a aetress. The BUGLE and Ye editor, who knew Mr. Searl in Chgo., many yrs. ago, are glad to welcome them to our midst.

—Nance O'Neil the famous N. Y. aetress, is Baysiding for the summer.

—Harry Hilliard, who has been acting in pictures for the World eo., autoed out to Bayside Sun. last.

—Oscar Eagle Sundayed in Bayside, he getting a pretty good dinner at Cliff Bruce's, so we are instructed.

—Frank Alworth is one of the latest eelebratics to become a Baysideite, he getting a house down towards the yacht club.

If it happened in Bayside, it's in The Bugle. Make your own test.

Billie Burke in Moments of High Interest from "The Harvest of Sin," Chapter 7 of George Kleine's "Gloria's Romance

GERALDINE FARRAR ON COAST FOR 12-WEEK ENGAGEMENT IN 5, 7 AND 10-REEL SUBJECTS FOR LASKY

Geraldine Farrar and her husband, Lou Tellegen, are in Los Angeles for an engagement of twelve weeks in motion pictures to be produced by Cecil B. deMille. Prior to the arrival of Mr. and Mrs. Tellegen, representatives of the Lasky studio made all possible arrangements for the comfort of the celebrated singer and actor husband. A handsome residence located in the centre of a private part in Hollywood was leased for the two, and a retinue of servants engaged.

It is expected that Miss Farrar will play in at least three separate photoplays while there, but at the office of Director deMille, no information could be given out, pending answers to telegrams to the New York office of the Lasky company. It is understood photoplays of five, seven and ten reels respectively, are being considered. It is the intention of Director deMille to use the same players in these subjects as appeared in the Farrar-Carmen and other pictures made last year.

Lou Tellegen will not appear in the cast with Miss Farrar.

The arrival of the singer and her husband caused a gathering of celebrities at the station including a number of opera singers of international reputations who are on the coast.

ALMOST ALL THEATRES IN MILWAUKEE SHOW PICTURES

Special to Motion Picture News.

Milwaukee, Wis., June 17.

All but two of the burlesque houses, a stock theatre and a popular price vaudeville house have gone into pictures. "The Birth of a Nation," re-opened at the Davidson theatre last week. This is its second summer in Milwaukee and indications point to another year almost as good as last. The Majestic, the big time vaudeville house, is playing features at twenty-five cents.

Incidentally there are to be a number of changes in the bookings at the various theatres. The Toy theatre has secured the Triangle plays, which have been shown at the Merrill theatre. The Merrill goes to the open market booking. All indications point to a record summer here.

Fireproof Paint Building Added to Pallas Studios

Structure Is in Course of Erection Near Main Stage to Shorten Trips of Artists to Scenery Department for Proper Color Schemes for the Settings

CONSTANT enlargement and improvement is evident at the Pallas Pictures studios in Los Angeles. One of the additions now being built is a fireproof building for the purpose of storing paints and oils used in the finishing of large sets. The building is being erected near the main stage and when finished will eliminate the troubles of the artists who must now make many trips back and forth from the scenery department to the stage, in order to get proper color schemes for the settings.

Various prop buildings and sets used in the last production are being torn down to make room for several large exterior sets for "Nell of Thunder Mountain," starring Vivian Martin. Many men have been added to the carpenter and technical forces in order to have the big street scenes for "The Parson of Panamint" ready for Dustin Farnum when he returns from the desert with his company.

The Pallas Pictures roster of players has also increased on several occasions of late, the most recent acquisitions including Walter S. Frederick and "Doc" Pomeroy Cannon, both motion picture players of prominence. Walter Frederick went from the New York Motion Picture Company and has appeared in such photoplays as "The Raiders" with H. B. Warner, "The Sacrifice" with Bessie Barriscale, "The No Good Guy" with Willie Collier, "Senator Biggs" and others of equal import, including the "Graft" serial. Prior to his appearance on the screen Mr. Frederick played on the speaking stage for twenty-two seasons in stock, comic opera and vaudeville.

"Doc" Cannon is another actor of wide experience, principally in character leads. Among his screen characterizations were those in "Mr. Jitney" with DeWolf Hopper in Fine Arts productions, with Douglas Fairbanks in "The Good Bad Man," "Modern Magdalene," "The Honor System," etc. On the speaking stage he appeared in various branches of the theatre including minstrelsy, variety, melodrama, vaudeville, stock and in executive capacities for various theatrical and circus organizations. For David Belasco he appeared with Mrs. Leslie Carter in "Adria" and was one of the first to play Ursua in "Quo Vadis." Mr. Cannon is now appearing in an important character with Dustin Farnum in "The Parson of Panamint," being produced at the Pallas studios.

Hear Ye, Hear Ye! Pittsburgh Makes Call for Convention

Final Arrangements Are Completed for the Fourth Annual Exposition of Exhibitors of Pennsylvania, Scheduled for June 26-28, in the Moose Temple

FINAL arrangements are being completed for the Fourth Annual Convention and Exposition of the exhibitors of Pennsylvania, which will be held at Moose Temple, Pittsburgh, June 26-28. Invitations have been sent to all exhibitors in the Keystone State, and in West Virginia and northeastern Ohio. Committees are actively at work to make the affair the best of its kind ever held by Pennsylvania showmen.

Many questions of vital interest to the exhibitor will be taken up, particularly local and state censorship. The exhibits and advertising display, it is announced, will be elaborate. The latest devices known to the industry will be on exhibition.

President A. J. Barthell, of the Pittsburgh local, and James Delves, state secretary, were in New York last week to arrange for the appearance of a number of stars on each day of the convention. A special ladies' reception committee has been appointed to provide entertainment features for wives of exhibitors.

Further information with regard to the convention may be obtained from Secretary Delves, 823 Penn avenue, Pittsburgh.

"INDIANA" SHOWN TO GOVERNOR OF THE STATE

The preliminary presentation of "Indiana," the historic motion picture filmed by the Selig Company to commemorate the history of Indiana as a State, was given in the Indianapolis State House, on Wednesday evening, June 7. A select audience was present, including the Indiana State Historical Commission, the Governor of Indiana, members of his staff, and other state officials. All expressed satisfaction over the worth of the motion picture.

The World Renowned

DORSEY EXPEDITION PICTURES

ON THE REGULAR UNIVERSAL PROGRAM

THE DORSEY EXPEDITION PICTURES

A Quarter of a Million Dollar Feature Handed out on a Silver Platter To All Universal Exhibitors.

TOPS EVERYTHING IN PROGRAM HISTORY

AN accomplishment EXTRAORDINARY—an achievement for Universal Program users that "tops" anything ever heard of. The famous DORSEY EXPEDITION PICTURES are as vastly different from the usual so-called Travel pictures as day is from night. You can advertise them BIG—making the biggest noise you ever made—for 14 straight weeks—insuring yourself 14 straight weeks of capacity houses. Booked through any other medium than the Universal you would be forced to pay BIG PRICES for this 14 week box office attraction. As a regular U Program user you get this marvellous Travel series for 14 weeks without one cent extra cost. Non-users of the U Program can book these Dorsey Expedition Pictures at attractive rates. Communicate with your nearest U Exchange, and get the regular U Program if you possibly can, which includes this DORSEY EXPEDITION without extra cost. Get busy today.

UNIVERSAL FILM MFG. CO.

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

1600 Broadway **New York**

It Thrills— Delights and Fascinates!

Thrills with the charm of the dangers and daring of the circus arena. Delights with a love story that is true and tender. Fascinates with the circus atmosphere—life with the people of the circus and under the big white tops. Never in all the history of serials has there been a subject so universal in its appeal to young and old of both sexes. Everyone loves the circus and

GRACE CUNARD
15 WEEKS—30 REELS

"Peg o' the RING"

FRANCIS FORD
15 WEEKS—30 REELS

With its circus atmosphere, its high class circus acts, with its deeds of daring, and red-blooded action, is daily demonstrating that when it comes to serials "you have to hand it to the Universal." With a brilliant all-star cast headed by those popular serial players—Grace Cunard and Francis Ford—it is daily "cleaning up" for thousands of foresighted Exhibitors throughout the land—men who saw the tremendous possibilities of the first and only circus serial and who knew from experience that the Universal would perform even more than it ever promised.

All Booking Records Smashed

Never in the history of Universal serials—the most successful of all serials ever presented—has the record of "Peg O' the Ring" been equalled in the number of bookings. Exhibitors everywhere are getting capacity business every episode because "PEG" the great circus serial has caught the public fancy. IMPORTANT:—It is not too late for you to connect with this assured money-maker. Write to-day for full particulars and for the big FREE (to Exhibitors) Advertising Campaign Book—cover in six colors and gold. Complete advertising plans that will make "Peg O' the Ring" a sure-fire winner for you. Write or wire your nearest Universal Exchange to-day, or the

UNIVERSAL

FILM MANUFACTURING CO.
CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe"
1600 BROADWAY, NEW YORK

DOROTHY KINGDON SELLS PATHEPHONES AT ALLIED BAZAAR

Dorothy Kingdon, who in private life is the Baronness Dorothy Van Raven, and remembered for her work in Pathe, Biograph and Reliance productions, has been assisting Mrs. Robert Bacon and Mrs. Francis Rogers in selling the Pathephone at the Allied Bazaar. The Pathephone was presented to the Bazaar by Pathe Freres.

Dorothy Kingdon

Miss Kingdon has under consideration offers from western photoplay companies, but it is probable she will continue her picture work in the East. She has only recently recovered from an injury sustained in the filming of "The Governor's Boss."

FORD IS ASSISTANT TO CECIL B. DEMILLE

Special to Motion Picture News.

Los Angeles, June 17.

A number of changes were made last week at the Lasky studio upon the return of Cecil B. deMille from the east. Captain R. Ford, who has been in charge of the engagement department, has been selected as assistant to Mr. deMille, and will take up this new work as soon as he recovers from a slight operation which he recently underwent at a local hospital.

Milton Hoffman, general manager of the studio, has selected Fannie Ferris, for a long time head of the engaging department for William H. Gregory of New York City, to succeed Captain Ford. Miss Ferris has arrived at the studio and has taken up her new work.

BARRETT IS AT HEAD OF MUTUAL IN TORONTO

W. Barrett, formerly manager of the Winnipeg branch of the Universal Film Company, who resigned recently, and returned to Toronto, has been appointed manager of the Toronto branch for the Mutual Film Corporation. Mr. Barrett, was on the road for the Mutual Company for a few weeks, but his occupancy of the manager's chair was inevitable, and only a matter of a short time.

"Star Courses" of V-L-S-E Films Is Big Four Aim

For Small Towns Unable to Book Large Features Company Arranges Lists of Four, Five and Six Plays Lending Themselves to Exploitation on "Chautauqua Plan"

AN entirely new departure in the distribution of films—in the form of star courses of V-L-S-E feature plays—has been instituted by that distributing organization.

Realizing that sometimes the very small towns cannot afford to book features of extraordinary merit such as "The Battle Cry of Peace," "The Ne'er-Do-Well," "Sherlock Holmes," and "The Great Divide," representatives of the Big Four have arranged various lists of four, five and six feature plays that lend themselves to the exploitation by the exhibitor on the Chautauqua plan. The manner in which the plan is being received by the small-town patrons is the most pertinent evidence that it fills a long-felt want.

A fact which is making the star courses particularly popular in small towns is that they not only provide amusement and entertainment for the inhabitants, but they also raise money for civic and charitable purposes. While the original intention of the subscription plan was merely to obtain a guarantee to provide the means for the exhibitor covering the expenses of booking the features in the courses, many of the exhibitors have enlisted the aid of civic, social and religious organizations in their communities, with the result that both they and the associations have found themselves in possession of hundreds of dollars in profits.

The success of the plan is illustrated by the reception which it has received from the critics in the little town of Muncy, Pa.

Public spirited citizens of that little town called a meeting for the purpose of planting trees and otherwise improving the town park. One of those in attendance had heard of the V-L-S-E plan of star courses and proposed that subscriptions be taken up to run such a course. Tickets for the series of entertainments were printed and 260 of them sold. Besides this number of tickets, single admissions were also sold when the pictures were displayed.

With the proceeds on the course tickets, the promoters booked a star course in the Philadelphia branch office of the Big Four. These included "Graustark," "The Rosary," "The Island of Regeneration," and "The White Sister." They were shown one a week.

There are less than a thousand inhabitants in Muncy, but when the course was completed and the promoters figured up their box office receipts and paid off all expenses, they found a most substantial profit in the strong box.

This same plan was worked recently by a V-L-S-E exhibitor on a single picture. J. A. Karnes, manager of the Lyric theatre, Blacksburg, Va., received repeated requests to run "The Battle Cry of Peace" and couldn't see his way clear to do it, but upon the star course suggestion he went among his townsmen and secured one hundred fifty subscriptions and upon running the picture, did the largest business of his experience.

Twelve Companies at Work in Essanay Studios in Chicago

Production of Walthall's Next Vehicle Is Begun—Antoinette Walker, Leading Woman for Warfield in "Music Master," Takes Chief Supporting Part

TWELVE companies are now at work in the Essanay studios at Chicago on a program of two and three reel subjects, together with two pretentious feature productions. It is possible for this number of directors to be constantly at work because of the massive third studio, now complete in every detail, which alone is large enough to accommodate the varied sets of four or five directors.

Two companies can work in each of the two older studios, thus making it necessary for only three or four directors to do exteriors while the others are inside. A large stock company, augmented as required by stars of established reputation on the stage, enables each director to have a cast of unusual strength for every subject.

The extraordinary activity has been made necessary by the order of President George K. Spoor that the next two Essanay multiple reel dramas, featuring Henry B. Walthall and Edna Mayo, respectively, be made decidedly artistic offerings. Thus, the one, two or three reel subjects, are being made somewhat farther ahead of program than usual, in order to clear the studios for the two features. Sets for one feature will take up the space in the largest studio, while the sets for the other play will be constructed in both other studios.

Work on Henry B. Walthall's next vehicle has already begun. The play gives Mr. Walthall the best opportunity he has ever had to display his unusual ability. He will be supported by numerous stage stars and Essanay players who are customarily to be seen in leading roles. Antoinette Walker, leading woman for David Warfield in "The Music Master" and other Belasco productions, takes the chief supporting part. Exteriors will be filmed at Camp Logan, the rifle range and encampment grounds of the Illinois National Guard, situated just north of Fort Sheridan, the United States army post.

"The Return of Eve," with which Edna Mayo will make her next bow to the screen public, deals with a group of scientists who experiment with two babies by placing them on an island and supplying them with necessities, but permitting them to know no other humans. When the children reach the age of nineteen years, the aged scientists find the time has come for their experiment and take the children to civilization. Here the simple girl and boy of nature are lost in a whirl of society. By its deceit and sham they are disgusted and return to their Eden. But having tasted of the world outside, Eden is no longer Paradise and they return to the society of other human beings.

Eugene O'Brien, long a Broadway leading man, who has played opposite the greatest women stars in pictures, will support Miss Mayo. Other stage stars of high standing will appear in the other roles.

Views from Four American Photoplays for Mutual Patrons: "The Gentle Conspiracy," "Convicted for Murder," "The House on Hokum Hill," and "The Comet's Comeback"

MITCHELL LEWIS, METRO, IS "HEAP BIG CHIEF"

Mitchell Lewis, who plays Kahoma, the Indian, in Viola Dana's first Metro production, "The Flower of No Man's Land," can speak the Ute language fluently, and knows some of the Onondaga language. He has made a specialty of Indian parts, and has lived among the Indians in various parts of the country. He has also played African headsmen, Chinamen, and everyday American types.

His father was Welsh and his mother Bohemian.

Mr. Lewis was formerly in the United States navy. He was on the Wasp in Cuba and Porto Rico, during the Spanish-American war. Later he went to the flagship New York, and was schoolmaster in the naval training school at Newport. He has medals for bravery in action.

SELZNICK NEGOTIATING FOR FOREIGN AGENCIES TO HANDLE YOUNG PICTURES

Ben S. Cohen and Ned H. Spitzer, personal representatives of Lewis J. Selznick, are in Minneapolis where they are negotiating with interests there for the distribution of the Clara Kimball Young pictures throughout Minnesota, the Dakotas and Nebraska. They will also visit Denver, San Francisco, New Orleans, Birmingham, and Atlanta on a similar mission.

Meanwhile, Mr. Selznick is personally arranging the foreign distribution. He is negotiating with agencies for Russia, Great Britain, France and South America.

Two Hundred Letters from Exhibitors Praise Selig Plays

Policy of Featuring Company's Stars in Shorter Length Productions and Devoting Time and Care to Their Making Brings Results

THE Selig Polyscope Company has on file over two hundred commendatory letters written by exhibitors of motion pictures and all highly praising the productions being released by the Selig Company through general film service. William N. Selig's policy of having his best stars appear in shorter length productions, and of devoting time and care to making the Selig one, two and three reel pictureplays meritorious in every way, has resulted, according to a statement of the Selig Company in trebling its business during the past six months.

Mr. Selig in the pursuance of his General Film policy announces the release of "The Return," through General Film service on Monday, July 3. "The Return," in three reels, was produced by Thomas N. Heffron from the story written by William E. Wing. Kathlyn Williams is afforded many opportunities and she is supported by such stars as Wellington Player, Guy Oliver, Sidney Smith, Vivian Reed and others.

"Some Duel," a Tom Mix Western comedy released Saturday, July 8, through General Film service, is the first of a series of Mix Western comedies. Every Saturday until further notice a Tom Mix comedy will be released. They will be in one or two reels.

"A Milk White Flag," one of Charles Hoyt's cleverest satires, will be released in three reels by the Selig Company, through General Film service on Monday, July 10. Otis Harlan will be featured. His support includes a company of players each one carefully chosen for a certain type in this Hoyt comedy. "Legal Advice," another Tom Mix comedy, will be released through the General Film Company on Saturday, July 15.

World Has Program to Sharpen Interest During Dull Months

On July 3 Will Be Released "The Crucial Test," on July 10 "The Weakness of Man," on July 17 "Sally of Our Alley," on July 24 "Paying the Price"

THE program of releases of the World Film Corporation for the dull summer months, according to the way it is at present arranged, is of sufficient interest the company believes, both in point of stars and stories to attract attention.

On July 3, Kitty Gordon, last seen in "Her Maternal Right" will make her third World appearance in "The Crucial Test."

In direct contrast, in a story as unlike and a theme as dissimilar, Holbrook Blinn will characterize the release date of July 10, in a tale, "The Weakness of Man."

July 17 will see two World stars, Carlyle Blackwell and Muriel Ostriche in their first co-starring vehicle, "Sally In Our Alley," which was produced from a scenario inspired by the famous old song classic of the same name in which both Mr. Blackwell and Miss Ostriche have roles. "Sally In Our Alley" is in contrast to the Kitty Gordon and Holbrook Blinn pictures which precede it. It is of the heart touching, sentimental type and a relief from the highly dramatic efforts of the other two.

On July 24, Gail Kane will be seen again, this time in "Paying The Price."

Folowing upon "La Vie De Boheme," comes Alice Brady on July 31, in "Miss Petticoats," based entirely on the popular novel of the same name and staged under the personal direction of William A. Brady in the precise locale of the original story. A number of the scenes were staged on board an old whaler, off the coast of Massachusetts, while others were made in various spots, called for by the author.

Baltimore Censors Begin to Perform Their Functions

Board at Work on the Holy Duty of Keeping the Public Mind Free from Any Picture Contamination in Maryland, and Theatre Patrons Will Soon Feel Uplift Effect

Special to Motion Picture News.

Baltimore, June 17.

MEMBERS of the Motion Picture Board of Censorship began active operation on Monday, June 19. The Board on that date began to view film for release Monday, June 26 and thereafter.

The censors have located in a large suite of rooms at 204 East Lexington street, near the Baltimore film center. The motion picture exhibitors are very enthusiastic over the personnel of the Maryland Censorship board, as the individual members are persons of high standing, and it is believed will give perfect justice to the exhibitors and manufacturers, as well as carry out the lines of the censorship law.

Guy L. Wonders, manager of the Wilson theatre, has been working with the censors and has given them the benefit of his wide experience in the motion picture field. Mr. Wonders will represent in Baltimore five or six of the largest film manufacturing concerns in the country, and for this reason will be in constant touch with the censors.

A. F. Gillaspey.

"LITTLE MARY SUNSHINE" IS "BORROWED" FROM BALBOA BY PATHE FOR GOLD ROOSTER PLAYS

"Little Mary Sunshine," a recent Pathe Gold Rooster play, has met with remarkable success. The chubby dimpled face of filmdom's "littlest leading lady" has caught the public fancy to such an extent that exhibitors have been petitioned by their patrons for more pictures in which she appears.

In consequence, J. A. Berst, vice-president and general manager of Pathe, has contracted with the Balboa company for the exclusive services of the child in forthcoming Gold Rooster Plays.

As public and exhibitors alike have persisted in calling the baby "Little Mary Sunshine" (the title of her first feature), everyone concerned has forgotten the name on her birth certificate, and as "Little Mary Sunshine" she will probably go down in film history.

The famous bear that was her playmate in her first feature will probably appear in the new pictures. Henry King will again be her director.

ADMIRAL WINSLOW, COMMANDER OF PACIFIC FLEET, GETS BEFORE CAMERA AT "U" CITY

An admiral of the United States Navy performed before the camera at Universal City on Monday, May 29. The distinguished gentleman in the service of the United States who enacted the role assigned to him is the commanding officer of the Pacific fleet—Admiral Cameron McR. Winslow, and at the time he was visiting the famous picture plant with the officers of his staff and those of the flagship Milwaukee and the San Diego, to which place they had been escorted by President John S. Mitchell of the Los Angeles Chamber of Commerce and President E. G. Judah of the Merchants and Manufacturers of the southern city.

The admiral and his party had passed a pleasant half hour in watching Harry Carey and his company, under the direction of George Marshall, make a number of scenes for "Well Represented," a western drama.

A THEATRE IN CHICAGO IS NAMED THE V-L-S-E

Alfred Hamberger, one of the best known exhibitors in Chicago, last week formally opened the V-L-S-E theatre in that city.

Mr. Hamberger chose the Ziegfield theatre for the christening under the V-L-S-E banner. This house is situated in one of the best locations in the city, at 624 Michigan Boulevard, and is also one of the largest theatres in the city.

In his opening announcement, Mr. Hamberger states that it is his purpose to give the V-L-S-E theatre the best of his long and successful experience in handling theatres, and points significantly to his choice of Big Four features exclusively for the house.

The new theatre was opened with the big Essanay seven-part feature, "Sherlock Holmes," with William Gillette in the title role. The first night audience was a most representative one.

Mutuals for Dates Near at Hand Range from Drama to Comedy

"The Decoy," with Frances Nelson, Will Be Released on June 29; Second Masterpicture Is "The Sign of the Spade" and "King o' Make-Believe" Appears on July 1

Scenes from Two Mutual Masterpictures de Luxe—Left, Frances Nelson in "The Decoy"; Right, Helen Rosson in "The Sign of the Spade"

FRANCES NELSON, who, in recent months has starred in several notable productions, is presented by the Mutual Film Corporation as the chief player of "The Decoy," a five act human interest drama, to be released as a Mutual Masterpicture, De Luxe Edition.

This production, a picturization of Herbert Hall Winslow's story, "The Country Girl," which will be released June 29, tops Mutual releases for the week of June 26.

As Glory Moore, the heroine of Mr. Winslow's romance of love, intrigue and revenge, Miss Nelson has been cast and in her support there appears a company of players headed by Herbert W. Frazer, in the role of Jim Davers, Frank Beamish, as Milt Bannon, leader of the society crooks and card sharps, Leonora Harris, and Tim Cronin as Perkin's valet to Milt Bannon, are other important members of Miss Nelson's large supporting company.

Second of the Mutual Masterpictures De Luxe Edition, scheduled for release during the week of June 26, goes to the public on that date under the title of "The Sign of the Spade." This marks the first of the Mutual Masterpictures, De Luxe Edition, filmed under the direction of Murdock MacQuarrie since joining forces with the American Film Company, Inc. In this production, founded on a story by Kenneth B. Clarke, Helen Rosson is the featured player.

Alan Forrest, recently engaged as leading man for Miss Rosson, makes his first appearance in this feature release. Others in the cast are Warren Ellsworth, Clarence Burton and George Gebhardt.

Mutual's three act offering for the week of June 26, "Tangled Skeins," an American Drama, featuring Vivian Rich and Alfred Vosburgh, will be released on June 29. This feature, screened under the direction of E. Mason Hopper, is founded on the adventures of a rich son of a rich family whose love escapades with a foreign countess and the beautiful ward of his mother lead him into a series of unusual situations. George Periolat is also a member of Miss Rich's supporting company.

Three two real subjects comprise Mutual's short length features for the same week. "The Fate of the Dolphin," a stirring story of the sea; filmed at the American-Mutual studios and starring Edward Coxen and Lizette Thorne, first of the two reelers of the week will be released June 26.

The Mustang-Mutual two reel offerings of the week will be released June 30, under the title of "The Demon of Fear." This is an unusually interesting drama, featuring Anna Little and Frank Borange.

Considerable interest, so far as exhibitors and fans are concerned, is centered in the Centaur-Mutual release of July 1, "The King O' Make Believe," because it offers Crane Wilbur, in the first of the new two act feature releases in which he is to star.

"The King O' Make Believe" is a romantic comedy. It was filmed under the direction of Robert B. Broadwell, especially assigned to handle the short length Wilbur features, and presents a company in his support including Joseph Hazelton, John Oaker, Mae Gaston, Pearl Elmore, O. Bigelow and various others.

Vogue offerings for the week are "A Safe Loss," starring Rube Miller and "Just for a Kid" with Ben Turpin and Rena Rodgers. These comedies will be released June 27 and July 2, respectively.

"When Adam Had 'Em" featuring Carol Halloway and John Sheehan, for release June 28, and "A Gink from Kankakee," starring Orral Humphrey, to be released July 2, are the offerings from the "Beauty" studios.

"Jerry's Big Haul," featuring George Ovey, is the Cub offering for June 30.

BELLMAN INCREASES TIMES SCREEN SECTION TO TWELVE PAGES

George H. Bellman, the remarkably successful photoplay editor of The Seattle Times, has increased The Times' Sunday screen section to twelve pages. The first week it consisted of eight, the second of ten.

Mr. Bellman has found by experience that the columns of Motion Picture News furnish up-to-the-minute reading matter, and he finds each issue of The News most useful to him in making up his photoplay department.

NEGRO COMPANY ORGANIZED IN LOS ANGELES

Special to Motion Picture News.

Los Angeles, June 17.

Believing there is a field for subjects in which negroes appear as the players, Los Angeles negroes have organized the Lincoln Motion Picture Company, which is a partnership with sufficient capital to make a number of two-reel pictures. Noble Johnson, who has played Indian and negro parts at Los Angeles studios for the past two or more years, is president and leading man. Dr. J. T. Smith is treasurer and Clarence Brooks, secretary. Buelah Hall is leading woman of the company.

Prior to the organization of the company, the members investigated the field, and found in excess of a thousand theatres, the majority located in the south, conducted solely for negro patronage. In the opinion of the organizers, there is a field there for pictures made wholly by negroes, they believing such subjects will draw usual patronage.

The first subject of two reels, which as yet has not been named, shows possibilities for the colored race to improve their conditions if they seek education. The leading man is a graduate of a colored men's college, secures employment in his chosen vocation—civil engineer—by a heroic deed, in which he saved the life of a big factory owner's wife. There is a love interest throughout, and the photoplay points the way to happier days for negroes if they will but persevere.

CAMPBELL FILMS FORTS SUMPTER AND MOULTRIE FOR "CRISIS"

Director Colin Campbell, of the Selig Polyscope Company, escorted special players and a staff of cameramen to Charleston, S. C., on Thursday, June 8. At Charleston old Forts Sumpter and Moultrie will be filmed for the forthcoming Selig production of "The Crisis." After visiting Charleston, Director Campbell will go to New York on business connected with the production and then will return to Chicago.

Clara Kimball Young Film Corporation Begins Work

Director General Capellani Is Engaged on Scene Plots for "Common Law," Arranging Details of Production and Casting Parts for the Picture

Latest Photographs of Clara Kimball Young, Who Is Resting Before Beginning Work on "The Common Law"

THE Clara Kimball Young Film Corporation has begun the actual work of producing its first feature picture. Miss Young left New York last week for a well earned rest at Poland Springs, Maine. Before going she had the satisfaction of knowing that what had been the greatest ambition of her life was realized and that the corporation organized in her name was actually engaged in the preparation of the first production in which she is to star under the new auspices—the picturization of Robert W. Chambers' novel "The Common Law."

Director General Albert Capellani has begun work on "The Common Law." Within the past few weeks the creator of "Les Miserables" and "Camille" has added another triumph to his achievements—the screen version of "La Vie de la Boheme."

M. Capellani is now engaged in preparing the scenic plots for "The Common Law" and arranging the details of the production. When not at the studio he may be found at the general offices of the corporation in the Godfrey Building, receiving the applicants for studio positions and casting parts for the picture. For the benefit of players seeking an interview with him, his office hours are from three to five o'clock in the afternoon.

The temporary studio in which Miss Young will work pending the completion of her own plant on Long Island, has been selected and the lease will be signed this week. The temporary studio is located in New Jersey, but its name cannot be given until the lease is signed. It is likely that the first three of four pictures will be made in this plant, as it will be months before the permanent studio is ready for business.

Miss Young will remain at Poland Springs until July 15 or thereabout, returning to begin her part in "The Common Law" on the day specified in her contract, July 16. Meanwhile M. Capellani and his assistant directors will have the production well under way—with all the scenes in which Miss Young does not appear finished.

Advertising Manager E. R. Schayer has carte blanche from Mr. Selznick to spare no expense in preparing material. Half a dozen of the biggest illustrators and portrait painters in New York, including Harrison Fisher, Malcolm Straus and James Montgomery Flagg, are at work on sketches in color from which the lithographs are to be made, and such leading exponents of modern decorative art as Flato and Fritz Winold Reiss are engaged in preparing advertising designs and posters.

The advertising campaign will include the use of 24-sheet stands throughout the country this summer and the expenditure of many thousands of dollars in such magazines as the Saturday Evening Post and Ladies Home Journal. Arrangements have been made with the publishing firm of Grosset and Dunlap to issue a special Clara Kimball Young edition of "The Common Law" this summer, illustrated with "stills" from the picture and portrait studies of Miss Young. This edition will be sold at fifty cents on all news stands and will be used by exhibitors in connection with their showings of the feature.

Cobe Secures "Marriage Bond" Featuring Nat Goodwin

Role Gives Actor Opportunity to Display His Gift of Humor—Picture Is Based on Celebrated Novel and Play—Other Unity Releases Include "Diana" and "My Country First"

ANDREW J. COBE, vice-president and general manager of the Unity Sales corporation, announces that he has secured "The Marriage Bond," in which Nat C. Goodwin is starred. This is said to be based on a celebrated novel and play, and employs in its enactment a cast of well known screen favorites. Mr. Goodwin is seen in a role which, it is announced, gives him opportunity to display his gifts of humor.

Other Unity releases include the "Tweedledee and Tweedledum" comedy series, with Perez, the European comedian; "Diana," a colored feature, portraying the romance of the immortal huntress; "My Country First," with Tom Terriss; and "The Pursuing Vengeance," with Sheldon Lewis.

Arthur Rosenbach of the firm who is making "a swing around the circle" reports heavy business all over the country, particularly for the sixteen episode serial "The Yellow Menace" starring Edwin Stevens and produced by William Steiner. A special publicity and advertising campaign will be made on behalf of this serial and the story of "The Yellow Menace" will be run in 1,100 newspapers.

"The Yellow Menace" has received the endorsement of several noted public men including Col. Roosevelt, Arthur Brisbane and others, it is announced.

SONNENBERG DIES IN OAKLAND

Julius Sonnenberg, for the past four years assistant manager of the Oakland Orpheum, Oakland, Calif., and prior to that treasurer of the house, passed away recently in a hospital in that city, following a long illness. He was a cousin of Morris Meyerfeld, president of the Orpheum Circuit.

MARIN SAIS PLANS "MOUNTED CROQUET" TEAM OF STARS

The latest benefit proposed for the Actors' Fund of America is a widely advertised polo game between a women's team composed of screen stars in the Los Angeles film colony and either the Coronado or Burlingame masculine aggregations. Marin Sais, Kalem's star, is the instigator of the plan and it has received the enthusiastic support of both her fellow players and the Los Angeles newspapers.

The Los Angeles Times last week pronounced the proposed team "a better drawing card than Ziegfield's 'Follies,' and certain to raise a substantial donation for the Actors' fund."

One of the first volunteers to present her name to Miss Sais, was Helen Gibson, whose daring riding is a feature of the "Hazards of Helen."

Marin Sais (Kalem) and Her Polo Pony

Miss Sais, who is just now being starred with Ollie Kirkby in "The Social Pirates." has been a lover of horses from childhood and took up the "mounted croquet" for recreation last fall. One of her pet ambitions has always been the organization of a woman's team and the possibility of benefiting the Actors' Fund was sufficient to cause her to put the plan into operation at once.

"What a wonderful thing it would be," declared Miss Sais, last week, "if we could complete the organization of the team and possibly take part in the Motion Picture Studio Directory's contests at the Sheepshead Bay Stampede."

SCENICS AND CARTOONS ADDED TO ALLIANCE LIST BY HILL

The Alliance Film Company of Texas, in Dallas, J. W. Hill, Jr., manager, has secured the "Charlie - Fatty - Maybelle" comedy cartoon subjects for Texas and Oklahoma; and will have one new release each week.

Mr. Hill is adding a scenic subject to the comedy cartoons, making the film a full thousand feet. The cartoons are from 600 to 700 feet in length. Bookings are rapidly coming in on the contract basis.

Magazines of General Circulation for Bluebird Publicity

Company Will Begin Nation-Wide Campaign With an Advertisement in the Saturday Evening Post During June, Exploiting "The Three Godfathers" First

THE Bluebird people are going in heavy for their new policy of impressing the public with their plays and productions. The first of the advertisements in their nation-wide campaign of general publicity will appear in the Saturday Evening Post during June and page advertisements will be used for some time to come.

But there will be continued for the immediate use of exhibitors the distribution of information on the personal element that enters into the productions.

The national campaign will be started just at a time when several of what Bluebird considers its very best pictures will be ready and waiting to be distributed on schedule. The first advertisement will relate to "The Three Godfathers," a psychological start for the advertising series, for the reason that the story was originally printed in the Saturday Evening Post. Then will come "Shoes," with Mary McLaren.

Future announcements will go into details for "Broken Fetters," "The Love Girl," "The Grasp of Greed," "The Silent Battle," and "The Secret of the Swamp," July releases introducing as the leading players, Violet Mersereau, Ella Hall, Louise Lovely, J. Warren Kerrigan, and Myrtle Gonzales, in the order given.

Among the August features will be "By Fate's Decree," bringing Dorothy Phillips into the Bluebird fold; "Little Eva Edgerton," with Ella Hall leading; "The Beckoming Trail," another one for Kerrigan; "Wanted a Home," a Lois Weber production that brings forward Mary MacLaren, the little girl of "Shoes" for her second essay at leads, and "L'Abbe Constantin," which will have Rupert Julian in the name part.

Three Lasky Subjects Through Paramount During July

Blanche Sweet in "The Dupe," Cleo Ridgely in "The Selfish Woman," and Mae Murray in "The Dream Girl" Are Announced

THREE Lasky productions will be released through Paramount on the first three Mondays of July, the schedule being Blanche Sweet in "The Dupe," July 3; Wallace Reid and Cleo Ridgeley in "The Selfish Woman," July 10; and Mae Murray in "The Dream Girl," July 17.

The first two are by Hector Turnbull, and "The Dream Girl" by Jeannie McPherson. Cecil B. De Mille, who produced "The Golden Chance," of which Miss McPherson was the author, directed the new Mae Murray vehicle.

Mr. Turnbull's well known features are "The Cheat" with Fannie Ward, "The Heart of Nora Flynn" with Marie Doro, "Temptation" with Geraldine Farrar, and "Alien Souls" with Sessue Hayakawa, and other features, all of which were produced by Cecil B. De Mille.

In support of Blanche Sweet in "The Dupe" there will appear Thomas Meighan, Ernest Joy and Veda McEvers. The cast for "The Selfish Woman" includes in addition to the stars, Wallace Reid and Cleo Ridgely, Joseph King, Charles Arling, Billy Elmer, Bob Fleming, Edythe Chapman and Dorothy Abril, and in support of Mae Murray in "The Dream Girl" will be Theodore Roberts, James Neil, Earle Fox, Charles H. West, Mrs. L. McCord and Mary Mersch.

World-Equitable Open Booking Takes Well with Exhibitors

Pictures Now Marketed by This Plan Include "Trilby," "The Price," "Divorced," "Blue Grass," "A Daughter of the Sea," "A Circus Romance" and "Sealed Lips"

SINCE the discontinuance of active production, the Equitable Motion Pictures Corporation, releasing through the branches and exchanges of the World Film, has placed all the features of that concern on an open booking plan which, according to General Sales Manager Felix F. Feist of World-Equitable, has met with a gratifying response.

The entire output of the Equitable is now, and has been for the past two months, available to exhibitors on the open booking plan. The productions in this policy includes Clara Kimball Young and Wilton Lackaye in "Trilby," Helen Ware in "The Price," Katharine Osterman in "Divorced," Thomas A. Wise in "Blue Grass," Muriel Ostriche in "A Daughter of the Sea" and "A Circus Romance," William Courtenay in "Sealed Lips," Frank Sheridan and Arthur Ashley in "The Struggle," Bruce McRae and Gerda Holmes in "The Chain Invisible" and Katharine Kaelred in "Idols."

In addition to these are twenty others which were made from August, 1915, until May of this year, and all of which are working throughout the country, which, judged from the accruing number of bookings, appeal highly to the exhibitor.

Mr. Feist states that the open booking idea will continue indefinitely on these productions.

HOBART BOSWORTH ENGAGED IN SUPPORT OF FARRAR

Special to Motion Picture News.

Los Angeles, June 17.

Special stories are being prepared for photodramas in which Geraldine Farrar is to appear under the direction of Cecil B. deMille. Hobart Bosworth has been especially engaged to play an important role in the support of Miss Farrar. Others to appear in the cast will be Theodore Roberts, Wallace Reid, H. C. Carpenter, and other prominent players who supported the star in the three pictures made last year. All Geraldine Farrar subjects will be made under the supervision of Cecil B. deMille.

Of Course You Are Going to the "News" Stampede?

Everyone in Filmdom Is Eligible for the Contest to Be Held at Sheepshead Bay from August 5 to 12—Many Companies Intend to Send Their People by Special Train East for Entry in the Events—Write "Motion Picture News Studio Directory" Editor for Details

THE MOTION PICTURE NEWS Studio Directory's Stampede Contest editor is already receiving numerous inquiries about the Stampede Contest to be held at Sheepshead Bay, New New York City, August 5 to 12.

Several companies from the west are sending special cars to bring their people from the west coast to the east to compete in this big contest.

Anyone and everyone in filmdom is eligible for the Open Stampede Contest, whether they participate in the MOTION PICTURE NEWS Studio Directory Contest or not. In other words, entrance in the Studio Directory Contest, which by the way is absolutely free, does not bar you from participating in the World's Championship Contest. In order that you may understand, if you have not already received the information from the Stampede Contest itself, we will give you here some details of this colossal tournament.

The Stampede will be held at the three-million-and-a-half-dollar Sheepshead Bay Speedway for eight days, and is open to the world. Fifty thousand dollars in prizes are offered and the decision of the world's championship in the different Western sports. In addition to this it will be a frontier reunion of the West and East. The governors, cities, Boards of Trade, Chambers of Commerce and other public bodies of the western states are cooperating to insure a western demonstration that will stagger New York. Theodore Roosevelt says that he will be there. Mexico, South America and Australia are sending their crack riders and ropers. More than a thousand cowboys and cowgirls will be seen in open contest in the Sheepshead Bay arena.

Well-Known Men Interested in Event

The jubilee will be conducted under the auspics of a cotrie of famous gentlemen sportsmen who have underwritten all purses and expenses. August Belmont, Harry S. Harkness, W. A. Harriman, Judge R. L. Lovett, John C. Milburn, Jr., Horace M. Kilborn, Ralph Pulitzer, Lewis J. Spence, and William B. Walker are numbered among the honorary stewards. The Hotel Men's Association, the Merchants' Association, and the great railroad trunk lines have enlisted in the movement to attract attendance from all over the country. The Great Northern Railroad will bring on more than a hundred Blackfeet Indians from Glacier National Park, who will be encamped in their tepees with the other Indians in a frontier Indian village.

One of the most picturesque features of the celebration will be a last gigantic round-up of the men who made western history. Oldtimers who paved the way for those who came later; pioneers who drove oxwagons, stage-coaches, prairie schooners and mule teams and rode the bony express in the early days of the West. The Oldtime Trail Drivers Association of Texas is coming in a body. Dodge City, Kan., is sending its mounted cowboy band with its train of boosters. Arrangements are being made to bring on a train load of three hundred wild range horses for the arena competition. Trap shooting will be a conspicuous incidental feature and John Philip Sousa, the march king, who is an expert himself, is among those who have proffered trophies. Guy Wedick, a young Westerner, who is the highest authority on the sports and activities of the Range-Land, will be director-general of the celebration.

The prize list of the principal events of the Stampede is copied below from the announcement folders. This is not the MOTION PICTURE NEWS Studio Directory Contest, although all of the Directory contestants are eligible to enter.

COWBOY BUCKING HORSE RIDING CONTEST
(With Saddle)

Day Money
1st $100 3rd $50
2nd $75 4th $25

Final Money
1st $1500 and World's Championship Title
2nd $1000 5th $250
3rd $750 6th $125
4th $500

COWBOY TRICK AND FANCY RIDING
Final Money
1st $750 and World's Championship Title
2nd $500 3rd $250 4th $125 5th $75 6th $50

COWBOY STEER BULLDOGGING
World's Championship on Four Steer Average

Day Money
1st $50 3rd $15
2nd $25

Final Money
1st $1000 and World's Championship Title
2nd $750 4th $250
3rd $500

COWBOY NIGHTSHIRT RACE
One Half Mile Race Daily
Day Money
1st $25 2nd $15 3rd $10

PONY EXPRESS RACE
One Half Mile Race Daily
Day Money
1st $60 2nd $40 3rd $20

COWBOYS ROMAN STANDING RACE
One Half Mile Race Daily
Day Money
1st $40 2nd $20 3rd $15

COWBOYS BUCKING BULL AND STEER RIDING
(With Saddle)
$10.00 a Mount

** COWBOY WILD HORSE RACE
(This is a Daily Race. Special Entrance Fee $10 per day)
Day Money
1st $100 3rd $50 5th $15
2nd $75 4th $25 6th $10

COWGIRL BUCKING HORSE RIDING CONTEST
(Slick)

Day Money
1st $75 3rd $25
2nd $50

Final Money
1st $1000 and World's Championship Title
2nd $500 3rd $250

COWGIRL TRICK AND FANCY ROPING
Final Money
1st $500 and World's Championship Title
2nd $400 3rd $300 4th $200

COWGIRLS ROMAN STANDING RACE
One Half Mile Race Daily
Day Money
1st $30 2nd $20 3rd $10

COWBOY BAREBACK BUCKING AND HORSE RIDING
(With Surcingle)

Day Money
1st $50 3rd $15
2nd $25

Final Money
1st $1000 and World's Championship Title
2nd $750 4th $250
3rd $500 5th $125

COWBOY TRICK AND FANCY ROPING
Final Money
1st $750 and World's Championship Title
2nd $500 3rd $250 4th $125 5th $75 6th $50

COWBOY RELAY RACE
(This is World's Championship Event for Sixteen Mile Race)
Final Money
1st $1500 and World's Championship Title
2nd $1000 3rd $750 4th $500 5th $250 6th $125

STAGE COACH RACE
One Half Mile Race Daily
Day Money
1st $100 2nd $75 3rd $25

CHUCK WAGON RACE
One Half Mile Race Daily
Day Money
1st $60 2nd $40 3rd $25

COWBOYS BUCKING STEER RIDING
(Surcingle)
$5.00 a Mount

** COWBOY STEER ROPING (3) STEER AVERAGE CONTEST
Special Entrance Fee $50

Day Money		Final Money	
1st $100	3rd $50	1st $1000 and World's Championship Title	
2nd $75	4th $25	2nd $800	5th $200
		3rd $600	6th $100
		4th $400	

COWGIRL BUCKING HORSE CONTEST
(Hobbled Stirrups)

Day Money		Final Money	
1st $50	3rd $15	1st $600 and World's Championship Title	
2nd $25		2nd $400	3rd $200

COWGIRL TRICK AND FANCY RIDING
Final Money
1st $500 and World's Championship Title
2nd $400 3rd $300 4th $200

COWGIRL RELAY RACE
(This is World's Championship Event for Sixteen Mile Race)
Final Money
1st $1000 and World's Championship Title
2nd $750 3rd $500 4th $250 5th $125 6th $75

Ten dollars is the entrance fee into any or all of the events listed above, with the exception of the Cowboys' Steer Roping Contest and the Wild Horse Race, which calls for an extra entrance fee, as indicated by the asterisk above.

No event at the Stampede will be called a tie or draw. All contests go to a finish for a decision. All rules and judges are to be chosen by a popular vote of the contestants.

Personally, we look for some of the MOTION PICTURE NEWS Studio Directory contestants to show up some of the professionals. The entry blanks are now ready and may be had on application by addressing The Stampede Contest, MOTION PICTURE NEWS Studio Directory (published by MOTION PICTURE NEWS), 729 Seventh avenue, New York City. Let us hear from you all, and remember the date, August 5 to 12, New York City.

Additional details will be forthcoming in the next week's issue.

JOHN W. CORNELIUS, WELL-KNOWN ST. LOUIS EXHIBITOR, IS DEAD

JOHN W. CORNELIUS, well-known moving picture exhibitor in St. Louis, died on June 9, at Hot Springs, Arkansas, where he had gone for a brief rest and to recover from a recent illness. Mr. Cornelius had been improving in health and had planned to return to his home on the very day that the telegram arrived announcing his death, which had been caused by heart failure. Mr. Cornelius began his motion picture activities in St. Louis six years ago, when he bought the site in Sixth near Pine street for the Lyric theatre.

This house was erected for a strictly motion picture theatre, at a cost of $45,000. Two years ago Mr. Cornelius purchased the West End Lyric theatre, which was entirely rebuilt and made into the theatre de luxe of the west end. Last year the Lyric skydome at Delmar and Taylor was added as a summer theatre, and drew much praise for its beauty and attractiveness as an outdoor picture show. Just recently controlling interest in the Royal was acquired by Mr. Cornelius, and all these theatres have become known as strictly high-class motion picture theatres. Mr. Cornelius has been ably assisted by his wife in his theatrical enterprises, and his son James. Mrs. Cornelius, who is considered an expert in selecting a picture program, will continue to operate the Cornelius theatres under the same policy as has been maintained in the past. Mr. Cornelius was fifty-eight years old when he died. His body was taken to St. Louis for burial.

TRAVELOGUER HOLMES, IN THE DOMINION FOR SCENES IN "CANADIAN LIFE AND INDUSTRIES," STOPS IN ST. JOHN, N. B.

Special to MOTION PICTURE NEWS.

St. John, N. B., June 17.

BURTON HOLMES the Travelogue man and Mr. Moomaw of the Essanay Film Company, who have been taking Eastern Canadian scenes in connection with Mr. Holmes Travelogue on "Canadian Life and Industries" are in the city. Mr. Holmes will spend nine weeks travelling in the Dominion as the guest of the Canadian-Pacific Railway Company, who have placed at his disposal the private car Brunswick.

Among other typical New Brunswick features pictures were secured of the Reversing Falls, which natural wonder no other country on earth possesses with the exception of China. The St. John River enters the harbor through a narrow gorge, running swiftly down until the gradual rising of a thirty foot tide forces the water back and causes the rapids to actually reverse and run up stream.

From here Mr. Holmes will go to Ottawa, where he is to be the guest of the Duke and Duchess of Connaught and later he will go west and through the prairie provinces to the Pacific coast.

RIALTO IN BALTIMORE OPENS ON JUNE 24

THE Rialto theatre, Baltimore's latest and most handsome motion picture house, will formally open on Saturday, June 24. The Rialto is an up-town house, in the fashionable center of the city, with its entrance on North avenue near Linden avenue. The theatre will have a seating capacity of five hundred and is most elaborately finished. The exterior is of art brick, with a massive marquise over the entrances and extending to a point nearly on a level with the curbing. The interior decorations are of white, old ivory and old rose. The general color scheme of the walls is of old ivory with large panels of old rose, the panel mouldings being finished in tints of gold. All tapestry and hangings will also be of old rose. The seating will be of the cabinet variety, finished in mahogany. The pictures will be projected upon a gold fiber screen.

The theatre will be equipped with a piano and a Kimball Orchestral organ. The structure was built by the Linden Amusement Company, of which Myer Fox is president. Mr. Fox is also president of the Mount Royal Amusement Company, which owns and conducts the Mount Royal theatre on North avenue near Mount Royal avenue. Arthur Price, a well-known Baltimore motion picture man, manager of the Mount Royal, will also manage the Rialto. Mr. Price has arranged for Paramount, Triangle, Metro and other leading pictures to be presented. There will be a daily change of program.

SAN BERNARDINO FILM COMPANY IS ORGANIZED WITH CLEMENTS AS GENERAL MANAGER

Special to MOTION PICTURE NEWS.

Los Angeles, June 17.

A motion picture company has been organized by business men which will be known as the San Bernardino Film Company, located with studios at San Bernardino, California. Hal Clements has been engaged as general manager, and work of building the studio is now under way on the grounds at E street and Base Line, San Bernardino. The company plans to make one, two and three-reel subjects, but has not made any announcement concerning releases.

PATHE SCENIC, "ASCENT OF MT. RANIER," IS SHOWN IN TACOMA

MANAGER Quimby of the Pathe Seattle office gave a private showing of "The Ascent of Mt. Rainier," a Pathe scenic, before the Chamber of Commerce and Rotary Club of Tacoma, recently, and these two bodies were so much interested in the picture that they are sending circular letters to all the Chambers of Commerce and Rotary Clubs throughout the United States, calling their attention to the scenic.

THE MOTION PICTURE STUDIO DIRECTORY IS OUT AUGUST 29

SCREEN EXAMINATIONS

"THE CLOWN"

(Lasky-Paramount—Five Reels)

REVIEWED BY HARVEY F. THEW

VICTOR MOORE has been given a part of more than the usual sympathy in this subject, and special effort is made to reach the deepest sympathies of his audience. This is successful, despite a number of technical shortcomings in the dramatic construction. That the picture will "grip" there can be no doubt.

The situations have all been created before on the screen, but they are surrounded with an unusual atmosphere. The incidents and "business" are well handled, and the telling of the story is done on a plane which all will understand and absorb. The whole is well in keeping with the Lasky standard.

Victor Moore is seen as "Piffles," a light-hearted clown, with a big fund of good-fellowship. He saves the crippled son of Judge LeRoy from a runaway team at the circus, and is carried nearly dead to the Judge's own home.

There, during a long convalescence, he meets Milicent, the Judge's daughter, whose sweetheart, Dick, has gone into the desert prospecting. News comes that Dick has perished of thirst, and Milicent attempts suicide. Piffles, who has fallen in love

The Child's Affection for the Clown

with the girl, but realizes that he "aint got a chance," sees her attempt to drown herself, and rescues her. He learns her story—that she is about to become the mother of Dick's child, and in her despair she could think of no way out except death.

To protect her name Piffles offers to marry her, and she accepts him as husband only in name. After the child is born, her father sends for the pair, and gives Piffles a job in the bank, where he makes a success.

The report of Dick's death is false, but when he returns, after having located a rich mine, he finds Milicent married, and drops out of sight again. This time he goes to New York to superintend the selling of stock in the new mine.

The mine becomes a bonanza, and it is decided to buy up all the outstanding stock. The only holder who won't sell is a man in Los Angeles, and Dick goes west to make a deal. The holder is Piffles, and at the latter's house, Dick meets the girl for the first time in three years. He hears the whole story, and learns that the boy romping on the floor is his.

Piffles from behind the curtain, sees the reconciliation. He decides that it is no place for him, and so, after leaving a note advising Milicent that any court will give her a divorce on the grounds of desertion, steals away and rejoins the circus.

Thomas Meighan plays Dick, and Florence Dagmar plays Milicent. Ernest Joy, Tom Forman, Horace B. Carpenter, Wallace Pike and Master Jerold Ward handle the other roles capably.

"BROKEN FETTERS"

(Bluebird—Five Reels)

REVIEWED BY OSCAR COOPER

WRITTEN and directed by Rex Ingram, "Broken Fetters" can be counted upon to interest picture-goers chiefly because of the handling Mr. Ingram gave it. It is a story of adventure, with a strong human appeal, portraying the somewhat incredible experiences of a young girl, who falls into the clutches of Foo Shai, a Chinatown despot, the proprietor of a gambling-den and a white slave establishment.

Foo Shai Invites the Artist to Gamble

The atmosphere of Orientalism pervades the whole, and is easily the most striking thing in the picture, because Mr. Ingram was unusually successful in securing the right settings, locations and types. There are several exciting scenes centering about the Chinatown resort, and these are convincing, as to acting, as well as to atmosphere. If we except two or three scenes in which the despot attempts to assault the girl, it may fairly be said that there is nothing likely to give offense.

Violet Mersereau offers a characteristic portrayal of the unfortunate little girl, who is stolen from her Mandarin guardian in China, and brought to the Foo Shai establishment in New York, but she is overshadowed by Frank Smith. Smith does an excellent, and really out of the ordinary bit of character acting as Foo Shai. Others are Kittens Reichert, Charles Francis, Earl Simmons, William T. Dyer, Paul Panzer, Isabel Patterson, William Garwood, as the hero, Paddy Sullivan, Guy Morville, and Charles Fang. Mr. Garwood has a congenial role as an American artist, who eventually brings about the rescue of the girl, and Fang is excellent as a young Chinaman who befriends the heroine on several occasions.

In addition to the principals, the Chinese and slum types deserve especial mention, for they contribute greatly to the worth of the subject. Summed up, "Broken Fetters" will get over, because of Mr. Ingram's skillful direction, the human touches, and the excellent atmosphere.

Striking Views of "La Vie de Boheme," A World Film Production, in Which Alice Brady is Starred

"POWER"

(Essanay—Three Reels)

REVIEWED BY THEO. S. MEAD

THE political drama of recent years has been a very popular subject with the American people. And at this particular time when the interests in the political situation is aroused to an unusual pitch, almost any sort of a picture that shows a boss of the conventional rough and ready type, and which contains a smattering of graft and of crooked gang methods will meet with the approval of the average audience.

"Power" is a political drama filled with action from start to finish. Evan Dexter is a struggling young lawyer, who lacks gumption to such an extent that he allows his sister Lucille to almost literally lead him by the hand to the saloon of Pat O'Riley, a political boss, a man unknown to her except through the papers. She asks O'Riley to throw some lucrative employment her brother's way. Of course, the boss is struck at once by Lucille's beauty, and as a matter of fact, Nell Craig is very alluring in this role. So when a short time later a compromise between O'Riley and the capitalists' interests allows the former to name a candidate for Governor, Evan Dexter the young lawyer, is the one he chooses. Dexter is very much puffed up over his breathlessly rapid rise to power, and turns from O'Riley to the interests of the capitalists, who wish to secure a franchise on the power rights of a state water way. He signs the bill which gives them these rights, without any compensation for the state. O'Riley in the meantime, has met the Governor's sister Lucille on several occasions, and under her influence has decided to turn over a new leaf. He defeats the plans of the dishonest capitalists by the effective method of burning the signed franchise and of threatening the Governor that he will send him to the penitentiary if he affixes his signature to another franchise. At this juncture the picture ends with O'Riley and Lucille departing on their honeymoon.

The Challenge

As intimated, Nell Craig plays the part of Lucille Dexter with considerable charm. Sydney Ainsworth is seen as the Governor, Carroll C. James as the political boss and Ullbrich Haupt as the leader of the capitalists' interests. Each member of the cast receives an opportunity to display emotional acting, which is fully taken advantage of.

Some beautiful exteriors, showing the disputed water fall, pleasingly run through this production. The interiors are well staged and the photography is excellent throughout.

"LA VIE DE BOHEME"

(Paragon-World—Five Reels)

REVIEWED BY HARVEY F. THEW

IN the case of a classic such as this, it is hardly competent to to enlarge upon the story. This is a case where direction and mounting are everything, and they have not failed. In passing it might be mentioned that in all the various ways Henri Murger's story has been presented to the public, it has never been offered in a dressing which got more out of it as a dramatic work.

The picture comes to the exhibitor loaded with unusual advertising value. Every performance of the Puccini opera, every sale of the original novel, and every reference to the dramatic and operatic stars which have appeared in opera and play, have added just that much to the advertising which has prepared the way for the picture. Everybody knows *of* "Boheme," and almost everybody would like to know "Boheme" itself.

There are few, if any American producers, who could have given this story the production which Albert Capellani has. It required not only an intimate knowledge and sympathy with the Paris of the period portrayed, but also an intimate knowledge of the peculiar life of the Quartier Latin, and the "bohemians" which have now almost disappeared. Although his public in this country cannot be very exacting in the matter of geography, Mr. Capellani has not allowed his vigilance to relax, and those who know their Paris will recognize the careful accuracy of the locations. A striking instance of this is an "exterior" in the fourth reel, with shows Mimi leaning over the wall and looking into the Seine. In the background is the Ile de la Cite, with the Palais de Justice and Notre Dame dominating, thereby definitely locating the camera in the real Latin Quarter.

To picture goers who want a slice of a life they have never known, and never will, this picture will have an especial appeal. The narrow and intricate streets of old Paris, and the cafes and rookery studio buildings have been carefully rebuilt at the Paragon studios, and realistic street scenes are the result. The costuming and manners are also accurate; it is hard to find an artistic flaw in the production.

Alice Brady is a charming Mimi. Mimi, it will be recalled, is the little nameless orphan, who fled from a life of servitude, and fell in with a bohemian colony of poets, artists and musicians. At the same time Rudolph, heir of a wealthy uncle, heard the call of bohemia, deserted his uncle's home, jilted his wealthy fiancee, and also joined the cafe company, immediately falling in love with Mimi.

They were separated by the uncle, and Mimi, for the sake of her lover's future, wandered homeless for months, until exposure and starvation brought her low. Then she wandered back to Rudolph, who was waiting faithfully in the garret, and died in his arms. The uncle and Rudolph's fiancee relented in time to clasp the girl's hand before she drifted across the border.

The cast in this picture is of high order. June Elvidge is Madame de Rouvre, Paul Capellani is Rudolph, Leslie Stowe is the Uncle Durandin, Chester Barnett is Marcel and Zena Keefe the pretty and sprightly Musette. The character of Schaunard, the musician, is also introduced, for reasons which are not apparent.

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"THE MYSTERIES OF MYRA"

(International—Two Reels)

REVIEWED BY H. S. FULD

THIS episode opens with the Black Master and his cohorts using the Black Arts to will that "the heart of Myra shall beat slower—slower—slower," and by their machinations give every promise of succeeding. Varney (Allen Murnane) the villain lover of Myra, finds Myra on the verge of collapse and only the opportune arrival of Dr. Alden (Mr. Estabrook) saves her.

Dr. Alden sets up a machine in Myra's room and with the electroscope finds the direction of the thought waves emanating from the Black Lodge and through a condenser in the shape of an umbrella, collects and confines them in a Leyden jar.

Warning everyone not to touch the jar he leaves. Varney, coming in later, is surprised at the remarkable improvement in Myra and she innocently tells him that Dr. Alden (his rival for her hand) has arranged an apparatus to circumvent the Black

Psychic Science Battles with Black Art

Lodge. She shows him the arrangement, and he, in trying "accidentally-on-purpose" to dislodge the connections, comes in contact with the jar and receives a severe electric shock.

Hurriedly leaving he rushes to the Grand Master and tells him of the machine Dr. Alden has installed. The Master shuts himself up in a lead-lined room where the rays from the machine cannot reach him.

Myra notifies Dr. Alden by telephone of Varney's visit and escape and he hurries to her home. On reaching there he causes Myra to try and concentrate her thoughts on the Grand Master, and by steadily gazing into a crystal globe direct him to his lair. She glimpses the Master as he opens a slide in the door of the lead-lined room, and her quick "Here he is, doctor," directs his hand and the rays shoot through the opening in the door, and the last we see of this episode is the rays striking him and he falls in the doorway.

The remarkable photographic effects that have won such favor during this series are kept up in this episode, and if such a thing could be, are even better than the predecessors. The interest is kept up and leaves one breathlessly waiting the next release.

"THE WASTED YEARS"

(Horsley-Mutual Masterpicture—Five Reels)

REVIEWED BY HARVEY F. THEW

IN THIS subject Crane Wilbur does some of the best work of his screen career, up to date. He appears to have conquered an early tendency to overact, and gives a convincing portrayal of a sympathetic character.

He has not been given a good vehicle. The story is "there," but something has gone amiss in its presentation. The picture starts off well, and the interest is strong until almost the fourth reel, where it becomes involved in a complication of illogical and banal situations, and the original impetus is lost. This is to be regretted, as with a different handling, and a little bridging over the mellow spots it could have been made into an excellent subject.

In the prologue, Crane Wilbur is seen as Old Weatherby, a broken derelict. A passerby gives him a coin, and he spends it for admission to a theatre where the play of "Youth" attracts him.

In the gallery he witnesses a visualization of his own past life. This is somewhat disappointing, as the title leads us to believe that it has been a life of reckless dissipation, whereas, the young man, barring a youthful cultivation of the wild oats ranch, about followed the normal course.

He leaves his home town on receipt of word that he is heir to a fortune, promises his sweetheart, June, to return for her immediately, and goes to the lawyers' office in the city. He finds he is heir to $200,000, and as soon as he receives it, stops a while to "see the sights." He sees them so thoroughly that one morning he wakes up with an awful head, and finds he has married a roof-garden habitue.

June comes on in search of him, finds him married, and goes back broken-hearted; later she marries his rival. His wife leaves him when she discovers she is to become a mother. She dies, and by accident he finds his little daughter in a tenement, after he has spent nearly all his fortune in the search for the child and her mother.

He starts back for the old home town, in the fond hope that he can patch things up with June, but on the way he is robbed of his clothes, money and automobile by a band of gypsies. He also finds June married, and he and the child wander on with the wagon and team the gypsies have left behind.

The Rivals

The child dies of consumption, and the father becomes a wanderer. When the show is over, the audience files out, leaving the old derelict silent in his seat. An usher discovers that he is dead.

Mr. Wilbur has the assistance of Mae Gaston, one of the real pretty girls of the screen, whose attractiveness loses nothing by its contact with the camera. Others in the cast are Jessie Burnett, John Oaker and Thelma Salter.

"MUTT AND JEFF IN THE INDESTRUCTIBLE HAT"

(Mutt and Jeff Film—One Reel)

REVIEWED BY OSCAR COOPER

THE quality of humor in Bud Fisher's animated cartoons is steadily maintained. They are always a pleasure to the spectator because they contain, in each case, a genuine comedy idea. For the past several weeks, we have viewed these films in a New York heatre, and they captured the audience every time.

In this release, Jeff is attempting to find a hat which Mutt can't throw away. After several futile experiments, he buys a Prussian helmet, hoping Mutt will impale himself on the spike. Instead, Mutt merely tosses the hat up to the ceiling, where it sticks. Then Jeff gets an Australian Boomerang Hat, telling Mutt that he can't throw it away, because it will return to Jeff's head. It does return, but on the final throw Jeff, unfortunately, moves his head, and is floored by the blow.

"THOSE WHO TOIL"

(Lubin-V-L-S-E—Five Reels)

REVIEWED BY OSCAR COOPER

A STORY of the fight of labor to gain its rights from capital, "Those Who Toil" is strong in human and heart interest, and offers Nance O'Neil in one of her typical emotional roles. It was directed by Edgar Lewis, one of the most careful and competent of producers, a fact which enables us to say that it is a thoroughly worthy offering.

The action is thrown against a realistic background—the Pennsylvania petroleum regions—and these give an impression of bigness, which, curiously enough, Mr. Lewis did not feel it necessary to carry out in his mob scenes, for these employ a comparatively small number of people. Instead of emphasizing the spectacular side, Mr. Lewis, working from a script by Daniel Carson Goodman, sticks pretty closely to the main emotional theme—Jane Brett's leadership of the strikers as the result of wrongs she has suffered at the hands of the oil owners.

This theme is amplified by having the son of the owner come to the oil fields to investigate conditions. He meets Jane, of course, and falls in love with her. After the strikers have delegated Jane to burn the tanks, the young man discloses his identity to her, and she pleads with the strikers to hold off from violence. They accuse her of treachery, whereupon there is a fight, and the strikers attack the house in which Jane and her lover are hiding. The young man rushes out of the house to address the strikers, and Jane, following, is slightly wounded in the arm. His fearlessness forces the mob to listen to him, and he induces them to go back to work on the promise that their demands will be met.

Jane Defies the Superintendent

Herbert Fortier, as the oil owner; Victor Sutherland, as his son; John Sharkey, as the ringleader; do effective work, and the rest of the cast—Tom Tempest, Fred Chasten, Ray Chamberlain, and Adelaide Hayes—are entirely acceptable. Settings and location render the atmosphere very well indeed.

Good opportunity is given Miss O'Neil to register her emotional scenes, and she takes full advantage of them. The action, as a whole, moves with a fair degree of rapidity. There are several cutbacks to cover incidents prior to the main story, but most of these are brief.

"A MATRIMONIAL MARTYR"

(Balboa-Pathe—Five Reels)

REVIEWED BY HARVEY F. THEW

NOT so much because of its unique situations, and the handling of the story, but because of the magnetic qualities of the star, and a magnificent hand-coloring of the print, this subject is one of great attractiveness. It should find a wide appeal and be an excellent box-office investment for almost any exhibitor.

Anyone can understand green grass, brilliant flowers and blue sky, and even those who do not grasp even the elementary human emotions will appreciate this picture. Ruth Roland, the star, plays a dual part, and some clever double photography is brought to bear to lend conviction to scenes where she appears in conflict with herself.

She first appears as Erma Desmond, a happy young girl living with her uncle and aunt in the country. She goes away to the city to visit a friend, Phyllis, and later, being obliged to earn her own living, becomes the companion of Mrs. Stanley, a society woman.

Miss Roland also plays the role of Mrs. Stanley, a harsh, volatile virago, who hurls books, pictures and statues at her harmless husband, her friends and servants until the husband goes away for a few months, taking their young daughter to school.

Mrs. Stanley decides to go to Reno and get a divorce, and she leaves Miss Desmond to impersonate her in her absence. The sweet disposition of Erma mystifies the servants, and when Phyllis comes for a visit at the same time as one of Mrs. Stanley's friends arrives for the same purpose, there is considerable confusion as to her real identity.

Then Mr. Stanley returns. Like everyone else, he mistakes Erma for his wife, and on account of the change in her manner, finds himself falling in love with her all over again; Erma, on her part, finds herself falling in love with Stanley.

Erma's uncle dies, leaving her a small fortune. When the lawyer calls to inform Miss Desmond, Erma is obliged to introduce Phyllis as Miss Desmond. Then, a young man, who has fallen in love with Phyllis, is restrained by the belief that she is Mrs. Stanley.

Things are hopelessly complicated, when a telegram arrives from Reno, announcing that Mrs. Stanley has obtained her divorce. Then everything is quickly straightened out.

Andrew Arbuckle gives some excellent work as the "matrimonial martyr," and Miss Roland is the center of interest whenever she is on the screen. The supporting cast is satisfactory.

"THE SOCIAL PIRATES"

(Kalem—Two Reels)

REVIEWED BY H. S. FULD

A RATHER unusual story is told in Episode 14, this latest adventure of the two young girls who help another unfortunate young lady from the clutches of two masculine schemers. The title, "The Music Swindlers," is very appropriate to the plot and it would be hard to find one more apropos. Winnie (Priscilla Dean) and her father have come to the city from their country home in order that the musical talents of the former may be developed.

A Prof. Hermann has told her that she has a great future and by misleading statements has caused the father to give him all his money and in addition, to mortgage his home to raise more money. The old man dies when he realizes that he has lost his all and Winnie is about to be dispossessed from her room when she is found and rescued by the two girls who are on a slumming expedition.

The Pseudo Theatrical Manager Is Trapped

The two girls Mona (Marin Sais) and Mary (Ollie Kirkby) take her to their home and proceed with the help of a friend (R. E. Bradbury), a newspaper reporter who plans to trap the professor.

The girls succeed in their plans and by threatening to present their case to the district attorney are enabled to get quite a sum from the professor and turn it over to Winnie.

The story is replete with action and good acting on the part of the principals. It is one of the best of the series.

"THE MAN BEHIND THE CURTAIN"

(Vitagraph Blue Ribbon-V-L-S-E—Five Reels)

REVIEWED BY OSCAR COOPER

A CONSIDERABLE amount of mystery attends the opening of this melodrama, as the leader correctly names it, and the spectator is prepared for a film in which the keynote is suspense. He is not disappointed, although he may feel that the suspense created by the initial scenes is not fully sustained by what follows:

We have Edna (Lillian Walker) walking innocently into a tragedy, when she goes to apply for a job at the Stanhope home. Her first view of Mrs. Stanhope is of that lady dead, and she turns aside to see a hand, grasping a knife, thrust out from behind a curtain. Shortly afterwards, Gardner appears, and it is not difficult for the spectator to identify him as the murderer.

Edna is of course terror-stricken by the appearance of guilt, and the rest of the story is devoted to freeing her from it, but not before she has married Harry, son of the dead woman. In order to bring the two lovers together, it was considered necessary to "plant" a rather far-fetched situation, in which Harry rescues the child of whom Edna is governess.

Gardner is Caught

The Stanhope butler, a confederate of Gardner's in a theft conspiracy—the motive for the murder—plagues Edna after her marriage to Harry, and his accusations ultimately drive her from her husband's home. Harry, rather weakly, does not give her opportunity to explain. Edna meets Gardner by accident and encourages his attentions until she has discovered who and what he is. Curiously enough, Gardner does not appear to recognize her. Edna persists until she has brought about the capture of Gardner, after the latter has killed the butler. This she does by enlisting the aid of a detective and masquerading in male attire. Harry, of course, is in at the finish.

The story is not new, and it is essentially, as we said, melodrama. The improbabilities are evident, but nevertheless the picture as a whole, should prove good entertainment, particularly for patrons who admire Miss Walker. The supporting cast is acceptable, and includes Evart Overton, William Dunn, Templer Sax, John Costello, Helen Pillsbury and Bobby and Helen Connelly. The direction is by C. J. Van Deusen.

"GLORIA'S ROMANCE"

(Kleine—Two Reels)

REVIEWED BY HARVEY F. THEW

THESE chapters, three and four, two reels each, of the Billie Burke serial, take Gloria Stafford from the wilds of the Florida everglades to the whirl of gay society in New York, and the changes are as striking as the scenes are beautifully and elaborately mounted.

Gloria, the young daughter of Millionaire Stafford, who escaped from her governess at a Florida hotel, and became lost in the everglades, was captured by Seminole Indians. She is followed by young Dr. Royce, who loves her, and Richard Freneau, a broker friend of her father. She is rescued through the bravery of Royce, but while the latter is fighting for his life with an Indian youth, Freneau conducts Gloria back to her father; after Royce overcomes his assailant and rejoins the party, Freneau is taking the credit for the rescue. Even Gloria believes he is her preserver, and the young doctor lacks the "nerve" to assert his own claims.

The experience decides Stafford to leave Florida, and return to New York. Here Gloria is again made to feel the restraint of the governess control, and such pleasure as she does get is obtained by stealth. In the same way that she obtained the freedom which came so near resulting fatallly in Florida, she gets a chance to witness a magnificent reception in the New York home. There she finds both Freneau and Royce, and there she is left with the close of Chapter Four.

The set used for this reception scene is one of the most elaborate and complete ever used in pictures. It is in keeping with the mouning of the entire production, and the atmosphere of wealth and refinement in which young Gloria lives is excellently represented.

Billie Burke plays the part of a young girl charmingly; her carriage and manners are entirely of the "flapper" style, and her screen magnetism is dominant.

The cast also includes Henry Kolker, David Powell, William Roselle, Frank Belcher, William T. Carleton, Jule Power, Henry Weaver and Frank McGlynn.

"THE UNBORN"

(Kulee—Five Reels)

REVIEWED BY H. S. FULD

WITH Gertrude Bondhill playing the lead and doubling in two roles, this latest release, dealing with a current topic, is masterly handled. With the present day agitation for so-called "birth control" it certainly behooves one to be extremely careful in any propaganda dealing with the subject. How much more so when a story that has for its theme such a topic, is amply exemplified in "The Unborn.

The producers and director are to be congratulated on the wonderful arrangement and delicate treatment that this picture has received. There is nothing in the feature verging on the suggestive nor anything suggesting vulgarity. The story—in fact, there are two stories in one—is interesting throughout and holds the observer in tense attention till the end. Good photography, excellent acting, beautiful exterior scenes, all help to make this a more than ordinary release. Coupled with an interesting plot it becomes desirable.

A young girl (Gertrude Bondhill) in the country is betrayed by a young man, Richard Greenville (Wharton Jones), from the city. Later her son (Gertrude Bondhill) is adopted by his father, only to renounce him when he finds out that Greenville was the cause of his mother's disgrace. The different ways that society women try to avoid motherhood, neglect their husbands, etc., also an outraged home where the father threatens to take the law into his own hands—these are mere incidents that lead to the climax.

The doctor whose criminal practices are finally brought to an end is named very appropriately, Dr. Ahlbad (Bert Merket) and he plays his part very well. The subtitles are in rhyme and show great care in the making and some of the sentiments expressed therein are well worth remembering. Altogether, through delicate handling of a delicate subject, this release is one in a hundred. Would specially recommend it for women's clubs though, rather than children's matinees.

"THE LOVE COMET"

(Keystone-Triangle—Two Reels)

REVIEWED BY OSCAR COOPER

THE ingenious tricks for which Keystone is justly famous come to the fore in "The Love Comet." It is distinctly a trick picture, employing an aeroplane which apparently shoots through the upper air, bearing a young man, who finds it easy to effect an elopement by catching up the girl with an anchor.

When they are aloft, they amuse themselves by sending down fireworks, which the girl's father, an alleged astronomer, mistakes for a comet. They have still more fun by catching up a nego minister as he is delivering a sermon. The girl objects to his presence in the aeroplane, and the hero accommodatingly makes the machine loop the loop, with the result that the negro's face turns white out of fear. The objection is then removed.

Such stunts, worked by trick photography and other devices, makes the picture thoroughly funny. Joseph Belmont, Ora Carew, and Joseph Callahan are the principals. Walter Wright directed.

"CASEY AT THE BAT"

(Fine Arts-Triangle—Five Reels)

REVIEWED BY OSCAR COOPER

THE poem, which De Wolf Hopper used to recite to delighted audiences, has been used as the basis of this comedy-drama, with Hopper, of course, in the role of the mighty batsman. For the first time, according to a subtitle, the world learns why Casey struck out in the final game between Mudville and Frogtown. The reason was this: just as the Frogtown pitcher was about to hurl the fateful third strike, Casey observed in the crowd a boy who was to bring him news of his little niece—the child had been seriously injured in a fall from a tree. Thinking the worst had happened, Casey was apparently rattled, and fanned.

Casey and the Heroine

Author William E. Wing and Director Lloyd Ingraham went to great trouble to provide sufficient material to justify the length of the picture, and perhaps also to bolster up Mr. Hopper's slight skill as a pantomimist. And they have succeeded in putting a lot of excellent small-town stuff on the screen, as well as in working up the three baseball games in a really dramatic way. In fact, the best thing in the picture is the portrayal of small-town life, for which a lot of admirable types are gathered.

Mr. Hopper's work is a little more effective here, because he is not called upon to carry the whole burden. Some of the scenes have considerable heart interest, notably those depicting Casey's love of children, and his kindly good-nature toward the villagers. Mr. Hopper seems to fit the atmosphere of this subject better than he fitted the atmosphere of some other pieces in which he has appeared.

Also, he has the assistance of many of the best character players in the Fine Arts studios, among them Kate Toncray, Carl Stockdale, William H. Brown, Robert Lawler, and Hal Wilson. Marguerite Marsh is very pretty as the heroine. Others are May Garcia, Frank Bennett, Bert Hadley, and Bert Hughes. The settings, lighting, and photography are thoroughly good.

"THE APOSTLE OF VENGEANCE"

(Keystone-Triangle—Two Reels)

REVIEWED BY OSCAR COOPER

IN the gallery of characters contributed to the screen by William S. Hart, "The Apostle of Vengeance" ranks as one of the most impressive. The burden he is called upon to bear is heavy by reason of a story which calls for quick shifts from brotherly love to hate, and then back again; and it is exceedingly difficult to make this convincing before the camera. Nevertheless, Mr. Hart, through his magnetism, succeeds in holding the spectator throughout.

For this reason, we can recommend Mr. Hart's work as sufficient in itself to guarantee that the exhibitor may book "The Apostle of Vengeance" with safety.

There are other things to commend: human touches centering about a child; the admirable mountaineer types; a gun-fight between feudists that is filled with action; the element of strong pathos which arises out of the attack on the minister's sister by a drink-crazed boy; and the particularly dramatic scene wherein the minister preaches the doctrine of brotherly love to the group of feudists in the grove.

In addition, the atmosphere is very fine, and the camera was skillfully placed in more than one outdoor scene, so that the picturesque and the dramatic blend, as they should.

The action moves slowly at first, the author and the director being at great pains to "plant" the feud situation thoroughly before they bring Hart into it. When he does arrive, things quicken considerably, and the climax is reached about the middle of the fifth reel. Here the minister, who is of course Hart, after carrying out his plan to bring the gospel of love to the Valley of Hate, is confronted with the fact that his sister has been outraged by a member of the hostile clan, and then hurled from a bridge. He throws off his ministry and becomes "The Apostle of Vengeance." In the midst of a rainstorm, the man he is seeking falls down an enbankment at the feet of the minister, begging him "For God's sake" not to kill him. These words strike the minister with force, and he spares the boy. This brings the necessary softening of heart in the enemy clan, and all ends well.

Joseph J. Dowling gives a sterling impersonation of the leader of the McCoys, and Nona Thomas is very appealing as the heroine. Others are Fanny Midgely, Jack Gilbert, Marvel Stafford, and Gertrude Claire. The story is by Monte M. Katterjohn.

"THE PRIMA DONNA'S HUSBAND"

(A. & W. Film—Five Reels)

REVIEWED BY WILLIAM RESSMAN ANDREWS

"THE Prima Donna's Husband" holds the interest in the first four reels with a tenacity making the spectator begin to believe he is witnessing an unusually well-constructed photoplay, but in the fifth reel many of the scenes disappoint from a lack of dramatic force. In these incidents the motives of the characters are not brought out in as sharp relief as in the previous episodes of the picture. They serve as mere picturesque settings for the people in the story, and fail to carry on the action satisfactorily. At the beginning of the fifth reel the story is pretty much disclosed, and the audience is by this time impatient for a swift culmination of the climax. Many of these latter scenes would be improved by cutting, and in some cases subtitles would bridge over the period of time to better advantage. The fifth reel is by no means "slow" throughout—only in spots. These spots, like the extraneous growth on a perfectly good peach, can be taken out, to a decided improvement of the action of the picture.

Constance Recognizes Her Father

The story is told by a series of intermittent flash-backs, novel in effect. The convict husband is seen musing in his cell, and his reminiscent mood is revealed in numerous dissolves. Every once in a while, in the midst of the events shown to have taken place before his imprisonment, the audience is reminded that the man is living over his past life in memory, through the re-appearance of the dissolve showing him lying on the cell cot, his features writhing in hopeless despair.

Holbrook Blinn gives a sympathetic characterization of Henry Vale, the musical director, who is serving a sentence of sixteen

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Tabloid Reviews for the Busy Exhibitor

PRODUCTIONS FROM ALL PROGRAMS

GENERAL FILM PROGRAM

"A Traitor to Art." (Essanay. Three reels. Sat., June 24.)—Not shown for review.

"The Voice in the Wilderness." (Essanay. Reissue. Two reels. Tues., June 27.)—This reissue not shown for review; the story follows: A young author takes his butterfly wife to the country. He falls over a cliff and is taken by a sculptress to her cabin. His wife, thinking him dead, marries another man, so he is free to marry this sculptress with whom he has fallen in love. In the cast are Francis X. Bushman, Irene Warfield and Gerda Holmes.

"Vernon Howe Bailey's Sketch-book of St. Louis." (Essanay. Split reel. Wed., June 28.)—Sketches of interesting points in and around St. Louis share this reel with 500 feet of Western scenic.

"The Regeneration of Margaret." (Essanay. Three reels. Sat., July 1.)—Not shown for review; the story follows: Shortly after the death of her husband, Mrs. Chandler's daughter is born. The child is defective, and Dr. Bellknap, a specialist, persuades the mother to let the baby die. Another doctor secretly steals the child and by an operation makes the baby a normal human being. The doctor brings up the baby with his own son, and the two fall in love with each other. Thinking they are brother and sister, however, they do not think of marriage until an accident discloses their real relationship. The players are Warda Howard, Ernest Maupain, John Junior, Patrick Calhoun and Florence Oberle.

"The Beggar and His Child." (Kalem. Tues., June 20.)—This Ham comedy, featuring Hamilton and Duncan, is one of the best so far. But taking the part of a girl is screamingly funny and Ham as the butler or majordomo is one laugh after another. In the safe robbing scene their combination of pathos and comedy is a masterpiece of pantomime. This release is bound to be a winner.

"That Lonely Widow." (Kalem. Wed., June 21.)—The daughter of a wealthy newspaper owner is placed on her own resources. How she tries to make good as a reporter on her father's paper, only to fall down and the son of the city editor brings in the story, is aptly shown. The plot is well worked out, and Ethel Teare as the daughter and Jack McDermott as the son easily carry off the honors. A typical Ethel Teare comedy, with good photography and plot.

"Her Great Invention." (Kalem. Fri., June 23.)—In this latest of the "Sis Hopkins" comedies Rose Melville has to do some quick action. Two escaped lunatics lead to mistaken identities and one laugh follows another. Henry Murdock as one of the lunatics is inimitable and he deserves special mention. There is not much of a plot, but the laugh provoking situations following fast on one another more than make up for that.

"When Opportunity Knocked." (Kalem. Wed., June 28.)—Ethel Teare makes a good artist and as a supporting cast she has two able assistants in Victor Rottman and Freddie Fraelick. The latter's impersonation of the colored servant deserves special mention. The struggle between Reggie and Sam (Rottman and Fraelick, respectively) is realistic in the extreme, and in fact the acting of all the principals is beyond fault. A good story, excellent photography and good acting make this a desirable number.

"Setting the Fashion." (Kalem. Fri., June 30.)—Rose Melville makes a wonderful play when she makes her pigtails the latest fashion in swelldom. The opportune absence of a noted hair dresser, in whose establishment Sis is working, gives her a chance and she succeeds beyond all expectations, and before she leaves she has had to call for the aid of Henry Murdock in the capacity of janitor and Frank Minzy as the mail man. There is real comedy through the whole reel and this number is a winner.

"The Sacrifice." (Selig. 3 reels. Mon., June 26.)—Reviewed at length in another part of this issue.

"The Girl of Gold Gulch." (Selig. Sat., July 1.)—The plot of this picture is not clear to the casual observer, but nevertheless it furnishes the foundation for the usual horseback and stage-coach riding of the Tom Mix Western dramas. A stage-coach driver and his sweetheart outwit a schemer who attempts to secure the claim to a mine by tampering with the stage-coach so that it breaks down en route. The girl leaves the stage-coach, and by hard riding on horseback, arrives at the destination before the schemer, with the money necessary to buy the claim. Tom Mix is assisted by Victoria Forde, Joe Ryan and Ed Jones.

Selig-Tribune, No. 47 (Mon., June 12.)—Naval cadets of Annapolis reviewed by Secretary Daniels on Commencement Day; last picture of the late Lord Kitchener, London, Eng.; President and Mrs. Wilson attend barge launching at Manchester, Mass.; U. S. Coast Artillery target practise; suffragists march in Chicago; opening of G. O. P. convention in Chicago; National Guard of Illinois marches in Chicago to stimulate enlistment.

Selig-Tribune, No. 48. (Thurs., June 15.)—$2,000,000 water front fire in San Francisco, Cal.; Knights Templars parade in Brooklyn, N. Y.; launching of large ship in San Francisco harbor; scenes relative to the Mexican and European wars; Dario Resta wins auto race in Chicago, Ill.; latest photograph of Charles E. Hughes with one of his daughters; and other events.

MUTUAL PROGRAM

"The Fate of the Dolphin." (Flying A. Two reels. Mon., June 26.)—The locale of this is a small seaport and the story a melodrama, in which the fleet owner's son attempts to get the hero shanghaied, but is himself framed up by the heroine. Harry Von Meter, George Field, Edward Coxen, Lizette Thorne, Perry Banks, and Clarence Burton head the cast.

"A Safe Loss." (Vogue. Tues., June 27.)—Henry Huckins, Madge Kirby, Art Tavares, and Rube Miller play the principal roles in this comedy, which centers about the disappearance of a safe and the exploits of a dishonest clerk. It is fair entertainment. Rube Miller directed.

"When Adam Had 'Em." (Beauty. Wed., June 28.)—This is a variation of the story of the wife who wants to charm her husband so he won't forsake her for the club. She enlists the aid of a psychic, who gives her a snake to practise her charms on. Hubby gets home very late one night, and the snake has a conspicuous part in the final reconciliation. In the cast are John Sheehan, Carol Holloway, John Steppling, Mary Talbot, and Al Santell.

"The Demon of Fear." (Mustang. Two reels. Fri., June 30.)—Of heart interest import, "The Demon of Fear" is a story within a story. James Oliver, whose wife is about to become a mother, is told by his physician that he must not engage in a physical encounter or get hurt in any way or it would kill his wife. He thereupon meets a tough in a saloon and engages in a quarrel. Forced to fight or admit cowardice, he does the latter. Then one of the spectators, an old man, tells a story, with this as his text: "No man who will admit that he is a coward for principle, is one." Frank Borzage, Anna Little, Jack Richardson, and Queenie Rosson worked under the direction of Borzage.

"Tangled Skeins." (Flying A. Three reels. Thurs., June 29.)—Produced by E. Mason Hopper, this is a human interest story of Randall, who marries a Countess when he is abroad, and returning to the West, meets a young shepherdess and falls in love with her. Later, when he is advised that the ship on which the Countess sailed was lost, he marries the shepherdess, but his mother scorns the girl and she is banished. Then the Countess unexpectedly appears. After Randall loses the Countess he searches for the shepherdess, who is also tracing her child. She finds that Randall's mother has adopted the infant and all ends well. Al Vosburgh, Vivian Rich, Beverly Juncau, Louise Lester, Emma Kluge, and George Periolat are in the cast.

"Jerry's Big Haul." (Cub. Fri., June 30.)—Jerry has trouble with his landlady, and when the latter's husband comes to eject him, Jerry gets the better of him and throws him out of the window; therefore he is obliged to dodge the cops, and while hiding in the park, he meets Josie, and falls in love with her. Josie takes him home to call on Papa, and Jerry, waiting in the parlor, comes upon burglars who are blowing open papa's safe. The landlady's husband, who has followed Jerry, is outside when the explosion occurs, and a box of money flies through the window and lands in his hands. Jerry runs and catches his enemy, and denounces him to the police. The money is recovered, and Jerry is the hero of the hour. Besides George Ovey, the cast includes George George, Claire Alexander, Jefferson Osborne, Janet Sully, Robert Kenyon, Gordon McGregor and Harry Jackson.

"Just for a Kid." (Vogue. Sun., July 2.)—Paddy McGuire, Ben Turpin, Rena Rogers, Arthur Moon, Ed. J. Laurie, and Jack Gaines perform amusingly in this slapstick, which centers about the theft of a child by Bungling Bill and Bloggie, two rogues.

"The Gink from Kankakee." (Beauty. Sun., July 2.)—Small town politics and old style melodrama are burlesqued amusingly by Orral Humphrey, John Gough, Lucille Ward, and Joe Massey.

Mutual Weekly, No. 77.—Tenth annual Rose Festival at Portland, Ore.; U. S. troops sail for Philippines; fatal crash on New York "L"; forty-five killed in $4,000,000 fire at Baltimore; Wilson addresses graduates of Naval Academy; battleship Pennsylvania placed in commission; twelve firemen overcome in blaze at Frisco; President Wilson heads Washington preparedness parade; views of Candidate Hughes; other views.

UNIVERSAL PROGRAM

"Peg o' the Ring," No. 8. (Universal Special Serial. Two reels.)—An exciting auto and motor cycle chase and two involuntary high dives into the surf add "pep" to this chapter of the circus serial. The Lunds capture Peg after the automobile dash, and finding that she has given the coveted letter to the police, take her back to their shack on the seaside and tie her to a post, leaving her alone. Just before this, in attempting to escape from the same shack, Lund, Jr., throws one of his captors from the window into the sea far below, in leaping out of the same window, is shot as he falls through the air. His senseless form is washed up by the surf and he lies on the beach apparently dead. The chapter closes with him lying there, and a fire, started by rats which have gnawed through a box of matches, slowly envelopes Peg.

"It Happened in Honolulu." (Red Feather. Five reels. Mon., June 26.)—Reviewed at length in the issue of June 17.

"The Browns See the Fair." (Nestor. Mon., June 26.)—The San Diego Fair is the scene of this Nestor which Al Christie wrote and Horace Davey directed. A married couple and a flock of children at the place furnish average amusement. We have seen better Nestors, but this one gets some laughs. Neal Burns, Stella Adams, and Betty Compson are the principals.

"The Jackals of a Great City." (Gold Seal. Two reels. Tues., June 27.)—Showing the manner in which a rejected suitor made good by putting his rival in love, a man of unkindly intentions to rout. This is rapid fire melodrama ending with a series of fights that spur on the interest. Harvey Gates prepared the scenario for Edward LeSaint's direction. Harry Carey and Stella Razetto have the principal parts.

"The Toy Soldier." (Rex., Tues., June 27.)—A real man takes the place of a life sized toy soldier and is shipped to England. He succeeds in catching two burglars before his guise is given away. A cleverly produced subject, the man playing the soldier being expert in the art of playing the dummy.

"Bashful Charlie's Proposal." (Joker. Sat., July 1.)—When two brothers look exactly alike many humorous possibilities result. Allen Curtis has seized every opportunity available in this resemblance and has produced an excellent comedy with a story of his own concoction. William Franey and Charles Conklin are the brothers while Gale Henry and Lillian Peacock are others important in the cast.

"Muggins." (Joker, Sat., July 1.)—Separation of husband and wife results from the social aspirations of the latter but a reunion is affected through their child. Rather trite drama of little interest and not worthy to bear the name of its author, Harvey Gates. Clifford Elfelt directed Gretchen Lederer and Norbert A. Myles in the principal roles.

"The Sting of Conscience." (Rex. Three reels. Sun., July 2.)—Laid in beautiful mountain landscapes, and enhanced by very fine photography, this feature presents only a fair sort of story, and is hardly worthy its given amount of footage. It has just a little suspense and only a fair amount of love interest. Sydney Ayres, Doris Pawn, Dixie Carr, V. T. Henderson, Louella Maxam and Ruth Snyder are the principals.

"Base Ball Bill." (Laemmle. No. 1. Sun., July 2.)—This is the first baseball comedy produced by Bill Mason and has as its forte rapid action. Rapidity, however, is not all that is essential to comedy and the tricks employed in this reel are rather old and too familiar for use without material elaboration. Billy Mason is the lead as the hero of the village nine and does fair work throughout.

Universal Animated Weekly, No. 25. (Wed., June 21.)—President Wilson leads Preparedness Parade in Washington, D. C.; disastrous results of cyclone in Jackson, Mich.; China's new president, General Li; more troops depart from Canada to fight for England; burial services of General Gallieni, Paris, France; Rario Resta wins auto race, Chicago, Ill.; $2,000,000 fire sweeps San Francisco's water front; U. S. S. Pennsylvania, newest dreadnought receives commission, Norfolk, Va.; Mexican war scenes; President Wilson attends commencement exercises at West Point, N. Y.; Philadelphia National League baseball team raises last years championship flag, Philadelphia, Pa.; cartoons by Hy Mayer.

INTERNATIONAL FILM SERVICE

Hearst International News Pictorial, No. 47. (Tues., June 13.)—Among the interesting news items contained in this weekly are views at close range of the 1916 Presidential candidates, the coast defense guns in action on the Pacific Coast, the rear end collision on the "L" road in New York City, the launching of a large oil steamer at San Francisco, in addition to the regular fashion section. The scenes from the European battle front comprise closeups of the British naval guns in action at Salonika. The educational part of the film is devoted to the fishing industry near Washington, D. C., and shows thousands of shad being hauled ashore with big nets.

Hearst-International News Pictorial. No. 48. (International)—Finish of Chicago motor races, Chicago; President Wilson addresses graduating class at West Point; Educational Feature (sheep grazing in Southern Utah); Charles E. Hughes, Republican nominee, besieged by reporters at his Washington home; Field Marshal Von Mackensen cheered by the populace in Constantinople; scenes at the Democratic National convention, St. Louis; Colonel Roosevelt striken with painful attack on steamship pier, New York; Pennsylvania National Guard in sham battle at Philadelphia; President Wilson reviews parade of 65,000 preparedness advocates, in Washington; latest Fashions.

"Maud the Mule" and "A Sad Awakening." (International. Tues., June 20.)—Two cartoon comedies, more than ordinarilly laughable, are the work of F. Opper and George W. Herriman. In the former the squire is holding his savings in his hand preparatory to giving them to his nephew when Maud puts her head in the window and gobbles them up. Maud gets a slam in the eye and retaliates by kicking the squire across the lots where he strikes a fence wire and bounces back to Maud who kicks again. Back and forth from wire to hoof goes the squire and there are laughs galore.

"A Sad Awakening" is a Krazy Kat comedy with Ignats and a few accessories such as a piece of cheese and a sheet of fly-paper. Both are very good comedy conceptions.

INCORPORATIONS

The Corporation Trust Company, 37 Wall street, New York, reports the following new corporations:

In Delaware:

THE TOBOGGAN AMUSEMENT COMPANY; Conducting places of amusement; capitalized at $6,000 in Dover, Del.; incorporators are: John McLaren, New York City; E. B. Knowlton, New York City and E. M. Beyhl, New York City.

PRACTICAL PORTABLE PROJECTOR Co.; to manufacture motion picture projection machines and supplies; capitalized at $50,000 in Wilmington, Del.; Incorporators are: C. L. Peyton, Chicago; W. R. Mengel, Chicago, and Wm. W. Plewes, Chicago.

In Illinois:

SMILE & LAUGH FILM COMPANY; To Manufacture and operate moving picture films; capitalized at $2,000 in Chicago; incorporators are Edmund D. Levinsohn, Chicago; Benj. Simon, Chicago, and Emil Greenhut, Chicago.

WESSLUND PARK AMUSEMENT COMPANY; To operate place of amusement; capitalized at $5,000 in Paxton, Ill.; incorporators are: C. R. Cruzen, Paxton; F. L. Wesslund, Paxton, and K. E. Rodeen, Paxton.

UNIVERSAL FILM EXCHANGE COMPANY; Moving picture busincss; capitalized at $50,000 in Chicago, Ill.; incorporators are: John J. Laine, Chicago; Paul J. Dubois, Chicago and Edwin H. Collins, Chicago.

In Maine:

PARILLO-BROOKHART PLAYERS FILM COMPANY; Produce motion pictures, and exhibit same, conducting studios and school for teaching art of expression, etc.; capitalized at $500,000 in Portland, Maine; incorporators are: Bert Brookhart, Portland; Charles C. Hutchins, Portland; Lola B. Hutchins, Portland.

In New Jersey:

HUDSON TOBOGGAN CO.; Amusement enterprises; capitalized at $10,000 in Town of Union, N. J.; incorporators are Victor C. Berger, 1338 Sheridan Pl., Pittsburgh, Pa.; Harry F. Peters, 703 9th Ave., N. Y. C.; William Peters, 33 Palisade Ave., Town of Union, N. J.

In New York:

WERTSNER COMPANY, INC.; Mfg. moving picture screens, mounting maps, etc.; capitalized at $100,000 in Manhattan; incorporators are: Clayton S. Wertsner, Delanco, N. J.; Albert G. Wertsner, Delanco, N. J.; Frank M. Bennett, 525 Park Ave., E. Orange, N. J.

MILITARY MOVIE TARGET COMPANY, INC.; Mfg. kinematograph rifle ranges, moving picture apparatus, supplies, etc.; capitalized at $3,000 in Manhattan; incorporators are: Thos. J. Regan, Westbury, L. I.; Frank D. Ames, 63 E. 59th St., New York; John P. Vincent, 1108 Lincoln Pl., Bklyn., N. Y.

ANSONIA AMUSEMENT COMPANY, INC.; Theatrical and motion pictures; capitalized at $100,000 in Manhattan; incorporators are: Harry Shiffman, 7 W. 111 St., New York City; Simon Lind, 624 E. 6th St., New York City; Abr. Stock, 706 Fairmont Pl., New York City.

PICKFORD FILM CORPORATION; Theatrical and motion picture; capitalized at $50,000 in Manhattan; incorporators are: Gladys Mary Moore, 270 Riverside Drive, N. Y.; Charlotte Smith, 270 Riverside Drive, N. Y.; Dennis F. O'Brien, 1482 Broadway, N. Y.

EDMAX AMUSEMENT COMPANY, INC.; Theatrical and motion pictures business; capitalized at $1,000 in Manhattan; incorporators are: Edmund Plohn, 251 W. 82nd St., New York City; E. Bernhard Binberg, 251 W. 82nd St., New York City; Wm. Lamkay, 1878 7th Ave., New York City.

MONARCH PHOTO PLAY CO., INC.; Motion picture and theatrical business; capitalized at $10,000 in Brooklyn; incorporators are: Julian H. Clark, 531 Fulton St., Bklyn.; Kate R. Clark, 531 Fulton St., Bklyn.; Robert Russell, Hotel Navarre, New York City.

NORIEGA FILM COMPANY, INC.; Gen. film and motion picture business; capitalized at $50,000 in Manhattan; incorporators are: Manuel Noriega, 316 W. 58th St., New York City; H. H. Waller, 140 Nassau St., New York City; V. C. Bogardus, 140 Nassau St., New York City.

MORRIS GEST, INC.; Gen. theatrical business, motion pictures, etc.; capitalized at $1,000 in Manhattan; incorporators are: Morris Gest, 104 W. 39th St., New York City; Arthur S. Friend, 51 E. 52d St., New York City; Geo. Illmensee, 104 W. 39th St., New York City.

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Calendar of Coming and Current Releases

GENERAL FILM PROGRAM

RELEASES FOR CURRENT WEEK

Monday, June 26, 1916.

KALEM—The Music Swindlers, (Fourteenth of the Social Pirates), D., 2000.....Special
BIOGRAPH—The Unwelcome Guest, D., 1000 (Re-Issue) 20788
LUBIN—No Place Like Jail, C., 1000..... 20789
SELIG—The Sacrifice, D., 3000..... 20783
SELIG—Selig-Tribune, No. 51, Topical, 1000..... 20787
VITAGRAPH—The Foxy Trotters, C., 1000..... 20786

Tuesday, June 27, 1916.

EDISON—The Southerners, D., 3000..... 20795
ESSANAY—The Voice in the Wilderness, D., 2000 Re-Issue) 20790
KALEM—Ham Comedy ("The Explorer"), C., 1000.. 20792
LUBIN—Out of the Flotsam, D., 2000..... 20793

Wednesday, June 28, 1916.

BIOGRAPH—A Fair Rebel, D., 3000..... 20801
EDISON—One reel Drama (Title not decided)..... 20780
ESSANAY—Vernon Howe Bailey's Sketch Book of St. Louis, Cart and 500 ft., Sc., Split reel..... 20799
KALEM—When Opportunity Knocked, (E. T. Com.). 20798
KALEM—The Lotus Woman (Alice Hollister), D., Five Parts 20804

Thursday, June 29, 1916.

LUBIN—The Return of John Boston, D., 3000..... 20809
SELIG—Selig-Tribune, No. 52, Topical, 1000..... 20812
VIM—Better Halves, C., 1000..... 20813

Friday, June 30, 1916.

KALEM—Setting the Fashions (Sis Hopkins)..... 20817
KNICKERBOCKER STAR FEATURE—The Head of the House, D., 3000..... 20814
VIM—For Value Received, C., 1000..... 20819
VITAGRAPH—Losing Weight, C., 1000..... 20818

Saturday, July 1, 1916.

ESSANAY—The Regeneration of Margaret, D., 3000 20820
KALEM—The Engineer's Honor, (H. of H. Series).. 20827
LUBIN—Edison Bugg's Invention, and Under a Barrel, Split reel Comedy..... 20823
SELIG—The Girl of Gold Gulch, D., 1000..... 20828
VITAGRAPH—Letitia, D., 3000..... 20824

RELEASES FOR COMING WEEK

Monday, July 3, 1916.

BIOGRAPH—The Blue or the Grey, D., 1000 (Re-Issue) .....
KALEM—Black Magic (Fifteenth of the Social Pirates) D., 2000 .....Special
LUBIN—Otto the Traffic Cop, C., 1000.....
SELIG—The Return, D., 3000.....
SELIG—Selig-Tribune, No. 53, Topical, 1000.....
VITAGRAPH—Billie's Mother, C., and a tour from Bergen to Bandak, Sc., Split Reel.....

Tuesday, July 4, 1916.

BIOGRAPH—His Trust and His Trust Fulfilled, D., 2000, (Re-Issue) .....
EDISON— .....
ESSANAY—The Fable of the Fearsome Feud Between The Furst Families, C., 2000.....
KALEM—The Peach Pickers (Ham Comedy).....

Wednesday, July 5, 1916.

EDISON—No release reported.....
ESSANAY—Canimated Nooz Pictorial, Cart., And 500 ft., Sc., Split reel .....
KALEM—Notch Number Nine, D., 1000.....
VIM—Housekeeping, (Harry Myers and Rosemary Theby), C., 1000.....

Thursday, July 6, 1916.

LUBIN—The Stolen Master, D., 3000.....
SELIG—Selig-Tribune, No. 54, Topical, 1000.....
VIM—A Day at School, C., 1000.....

Friday, July 7, 1916.

KALEM—The Psychic Phenomenon (Sis Hopkins)..
KNICKERBOCKER STAR FEATURE—The Crooked Road, (Henry King), D., 3000.....
VIM—Furnished Rooms, C., 1000.....
VITAGRAPH—When it rains it pours.....

Saturday, July 8, 1916.

ESSANAY—Power, D., 3000.....
KALEM—(H. of H. Series) Title Not Decided, D., 1000
LUBIN—A Terrible Tragedy, C., and The Rival Queens; C., Split reel.....
SELIG—Some Duel, Com-D., 1000.....
VITAGRAPH—No "Broadway Star Feature" this week!

MUTUAL FILM

Monday, June 26, 1916.

AMERICAN—The Fate of the Dolphin, D., 2000..... 04851

Tuesday, June 27, 1916.

VOGUE—A Safe Loss, C., 1000..... 04853

Wednesday, June 28, 1916.

MUTUAL—Mutual Weekly, No. 78, Topical, 1000.... 04854
BEAUTY—When Adam Had 'em, C., 1000..... 04855
GAUMONT—See America First, Sc., (Glacier National Park, and Kartoon Komics, Split reel..... 04856

Thursday, June 29, 1916.

AMERICAN—Tangled Skeins, D., 3000..... 04857

Friday, June 30, 1916.

MUSTANG—The Demon of Fear, D., 2000..... 04860
CUB—Jerry's Big Haul, C., 1000..... 04862

Saturday, July 1, 1916.

CENTAUR—A King o' Make Believe, D., 2000..... 04863

Sunday, July 2, 1916.

BEAUTY—The Gink from Kankakee, C., 1000..... 04865
VOGUE—Just for a Kid, C., 1000..... 04866
GAUMONT—"Reel Life," Magazine reel, 1000..... 04867

Monday, July 3, 1916.

AMERICAN—Killed by Whom? D., 2000..... 04868

Tuesday, July 4, 1916.

VOGUE—The Chaser Chased, C., 1000..... 04870

Wednesday, July 5, 1916.

MUTUAL—Mutual Weekly, No. 79, Topical, 1000.... 04871
BEAUTY—Billy Van Deusen Masquerader, C., 1000.. 04872
GAUMONT—See America First, Sc., (Mobile, Ala.) and Kartoon Komics, Cart., Split reel..... $4873

Thursday, July 6, 1916.

GAUMONT—The Hidden Face, D., 3000..... 04874

Friday, July 7, 1916.

MUSTANG—The Taming of Wild Bill, D., 2000..... 04877
CUB—A Merry Mix-Up, C., 1000..... 04879

Saturday, July 8, 1916.

CENTAUR—The Good-For-Nothing Brat, D., 2000... 04880

Sunday, July 9, 1916.

BEAUTY—The Gink Lands Again, C., 1000..... 04882
VOGUE—Hired and Fired, C., 1000..... 04883
GAUMONT—"Reel Life," Magazine reel, 1000..... 04884

Calendar of Current and Coming Releases

UNIVERSAL PROGRAM

RELEASES FOR CURRENT WEEK

UNIVERSAL SPECIAL FEATURE—Peg o' the Ring, No. 9, "The Leap," D, 2000 01563

Monday, June 26, 1916.

RED FEATHER—It Happened in Honolulu, D., 5000 01545
NESTOR—The Browns see the Fair, C., 1000 01546

Tuesday, June 27, 1916.

GOLD SEAL—Jackals of a Great City, D., 2000 01547
REX—The Toy Soldier, C., 1000 01548
IMP—Peggy and the Law, D., 1000 01549

Wednesday, June 28, 1916.

BIG U—God and the Baby, D., 1000 01550
L-KO—Pirates of the Air, C., 2000 01551
UNIVERSAL ANIMATED WEEKLY—No. 26, News 01552

Thursday, June 29, 1916.

LAEMMLE—The Human Cactus, D., 2000 01553
BIG U—Twice at Once, C., 1000 01554
POWERS—Sammy Johnsin, Magician, Cart-C., and The Children's Paradise, Ed., Split reel 01555

Friday, June 30, 1916.

IMP—Blind Man's Buff, Com-D., 2000 01556
VICTOR—Muggins, D., 1000 01557
POWERS—Such is Life in China, (Hy Mayer Com.). 01558

Saturday, July 1, 1916.

BISON—The Money Lenders, D., 2000 01559
JOKER—Bashful Charley's Proposal, C., 1000 01560

Sunday, July 2, 1916.

REX—The Sting of Conscience, D., 3000 01561
LAEMMLE—Baseball Bill, No. 1, C., 1000 01562

RELEASES FOR COMING WEEK

UNIVERSAL SPECIAL FEATURE—Peg o' the Ring, No. 10, D., 2000 01582

Monday, July 3, 1916.

RED FEATHER—The Way of the World, D., 5000.. 01564

Tuesday, July 4, 1916.

GOLD SEAL—They Wouldn't Take Him Seriously, Com. D., 2000 01565
REX—The Head of the Family, D., 1000 01566
IMP—The Clever Mrs. Carter, C., 1000 01567

Wednesday, July 5, 1916.

VICTOR—Behind the Veil, D., 2000 01568
L-KO—A Gambler's Gambol, C., 1000 01569
UNIVERSAL ANIMATED WEEKLY—No. 27, News 01570

Thursday, July 6, 1916.

IMP—The Man Across the Street, D., 2000 01571
BIG U—The Wishing Lamp, Juv-D., 1000 01572
POWERS—The Janitor, C., 1000 01573

Friday, July 7, 1916.

IMP—The River Goddess, Com-D., 1000 01574
VICTOR—Any Youth, D., 1000 01575
NESTOR—Double Crossing the Dean, C., 2000 01576

Saturday, July 8, 1916.

BISON—The Committee on Credentials, D., 3000..... 01577
POWERS—Sports of the Rajah in Mysterious India, from the Dr. Dorsey Expedition, Ed., 1000..... 01578
JOKER—An All Around Cure, C., 1000 01579

Sunday, July 9, 1916.

REX—A Dead Yesterday, D., 2000 01580
L-KO—Getting The Goods on Gertie, C., 1000 01581

UNICORN PROGRAM

Monday, June 19, 1916.

UTAH—A Squaw's Loyalty, D., 1000 700
GAYETY—Little Grains of Rice, C., 1000 701
SUPREME—The Two Waifs, D., 1000 702

Tuesday, June 20, 1916.

SUNSET—The Brand of Fear, D., 2000 ..... 702A
JOCKEY—General Mixup, C., 1000 ..... 702B

Wednesday, June 21, 1916.

BUFFALO—The Measure of Man, D., 2000 703
HIPPO—Wifie's Dilemma, C., 1000 704

Thursday, June 22, 1916.

LILY—His Brother's Sin, D., 2000 ..... 704A
HIPPO—The Village Flirt, C., 1000 ..... 704B

Friday, June 23, 1916.

JOCKEY—The New Maid, C., 1000 705
RANCHO—From Out of the Past, D., 1000 706
SUPREME—The Eternal Truth, D., 1000 707

Saturday, June 24, 1916.

BUFFALO—The Barrier of Race, D., 2000 708
HIPPO—A Circumstantial Hero, and The Live Wire, Comedy, Split 709

Sunday, June 25, 1916.

BUFFALO—A Message from the Hills, D., 2000 710
SUPREME—The Nobler Love, D., 1000 711

Monday, June 26, 1916.

HIAWATHA—The New Prospector, D., 1000 725
JOCKEY—Clarence the Cowboy, C., 1000 726
PURITAN—His False Friend, D., 1000 727

Tuesday, June 27, 1916.

UTAH—The Indian Trail, D., 1000 ..... 727A
LILY—The Inner Mind, D., 1000 ..... 727B
JOCKEY—A Bald Lie, C., 1000 ..... 727C

Wednesday, June 28, 1916.

BUFFALO—The Strength of the Weak, D., 2000 728
PURITAN—The Recoil, D., 1000 729

Thursday, June 29, 1916.

UTAH—The Bandit's Bride, D., 1000 ..... 729A
SUNSET—Fires of Fate, D., 1000 ..... 729B
HIPPO—Family Troubles, C., 1000 ..... 729C

Friday, June 30, 1916.

PURITAN—The Slums of Humanity, D., 2000 730
JUDY—A Resourceful Lover, C., 1000 731

Sunday, July 2, 1916.

BUFFALO—A Deserter's Courage, D., 2000 732
LILY—The Derelict, D., 1000 733

Sunday, July 2, 1916.

PURITAN—The Fortune Hunter, D., 2000 734
GAYETY—The Lure of the City, C., 1000 735

RELEASE DATES FOR READY REFERENCE

GENERAL FILM PROGRAM

BIOGRAPH

5—29. The House with the Closed Shutters, (Re-issue). 1000
5—31. Woman Against Woman, D.....3000
5—31. The Woman in Black, D.....5000
6— 5. The Girl Across the Way, D. (Re-Issue) 1000
6— 6. The Yaqui, Cur., D. (Re-Issue).....2000
6—12. The Spirit Awakened, D. (Re-issue)..1000
6—14. Liberty Belles, C.....3000
6—19. A Misunderstood Boy, D., (Re-Issue). 1000
6—20. The Reformers, D., (Re-Issue).....2000
6—26. The Unwelcome Guest, D. (Re-issue).1000
6—28. A Fair Rebel, D.....3000

EDISON

6— 7. Love's Labor Lost, Cart., and Camping with the Black Feet, Sc., Split Reel
6—13. The Man in the Street, D. (Re-issue).3000
6—14. The Charge of the Light Brigade, D.1000
6—20. Out of the Ruins, D.....3000
6—21. The Pied Piper of Hamelin, Juve....1000
6—27. The Southerners, D.....3000

ESSANAY

5—30. The Song in the Dark, (Re-issue), D.2000
5—31. The Fable of the Willing Collegian Who Wanted to Get a Foothold, C.1000
6— 3. Our People, D.....3000
6— 6. Orphan Joyce, D.....2000
6— 7. Vernon Howe Bailey's Sketch Book of Berlin, Cart., and 500 ft. Sc., Split Reel
6—10. Fool's Gold, D.....3000
6—13. Putting it Over, C.....2000
6—14. Canimated Nooz Pictorial, No. 11, Cart., and 500 ft. Sc.....Split Reel
6—17. The Promise Land, D.....3000
6—20. The Girl at the Curtain, D.....2000
6—21. The Fable of the Undecided Brunette, C.....1000
6—24. A Traitor to Art, D.....3000
6—27. The Voice in the Wilderness, D. (Re-Issue) 2000
6—28. Vernon Howe Bailey's Sketch Book of St. Louis, Cart and 500 ft., Sc..Split Reel
7— 1. The Regeneration of Margaret, D.....3000

KALEM

5—19. An Innocent Vampire, C.....1000
5—20. One Chance in a Hundred (H. of H. Series), D.....1000
5—23. Ham's Busy Day, C.....1000
5—24. The Bogus Ghost, C.....1000
5—26. The Baby Grand, C.....1000
5—27. The Capture of Red Stanley (H. of H. Series), D.....1000
5—30. A Bunch of Flivvers, C.....1000
5—31. A Smoky Adventure, C.....1000
6— 2. Sis the Detective, C.....1000
6— 3. The Spiked Switch (H. of H. Series), D. 1000
6— 6. Midnight at the Old Mill, C.....1000
6— 7. In Cinderella's Shoes, C.....1000
6— 9. Juggling Justice, C.....1000
6—10. The Treasure Train, D.....1000
6—16. The Stenographer's Strategy, C.....1000
6—17. A Race Through the Air, D.....1000
6—19. In the Service of the State, D.....2000
6—23. Her Great Invention, C.....1000
6—24. The Mysterious Cipher.....1000
6—26. The Music Swindlers, D.....2000
6—28. When Opportunity Knocked.....1000
6—28. The Lotus Woman, D.....5000
6—30. Setting the Fashions.....1000
7— 1. The Engineer's Honor.....1000

KNICKERBOCKER STAR FEATURES

5—12. Broken Fetters, D.....3000
5—17. Spellbound, D.....5000
5—19. A Child of Fortune, D.....3000
5—26. The Flirting Bride, D.....3000
6— 2. Shadows, D.....3000
6— 9. The Stained Pearl, D.....3000
6—16. Pay Dirt, D.....3000
6—23. The Ancient Blood, D.....3000
6—30. The Master of the House, D.....3000

LUBIN

5—23. Otto the Hero, C.....1000
5—25. Prisoners of Conscience, D.....3000
5—27. Oh! You Uncle, C.....1000
5—29. Trilby Frilled, C.....1000
5—30. The Final Payment, D.....2000
6— 1. The Code of the Hills, D.....3000
6— 3. Pickles and Diamonds, C.....1000
6— 5. Otto, the Reporter, C.....1000
6— 8. The Scapegrace, D.....3000
6—10. Two Smiths and a Haff, C.....1000
6—12. Otto the Cobbler, C.....1000
6—13. The Avenger, D.....2000
6—15. Sons of the Sea, D.....3000
6—17. Hubby Puts One Over, C.....1000
6—19. Otto's Legacy, C.....1000
6—22. Love is Law, D.....3000
6—24. Persistency, C.....1000
6—26. No Place Like Jail, C.....1000
6—27. Out of the Flotsam, D.....2000
6—29. The Return of John Boston, D.....3000
7— 1. Edison Bugg's Invention, and Under a Barrel.....Split Reel

SELIG-TRIBUNE NEWS PICTORIAL

Issued every Monday and Thursday.

SELIG

5—16. The Hardy Way, D.....3000
5—18. Selig-Tribune, No. 40, Topical.....1000
5—20. A Boarding House Ham, C.....1000
5—22. The Test of Chivalry, D.....3000
5—27. A Five Thousand Dollar Elopement, C. 1000
5—29. The Hare and the Tortoise, D.....3000
6— 3. Crooked Trails, D.....1000
6— 5. A Temperance Town, C.....3000
6—10. Going West to Make Good, D.....1000
6—12. The Two Orphans, D.....3000
6—17. The Cowpuncher's Peril, D.....1000
6—19. The Reprisal, D.....3000
6—24. Taking a Chance, W. D.....1000
6—26. The Sacrifice, D.....3000
7— 1. The Girl of Gold Gulch, D.....1000

RELEASE DAYS

GENERAL FILM

Monday—Biograph, Lubin, Selig, Selig-Tribune, Vitagraph.
Tuesday—Biograph, Essanay, Kalem, Lubin.
Wednesday—Biograph, Essanay, Kalem.
Thursday—Essanay, Lubin, Selig-Tribune, Vim.
Friday—Knickerbocker Star Feature, Kalem, Vim, Vitagraph.
Saturday—Essanay, Kalem, Lubin, Selig, Vitagraph.

MUTUAL FILM

Monday—American, Falstaff, Vogue.
Tuesday—Thanhouser, Vogue.
Wednesday—Beauty, Mutual Weekly, Gaumont.
Thursday—Gaumont, American.
Friday—Mustang, Cub.
Saturday—Centaur, Falstaff.
Sunday—Beauty, Vogue, Gaumont.

UNIVERSAL FILM

Monday—Red Feather, Nestor.
Tuesday—Gold Seal, Rex, Imp.
Wednesday—Victor, L-Ko, Animated Weekly.
Thursday—Laemmle, Big U, Powers.
Friday—Imp, Victor, Nestor.
Saturday—Bison, Powers, Joker.
Sunday—Rex, Laemmle, L-Ko.

VIM

5—18. Thirty Days, C.....1000
5—19. A Fair Exchange, C.....1000
5—25. Baby Doll, C.....1000
5—26. Villains and Violins, C.....1000
6— 1. The Schemers, C.....1000
6— 2. The Land Lubbers, C.....1000
6— 8. The Sea Dogs, C.....1000
6— 9. A Dollar Down, C.....1000
6—15. Hungry Hearts, C.....1000
6—16. The Raid, C.....1000
6—22. Never Again, C.....1000
6—23. For Better or Worse, C.....1000
6—30. For Value Received, C.....1000
6—29. Better Halves, C.....1000

VITAGRAPH

5—19. More Money Than Manners, C.....1000
5—20. Miss Adventure, Com.-D.....3000
5—22. The Cost of High Living, C.....1000
5—26. The Battler, C.....1000
5—27. The Wheat and the Chaff, D.....3000
5—29. The Idle Rich, Com.-D.....1000
6— 2. The Loneliness, C.....1000
6— 3. Carew and Son, D.....3000
6— 5. New York, Old and New.....1000
6— 9. She Won the Prize, C.....1000
6—10. The Strange Case of Rohert Burnham, D.....3000
6—12. Her Loving Relations, Com.-D.....1000
6—16. Harold the Nurse Girl, C.....1000
6—17. Ashes, D.....3000
6—19. Stung, C.....1000
6—23. Curfew at Pokey Center, C.....1000
6—24. Would You Forgive Her?, D.....3000
6—26. The Foxy Trotters, C.....1000
6—30. Losing Weight, C.....1000

MUTUAL FILM RELEASES

AMERICAN

5—11. The Profligate, D.....3000
5—15. The Pretender, D.....2000
5—18. Four Months, D.....3000
5—22. Repaid, D.....2000
5—29. The Release of Dan Forbes, D.....2000
6— 1. The Trail of the Thief, D.....3000
6— 5. Jealousy's First Wife, D.....2000
6—12. Convicted for Murder, D.....2000
6—19. The Gentle Conspiracy, D.....2000
6—26. The Fate of the Dolphin, D.....2000
6—29. Tangled Skeins, D.....3000

BEAUTY

5—21. Twenty Minutes in Magic, C.....1000
5—24. Adjusting His Claim, C.....1000
5—28. The Pork Plotters, C.....1000
5—31. The Comet's Comeback, C.....1000
6— 4. Ima Knutt Gets a Bite, C.....1000
6— 7. Billy Van Deusen's Operation, C....1000
6—11. Thinim Stout, C.....1000
6—14. Billy Van Deusen's Eggs-spensive Adventure, C.....1000
6—18. Pedigrees, Pups and Pussies, C.....1000
6—21. The House on Hokum Hill, C.....1000
6—24. The Day's Work, C.....1000
7— 2. The Gink from Kankakee, C.....1000

CENTAUR

6—10. The Lion's Nemesis, D.....2000
6—17. The Star of India, D.....2000
6—24. A Siren of the Jungle, D.....2000
7— 1. A King o' Make Believe, D.....2000

CUB

5—19. Harmony and Discord.....1000
5—26. Preparedness, C.....1000
6— 2. Sawdust Love, C.....1000
6— 9. Jerry's Big Lark, C.....1000
6—16. Jerry and the Moonshiners.....1000
6—23. Jerry's Elopement, C.....1000
6—30. Jerry's Big Haul, C.....1000

FALSTAFF

5— 1. The Dashing Druggist's Dilemma, C..1000
5— 5. The Sleigher's Strategy, C.....1000
5— 8. The Kiddie's Kaptain Kidd, C.....1000
5—13. Freddie's Frigid Finish, C.....1000
5—15. Deteckters, C.....1000
5—20. Steven's Sweet Sisters, C.....1000
5—22. Politickers, C.....1000
5—27. Sammy's Semi-Suicide, C.....1000
5—29. Disguisers, C.....1000
6— 3. Peterson's Pitiful Plight, C.....1000
6— 5. Advertisementers, C.....1000
6—10. Where Wives Win, C.....1000
6—12. Real Estaters, C.....1000
6—17. Doughnuts, C.....1000

GAUMONT

5—25. Armadale, D.....3000
5—28. "Reel Life".....1000
5—31. See America First, Sc. and Kartoon Komics, Cart.....Split Reel
6— 4. "Reel Life," Magazine.....1000
6— 7. See America First, and Kartoon Komics, Cart.....Split Reel
6— 8. The Flames of Vengeance, D.....3000
6—11. "Reel Life," Magazine Reel.....1000
6—14. See America First, Kartoon Komics, Scenic and Cartoon.....Split Reel
6—18. "Reel Life," Magazine Reel.....1000
6—21. See America First, Sc., The Belle of the Village Green, Shgrf.....Split Reel
6—22. The Criminal Thumb, D.....3000
6—25. "Reel Life," Magazine Reel.
6—28. See America First, Sc., and Kartoon Komics .....Split Reel
7— 2. "Reel Life," Magazine reel.....1000

MUSTANG

5—19. The Blindness, D.....2000
5—26. Jack, D.....2000
6— 2. A Man's Friend, D.....2000
6— 9. The Pilgrim, D.....2000
6—16. The Sheriff of Plumas, D.....2000
6—23. A Modern Knight, D.....2000
6—30. The Demon of Fear, D.....2000

RELEASE DATES FOR READY REFERENCE

MUTUAL WEEKLY

Issued every Thursday.

THANHOUSER

5— 2. The Weakling, D.....2000
5— 4. The Spirit of '61, D.....3000
5— 9. When She Played Broadway, D.....2000
5—16. The Answer, D.....2000
5—23. For Uncle Sam's Navy, C.....2000
5—30. The Nymph, D.....2000
6— 6. John Brewster's Wife, D.....2000
6—13. Brothers Equal, D.....2000

VOGUE

5—16. The Man with the Hod, C.....1000
5—21. The Chinatown Villains, C.....1000
5—23. Rival Rogues, C.....1000
5—28. National Nuts, C.....1000
5—30. Shy Thirty Cents, C.....1000
6— 4. Nailing the Lid, C.....1000
6— 6. A Plane Story, C.....1000
6—11. His Blowout, C.....1000
6—18. Delinquent Bridegrooms, C.....1000
6—20. Ruffhouse, C.....1000
6—25. The Iron Mitt, C.....1000
6—27. A Safe Loss, C.....1000
7— 2. Just for a Kid, C.....1000

PATHE EXCHANGE, INC.

Week of May 29, 1916.

The Iron Claw, No. 14, D.....2000
Who's Guilty? No. 4, "The Silent Shame," D.....2000
Ice, C.....1000
Siberia, the Vast Unknown, No. 8, and The Tokio Exposition, Scenic.....Split Reel

Week of June 5, 1916.

The Iron Claw, No. 15, D.....2000
Who's Guilty? No. 5, "Sold Out," D.....2000
Luke Laughs Last, C.....1000
The Fatal Pie, Cart., and Some Fresh Water Fishes, Ed.....Split Reel
The Zinc Mines of Lang Hit, Ed., and Around Mt. Fugi (Japan) Sc. Split Reel

Week of June 12, 1916.

The Iron Claw, No. 16, D.....2000
Who's Guilty? No. 6, "Sowing the Wind," D.....2000
An Awful Romance, C.....1000
France's Canine Allies, Ed., and The Gorges of Colorado, Sc.....Split Reel

Week of June 19, 1916.

The Iron Claw, No. 17, "The Vanishing Faker," D.....2000
Who's Guilty? No. 7, "Truth Crushed to Earth," D.....2000
Luke's Fatal Flivver, C.....1000
From Kitchen Mechanic to Movie Star, Cart., and Japan's Ancient Capital—Nara (Col. Sc.) .....Split Reel
A Matrimonial Martyr, Col. Com.-D.....1000

UNICORN FILM PROGRAM

BUFFALO

5—17. Divided Love, D.....1000
5—24. In the Hills of Kentucky, D.....1000
5—31. Rival Candidates, D.....1000
6— 7. Broken Hearts, Western D.....1000

GAYETY

5—22. Mary's Mistake, and Tricking the Trickster. .....Split Reel
5—25. The Busy Bee, C.....1000
5—29. A Bride to Order, and In the Balkans .....Split Reel
6— 2. All for the Love of Laura, C.....1000
6— 5. The Baby in the Case, C.....1000
6— 9. The Re-Made Maid, C.....1000
6—12. Little Grains of Rice, C.....1000
6—15. Love and Overalls, and His Wife's Visitor, C.....Split Reel

HIAWATHA

5—25. Falsely Accused, D.....1000
5—20. A Daughter of the Hills, D.....1000
6— 6. Bob Armstrong's Reward, Western D.1000
6—13. The Wisdom of the White Man, W. D.1000
6—16. The New Prospector, W. D.....1000

JUDY

5—16. A Musical Deception, C. and The Black Mark, C.....Split Reel
5—23. Hubby's Present, and Our Darling's Playmate. .....Split Reel
5—30. The Skating Craze at Moodyville, C.1000
6— 6. Taming of the Shrew, C.....1000

HIPPO

5—24. The New Ranch Owner, C.....1000
5—26. A Gentleman of Leisure, and our Darling's Chips.....Split Reel
5—31. A Modern Hercules, C.....1000
6— 3. Nearly Married, C.....1000
6— 7. Mixed Brides, and Pale-Faced Injuns, C. .....Split Reel
6—10. Hubby's Escapade, and His One and Only, C.....Split Reel
6—14. Wifie's Dilemma, C.....1000
6—17. A Circumstantial Hero, and the Live Wire, C.....Split Reel

PURITAN

5—30. Kentucky Brothers, D.... 1000
5—31. The Wheat King, D.....1000
6— 4. The King's Vengeance, D.... 1000
6— 5. The Rosary, D.....2000
6—11. The Recoil, D.....1000
6—12. The Lure of Gold, D.....2000
6—15. The Ghost's Bride, D.....2000

LILY

6— 1. The Sacred Oath, D.....2000
6— 6. The Crucial Test, D.....1000
6— 8. The Formula, D.....2000
6—16. The Blindness of Jealousy, D.....1000

JOCKEY

5—21. A Midnight Escapade, C.....1000
5—24. The Hobo Imposter, C.....1000
5—27. O'Brien's Investment, C.....1000
6— 1. Billie's Find, and the Enchanted Matches..... .....Split Reel
6— 4. Willie the Sleuth, C.....1000
6— 8. Johnny-On-the-Spot, C.....1000
6—11. Two of a Kind, C.....1000
6—13. Their Noble Relation, C.....1000
6—16. The Closed Door, C.....1000
6—18. The New Maid, C.....1000

RANCHO

6— 2. A Double Reward, D.....1000
6— 9. The Higher Voice, Western D.....1000
6—14. From Out of the Past, W. D.....1000
6—17. His Leading Lady, W. D.....1000
6—18. The Man Who Came Back, W. D....1000

SUNSET

5—20. The Mexican Insurrection, D.....2000
5—26. The Mystery at Shallow Creek, D...1000
6— 3. His Indian Guardian, D.....1000
6—10. The Rustler's Retribution, Western D.1000
6—13. Mother, D.....1000

SUPREME

5—25. The Village School Master, D.....1000
5—26. The Empty Crib, D.....1000
5—29. The Price He Paid, D.....2000
6— 2. When a Man Weakens, D.....1000
6— 3. The Heart of a Peddler, D.....1000
6— 9. The Two Waifs, D.....1000
6—10. The Eternal Truth, D.....1000
6—14. The Cashier's Ordeal, D.....1000
6—17. The Noble Love, D.....1000
6—18. The Little Heroine, D.....1000

UTAH

5—21. The Wrong Room, D.....1000
5—27. The Indian Child's Gratitude, D.....1000
6— 4. Fate's Decree, D.....1000
6—11. A Squaw's Loyalty, Western D.....1000

UNIVERSAL PROGRAM

ANIMATED WEEKLY

Issued every Wednesday.

BIG U

6— 8. The Sea Lilly, D.....1000
6—15. Betty's Hobo, Com.-D.....1000
6—20. The Grip of Crime, D.....2000
6—28. God and the Baby, D.....1000
6—29. Twice at Once, C.....1000

BISON

5—27. The Wedding Guest, D.....2000
6— 3. Tammany's Tiger, C.....2000
6—10. The Cage Man, D.....2000
6—17. A Railroad Bandit, D.....2000
6—24. The Ghost of the Jungle, An. D.....2000
7— 1. The Money Lenders, D.....2000

GOLD SEAL

5—30. The Silent Man of Timber Gulch, D..2000
6— 5. The Rose Colored Scarf, D.....2000
6—13. The Melody of Love, D.....3000
6—20. The False Part, D.....2000
6—27. Jackals of a Great City, D.....2000

IMP

5—23. The Health Road, D.....1000
5—26. The Unconventional Girl, D.....2000
5—30. A Double Fire Deception, C.....1000
6— 2. "Jim Slocum, No. 46,393," D.....2000
6— 5. His Little Story, C.....1000
6—13. Her Wonderful Secret, C.....1000
6—16. The Devil's Image, D.....2000
6—18. A College Boomerang, C.....1000
6—20. His Picture, C.....1000
6—22. Behind the Secret Panel, D.....3000
6—23. The Heart Wrecker, Com. D.....1000
6—27. Peggy and the Law, D.....1000
6—30. Blind Man's Buff, Com.-D.....2000

JOKER

5—20. A Raffle for a Husband, C.....1000
5—27. A Stage Villain, C.....1000
6— 3. A Dark Suspicion, C.....1000
6—17. Love Quarantined, C.....1000
6—24. The Fall of Deacon Stellwaters, C...1000
7— 1. Bashful Charley's Proposal, C.....1000

LAEMMLE

6— 1. Two Mothers, D.....2000
6— 4. The Wire Pullers, C.....1000
6— 3. Alias Jane Jones, D.....2000
6—11. The False Gems, D.....1000
6—15. Her Soul's Song, D.....2000
6—18. Romance at Random, C.....1000
6—25. The Rogue With a Heart, D.....1000
6—29. The Human Cactus, D.....1000
7— 2. Baseball Bill, No. 1, C.....1000

L-KO

5—28. Gamboling on the Green, C.....1000
5—31. Tough Luck on a Rough Sea, C.....2000
6— 7. Billie's Waterloo, C.....1000
6—11. Phony Teeth, and False Friends, C...1000
6—14. How Stars Are Mada, C.....2000
6—21. The Jailbird's Last Flight, C.....1000
6—25. Dirty Work in a Beanery, C.....1000
6—28. Pirates of the Air, C.....2000

NESTOR

4—20. The Royland Villain, and Ed...Split Reel
5—22. Her Celluloid Hero, C.....1000
5—26. Love and Brass Buttons, C.....1000
5—20. All Over a Stocking, C.....1000
6— 2. Good Night Nurse, C.....1000
6— 6. Never Again Eddie, C..... 1000
6— 9. Twixt Love and the Iceman, C.....1000
6—12. Their Awful Predicament, C.....1000
6—16. Almost a Widow, C.....1000
6—18. Wanted, a Husband, C.....1000
6—23. What Could the Poor Girl Do? C...2000
6—26. The Browns see the Fair, C.....1000

POWERS

5—27. Storming the Trenches, C.....1000
6— 1. It Can't Be True, C.....1000
6— 8. Mr. Fuller Pep—He Breaks for the Beach, Cart. and Pygmies of the Zoo, Ed.....Split Reel
6—10. Betrayed by the Camera, C.....1000
6—15. Prof. Wiseguy's Trip to the Moon, Cart., and Little Journeys in Japan, Sc. .....Split Reel
6—22. The Young Sleuths, C.....1000
6—29. Sammy Johnsin, Magician, Cart-C., and The Children's Paradise, Ed...Split Reel
6—30. Such is Life in China.....

REX

5—23. "Virginia," D.....1000
5—26. Harmony in a Flat, C.....1000
5—28. A Gentle Volunteer, D.....3000
6— 3. A Cad, D.....1000
6— 4. As in a Dream, D.....3000
6— 9. The Code of His Ancestors, D.....1000
6—11. The Sheriff of Pine Mountain, D 2000
6—18. The Finer Metal, D.....2000
6—23. The Rosary, D. (Re-Issue).....1000
6—25. The Fool. D.....2000
6—27. The Toy Soldier, C.....1000
7— 2. The Sting of Conscience, D.....3000

VICTOR

5—24. The Limousine Mystery, D.....2000
6— 7. Object—Matrimony, C.....2000
6— 9. The Scorpion's Sting, D.....3000
6—16. The Golden Boot, C.....1000
6—21. The Scarlet Mark, D.....2000
6—30. Muggins, D.....1000

FEATURE RELEASES—CURRENT AND COMING

Bluebird Photoplays

6—12. Bobbie of the Ballet (Louise Lovely). .....5 reels
6—19. The Three Godfathers (All star cast). .....5 reels
6—26. Shoes (Mary McDonald).....5 reels
7— 3. Broken Fetters (Violet Mersereau).5 reels
7—10. The Love Girl (Ella Hall).....5 reels
7—17. The Grasp of Greed (Louise Lovely).5 reels
7—24. The Silent Battle (J. Warren Kerrigan) .....5 reels
7—31. The Secret of the Swamp (Myrtle Gonzales) .....5 reels

Fox Film Corporation

5—29. The Spider and the Fly.....5 reels
6— 5. Hypocrisy. .....5 reels
6—12. A Woman's Honor.....5 reels
6—19. East Lynne (Theda Bara).....5 reels
6—26. The Man From Bitter Roots (William Farnum).....5 reels
7— 3. Ambition (Bertha Kalich).....5 reels
7—10. A Tortured Heart (Virginia Pearson) .....5 reels
7—17. Caprice of the Mountains (Harry Hilliard and June Caprice).....5 reels

Ivan Feature Productions

1—Forbidden Fruit (Everett Butterfield and Paula Shay).....5 reels
2—A Fool's Paradise (Chrystine Mayo, Paula Shay, and Joseph Burke)....6 reels
3—The Immoral Flame (Maude Fealy)...5 reels
4—The City of Illusion (Paula Shay and Mignon Anderson).....6 reels
5.—Her Husband's Wife (Sally Crute, Mignon Anderson and Augustus Phillips). .....5 reels

Kleine-Edison Feature Service

EDISON

1—12. The Catspaw.....5 reels
1—26. The Innocence of Ruth.....5 reels
2— 9. The Martyrdom of Philip Strong..5 reels
2—23. At the Rainbow's End.....5 reels

GEO. KLEINE

1—19. Wild Oats.....5 reels
2— 2. The Final Curtain.....5 reels
2— 9. When Love is King.....5 reels
2—16. The Scarlet Road.....5 reels
3— 1. The Mishaps of Musty Suffer.....10 reels

Metro Pictures Corporation

F. A. BALSHOFER

4—24. The Come-Back (Harold Lockwood and May Allison).....5 reels
6—12. The Masked Rider (Harold Lockwood and May Allison).....5 reels

COLUMBIA PICTURES CORPORATION

3—13. Lovely Mary (Mary Miles Minter).5 reels
4— 3. The Kiss of Hate (Ethel Barrymore)5 reels
4—10. The Half Million Bribe (Hamilton Revelle and Marguerite Snow)...5 reels
5—22. Notorious Gallaghar (William Nigh and Marguerite Snow).....5 reels

POPULAR PLAYS AND PLAYERS

4—17. Playing with Fire (Mme. Petrova).5 reels
5—29. The Scarlet Woman (Mme. Petrova)5 reels
5—15. The Spell of the Yukon (Edmund Breese) .....5 reels

B. A. ROLFE PHOTOPLAYS, INC.

3—20. Her Great Price (Mabel Taliaferro)5 reels
5— 1. The Snow Bird (Mabel Taliaferro).5 reels
6— 5. Dorian's Divorce (Lionel Barrymore and Grace Valentine).....5 reels
6—19. The Flower of No-Man's-Land (Viola Dana).....5 reels

QUALITY PICTURES

3—27. The Wall Between (Francis X. Bushman and Beverly Bayne)...5 reels
5— 8. A Million a Minute (Francis X. Bushman and Beverly Bayne)....5 reels

Mutual Masterpictures

DE LUXE EDITION

Week of June 5, 1916.

No. 107. Whispering Smith (Helen Holmes), Signal.....5 reels
No. 108. Soul Mates (William Russell), American. .....5 reels

Week of June 12, 1916.

No. 109. The Inner Struggle, American...5 reels
No. 110. The Abandonment (E. Forrest Taylor and Helene Rosson), American. .....5 reels

Week of June 19, 1916.

No. 111. The Wasted Years (Crane Wilbur), Centaur.....5 reels
No. 112. Far from the Madding Crowd (Florence Turner), Turner.....5 reels

Week of June 26, 1916.

No. 113. The Sign of the Spade (Helene Rosson), American.....5 reels

Paramount Pictures

FAMOUS PLAYERS

5—15. The Trust (Hazel Dawn).....5 reels
5—25. Saints and Sinners (Peggy Hyland).5 reels
5—29. (Title Not Decided), (Marguerite Clark). .....5 reels
6— 5. The Evil Thereof (All Star Cast)..5 reels
6—12. Her Romance (Marguerite Clark)..5 reels
6—15. Destiny's Toy (Louise Huff).....5 reels
6—22. Susie Snowflake (Anna Pennington and Wm. Courtleigh, Jr.). .....5 reels
6—26. The World's Great Snare (Pauline Frederick). .....5 reels

JESSE LASKY COMPANY

5— 8. Maria Rosa (Geraldine Farrar)....5 reels
5—11. Alien Souls (Sessue Hayakawa)...5 reels
5—22. The Frameup (Blanche Sweet)....5 reels
6— 1. The Gutter Magdalene (Fannie Ward). .....5 reels
6—19. The Clown (Victor Moore).....5 reels

MOROSCO PHOTOPLAY COMPANY

5—18. Pasquale (George Beban).....5 reels

PALLAS

5— 1. David Garrick (Dustin Farnum)...5 reels
6— 8. The Making of Maddalena (Edna Goodrich). .....5 reels
6—29. The American Beauty (Myrtle Stedman). .....5 reels

Pathe Exchange, Inc.

GOLD ROOSTER PLAYS

4—18. Big Jim Garrity.....5 reels
5—15. The Girl With the Green Eyes....5 reels
6—19. A Matrimonial Martyr..... 5 reels

Triangle Film Corporation

KAY-BEE-INCE PRODUCTIONS

5—14. Not My Sister (Bessie Barriscale)5 reels
5—21. The Primal Lure (Wm. S. Hart)..5 reels
5—28. The Market of Vain Desire (H. B. Warner). .....5 reels
6— 4. The Bugle Call (Wm. Collier, Jr.)..5 reels
6—11. The Sorrows of Love (Bessie Barriscale). .....5 reels
6—18. The Dividend (W. H. Thompson and Charles Ray).....5 reels
6—25. The Apostle of Vengeance (Wm. S. Hart) .....5 reels

FINE ARTS-GRIFFITH PRODUCTIONS

5—14. Susan Rocks the Boat (Dorothy Gish). .....5 reels
5—21. A Child of the Paris Streets (Mae Marsh and Robert Harron).....5 reels
5—28. Mr. Goode the Samaritan (DeWolf Hopper). .....5 reels
6— 4. Going Straight (Norma Talmadge).5 reels
6—11. Reggie Mixes In (Douglas Fairbanks). .....5 reels
6—18. An Innocent Magdalene (Lillian Gish). .....5 reels
6—25. A Wild Girl of the Sierras (Mae Marsh). .....5 reels

KEYSTONE-SENNETT PRODUCTIONS

4—30. The Lion and the Girl (Joe Jackson)2 reels
4—30. His Bitter Pill (Mack Swain).....2 reels
5— 7. Her Marble Heart (Charles Murray).2 reels
5— 7. A Dash of Courage (Harry Gribbon). .....2 reels

Red Feather Productions

5— 1. Dr. Neighbor (Hobart Bosworth)..5 reels
5— 8. A Huntress of Men (Mary Fuller).5 reels
5—15. A Youth of Fortune (Carter and Flora Parker De Haven).....5 reels
5—22. Half a Rogue (King Baggot).....5 reels
5—29. The Iron Hand (Hobart Bosworth and Jane Novak).....5 reels
6— 5. The Madcap (Flora Parker De-Haven). .....5 reels
6—12. What Love Can Do (Adele Farrington). .....5 reels
6—19. The Way of the World (Hobart Bosworth) .....5 reels

Vitagraph-Lubin-Selig-Essanay

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VITAGRAPH

4—24. God's Country and the Woman (Nell Shipman, Geo. Holt and Wm. Duncan).....8 reels
5— 1. The Law Decides (Dorothy Kelly, Bobby Connelly, Harry Morey and Louise Beaudet).....7 reels
5— 8. Britton of the Seventh (Charles Kent, Bobby Connelly and Eulalie Jensen). .....5 reels
5—15. The Ordeal of Elizabeth (Lillian Walker, Donald Hall and Evart Overton). .....6 reels
5—22. The Suspect (Anita Stewart).....6 reels
5—29. The Lights of New York (Leah Baird and Walter McGrail).....5 reels
6— 5. The Destroyers (Lucille Lee Stewart). .....5 reels
6—12. The Redemption of Dave Darcy, (James Morrison). .....5 reels

LUBIN

4—10. The Flames Johannis (Nance O'Neill). .....5 reels
5— 8. Love's Toll (Rosetta Brice and Richard Buhler).....5 reels
6— 5. Those Who Toil (Nance O'Neil)..5 reels

SELIG

3—20. The Ne'er-Do-Well (Kathlyn Williams and Wheeler Oakman)....10 reels
4— 3. The Cycle of Fate (Bessie Eyton, Wheeler Oakman and Edith Johnson). .....5 reels
5— 1. At Piney Ridge (Fritzi Brunnette).5 reels
5—29. Into the Primitive (Kathlyn Williams, Guy Oliver and Harry Lonsdale). .....5 reels

ESSANAY

4—10. Burlesque on Carmen (Charlie Chaplin). .....4 reels
4—24. The Little Shepherd of Bargain Row (Sallie Fisher, John Junior and Richard C. Travers).....5 reels
5—15. Sherlock Holmes (William Gilette).7 reels
6—12. That Sort (Warda Howard, Ernest Maupain, Duncan McRae and John Lorenz). .....5 reels

World-Equitable Program

WORLD

4—24. The Closed Road (House Peters and Barbara Tennant).....5 parts
5— 1. The Feast of Life (Clara Kimball Young). .....5 parts
5— 8. Her Maternal Right (Kitty Gordon)5 parts
5—15. Sudden Riches (Robert Warwick).5 parts
5—22. Tangled Fates (Alice Brady).....5 parts
5—29. Fate's Boomerang (Mollie King)..5 reels
6— 5. His Brother's Wife (Ethel Clayton and Carlyle Blackwell).....5 reels
6—12. Perils of Divorce (Edna Wallace Hopper and Frank Sheridan)..5 reels
6—19. La Boheme (Alice Brady).....5 reels
6—26. What Happened at 22 (Frances Nelson and Arthur Ashley).....5 reels

State Rights and Miscellaneous Releases

ALL FEATURES BOOKING AGENCY
Right Off the Bat.....5 reels

AMERICAN COMMERCIAL FILM CO.
Animated Cartoons.....

AMERICAN CORRESPONDENT FILM CO.
The Battles of a Nation.....6 parts

AUTHORS FILM CO., INC.
3—27. Sins of the Father.....4 parts
4— 3. Her Redemption.....4 parts
4—10. Denise .....4 parts
4—17. Love's Sacrifice.....6 parts
4—24. A Woman's Awakening.....5 parts
5— 1. Under the Mask.....5 parts

CALIFORNIA MOTION PICTURE CORPORATION
March—The Unwritten Law (Beatriz Michelena).....7 reels
May —The Woman Who Dared (Beatriz Michelena).....7 reels
July —Kismet (Otis Skinner).....10 reels

CELEBRATED PLAYERS' FILM CO.
The Birth of a Man.....5 parts

CHAMPION SPORTS EXHIBITION
Willard-Moran Fight.....4 parts

CHICAGO TRIBUNE
German Side of War.....5 reels
Russian Side of War.....4 reels

CLARIDGE FILMS, INC.
Heart of New York.....5 reels

COSMOFOTOFILM COMPANY
Incomparable Mistress Bellairs..4 parts
Liberty Hall.....4 parts
The Black Spot.....4 parts
Victoria Cross.....4 parts
O 18.....4 parts
His Vindication.....5 parts

E. & R. JUNGLE FILM CO.
No. 10. Haunted.
No. 11. Have a Heart.
No. 12. It Made a Monkey of Him.
No. 13. Two Chimps and a Chump.
No. 14. Twin Cupids.
No. 15. Aunt Hepsey's Heir.
No. 16. Oil of Revolution.
No. 17. Who's It?

E-K-O FILM CO.
The Invisible Enemy.....5 reels

ELDORADO FEATURE FILM CO.
The Impersonation .....5 reels

FORREST FILM CORPORATION
Bottom of the Sea.....5 reels

JOS. W. FARNHAM
Race Suicide .....6 parts
The Awakening of Bess Morton..5 reels

GREAT NORTHERN FILM COMPANY
Sins of Great Cities (E. Thomsen).4 reels
The Man with the Missing Finger (Alfred Hertel).....4 reels
For Her Son (Betty Nansen)....4 reels
A Woman's Honor (Elsie Frolich)4 reels
The Folly of Sin.....5 reels
The Mother Who Paid.....5 reels

HANOVER FILMS
Marvellous Macist.....6 parts
Should a Baby Die?.....5 parts

ESKAY HARRIS FEATURE FILM
Alice in Wonderland.....6 parts

HIPPODROME FILM CO.
At the Front with the Allies.....

HERALD FILM CORPORATION
4—10. Charlie the Busy Barber, C. Cart..1 reel
4—17. Charlie the Animal Trainer, Com. Cart. .....1 reel
4—24. Charlie's Jitney Hunt, Com. Cart..1 reel
5— 1. Charlie Prepared, Com. Cart.....1 reel

JUVENILE FILM CORPORATION
4— 1. World War in Kidland.....1 reel
4— 8. A Chip Off the Old Block.....1 reel
4—15. Chip's Elopement.....1 reel
4—22. Chip's Backyard Barn-Stormers....2 reels
4—29. Chip's Rivals.....1 reel
5—13. For Sale a Daddy.....1 reel
5—27. Chip's Carmen.....2 reels

KULEE FEATURES
Germany on the Firing Line.....6 parts
France on the Firing Line.....6 parts
The Unborn (Bessie Bondhill).....5 parts

MODERN MOTHERHOOD LEAGUE
Twilight Sleep .....

B. S. MOSS
Three Weeks.....5 reels
Salamander .....5 reels
One Day.....5 reels

F. O. NIELSEN
Guarding Old Glory.....5 reels
Just Out of College.....5 reels
Little Sunset.....4 reels
The Spoilers.....9 reels
All for a Girl.....5 reels

PHOTODRAMA COMPANY
How Molly Made Good.....6 reels

PROHIBITION FILM CORPORATION
Prohibition .....5 parts

RAVER FILM CO.
The Other Girl.....5 reels
Life Without Soul.....5 reels
The Fortunate Youth.....
Driftwood .....

RAY COMEDIES
6—21. Casey's Dream.....
6—28. Casey's Kids.....
7— 5. Casey's Wedding Day.....
7—12. Casey's Servants.....
7—19. Casey the White-Wing.....

RIALTO FILM CO.
The House of Mirrors.....

STANDARD NEWS FILM, INC.
Standard Travelogues.....32 parts
Are We Ready?.....4 parts
The Animal World.....5 parts
Navies of the World.....1 reel
The Price of Liberty.....5 reels
Aircraft .....1 reel

SUN PHOTOPLAY CO., INC.
The Princess of India.....5 reels
A Woman Wills.....5 reels

SUPREME FILM CO.
The Cowpuncher.....6 parts

TRANS-OCEANIC FILMS, INC.
The Life and Adventures of Shakespeare. .....6 parts

UNITY SALES CORP.
5—29. Diana (Colored).....3 parts
6— 5. My Country First.....6 parts
6—12. The Pursuing Vengeance.....5 parts
6—19. The Bishop's Secret.....4 parts
6—26. The Lottery Man.....5 reels
7— 3. The Marriage Bond.....5 reels

VARIETY FILMS CORPORATION
Unto the Darkness.....4 reels
In the Ranks.....4 reels
Harbour Lights.....4 reels
Enoch Arden.....4 reels
Mysterious Man of the Jungle.....3 reels

WAR FILM SYNDICATE
On the Firing Line with the Germans .....6 parts

MISCELLANEOUS

EDUCATIONAL FILMS CORP., OF AMERICA
The Film Hunters.....1 reel
The Yarn of the Slowern'ell.....1 reel
In the Hanging Glacier Country...1 reel
The Sunset Trail.....1 reel
The Trail to Cloudy Pass.....1 reel
The Stampede .....1 reel
American Game Trails.....1 reel

"THE BEACON FILMS," INC.
Offering of Flowers.
Gorges of the Bourne.
Animal Studies.
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Portugese types and costumes.
In the Land of the Rising Sun.
Curious Creations of Pond Life.
Lord Kitchener at the Front
In the Land of the Edelweiss
The Antwerp Zoo

EMERALD M. P. CO.
6— 1. Tom & Jerry, Bachelors, No. 1....2 reels

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METRO PICTURES CORPORATION
Metro-Drew Comedies (weekly).
Metro Travelogues (weekly).

MUTT AND JEFF FILMS
ANIMATED CARTOONS
1. Jeff's Toothache.
2. Mutt and Jeff in the Submarine.

PARAMOUNT PICTURES CORPORATION
PARAMOUNT-BURTON HOLMES TRAVEL-PICTURES
7—10. Beautiful Bavaria.
7—17. Down the Danube to Vienna.
7—24. The Real Bohemia.
7—31. Picturesque Prague.
8— 7. From Carlsbad to Moravia.

PARAMOUNT-BRAY CARTOONS
6— 8. Farmer Alfalfa and His Tentless Circus.
6—15. Kid Casey the Champion.
6—22. Colonel Heeza Liar and the Bandits.
6—29. Bobby Bumps' Fly Swatter.
7— 6. Farmer Alfalfa's Watermelon Patch.

PATHE EXCHANGE, INC.
Pathé travels (See Pathé).

UNIVERSAL
Uncle Sam at Work (See Powers Universal).

VARIETY FILMS CORPORATION
Upper Bavarian Mountain Lakes.
In the Land of the Hindoos.
Victoria Falls.
Should a Baby Die?.....5 reels

VITAGRAPH (V. L. S. E.)
FRANK DANIELS' COMEDIES
5—15. Kernel Nutt Wins a Wife.
5—22. Kernel Nutt the Janitor.
5—29. Kernel Nutt the Footman.
6— 5. Kernel Nutt and the Hundred Dollar Bill.
6—12. Kernel Nutt in Mexico.....

SERIALS

The Girl and the Game.....Signal Film
The Secret of the Submarine.....Signal
Peg o' the Ring.....Universal
Mary Page, The strange Case of..Essanay
The Social Pirates.....Kalem
The Iron Claw.....Pathé
Who's Guilty? .....Pathé
The Mysteries of Myra.....International Film Service
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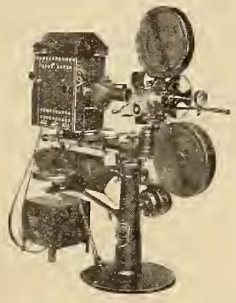

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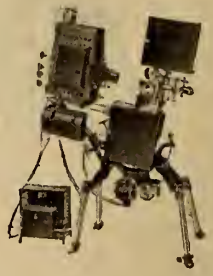

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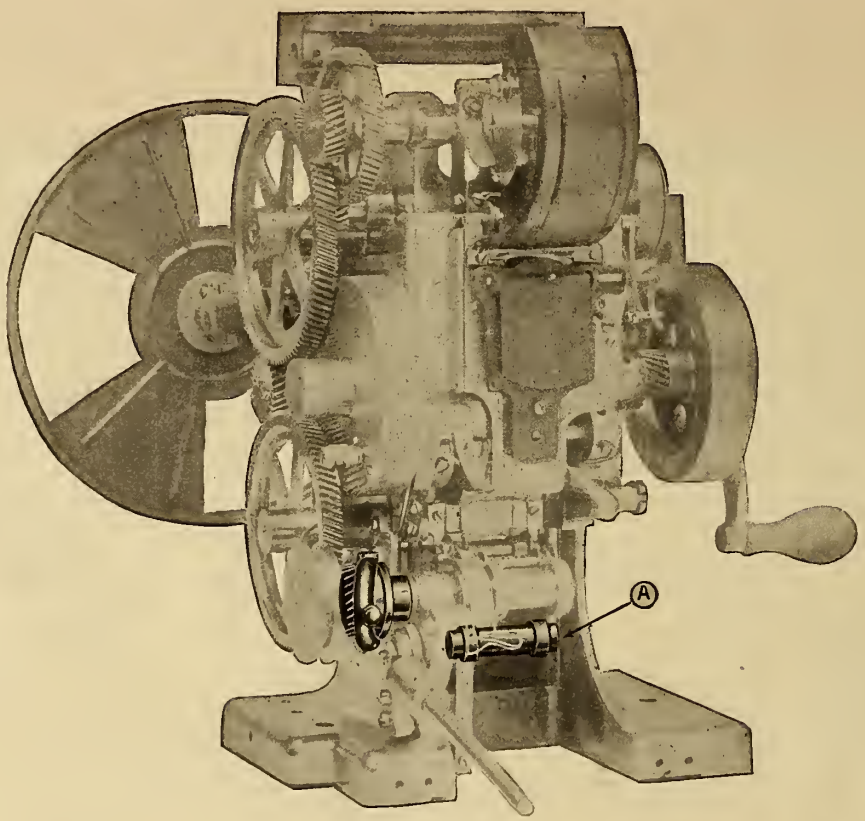

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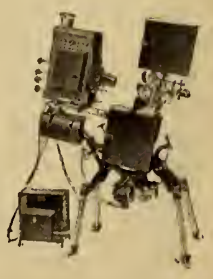

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NINETY GOLD ST. NEW YORK

Construction, Equipment and Operation

Accessory News

Section of Motion Picture News

Everything for Theatre, Exchange and Studio

Motion Picture Projection Simplified

By J. H. Hallberg

109—In answer to question 108 you state that if the voltage of the system is right for the choke-coil installed and adjustments have been made as they should be, the failure of the choke-coil to produce results may be caused by the cycles of the A. C. system being too high or too low for the choke-coil. What is the effect of the cycles being higher than the choke-coil is made for?

Ans.—The number of cycles per second or the frequency of the current on an alternating system must be known and of a given number for a given choke-coil to produce a certain result at the arc.

If the cycles or number of reversals per second of the line current are greater than estimated, the reactive or choking effect of the choke-coil will be increased so that the voltage and, in consequence thereof, the amperes at the arc will be reduced, and therefore the illumination will be decreased and results will be unsatisfactory.

110—What is the effect of the cycles on the lighting system being lower than anticipated using a choke-coil?

Ans.—It is evident in view of the foregoing answer that if the cycles are below normal the choke-coil will offer less reactance or choking effect and in consequence thereof the voltage and amperes at the arc will be higher with an increase in the illumination on the screen.

111—In what proportion does the reactive effect of a choke-coil increase or decrease with change in cycles?

Ans.—The reactive effect of a choke-coil will increase in practically direct proportion to the increase in the number of cycles on the system, and likewise the reactive effect of the coil will decrease in practically direct proportion with a decrease in the cycles or frequency of the current supplied to the choke-coil and the arc.

In other words, if you have a choke-coil which is made for 60 cycles it may offer a voltage drop of about 70 volts with 50 amperes flowing, but when you put this coil on a system supplying 30 cycles only, keeping the arc at the same voltage, or carbon separation, the choke-coil will offer considerably less resistance or reactance and will pass practically double the number of amperes, which in the case illustrated would be about 100 amperes to the arc. If you wish to put it another way, the 60 cycle choke-coil which would take care of a voltage drop of 70 volts at 50 amperes when used on 30 cycles would take care of a voltage drop of only 35 volts at 50 amperes.

In view of the above, if your choke-coil is suitable for 60 cycles 110 volts to control an arc of 35 to 40 volts, as is an average potential for an A. C. arc with a choke-coil, then if you put the same choke-coil on a 30 cycle circuit the line voltage could not be 110, but it should be reduced 35 volts, in which case the line voltage should not exceed 75 volts. If, however, through misunderstanding or not knowing the consequences, you should put the 60 cycle 110 volt choke-coil in series with an arc on a 30 cycle circuit also at 110 volt, you would get about 100 amperes at the arc.

From the foregoing you can readily understand that the cycles on an A. C. system is a very important factor on the control of an arc when a choke-coil is used.

112—What is the effect on the choke-coil when the cycles are lower or higher than intended?

Ans.—If the choke-coil is made for the regular adjustment necessary with 60 cycle current and for some reason it should be used on a system carrying a lower frequency than 60 cycles, then the current flowing through the coil and through the arc will be increased, and the increase in amperes will overheat and perhaps ultimately burn out the coil.

If, on the other hand, the frequency is higher than 60 cycles or higher than the number of cycles for which the coil is made, then there will be no damage done to the coil, and the result will simply sum itself up into a lower number of amperes than required for the work at the arc.

113—Why should the cycles on an electric system vary or be different than originally contemplated or specified?

Ans.—In the smaller towns the electric lighting plants are sometimes overloaded. Under this condition the engines at the power house may operate at slightly lower speed than normal. The loss of even one or two engine revolutions per minute will in some instances change the cycles five or ten per cent.,

Copyright 1916, by J. H. Hallberg

for that matter, depending upon the change in speed of the engine.

It is sometimes impossible for the smaller central station, at least, to always maintain the cycles constant, and this may account for the fact that operators of motion picture projectors find the voltage up to the mark, but still they cannot secure proper light when using choke-coils or special transformers for the control of projector arc lamps.

I have known of cases where it has been necessary in small power houses to speed up the engines in order to secure greater horse-power and capacity from the generators to take care of the increased load which may have come on the plant before the lighting company has had opportunity to put in additional engine and generator equipment.

Then again the governors on the engines are not always perfectly adjusted to give exactly the same speed with light and heavy load. This may account for the fact that in the afternoons, operators complain of a poor light, which is due to the fact that with light loads the engines may operate at slightly higher speed, and in consequence thereof the generators will also operate at increased speed, delivering a higher frequency than normal, which you will understand from the foregoing increases the resistance or reactive effect of choke-coils, transformers or A. C. economizers, thus reducing the amperes at the arc.

Pictures in Sway in Capital City This Summer

Theatres in the Northwest Section of Washington, D. C., Are Ready to Take Care of Patronage Expected from the Public Attending Other Amusement Places in the Cool Months—The Florida, Seating Nearly 1,400; the Princess, the Dixie and Others Doing an Excellent Business

Special to Motion Picture News.

Washington, D. C., June 17.

A SURVEY of the field in the northeast section of the city shows it to be amply fortified for the summer season, when the closing of the schools and other amusements will leave the pictures in sway for the diversion and recreation of the residents. The Florida, with its capacity of nearly 500, and its adjoining Florida Garden, seating 1400, is the largest five cent admission house in the vicinity. The management never raises the price and offers a Universal program show of six reels at night and eight reels for a matinee. With a judicious mixing of comedy and drama, the patrons are given a diversified show which is sure to please everyone somewhere. The music offered is by an excellent pianist who knows how to follow the pictures.

The Florida possesses a Mirroid screen, which has the property of not distorting the size of the figures irrespective of the angle and nearness of view. The manager has also slanted his screen to meet the grade of the floor of his house and thus gives an equal distribution of light over the screen from the projection machine. He says he finds this from experience more restful to the eyes and it offers a brighter picture.

The projection room of the Florida deserves mention, as it is 9 by 36 feet in dimensions, divided into three parts. On either side of this are rooms 9 by 9 feet, for the rewinding of films, repair of machines and films, storing of reels, washing room, and other conveniences for the operator and the proper equipment of a modern booth.

Particular About Projection

The manager of the Florida is particular about the projection of his pictures. "A careful operator, a good machine, and an excellently clear screen," he remarked, "can do more to give your house a good reputation than even the subjects of the pictures themselves, because the pictures change daily, but these three essentials become a part of the equipment of the theatre and can make or break it. A poor subject can be greatly improved by good projection and an elaborate film killed by poor projection."

Two other five cent houses in the northeast are the Princess, with a capacity of 400, and the Dixie, with 500, but both of these present a ten cent show on Sunday, with an orchestra. The Princess, under the management of Richard Waldron, is using the pick of the General program of four or five reels. It anticipates going into longer features in the future if a demand is created.

Recently the Princess was offered to the local public school for three consecutive mornings to present "Hiawatha" for the benefit of the playgrounds. A goodly sum was realized and the superintendent expressed his gratitude to the management. It is community interests of this character on the part of the picture houses that have made the resident theatre exceedingly popular. Managers are usually quite ready to assist in local benefits and schools and churches all over the city have raised funds in this manner.

The Dixie, under the management of the Wickham Brothers, is running the Universal program. It specializes in serials and just at present "Peg o' the Ring" is very popular. "The players have as much to do with bringing the residential patron to the show as the play itself," commented the manager. "The children and women especially have their favorites, about whom they have created an atmosphere of personal acquaintance, and so I make it a point to bring to the Dixie the players whom my patrons like and thus maintain a well filled house."

Crandall's Apollo, with its capacity of 1,000 and its adjoining park of 1,400, stands as the largest and most artistic house in the northeast. This is a standard ten cent theatre, with children admitted for half price. Here the pick of the big productions are presented with a five piece orchestra under the leadership of Ralph Barrett. An interlude of music opens each show, thus affording the exit of people without obstructing the view of a photoplay on the screen. The Apollo may be described as a downtown theatre brought to the residents. Manager McDonald and his corps of assistants are most solicitous of their patrons and have won the approval of the neighborhood by the excellent attendance at the Apollo.

Empire Uses Triangle, Kleine, and V-L-S-E Service

The Empire, under Manager Greenberg, is another ten cent house using Triangle, Kleine, V-L-S-E, and similar features. "The Girl and the Game" has found popularity at this house. Music forms an important part of the show at the Empire, where a five-piece orchestra under the leadership of James Sears artistically accompanies the pictures. Manager Greenberg contends that good music is an important drawing card for the patrons of the pictures. "People simply will not remain in a theatre where the music grates upon the ears or is not in harmony with the subject on the screen," remarked Mr. Greenberg. "Whether your patrons are musicians or not, or whether they even understand music is of no consequence; they know what music pleases them and they want that music."

The Home is the newest house in the northeast, whose brilliant dome can be seen a long way off. Admission here is also ten cents, with children at half price, and big features form the program, which is changed daily. Duets of the violin and piano furnish the music, which is always in keeping with the subject on the screen.

Manager Dolan of the Home has given to his neighborhood a picture theatre which is artistic and commodious. The weekly bulletin of the plays to be presented is very attractive, the title page giving a picture of one of the screen stars. In advertising his pictures, Mr. Dolan makes the player the headliner, believing that this is the best means of publicity. The Home has a continuous performance on Sunday from 3 P. M. to 10:30. It also boasts

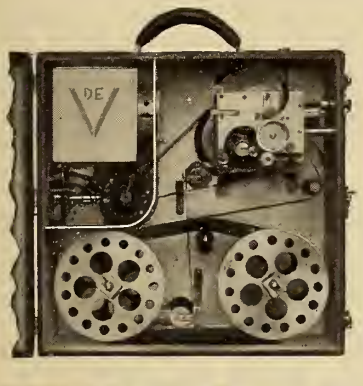
(*Continued on page* 4106)

Here's the Portable Projector That Has Made Film Men Talk!

It's different from all the rest—not only portable, but more convenient to carry than a traveling bag. That's only one big feature of the

DeVry PORTABLE PROJECTOR

Another—it is positively a Portable Motion Picture Projector of professional quality. It shows up the film to best advantage, meaning more sales for the industrial film man, the road man and the exchange man. To the musician the DeVry means greater satisfaction in writing his synchronized score. In connection with the film industry there are a great many other uses for the DeVry Portable Projector.



SPECIFICATIONS: Size, 17x17x7½ inches. Weight, 19½ pounds. Runs standard reels and films. Threads or rewinds automatically. Universal motor.

SOME OF THE USERS: Camel Film Co., Supreme Film Co., C. & N. W. Railway Co., Western Electric Co., Burroughs Adding Machine Co., Northern Navigation Co., Mich. State Tel. Co., Chicago Tribune, Chicago Herald, U. S. Gypsum Co., and many other prominent concerns.

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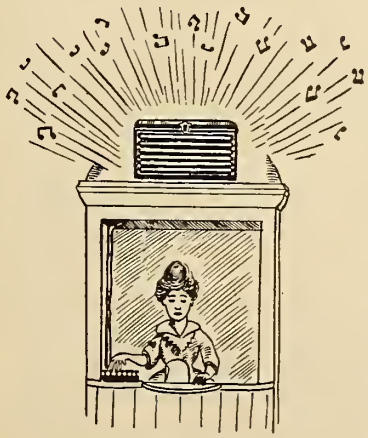

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Projection

Operating Electricity — Questions Answered — Repairing Equipment

Edited by J. H. Hallberg

Who will answer all questions you may send in, no matter how simple or difficult

DIFFERENT COLORED GLASSES IN LAMPHOUSE DOORS

F. H., Washington, D. C.:—*In operating moving picture machines for many years I find that the different manufacturers of moving picture machines and stereopticons use different colored glasses in the lamphouse door to protect the operator's eyes. Some use a red glass only; others will use a red and a green glass; then some will use a green and a yellow or a red and blue glass; in fact, any combination of color and thicknesses from one glass up to three.*

I have never understood just why so many different color combinations for glasses in lamphouse doors were used and I now ask you to kindly advise through the Projection Department what color combinations are the best to protect the operator's eyes and at the same time to give the best and clearest view of the arc and carbons.

Ans.—Several years ago when I made arc lamps for industrial and street lighting purposes, we had occasion to make tests on different glass combinations to protect the eyes of the lamp testers, who sometimes had to operate in a room where maybe 50 or 100 arc lamps were burning at the same time. During these tests it was always necessary to have a clear view of the arc and the condition of carbon points. About the same time experiments were conducted on electric welding, under my direction, and for this class of work even greater care in selecting the proper colored glass combination to protect the eyes was necessary.

My experience has been that while it has been the practice to use a combination of anywhere from one to three or five thicknesses of red and blue glass to protect the eyes of men operating electric welders, the final and most satisfactory combination worked out, proved to consist of one green and one red glass. This color combination is now extensively used in the helmets used by electric arc welders and is considered from both a practical and scientific point of view to offer the very best protection to the eyes and to give the clearest view of the arc.

You can secure the red and green glasses in almost any color density you want and, of course, the lighter the shade the greater the transparency.

I would recommend that wherever it is possible the operator should be protected by a combination of one green and one red glass placed in the lamphouse door and the density to be selected by the operator to suit his own convenience.

I think that this is one of the points which should have had discussion long ago and it looks as if the manufacturers of moving picture machines might look into the matter and make experiments on their own hook, and they should get together so that all glasses in moving picture machine and stereopticon lamphouse doors are of uniform color with maybe a selection of two or three densities to suit the individual operator.

INFORMATION ABOUT LENSES IN REGARD TO THROWS AND FOCUS

E. M. Baudette, Minn.—*Please give me some kind of a line on lenses in regard to throws and focus. Please let me hear from you in regard to this matter.*

Ans.—There is data obtainable on which to base the calculation of the foci of lenses relative to the size of the image on the lantern slide or on the film to the projected picture on the screen for different distances. However, such data is not necessary for the ordinary operator, especially one not thoroughly familiar with projection, and therefore I herewith submit a table which gives a very complete index to the different foci stereopticon and moving picture lenses as required for different distances for different size pictures. This table is reproduced by courtesy of the Precision Machine Company, Inc., and is taken from their instruction book.

The illustration at the bottom of the lens table shows the relative position of the arc between the two carbons, the condensing lenses, lantern slide (designated by "LS"), the objective and the screen.

You understand, of course, that when a film is used in place of the lantern slide the film is placed a considerable distance away from the condensing lenses, due to the fact that it is much smaller in area than the slide. Therefore when a film is used it would be located further away from the front condensing lens and closer to the objective than shown in the illustration.

THE "LENS TABLE OF FILM PROJECTION" WILL BE FOUND ON PAGE 4110

ENTERPRISE OPTICAL COMPANY ENLARGES ITS FACTORY

THE Enterprise Optical Manufacturing Company, of Chicago, has found it necessary to enlarge its quarters and factory, and has taken over an additional 9,000 square feet of floor space in the Rupreck Building. This means a considerable increase in output. Charles H. Hahn, of this company, left on June 12 for a five weeks' trip through the south, in the interests of his firm; he expects to be back in Chicago in time for the National convention in July.

The Enterprise company reports that Elliott and Sherman, of Minneapolis, who control the right to "The Birth of a Nation" for seventeeen states, and who recently purchased "Ramona" for the Northwest territory, have placed an order for eight 1916 Model Motiographs. This machine will be used exclusively in the future in the showing of these pictures.

The Lagoon theatre, one of the newest of Minneapolis playhouses, with the largest downstairs seating capacity of any theatre in that city, has also installed 1916 Model Motiographs.

SLIPPER ISSUES USEFUL INSTRUCTION CARD FOR OPERATORS

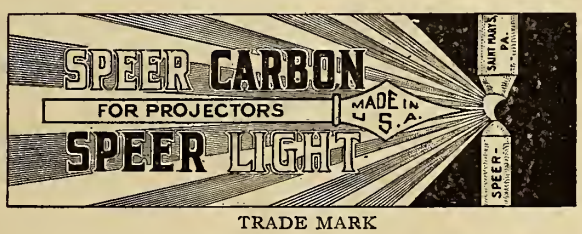
J. SLIPPER AND COMPANY of 728 South Olive street, Los Angeles, has issued a useful instruction card to operators. It contains a great quantity of statistical information for operators, and the remedies for poor results. Slipper and Company are accessory dealers handling Powers, Baird and Simplex machines.

SWETT, NICHOLAS POWER, IN DALLAS

FRED W. SWETT, Nicholas Power Company's expert projection man, is visiting the Southern Theatre Equipment Company in Dallas. "Freddy" has a host of friends in and around Dallas among the trade who have been "shaking his arm off" these last few days.

BY constant effort on the part of our Engineering Department we have succeeded in making the **SPEER Projector Carbon *the leader of all*--** The **SPEER Carbons** are now known the World over as **the best obtainable** for **any kind of current** and in all sizes for all classes of projection and of either the Cored or Solid type in plain and metallic coated style.

You better get your order in NOW!!!



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E. E. FULTON CO., 154 W. Lake St., Chicago, Ill.
KANSAS CITY MACHINE & SUPPLY CO., 813 Walnut St., Kansas City, Mo.
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SCREENS BUILT BY BRAINS

PICTURES IN SWAY IN CAPITAL CITY THIS SUMMER

(*Continued from page* 4102)

of a large and well equipped projection room suitably located.

The Staunton is another ten cent house of the northeast section which caters to its patrons with a well selected program of big productions. This is one of the Atkinson chain of houses and is under the management of Theodore Hartman. Excellent music accompanies the pictures, while a good screen and projection have added to the causes for popularity of the Staunton.

During the school term just closing this house has been offered to local churches and schools for means of raising funds for local interests. On each occasion goodly sums were gathered for the cause. Mr. Atkinson is very liberal in this respect, making his house a fellow worker in community interests.

The Orpheum is a northeast house that claims popularity in its neighborhood. It offers a program of variety which meets the favor of its patrons.

Already the parks and air domes have opened, though their consecutive nights of running have not as yet been very numerous. The Florida Garden and Apollo Park have been operated in conjunction with the adjoining theatre, and will continue to be so managed during the summer season.

The northeast, however, also possesses other parks, as the Maycroft, which has for several seasons been the most popular family open air picture show in this vicinity. There is every reason why this should continue in favor under the management of Harry Crandall, who recently acquired this park.

The Imp, under the management of William Minix, is another airdome in this section. The Unicorn service is being run here with success, accompanied by good music. It has a capacity of 700, which is ample for its patronage.

WILLARD HOWE.

LOCKWOOD-ALLISON CAMERAMAN, ANTONIO GAUDIO, MAKES REPUTATION FOR BEAUTIFUL PHOTOGRAPHY

ANTONIO GAUDIO, formerly cameraman-in-chief for the Universal, has joined the Metro-Yorke forces. He is a master of motion picture photography, as is evidenced by the beautiful photography in the many big features he has photographed.

Mr. Gaudio will travel to California with Harold Lockwood and May Allison, where Metro-Yorke features, following "The River of Romance," which Mr. Lockwood and Miss Allison are now producing at Thousand Islands, will in future be produced.

Mr. Gaudio has become a member of the Metro-Yorke staff at the request of Director Henry Otto, who is directing the two stars.

Besides the Universal, Mr. Gaudio has been connected with several other American firms. Before he came to America he was head cameraman for the Ambrosio Film Company, of Italy. It was his work for the latter concern that attracted attention to Mr. Gaudio's work.

ESCH REPORTS MOTIOGRAPHS IN PHOENIX AND PRINCESS THEATRES, LA PORTE, INDIANA, ARE SATISFACTORY

W. H. ESCH, owner of the Phoenix and Princess theatres, La Porte, Ind., was in Chicago last week on business. Mr. Esch uses Motiographs in both his theatres and reports that they are giving him great satisfaction. Mr. Esch states that in his opinion the manufacturers are fast bringing on both national and local censorship, by releasing pictures which are objectionable to the neighborhood and small city audiences.

While La Porte is a broad-minded city, he says that in several instances he has been forced not to exhibit pictures which he booked without first viewing them, on account of the reform interests who are continually waiting a chance to put through a local censor board.

LABORATORIES OF SIGNAL DO WORK FOR FOX, VOGUE AND LONE STAR CHAPLIN

THE laboratories of the Signal Film Corporation present a very busy appearance at this time, as Superintendent Orrin Denny has taken on the work of the William Fox studios in addition to that of the Signal Corporation, Vogue Films, Inc., and the Lone Star Chaplin Company. The four companies require about sixty thousand feet weekly.

FENWAY THEATRE IN BOSTON IS IN THE FASHIONABLE BACK BAY DISTRICT

THE arrangement of the screen and stage of the Fenway, Boston, is unusual. The orchestra is seated behind a rail on a level with the audience and beyond is a balcony on which the singers stand. The specially constructed Gold Fibre screen can be seen plainly from every seat in the house. A large organ was installed by M. Steinert and Sons Company, and is played by B. B. Gillette, organist for many years at Trinity church, Boston.

The Colonial Realty Company has spared no expense in the construction or fittings of the house. The architectural design is in the Adam style, and the decorations are carried out in maroon and gold. The lobby and foyer are of imported Italian marble. The

Exterior of the Fenway Theatre, Boston

fittings in every respect are in keeping with the general atmosphere of refinement which is essential to any Boston picture house which hopes to attract a clientele in the Back Bay district. The ushers wear neat dresses of blue cloth trimmed with gold. The house was painted and decorated by James I. Wingate and Son of Boston.

The management has set out to follow a high standard worthy of Triangle photoplays. Seats on the floor are twenty-five cents, those in the balcony fifteen and twenty-five.

Three prominent film houses in the Back Bay, the Exeter Street, St. James and Fenway are doing excellent business. The Exeter runs Paramount, the St. James World and Equitable and the Fenway Triangle.

DEAGAN UNA-FON PLACED IN NASHVILLE THEATRE

A DEAGON electric Una-Fon has been installed at the Bijou theatre, Nashville, a new house for colored people recently opened under the management of Milton Starr, former owner of a chain of theatres on Cedar street, Nashville. The Una-Fon has been placed outside the Bijou box office.

Mr. Dealer!

How are you meeting the demand for better projection lenses than the regular equipment of the various machines?

It will pay you to investigate and stock the best—the new Marlux oversize projection objective.

Marlux gives more light and greater steadiness of illumination. Write your nearest distributor or direct to the makers.

Crown Optical Co.
ROCHESTER, NEW YORK

FOR SALE
MOVING PICTURE MAILING LISTS
Only complete one to be had, numbering 22,000; price, $40.00; itemized by states, or $3.50 per thousand for states you want. Postage guaranteed.

1173	Film Exchanges	$4.00
149	Manufacturers and Studios	1.00
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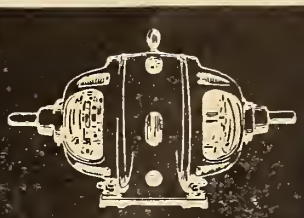
Write for particulars
Trade Circular Addressing Co.
166½ West Adams Street, Chicago
Franklin 1183 Estab. 1888

Wagner WHITE LIGHT Converters



Especially constructed for Motion Picture service. They are complete equipments, ready to install, simple to handle, and are Wagner Quality
Bulletin 10922.
Wagner Electric Manufacturing Company,
Saint Louis, Missouri.

HALLBERG

J. H. HALLBERG

the recognized Motion Picture Projection Expert has moved his large establishment into the new Film Building at 7th Ave. & 49th Street, where he has established the greatest and most complete show-room in the World for Moving Picture Men. By knowing how Mr. Hallberg has established a reputation among the better Exhibitors and has gained the confidence of all individuals and concerns interested in Motion Picture Projection and theatres, you are invited to call. Orders for any class of goods or any make moving picture machine are usually filled on the same day they are received.

HALLBERG
20TH CENTURY MOTOR GENERATORS

Transformers and other electrical apparatus give best results with any make Projection Machine.

Distributor of
Power's-Simplex-Baird
M. P. Machines

Send for Free Circulars and Catalogues, but for Hallberg's Big 100-page Catalogue, send 25 cents.

I EQUIP THEATRES COMPLETE AND CARRY "SPEER" AND OTHER MAKE CARBONS, ALSO SUPPLIES.

Send $2.50 for latest Operator's Book, "MOTION PICTURE ELECTRICITY.

J. H. HALLBERG Swedish Electrical Engineer
729 7th Ave. The House of Quality New York

AN ENLARGED SAVOY, WASHINGTON, D. C., WILL ACCOMMODATE 1,540

THE Savoy, Washington, D. C., which has stood for several years as the largest motion picture theatre in the northwest section of the city, will be enlarged so as to give it an increase in seating capacity of 540 over its present capacity of about 1,000. To do this the building will be increased in width by thirty feet, the lobby changed and other alterations made. At least three hundred of this seating capacity will be obtained by the erection of a mezzanine balcony, which promises to add beauty and comfort to the theatre.

The rear of the building will be extended and a large stage installed which will be artistically finished. The set of the screen will be something unique. The interior decorations will be altered to meet the requirements of the improvements.

The Savoy will continue to be, as always, the home of high class feature photoplays, a standard which has maintained excellent patronage for this house.

B. Stanley Simmons is the architect who is looking after the enlarging of the Savoy. It is proposed that there will be no interruption to performances during the alterations, as the Savoy Park adjoining will amply provide for patrons to the capacity of 1,500.

ANOTHER THEATRE, IN VANCOUVER, FOR THE PANTAGES CIRCUIT

A THEATER, which has been under consideration for a number of months, has just been announced for Vancouver, B. C., and it is stated that actual construction will be undertaken early in July. The house will be an addition to the chain controlled by the Pantages Circuit, with Alexander Pantages at the head, and a central location has just been secured on Hastings street, directly opposite the Rex theatre. The site is at present occupied by a hotel and the Strand theatre, which will be demolished as soon as possible.

The property has a frontage of 103 feet on Hastings street, and extends back for a distance of 120 feet. The ground will be used entirely for the purpose of the theatre, there being no stores or offices in the building. The structure will cost between $150,000 and $200,000, and is being designed by B. M. Priteca, who also planned the Pantages houses in Seattle, Portland and Tacoma.

C. A. Godson, from whom the site has been secured by lease, with the option of purchase within five years, will have an interest in the house.

ROTHACKER FILM MANUFACTURING COMPANY SENDS OUT CAMERA CREWS TO REPUBLICAN AND DEMOCRATIC CONVENTIONS

THE Rothacker Film Manufacturing Company, of Chicago, has had an especially active week. Among other things, a camera crew has been sent to Toledo to secure special pictures of the Knights and Ladies of Security Convention, which is being held in that city. H. S. Moss, of the producing department, is directing a special industrial reel at the Chicago studios. W. C. Aldous, of the Technical department is now in Washington, D. C., doing some special research work; he expects to visit film plants in and around New York City, returning to Chicago by way of Philadelphia.

The company had three camera crews working with artificial lighting equipment in the Congress Hotel during the Republican national convention. Three camera outfits, under the direction of Leslie Smith also went to St. Louis to film the Democratic convention.

MOTION PICTURE SUPPLY COMPANY IN KANSAS CITY, MO., IS SELLING MANY PROJECTION MACHINES

Kansas City, Mo., June 17.

A FULLY equipped show room is the center of attraction in the Gloyd Building. The Motion Picture Supply Company has opened the eyes of every one coming into their main office. Motiograph and Powers machines have constituted the major part of sales in the last two weeks. A ten-foot show case is elaborately decorated with accessories and across one end in the machine demonstration space.

H. G. Gill, the manager, has plenty of "pep" and frequently puts out an advertisement that attracts attention. Many of these schemes have been followed with success.

BETTER SATISFACTION

This notice is addressed to the minority of our subscribers who do not regularly answer advertisements.

The service described is, however, open and free to all who wish our help.

We do not wish to discourage you from writing direct to our advertisers; in fact, you do not do enough of it for your own good, but we do want you to get the proper goods to fit your needs.

There are many, perhaps you, who are too busy to write each company separately; therefore we are offering our co-operation, which means that you will receive full information on any subject which you may designate by merely filling out the coupon, designating by numbers the goods in which you are interested.

Your inquiries thus received will be forwarded to reputable manufacturers, even though the goods on which you wish information are not advertised in the "News."

1. Architectural Suggestions
2. Arc Controllers
3. Brass Rails
4. Building Materials
5. Cameras
6. Carbons
7. Chairs
8. Chair Upholstery
9. Converters and Transformers
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11. Developing Tanks
12. Disinfectants and Perfumes
13. Economizers and Rheostats
14. Electric Signs
15. Elevators and Escalators
16. Exterior Lighting
17. Film Carriers
18. Film Cement
19. Film Cleaners
20. Film Stock
21. Fire Extinguishers
22. Floral Decorations
23. Generators
24. Gas Engines
25. Heating Apparatus
26. Interior Lighting
27. Interior Telephones
28. Lenses
29. Lighting Sets
30. Lobby Display
31. Lobby Novelties
32. Metal Ceilings
33. Motors
34. Mural Paintings
35. Musical Instruments
36. Paints
37. Perforating Machines
38. Printing Machines
39. Projection Machines
40. Projection Machines (Home)
41. Projection Booths
42. Rectifiers
43. Reels
44. Rewinders
45. Screens
46. Slides
47. Slide Ink
48. Studio Lights
49. Tickets
50. Ticket Selling Machines
51. Ticket Taking Machines
52. Uniforms
53. Ventilating and Fans
54. Vacuum Cleaners

Gentlemen: Please send me descriptive matter on the subjects marked in the above lists.

Name .....

Theatre .....

City .....

State .....

DUNDEE, OMAHA, SEATING ONLY 410, COST $25,000, AND GETS EXCELLENT PRICES

THE Dundee theatre, an up-to-date picture house, was opened at Fifty-first street and Underwood avenue, Omaha, Neb., by Manager A. C. Hartman on June 1. It cost $25,000 and is the only motion picture house in Dundee, an exclusive suburb. Manager Hartman had a hard fight, circulating several petitions, before he could get a place for his theatre. Then Dundee was annexed to Greater Omaha, its local rules were wiped out and there remained no obstacle to a theatre. The Dundee seats 410.

The indirect system of lighting is used, the Baird flickerless projector, and a Gold King screen are other features of the house. The seats are two inches wider than common in other theatres. A ventilating fan that changes the air every four minutes is used.

Manager Hartman put it to a vote of the people of the suburb—all of them among the wealthier class—whether he should charge regular prices and show the usual pictures, or higher prices and show the highest type of films. Almost unanimously they voted for the latter, so he is charging ten and twenty cents—a price no other suburban theatre there has yet tried to charge. The Dundee promises to be one of the most popular theatres among the children, special matinees being a regular feature.

THE PALACE STANLEY CHAIN, PHILADELPHIA, INSTALLS AUSTIN ORGAN

DESIRING still further to improve the quality of its already excellent organ and orchestra music, the Palace, one of the Stanley theatres, at 1214 Market Street, has just installed a Hook-Hastings echo organ.

This instrument is built in the back of the house behind a decorative grille work. The organ, though not a large one, adds to the beauty of the big Austin in the front of the house. The vox humana, the flute and the viola are the three stops which enable the organist to complete the whole gamut of sounds. The echo is worked by electric buttons attached to the main organ which the musician presses at will. The organ was purchased from the Boston, Mass., agency, but was almost entirely rebuilt in adjusting it to the requirements of the big organ.

This work was in the hands of James de Baun, who is in charge of all the organs in the Stanley chain. That Philadelphians show appreciation of good music is proved by the large audiences seen regularly at the Palace.

First run feature pictures, in the district between Broad and Seventh streets, are run by the Palace. The usual comedy, scenic and educational short subjects round out the two hour program.

BARTOLA INSTALLS $10,000 ORGAN IN THE VERNON, CHICAGO

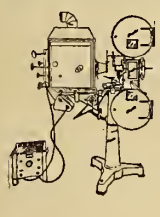
THE Bartola Musical Instrument Company has installed a Bartola de Luxe in the new Vernon theatre, an 800-seat house at Sixty-first street and Vernon avenue, Chicago. This house, one of the most beautiful in the city, opened on Saturday, June 17. The Bartola de Luxe is a $10,000 instrument, and its installation is being featured by the management. The Ashland Photoplay Company of Chicago has also purchased a special Bartola Grand to be installed in their Ashland theatre, West Madison street and Ashland avenue. This instrument will replace a three-piece orchestra.

Charles C. Pyle, general sales manager of the Bartola company, is now on a ten days' trip in the east. He will visit Detroit, Cleveland, Erie, Pa., and New York.

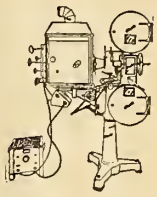
KORNICKER WILL APPOINT REPRESENTATIVES OF MENGER AND RING

ALBERT KORNICKER, traveling representative for Menger and Ring, 302 West Forty-second street, New York City, manufacturers of lobby display frames, has just left on a trip covering cities as far as Detroit. Mr. Kornicker is showing their latest designs and models in lobby display frames.

Mr. Ring will also leave in a few days on an extensive trip through the West, visiting their dealers and also appointing dealers to represent them in localities where they are not represented.



Simplex Projectors



USED AT

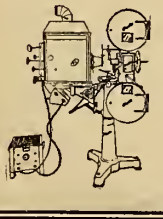
LIBERTY THEATRE

BY

THOMAS DIXON

FOR

"THE FALL OF A NATION"



THE PRECISION MACHINE CO. INC.

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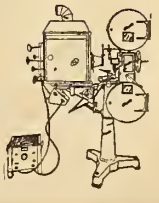
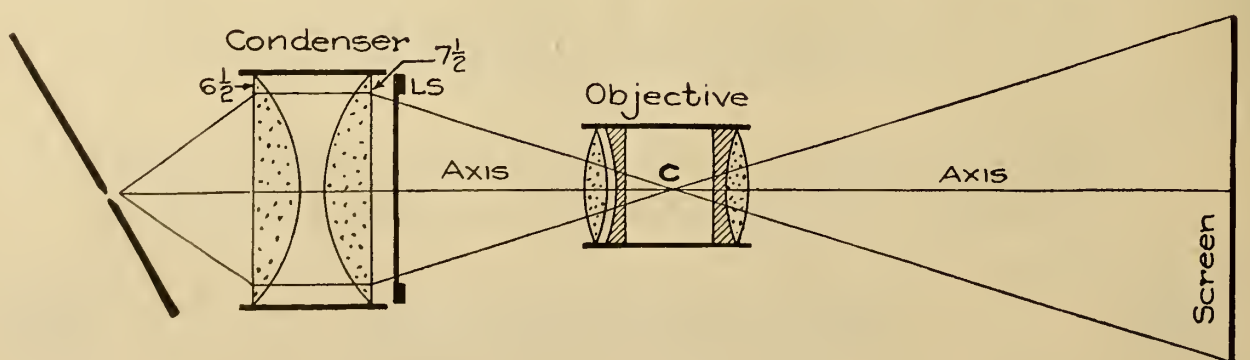


LENS TABLE OF FILM PROJECTION

DISTANCE FROM FILM TO SCREEN

Stereo. Lens to Match	M. P. Lens	15	20	25	30	35	40	45	50	56	60	64	70	76	80	84	90	96	100	104	110	116	120
8	2	5.04	6.74	8.44	10.14	11.84	13.54	15.24	16.93	18.97	20.33	21.69	23.73	25.77	27.13	28.49	30.53	32.57	33.93	35.29	37.33	39.36	40.72
		6.72	8.99	11.25	13.52	13.78	18.05	20.31	22.58	25.30	27.11	28.92	31.64	34.36	36.17	37.99	40.71	43.42	45.24	47.05	49.77	52.49	54.30
9	2½	4.48	5.99	7.50	9.01	10.52	12.03	13.54	15.05	16.87	18.07	19.28	21.09	22.91	24.12	25.32	27.14	28.95	30.16	31.37	33.18	34.99	36.20
		5.97	7.98	10.00	12.01	14.03	16.04	18.05	20.07	22.48	24.10	25.71	28.12	30.54	32.15	33.76	36.18	38.60	40.21	41.82	44.24	46.65	48.26
10	2½	4.02	5.38	6.74	8.10	9.46	10.82	12.18	13.54	15.17	16.26	17.34	18.98	20.61	21.70	22.78	24.42	26.05	27.14	28.22	29.86	31.49	32.58
		5.36	7.17	8.99	10.80	12.61	14.42	16.24	18.05	20.22	21.67	23.12	25.30	27.47	28.92	30.37	32.55	34.72	36.17	37.62	39.80	41.97	43.42
11	2¾	3.65	4.89	6.12	7.36	8.59	9.83	11.06	12.30	13.78	14.77	15.76	17.24	18.73	19.72	20.70	22.19	23.67	24.66	25.65	27.13	28.61	29.60
		4.87	6.52	8.17	9.81	11.46	13.11	14.76	16.40	18.38	19.70	21.02	22.99	24.97	26.29	27.61	29.59	31.56	32.88	34.20	36.18	38.15	39.47
12	3	3.34	4.47	5.61	6.74	7.87	9.00	10.14	11.27	12.63	13.54	14.44	15.80	17.16	18.07	18.97	20.33	21.69	22.60	23.50	24.86	26.22	27.13
		4.46	5.97	7.48	8.99	10.50	12.01	13.52	15.03	16.85	18.05	19.26	21.07	22.89	24.10	25.30	27.12	28.93	30.14	31.35	33.16	34.97	36.18
13	3½	3.08	4.13	5.17	6.22	7.26	8.31	9.35	10.40	11.65	12.49	13.33	14.58	15.84	16.67	17.51	18.77	20.02	20.86	21.69	22.95	24.20	25.04
		4.11	5.50	6.90	8.29	9.69	11.08	12.48	13.87	15.54	16.66	17.77	19.45	21.12	22.23	23.35	25.02	26.70	27.81	28.93	30.60	32.27	33.39
14	3½	2.86	3.83	4.80	5.77	6.74	7.72	8.69	9.66	10.82	11.60	12.38	13.54	14.71	15.48	16.26	17.43	18.59	19.37	20.14	21.31	22.47	23.25
		3.81	5.10	6.40	7.69	8.99	10.28	11.58	12.87	14.43	15.46	16.50	18.05	19.60	20.64	21.68	23.23	24.78	25.82	26.86	28.41	29.96	31.00
15	3¾	2.66	3.57	4.47	5.38	6.28	7.19	8.10	9.00	10.09	10.82	11.54	12.63	13.72	14.44	15.17	16.25	17.34	18.07	18.79	19.88	20.97	21.69
		3.55	4.76	5.97	7.17	8.38	9.59	10.80	12.00	13.46	14.42	15.39	16.84	18.29	19.26	20.22	21.67	23.12	24.09	25.06	26.51	27.96	28.92
16	4	2.49	3.34	4.19	5.04	5.89	6.74	7.59	8.44	9.46	10.14	10.82	11.84	12.86	13.54	14.22	15.24	16.25	16.93	17.61	18.63	19.65	20.33
		3.32	4.45	5.59	6.72	7.85	8.98	10.12	11.25	12.61	13.52	14.42	15.78	17.14	18.05	18.95	20.31	21.67	22.58	23.48	24.84	26.20	27.11
17	4½	2.34	3.14	3.94	4.74	5.54	6.34	7.14	7.94	8.90	9.54	10.18	11.14	12.10	12.74	13.38	14.34	15.30	15.94	16.57	17.52	18.48	19.12
		3.12	4.19	5.25	6.32	7.38	8.45	9.52	10.58	11.86	12.72	13.57	14.85	16.13	16.98	17.83	19.11	20.39	21.25	22.10	23.38	24.66	25.51
18	4½	2.21	2.97	3.72	4.48	5.23	5.99	6.74	7.50	8.40	9.01	9.61	10.52	11.42	12.03	12.63	13.54	14.44	15.05	15.65	16.56	17.47	18.07
		2.95	3.96	4.96	5.97	6.98	7.98	8.99	9.10	11.21	12.01	12.82	14.03	15.23	16.04	16.85	18.05	19.26	20.07	20.87	22.08	23.29	24.10
19	4¾	2.09	2.81	3.52	4.24	4.95	5.67	6.38	7.10	7.96	8.53	9.10	9.96	10.82	11.39	11.96	12.82	13.68	14.25	14.83	15.68	16.54	17.12
		2.79	3.74	4.70	5.65	6.61	7.56	8.51	9.47	10.61	11.38	12.14	13.28	14.43	15.19	15.96	17.10	18.24	19.01	19.77	20.92	22.06	22.82
20	5	1.98	2.66	3.34	4.02	4.70	5.38	6.06	6.74	7.55	8.10	8.64	9.46	10.27	10.82	11.36	12.18	12.99	13.54	14.08	14.89	15.71	16.25
		2.64	3.55	4.45	5.36	6.27	7.17	8.08	8.98	10.07	10.80	11.52	12.61	13.70	14.42	15.15	16.23	17.32	18.05	18.77	19.86	20.95	21.67
21	5¼	1.89	2.54	3.18	3.83	4.48	5.13	5.77	6.42	7.20	7.72	8.23	9.01	9.79	10.30	10.82	11.60	12.38	12.89	13.41	14.19	14.96	15.48
		2.51	3.37	4.24	5.10	5.96	6.83	7.69	8.55	9.59	10.28	10.97	12.00	13.04	13.73	14.42	15.46	16.49	17.18	17.87	18.91	19.94	20.63
22	5½	1.80	2.42	3.04	3.65	4.27	4.89	5.51	6.13	6.87	7.36	7.86	8.60	9.34	9.83	10.33	11.07	11.81	12.31	12.80	13.54	14.28	14.78
		2.40	3.22	4.05	4.87	5.70	6.52	7.34	8.17	9.16	9.82	10.47	11.46	12.45	13.11	13.77	14.76	15.73	16.40	17.07	18.06	19.04	19.70
23	5¾	1.72	2.31	2.90	3.49	4.08	4.67	5.27	5.86	6.57	7.04	7.51	8.22	8.93	9.40	9.88	10.59	11.29	11.77	12.24	12.95	13.66	14.13
		2.29	3.08	3.87	4.65	5.44	6.23	7.02	7.81	8.75	9.38	10.01	10.96	11.90	12.53	13.16	14.11	15.06	15.69	16.32	17.26	18.21	18.84
24	6	1.64	2.21	2.77	3.34	3.91	4.47	5.04	5.60	6.28	6.74	7.19	7.87	8.55	9.00	9.46	10.14	10.82	11.27	11.72	12.40	13.08	13.54
		2.19	2.95	3.70	4.46	5.21	5.97	6.72	7.48	8.38	8.99	9.59	10.50	11.40	12.01	12.61	13.52	14.42	15.03	15.63	16.54	17.45	18.05
25	6½	1.57	2.11	2.66	3.20	3.75	4.29	4.83	5.38	6.03	6.46	6.90	7.55	8.20	8.64	9.07	9.73	10.38	10.81	11.25	11.90	12.55	12.99
		2.10	2.82	3.55	4.27	5.00	5.72	6.45	7.17	8.04	8.62	9.20	10.07	10.94	11.52	12.10	12.97	13.84	14.42	15.00	15.87	16.74	17.32
26	6½	1.51	2.03	2.56	3.08	3.60	4.12	4.65	5.17	5.80	6.22	6.63	7.26	7.89	8.31	8.72	9.35	9.98	10.40	10.82	11.44	12.07	12.49
		2.02	2.72	3.41	4.11	4.81	5.51	6.20	6.90	7.74	8.29	8.85	9.69	10.53	11.08	11.64	12.48	13.31	13.87	14.43	15.27	16.10	16.66
27	6¾	1.45	1.95	2.46	2.96	3.46	3.97	4.47	4.98	5.58	5.98	6.38	6.99	7.59	8.00	8.40	9.00	9.61	10.01	10.41	11.02	11.62	12.02
		1.94	2.61	3.28	3.95	4.63	5.30	5.97	6.64	7.44	7.98	8.52	9.32	10.13	10.67	11.20	12.01	12.81	13.35	13.89	14.69	15.50	16.04
28	7	1.40	1.89	2.37	2.86	3.34	3.83	4.31	4.80	5.38	5.77	6.16	6.74	7.32	7.71	8.10	8.68	9.27	9.65	10.04	10.62	11.21	11.60
		1.87	2.52	3.16	3.81	4.46	5.11	5.75	6.40	7.18	7.70	8.21	8.99	9.77	10.28	10.80	11.58	12.36	12.87	13.39	14.17	14.94	15.46
29	7½	1.35	1.82	2.29	2.76	3.23	3.69	4.16	4.63	5.19	5.57	5.94	6.51	7.07	7.44	7.82	8.38	8.94	9.32	9.69	10.26	10.82	11.19
		1.80	2.42	3.05	3.67	4.30	4.92	5.60	6.17	6.92	7.42	7.92	8.67	9.43	9.93	10.42	11.17	11.93	12.43	12.93	13.68	14.43	14.93
30	7½	1.30	1.75	2.21	2.66	3.11	3.57	4.02	4.47	5.02	5.38	5.74	6.28	6.83	7.19	7.55	8.10	8.64	9.00	9.37	9.91	10.45	10.82
		1.74	2.34	2.95	3.55	4.16	4.76	5.37	5.97	6.69	7.18	7.66	8.39	9.11	9.59	10.08	10.80	11.53	12.01	12.50	13.22	13.95	14.43
31	7¾	1.26	1.70	2.14	2.58	3.01	3.45	3.89	4.33	4.86	5.21	5.56	6.08	6.61	6.96	7.31	7.84	8.36	8.71	9.07	9.59	10.12	10.47
		1.68	2.26	2.85	3.43	4.02	4.60	5.19	5.77	6.48	6.95	7.42	8.12	8.82	9.29	9.76	10.46	11.16	11.63	12.10	12.80	13.50	13.97
32	8	1.22	1.64	2.07	2.49	2.92	3.34	3.77	4.19	4.70	5.04	5.38	5.89	6.40	6.74	7.08	7.59	8.10	8.44	8.78	9.29	9.80	10.14
		1.62	2.19	2.75	3.32	3.89	4.45	5.02	5.58	6.26	6.72	7.17	7.85	8.53	8.98	9.44	10.12	10.80	11.25	11.70	12.38	13.06	13.52
33	8½	1.18	1.59	2.00	2.42	2.83	3.24	3.65	4.06	4.56	4.89	5.22	5.71	6.21	6.54	6.86	7.36	7.85	8.18	8.51	9.01	9.50	9.83
		1.57	2.12	2.67	3.22	3.77	4.32	4.87	5.41	6.07	6.51	6.95	7.61	8.27	8.71	9.15	9.81	10.47	10.91	11.35	12.01	12.66	13.10
34	8½	1.14	1.54	1.94	2.34	2.74	3.14	3.54	3.94	4.42	4.74	5.06	5.54	6.02	6.34	6.66	7.14	7.62	7.94	8.26	8.74	9.22	9.54
		1.52	2.05	2.59	3.12	3.65	4.19	4.72	5.25	5.89	6.32	6.74	7.38	8.02	8.44	8.88	9.52	10.16	10.58	11.01	11.65	12.29	12.71
35	8¾	1.11	1.50	1.88	2.27	2.66	3.05	3.43	3.82	4.29	4.60	4.91	5.38	5.84	6.15	6.46	6.93	7.40	7.71	8.02	8.48	8.95	9.26
		1.48	2.00	2.51	3.03	3.55	4.06	4.58	5.10	5.72	6.13	6.55	7.17	7.79	8.20	8.62	9.24	9.86	10.27	10.69	11.31	11.93	12.35
36	9	1.08	1.46	1.84	2.21	2.59	2.97	3.35	3.72	4.18	4.48	4.78	5.23	5.69	5.99	6.29	6.74	7.20	7.50	7.80	8.25	8.71	9.01
		1.44	1.94	2.45	2.95	3.45	3.96	4.46	4.96	5.57	5.97	6.37	6.98	7.58	7.98	8.38	8.99	9.59	9.99	10.40	11.00	11.60	12.01



(FOR FURTHER DETAILS SEE PAGE 4104)

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Methods of Making Film Titles

Titles May Improve or Ruin the Effect on the Screen and Are Therefore Receiving More Attention and Care in Their Preparation and Subsequent Photographing Than Formerly—For All This, Much Title Work on Many Otherwise Good Productions Is an Eyesore

IT is known and conceded by all competent film producers, and by critics and others who have studied the motion picture closely, that the titles (or captions as sometimes termed) inserted in a film may improve or ruin its effect on the screen.

Film titles are nowadays receiving more attention and care in their preparation and subsequent photographing than was formerly the case, but still the title work on many an otherwise good production is an eyesore and greatly militates against the effect of the picture and its reception by an audience.

In the following article we shall give an outline of the various methods by which titles are made in film laboratories and endeavor

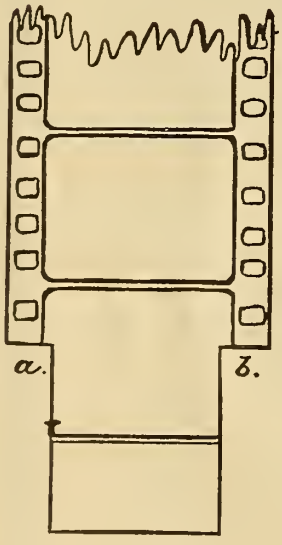

Fig. 1.

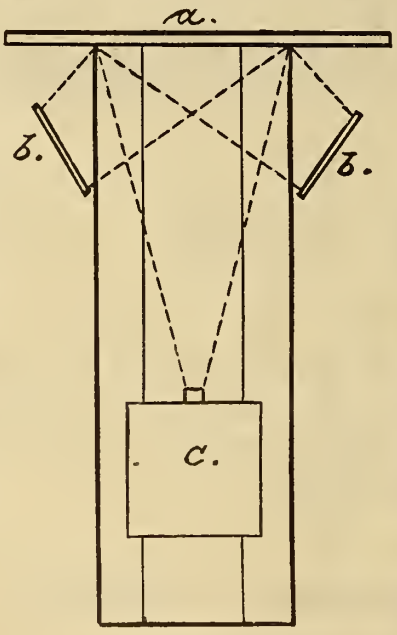

Fig. 3.

to set forth the correct procedure to be followed if good clear titles are to be secured.

The first item to receive consideration will be the title-cards which bear the printing or lettering which is reproduced in the film captions. Cards were formerly most always lettered by hand with a brush and lettering ink or paint and many a fine effect lettered or painted by hand has been seen on the screen.

As a matter of time and economy in producing these title-cards the printing press is now largely employed and printed cards are now greatly in the majority in the title departments of most laboratories. There is no standard size for title-cards and such cards come to the laboratories in many different sizes and dimensions, while it will also be found that hardly any two establishments use a card of similar size.

Supposing however that the cards have been printed and proof-read for possible errors in spelling, etc. (which should never be evident in the finished product) we will now pass to the consideration of the various methods of photographing these cards or otherwise reproducing their reading matter upon motion picture film.

A few years back there were to be seen in many laboratories printing machines (for printing film positives) of foreign manufacture, which in addition to being capable of ordinary positive printing were also possessed of a projecting arrangement for title making. The first proceeding in using such a machine was to photograph the title-card (black with white lettering) upon a plate of about 4½ x 6 cm. size. Having been developed, fixed and dried, this negative plate was placed in a suitable receiver within

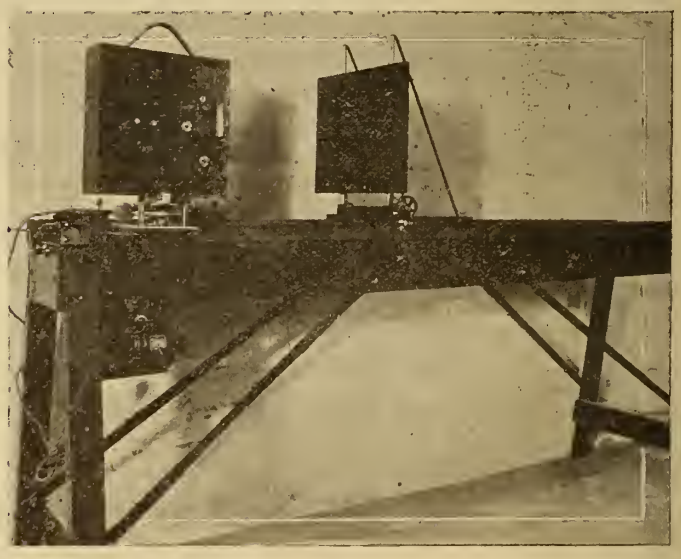

Fig. 2

the housing of the printer mechanism behind which was a condensing lens and a light source, the latter being generally a Nernst glower or a focus-filament incandescent globe. At the proper local distance in front of the glass negative title-plate was a lens so focussed as to project a sharp image of the lettering on the plate upon a section of film in the exposure aperture of the printing machine. The image being critically focussed, positive film was then run through the printer and the images impressed or exposed upon it by projection.

Another Method of Title-Making

Another method somewhat similar in operation to that of the projecting title-printer just described, but now little used is as follows: The title-card is photographed upon a lantern plate so that a small image is secured, about ¾ by 1 inch or the size of a regulation film picture. This is then cut out of the lantern plate, with a glass cutter, and inserted in the printer at the exposure window or aperture so that positive film threaded through the

(*Continued on page* 4117)

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Music and the Picture

Edited by Ernst Lux

This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays. MOTION PICTURE NEWS will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and the Picture Department.

Musical Synchronization to Dramatic Photoplays

What Is Musical Synchronization to Photoplay Action? Is There Such a Thing, and If There Is, Why Do We Continually Renew the Old Argument About Everybody Having Different Ideas of Picture Music?— What Is Music in Picture Playing Really to Agree with to Be Effective?

WHAT is musical synchronization to photoplay action? Is there such a thing, and if there is, why do we continually renew the old argument about everybody having different ideas of picture music? To synchronize means to cause to agree simultaneously. The very definition of the word, meaning to agree, proves that to have so many minds to disagree about musical picture synchronization is wrong and detrimental to the cause of better picture music. Leaving the word "synchronization" on the side, let us find out to what extent we can *agree* in picture music.

What is music in picture playing really to agree with to be effective? Should it agree with the thoughts of the individual minds or should it be cindered down and exclusively confined to the picture thought or action conveyed by the screen? The great fault in picture music at the present time is that so many are trying a method of making a musical diagnosis of the picture to conform with their meager knowledge of picturedom and picture music. This is a pure and simple statement of fact, and I don't want my readers to believe that it hides one iota of sarcasm, for while this is a deplorable fact, the fault does not at all belong to the musician.

Every musician cannot be a great conductor or composer, not every or any musician will be able to create good musical synchronization to pictures. It is an assured fact that when the producers give one-tenth of their attention to the thought of picture music, they are at present giving to stars, good, bad and indifferent, paying them fabulous salaries and often ruining thousands of dollars' worth of film, it will take little or no time for the creation and recreating of authorities on picture music; and the more talented will energetically enter the field.

Producers Can Give Picture Aid to Exhibitors

There is still the old and erroneous idea among the producers that picture music is and should be the worry of the exhibitor, regardless of the fact that the exhibitor today is paying five times as much for his film as he paid three years ago. I am more than convinced that the producers are the only people in the industry today who can give the proper aid to the musician and exhibitor if they desire to do so. Furthermore, musical assistance to his picture is of even more value to the producer than the exhibitor, and when once properly thought out, it will add longevity of the film. It is to be regretted that a few of the enterprising producers in the past have spent such enormous amounts of money on picture music and derived therefrom so little benefit. They have, however, only themselves to blame, for had they worked along the lines of musical picture uplift for the masses instead of the classes they would have received appreciative commendation.

To say the least, musical scores are impossible for the picture theatre orchestra when programs are changed daily, and in all other theatres where proper rehearsals are impossible. My experience has taught me that the theatres having proper rehearsals are so equipped as to not require a musical score, and would not use them on account of their ability to make a special effort to stand alone and unique in their individual ways of presenting their program. We will omit restating what we know to be a fact—that correcting errors found in these scores require more time than the rehearsing or playing of them. Knowing this to be a fact, why is there then such a misconception regarding the requirements for picture music synchronization? The first and greatest mistake that musicians make when entering the field of picture music is to pride themselves with their wonderful knowledge of musical terms and designations, trying with that knowledge to create musical synchronization. All this knowledge is of little or no value in picture playing. It is first required that the musician understand music not only as to its known interpretation, but its possible interpretation. Allegro, moderato, adagio, andante maestoso, etc., don't mean anything in picture playing, and is of no assistance whatsoever when synchronizing music to the picture.

Still a Thousand Other Allegro Movements

If I were setting a musical score for my own use, having seen the picture in advance, I might see some hurried action on the screen and select an allegro movement to follow this action, later selecting a number which I, having seen the picture, would know to be appropriate. Nevertheless there would be a thousand other known allegro movements that would be far from good or proper for the same scene or situation. Consequently any layman should be able to see and every musician should know that such musical terms used in picture music suggestion mean nothing and can only confuse rather than assist. The same rule holds good with color or phrasing designations placed in music. The number you are playing might suggest that you play loud and the screen might suggest that you play soft. If you are playing in a picture theatre, and really playing pictures, play as the screen suggests, and you will greatly reduce your personal faulty picture playing.

There is only one possible way of diagnosing a picture so as to make it possible for the player to intelligently set a musical program in a manner giving him confidence that he will be able to musically synchronize with the screen action, and that is by suggesting to him what musical appeal or effect he will need to produce to synchronize with the ensuing picture thought or screen action. With such suggestions every picture music student will find a way to help himself, and will not necessarily have to look through one thousand allegro numbers to find thirty-two bars that he thinks are appropriate to play at a certain picture point where some one has suggested that he should play an allegro.

Two factors are positively necessary to simplify picture music and reduce the present difficulties of the musician and exhibitor. The first, that the picture musician make a thorough study of musical appeal and effect. Every musician hoping to follow the art of picture music should make a special effort in his musical researches to study the kind of music wherewith he can obtain pathetic, romantic, dramatic, mysterious, agitated, hurried, tumultuous, etc., appeals and effects. It should not be required of the picture theatre musician to be able to create both the theory and perform, for this will be impossible to ninety per cent of all the musicians there may be found in picture theatres a hundred years from now.

(*Continued on page* 4119)

"A Matrimonial Martyr"

By ERNST LUZ

Pathe "Gold Rooster" Feature — Projection Time, 70 Minutes

This plot is adapted so as to make it possible for the pianist, one man orchestra player, organist or orchestra leader to make some prior preparation for playing the picture. The numbers suggested do not need to be used; similar numbers, or numbers suggested by "notes" will do as well. It is intended that no unnecessary expense be added for the exhibitor or musician.

	Description of Music	*Number Suggested*	*Cue to Stop Number*
1.	Inter (Light Desc.) XXX.....	"Sprakling Eyes" (C. Fischer).....	"Mrs. Hugo Stanley, etc."
2.	Short Intro & Waltz XXX.....	"Spring, Beautiful Spring" (Jos. Stern).....	"I'm going away, Gilberta, etc."
3.	Desc. (Rom) XX.....	"Twilight" (Chappell & Co.).....	"Stanley, the Henpecked, etc."
4.	Inter (Light Desc.) XX	"Shades of Night" (Jos. W. Stern & Co.).....	Connects 1 and 2.
			"The Witching Hour, etc."
5.	Short Light Intro & Waltz XXX...	"First Love" (J. Remick).....	"At Phyllis Burnham's, etc." (Quick)
6.	Inter-Trot. X.....	"Bo Peep" (J. Remick).....	"Time flits quickly on."
7.	Desc. (Light) XXX	"Joy of outh" (E. Schuberth).....	"Willoughby Crane, etc."
8.	Desc. (Rom) XX.....	"Venetian Love Song" (C. Fischer).....	Connects 2 and 3.
9.	Inter-Trot X	"Sweet Violets" (J. Remick).....	"The Green Eyed Monster, etc."
10.	Light Intro & Waltz XXXX	"Artist's Life" (Strauss).....	Bedroom scene.
11.	Desc. (Light Leg) XX	"Longing" (G. Schirmer).....	"When midnight came."
12.	Ghost Number. (Comedy) X.....	"Ghosts" (Chappell & Co.).....	"The months roll, etc."
13.	Inter. (Light Desc.) X.....	"In Roseland" (F. B. Harrus).....	Connects 3 and 4.
14.	Neutral (Light) (Slow Opening) XXXXXX.....	"Sybil" (Chappell & Co.).....	"Aunt Hannah's illness, etc."
15.	Light Intro & Waltz XXX.....	"Vienna Beauties" (Strauss).....	Connects 4 and 5.
			"And once again does Erma, etc."
16.	Galop (Light) X.....	"Allegro No. 2" (G. Schirmer).....	Husband on and off screen after Erma imitating Mrs. Stanley.
17.	Inter (Light) X.....	"Whitebird" (Chas. K. Harris).....	Addressed telegram envelope on screen.
18.	Desc. (Light Rom) XX.....	"One Summer Day" (C. Fischer).....	"Business demands urge the lawyer, etc."
19.	Inter (Light) X.....	"Witchery" (John Church).....	To End.

Note:—In music plots each reel of film is divided into 10 units of time, each unit denoted by one X representing about 1½ minutes. Consequently when a number is designed by XX it plays about 3 minutes, XXXX about 6 minutes, etc. When no X appears after musical description it means that the number is very short and does not play a minute or more. When cues to stop numbers are in quotation "——" it means that the Cue is reading matter or sub-title. All other cues are action on screen. All segues should be made quietly and clean. When quick segues or abrupt stops are necessary it will be mentioned in Cues or Notes. When the time of each 1,000 ft. of film is less than 15 minutes there will appear less than 10 X's in each reel. To get the correct time of projection for each reel, multiply the number of X's appearing in each reel by 1½.

Effects are of little consequence. The action throughout is of a lighter vein and every effort should be made to set a program of melodious numbers to conform with the beautiful natural color effects throughout the entire picture. All effects are disturbing to the more melodious musical numbers and should therefore be eliminated.

Music Notes:—Nos. 1, 4, 13 should all be light 4/4 numbers of intermezzo style. Nos. 17 and 19 should be 2/4 intermezzo numbers. Nos. 2, 5, 10 and 15 should be light concert waltzes with lively introductions. Nos. 3, 8 and 18 should be medium slow numbers of romantic appeal. 6/8 numbers preferred. Nos. 6 and 9 are 2/4 Trots, commonly used for modern dancing. Nos. 7 and 11 are moderate 4/4 numbers, with legato movements predominant. Should be of light temperament. No. 12 should be a comedy number in 6/8 with a ghost suggestion. No. 14 must cover 9 or 10 minutes of time and a selection of comic opera airs can be used if the opening movement is in slow tempo. When organ is used alone, special care must be taken to select a program of light and airy numbers.

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SOMETHING new for Nashville, Tenn., is the method of construction and general appearance of the one hundred thousand dollar Knickerbocker theatre, William H. Wasserman, manager, which was thrown open to the public several weeks ago. Fireproof in every particular, perfectly ventilated by the latest known "mushroom" system, and beautifully decorated in ivory, green and gold, altogether it is one of the handsomest establishments in the South. According to Mr. Wassman, the operating room alone cost more than his first theatre, the Crystal, in its entirety. The Knickerbocker is divided into two sections, exclusive of the usual special boxes. Contrary to the general rule, the lower floor contains the popular priced seats, while the mezzanine floor has been so arranged as to give exclusiveness and the highest order of comfort and conveniences. On this floor all seats are upholstered in plush, and numerous maids look after the comfort of the patrons. In the construction of the building, the idea back of the scheme has been comfort, and all seats are of the most modern design and rest even upon the floor.

As in his previous ventures, Mr. Wassman has paid more attention to ventilation than any other thing, as he has learned from experience that it is impossible to be comfortable in an illy ventilated room. Manager Wassman says, he has been convinced that many people have complained of pictures hurting their eyes, when, as a matter of fact, it was not the picture but impure air. Any first class projecting machine will put a picture on the screen smoothly enough to prevent the hurting of the eyes, says Manager Wassman, but bad air will have the same effect on the eyes as smoke, the fact it is invisible making it no less irritating. The "mushroom" system of ventilation is the very latest word in its line, and this system, coupled with the process of "washing" the air before it is allowed to enter the building, gives perfect ventilation at all times.

The fresh air is taken from the top of the building, is drawn down and through the washing machine and then is blown all over the building through the "mushrooms," one of which is located under each seat. This air is not allowed to remain in the building, but is drawn out from the top, giving a continual flow, fresh and cleanly washed. This system not only serves to ventilate the building during the summer months, but in the winter, when artificial heat is required, the same process is followed, except that, before the air is passed into the building it is forced through a heating device, where it is brought to the desired temperature. Next in importance to the ventilating system is the cleaning system. Dusters and brooms have given way to a powerful vacuum machine which leaves no possibility of accumulations of impurities.

Fireproof Projection Booth

In the construction of the projecting room the builders of the Knickerbocker have reached the acme of security and safety in so far as there might be danger to patrons or other parts of the building. Constructed of reinforced concrete and equipped with thick steel doors, it would be possible to create a roaring furnace of this department without so much as marring the paint even within a few feet of it. To still further reduce the possibility of danger, a separate room, built along the same lines as the projecting room, has been provided for storage and rewinding of films, and during performances there will at no time be any film in the projecting room except that being shown on the screen. The projecting machines used in the Knickerbocker are the latest creation of the Edison factory at Orange, N. J., and were installed by an expert from the factory who went to Nashville for this purpose. The Knickerbocker has two main entrances, one on Sixth avenue and the other on Capitol boulevard, the same general design being followed in each. At neither end are there steps to the main floor, the natural downward sweep of the main floor which begins at the boulevard entrance being so constructed that it ends on a level with the Sixth avenue entrance. All lobbies and aisles of the Knickerbocker are laid with noiseless non-slipping, black and white composition cork, said to be little short of everlasting. Under a special test which was given this product at the Pennsylvania terminals in New York seventy thousand people walked over it daily for ten months without wearing its surface more than one thirty second of an inch. Manager Wassman has followed the ideas of the most expert decorators of the country, and is very proud of the result. Ivory, green and gold have been blended so as to give a most pleasing effect. Over the auditorium and mezzanine floors are sixteen suspended semi-indirect chandeliers of the most modern pattern. By the use of specially constructed controlling devices these lights may be made to give off any degree of brilliancy desired, and this feature will be of material help in the proper showing of the pictures without darkening the building to an extent sufficient to hamper the easy movement of the theatre's patrons.

One of the largest pipe organs ever manufactured by the Kimball Company, accompanied by an orchestra led by Prof. Buel B. Reisenger, one of the foremost organists and conductor consisting of the following artists, E. Daniel Worland, flute virtuoso; George Hodge, tympanist; Mozart Lucier, violinist and assistant director, make up the musical equipment of the Knickerbocker. A unique, yet absolutely necessary adjunct to this great organ is the "echo organ" which is located in the extreme rear of the building, back of the mezzanine floor. Though separated from the organ proper by the entire length of the building, the "echo organ" is operated by Prof. Reisenger from his seat in front of the screen.

On the main floor, at the Boulevard entrance, Manager Wasserman has provided rest rooms and toilets for ladies. On the opposite side of the Boulevard entrance from the ladies' rest rooms are the gentlemen's lavatories. In the construction of the building, Manager Wassman has seen to it that even the smallest conveniences have not been overlooked, hundreds of dollars having been spent by him on what ordinarily are considered "little things."

In his search for a fitting opening program, Manager Wasserman finally decided upon one of Bessie Barriscale's successess, "Bullets and Brown Eyes," a Triangle Ince production of unusual merit. In addition to "Bullets and Brown Eyes" there was a keystone comedy, entitled "The Village Vampire," produced by Sennett, which was a scream from start to finish. The policy of the Knickerbocker will be three changes per week, and only the very best pictures will be allowed to go on the screen. All offerings will feature Triangle plays, produced by Griffith, Ince and Sennett. Manager Wassman has also secured the William Fox service for the Knickerbocker.

Special Seat Reservations for Ladies

An innovation for Nashville is to be introduced by the Knickerbocker with the reserving of a special section of the theatre each afternoon for ladies exclusively.

The prices to be charged for admission to the Knickerbocker will be ten, fifteen and twenty-five cents. The seats on the entire main or lower floor will be ten cents, on the mezzanine floor,

fifteen cents and boxes twenty-five cents. A special feature will be the reservation of private boxes for parties desiring to attend any particular performance. These reservations, which can be made at any time and for any length of time ahead of the show date, will be fifty cents. When thus reserved they will not be sold again until they have been used, whether the persons making the reservations claim them in the first or last part of the evening. The prevailing idea and policy of the Knickerbocker will be to give "service," plus cleanliness and comfort and entertainment of the highest order. The operating booth of the Knickerbocker is in charge of Irvin Robert, an experienced electrician with years of training in his line of work. As his assistant, Mr. Roberts has the support of H. A. Carter, another expert electrician. Both Mr. Roberts and Mr. Carter are members of the I. A. T. S. E., union. The Knickerbocker is strictly a union house and employs nothing but union men in all of its departments.

METHODS OF MAKING MOTION PICTURE TITLES

(*Continued from page* 4112)

printing machine will come in close contact with the plate at the exposure aperture. Upon running positive film through the machine a title is thus printed. This method requires the installation of a recess or grooves at the aperture of the machine to receive the little glass negative and is open to the objection that as the film moves and the negative is stationary the emulsion of the film stock is liable to be scratched.

Quite similar to the last mentioned method is that which is known in laboratories as "duping" a title. This method is used when it is necessary to duplicate a title for which the cards are missing but of which a small fragment of either the original negative or positive film is at hand. A small piece of the original title to be "duped" is taken and the perforations cut away below the image to be utilized as at a.-b. Fig. 1. The reason for cutting away the perforations as indicated is to keep the claw-movement of the printer from drawing the piece of film through the printer gate. The fragment of film fixed as above is secured to the aperture plate of the printer, with the image to be printed from accurately centered before the exposure window, and positive film threaded and run through the printing machine, and the result will be a fac-simile of the original title. This method, while handy at times, is also open to the objection that it scratches the film run through, and titles are frequently made by this process where economy is desired as it is only necessary to photograph a half a foot or so of negative title.

Where quality is the aim it will be found best to employ a motion picture camera, a title-board or stand, and artifical lights, photographing the titles full length with correct exposure, crisp focus and even illumination, in this way doing the job right.

The camera for title-work may well be of just as high quality as those used for production work, although this not necessary, it being more to the point to have a skilful photographer to make the titles than a twelve dollars a week boy. Cameras for title work should have an adjustable aperture plate or floor-line so that the titles produced can be made to match or "frame up" with film taken on any camera. While masks may be used to alter the aperture line in the camera an adjustable aperture which may be raised or lowered, by means of a small lever on the outside of the camera, will be found the best arrangement for the taking instrument used in a title department. There are a number of skilled mechanics who make and fit these adjustable apertures to most any type of camera.

Next in importance is the stand, the same being a combination of the easel upon which the cards to be photographed are mounted and the table or support for the camera. There should be incorporated in the design of the stand means for moving the camera towards or away from the easel and means for moving the easel or title board up, down and sideways, thereby facilitating the centering and focussing of the image in the camera.

Many laboratories employ a miserable makeshift, knocked together from a few boxes and boards to mount the camera and cards upon for title photography. On the other hand we have seen very creditable title making apparatus (made on the premises) in some other film plants. A most ideal type of title making stand and easel is shown in Fig. 2. The outfit illustrated in addition to being adjustable in all directions has a large and easily read footage countered which may be noticed just below the camera, and is motor driven.

Although a motor driven title camera is preferred by many as tending to give more even exposures, it will be found that many

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Every exhibitor will agree that his one best asset is a classy program to go to his patrons weekly. The most effective and classiest program on the market is our Souvenir Portrait Card program. It reaches the home, is a sure patron getter, and is the cheapest advertising known. And now you can purchase them at an undreamed of price — Listen ——

1000 Weekly Programs, $3.00

Printed on the backs of our famous artistic Souvenir Portrait Cards. We had designed and reproduced in colors portrait cards of forty-eight of the biggest stars in filmdom — Billie Burke, Charlie Chaplin, Mary Pickford, Francis X. Bushman, etc. You print your advertising program on the back. Use one a week. Write for sample programs and circular showing "Six Ways to Build a Bigger Patronage."

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Steel—Cast Iron

Exceptional in Quality—Comfortable

You are invited to make use of our *Service Department.* Send blue print or sketch for *Free Seating Plan.*

If you are desirous of reseating, we can help you dispose of old chairs.

Write for Catalog N.

We manufacture Special Out-of-Door Seating.

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1475 Buchanan Ave., S. W.
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ALL THE PLAYERS

of prominence in any sized picture can be furnished instantly. WIRE US YOUR WANTS. If you fail to display the face of a popular player who is appearing at your house you are overlooking an opportunity for larger receipts. THE FACE OF A WELL KNOWN PLAYER prominently displayed will draw more money than the mere announcement of a name.

LARGE HAND COLORED PICTURES.
Size 22 x 28 75c Each Size 11 x 14 20c Each

SEMI-PHOTO POST CARDS $3.50 per thousand. Print your announcement on correspondence side and mail them weekly. PHOTOGRAPHS, size 8 x 10, all the prominent players, 600 different names, 20c. each. GRAVURE FOLDERS, containing pictures of all the prominent players, including feature stars, $10.00 per thousand.

SINGLE COLUMN CUTS of all the players, 600 names, 40c. each.

TRANSPARENCIES, ALL SIZES, from 50c. to $2.50. FAC-SIMILE OIL PAINTINGS from $8.00 to $25.00, according to size and frames.

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There is nothing more fascinating to the public than a bright brass frame to display your photos or posters.

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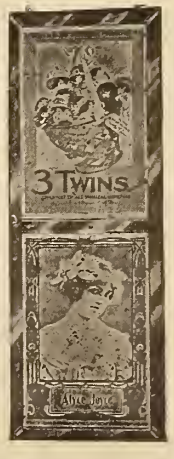
Don't fail to visit our Showrooms.
Write for catalog.



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It is often necessary to write a word or phrase exactly in the center of the paper. It is simple on the *L. C. Smith & Bros. typewriter.* Do you know how?

Do you know the best way to insert a large number of sheets of paper and carbons at the same time, so that the edges will all come even?

Do you know how to "half-space" so that you can write in an extra letter and still have the work look well?

Do you know why the use of the Variable Line Spacer increases the life of the platen?

Do you know what can be done with our Variable Line Spacer that can not be done with any other?

Do you know the best way to insert a sheet of paper?

Do you know how to "front feed" envelopes?

If you cannot answer "yes" to all these questions, it will pay you to send for the booklet—"*The Silent Smith.*" It's yours for the asking. Drop a card to

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THEATRE ACCESSORIES
LUCAS THEATRE SUPPLY COMPANY
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NOW IS THE TIME TO EQUIP WITH FANS

We will furnish you (4) oscillating fans, the kind that distribute the air by swinging in different directions, for direct current at a total of $44.00. Alternating, $50.00. Also Ceiling Fans, Bracket and Ventilating.

Fidelity Electric Co., Lancaster, Pa.

of the best titles seen have been photographed by a hand driven camera. Some of the cleverest titles makers prefer to run the camera by hand. When motors are attached to title cameras the pulley carrying the belt from the motor is generally attached to the single picture shaft or trick spindle. This is done to assist in reducing the speed of the motor which should not drive the camera too fast as positive stock is used in photographing titles and if the camera was worked too fast under exposure would undoubtedly result.

Kind of Lights Used

Having stated the desirable qualities of cameras and stands for use in title work the lights to be used must now be looked into. Cooper-Hewitt tubes made in short sizes for just this class of work are probably the first choice of the majority owing to the steadiness of their illumination and their even distribution of light over the copy being photographed. Some of the arc-lamps used by photo-engravers are also particularly adapted to title work, however, the best examples of such being the Bogue lamp, made by the C. J. Bogue Electric Company of this city (an enclosed type arc) and the Joyce Arc lamp which is a flaming arc made by the Maurice-Joyce Engraving Company of Washington, D. C.

Too great stress cannot be laid upon the proper arrangement of the lights with relation to the copy on the easel, if even illumination is to be secured. In Fig. 3, a. is the copy board or easel, b-b are the lights placed at each side of same, and both lights should be inclined at the same angle to the copy board in order that the illumination may be equalized as roughly indicated by the dotted lines in the diagram. The camera is indicated by C in Fig. 3 and the field of the lens also shown by dotted lines. Equalizing the illumination as illustrated above is one of the most important points to be observed in photographing titles.

There are other classes of work executed in the title department including the making of the inserts, such as copies of letters, photos, books, newspapers, etc., which appear in completed film subjects. In the opinion of the writer a better effect would generally be had if inserts were photographed in the studio under the supervision of the producing director. It certainly destroys all illusion to see a man reading a letter out of doors or perhaps in a sumptuous living room set, followed by a flash of the letter on a dead black background and held by fingers as black as coal. The black background alluded to is the velvet on which the letter to be copied is placed while the darkness of the fingers holding the same is caused by the inability of the positive stock (almost invariably used in the title department) to correctly render flesh tones.

Should Be Photographed on Negative Stock

Such inserts and particularly photographs and any objects containing colors or delicate half-tones should be photographed on negative stock, although a very good copy of a photograph can be secured on positive film by slightly over-exposing and giving the same short development. It might be well to state here that positive stock is extensively used in title making on account of its comparatively contrasty nature and its ability to give clear white letters and dense black background.

The exposure given in photographing titles will vary with the conditions in different places such as camera speed, lights used, and other details of the methods employed.

HENRY REIMERS, GENERAL SUPERINTENDENT OF LABORATORIES, WITH SELIG FOR 18 YEARS, DEAD IN NEW YORK

HENRY REIMERS, forty-three years of age, died at the Bellevue Hospital Tuesday, May 30. His body was shipped to his brother in Chicago for burial. Reimers had been with the Selig Polyscope Company for eighteen years, holding the position of general superintendent of laboratories. He was known as the father of cameramen, being the first man to use a motion picture camera and establish a laboratory in this country.

The trade at large cannot help but feel the loss of such a man. Reimers was not only the first cameraman, but last and not least, one of the very best. He made several tours of the world, and each proved a financial success. His last position was with the Diamond Feature Film Company, 1547 Broadway, New York City.

Communications can be addressed to his brother Fred Reimers, 520 Jackson boulevard, Chicago, Ill.

MUSICAL SYNCHRONIZATION TO DRAMATIC PHOTOPLAYS

(*Continued from page* 4114)

It is more than enough to ask of a picture theatre musician to be acquainted with a proper library of music, its possibilities in picture synchronization, and the ability to play the music so as to be appreciated by the listening public. It should, therefore, be the musician's duty to study his music with a view to knowing its value for picture synchronization. Until he has made this necessary study, he cannot call himself a picture musician.

The second necessary factor is the producer. It is his duty to see that his picture is so assembled as to make musical synchronization possible, not ridiculous, and then furnish the necessary information, making it possible for the musician to properly select from his own and known repertoire of music, especially accumulated and selected for picture theatre work, to set a program which he in advance knows will be appreciated by the public.

No one would have the audacity to ask any second person to do that which they were not acquainted with or what is considered impossible. Why should such conditions exist as they really do exist in the film industry, which is one of the greatest industries in the world?

Until picture music is studied with a view of knowing its temperamental appeal and effect, very little advance will be made in picture music, and you can rest assured that when picture music advance is a fact not every Tom, Dick and Harry will be an authority.

LARGEST SHIPMENT OF PAPER CUPS IS SENT FROM NEW YORK TO SAN FRANCISCO BY INDIVIDUAL DRINKING CUP COMPANY

THE largest single shipment of paper cups ever made across the continent was just made from New York to California. The health laws against the use of common drinking glasses in California are now being rigidly enforced. With the advent of warm weather and the consequent necessity of furnishing ice water to patrons, the demand for paper cups has been enormous. Exhibitors have generally co-operated with the local boards of

health by complying with the laws and in providing the best possible service to their patrons.

This shipment was the first of the summer consignment, consisting of 2,000,000 Health Cups made by the Individual Drinking Cup Company, 220 West Nineteenth street, New York City, and will be largely used by theatres in and around San Francisco. These cups are sold from penny-in-the-slot machines which allow a substantial profit for the exhibitor. If these cups were laid end to end in a single row they would stretch ninety-five miles, or from New York to Philadelphia.

COMPOSER OF SCORE FOR "CIVILIZATION" GOES TO CHICAGO

VICTOR L. SCHERTZINGER, composer of the musical score for Thomas H. Ince's eleven reel photodrama, "Civilization," who has been conducting the orchestra at the Criterion theatre since the New York opening has left for Chicago, where he will conduct the premier of "Civilization" at the Grand Opera House. Mr. Schertzinger will resume his duties at the Criterion theatre about July 1.

All Eyes on a Line

A NEW CHAIR

That Enables Everybody to See and Be Comfortable

Press Catch

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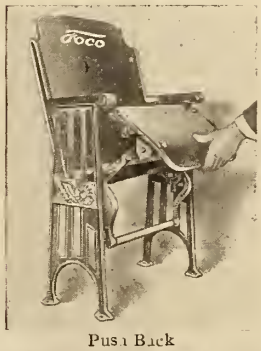

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Can be changed from an adult's chair to a child's chair by pressing the catch and raising as illustrated. Returns to adult's position and locks just as easily.

It provides a child with a seat proportioned to his body, a foot rest the right height and puts the child's eyes on a line with those of adults, enabling him to see without annoyance to others or discomfort to himself. The

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Adjustable Chair

offers theatre owners something for which there is a real need. Fortunately it is not an extra expense but an added source of profit because it—

Does away with the free kids.

Increases the patronage of children; also the adults who come with children.

Attracts patronage of adults who won't now attend because of discomfort of holding children on their laps.

Attracts patronage from theatres not equipped with Foco chairs.

FOCO Chairs cost new only a few cents more than ordinary chairs. Made in all sizes and finishes. Old chairs can be converted into Foco Chairs at considerably less than the cost of new chairs. Leading chair companies are licensed to make Foco Chairs and can supply you.

Write for booklet showing reel of actual chairs in use.

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SIMPLEX SOCIAL CLUB WILL HOLD SIXTH ANNUAL OUTING AT BELVEDERE PARK, NORTH BEACH, L. I., ON JULY 22

THE Simplex Social Club, Composed of employees of the Precision Machine Company are making extensive preparations for their sixth annual outing, to be held at Belvedere Park, North Beach, L. I., on Saturday, July 22. At last year's outing over two hundred employees and their friends made the event one to be long remembered, and this year the event is expected to eclipse all previous efforts. The entertainment committee have arranged for an elaborate cabaret entertainment at the conclusion of the day's festivities.

The baseball game, which is planned for the afternoon has aroused a strong spirit of rivalry among those who are to participate, and with the other sporting events all are assured of a "good time." The officers of the club are: E. Hoffman, president; W. C. Michel, treasurer; R. C. Kneuer, recording secretary, and T. Healy, financial secretary. The best wishes of the NEWS is extended to the members for an ideal day, and a merry one.

WURLITZER-HOPE-JONES ORGAN INSTALLED IN DE LUXE, LOS ANGELES

A WURLITZER-HOPE-JONES Unit Orchestra has been installed in the De Luxe theatre, Alvarado and Orange street, Los Angeles, and Proprietor-Manager Frank L. Schafer has engaged Bruce Gordon Kingsley as director of music. Attractive announcements concerning this addition to the theatre equipment were sent out to all prospective patrons by the management. A day was set aside for introduction of the new instrument to the patronage of the house.

CAMERAMAN LAWRENCE GOES TO UNIVERSAL CITY

GEORGE LAWRENCE, cameraman, who has made a number of subjects for firms in and about San Francisco, including "The Nature Man," which was released by the Universal, has accepted a position tendered him by Manager of Production Charles Rankin of U City, and is in Los Angeles to take up the new work.

One **SIMPLEX,** 110 volt motor and motor-drive attachments complete,—slightly used but guaranteed in perfect condition, $220.00. One **SIMPLEX,** absolutely perfect, complete with lenses, $190.00. Two No. 6A complete with motors, $195.00 each. One No. 6A complete, guaranteed perfect, $155.00. One No. 6B complete, brand new, $268.00. One No. 6 machine, $115.00. One **EDISON MODEL D,** $105.00.

IMPORTED MALTESE CROSS CONDENSERS, guaranteed against discoloring, 75c each. These condensers cannot be equaled.

All of the above machines are guaranteed to be in perfect condition, some of which have been slightly used. Money refunded if not satisfactory.

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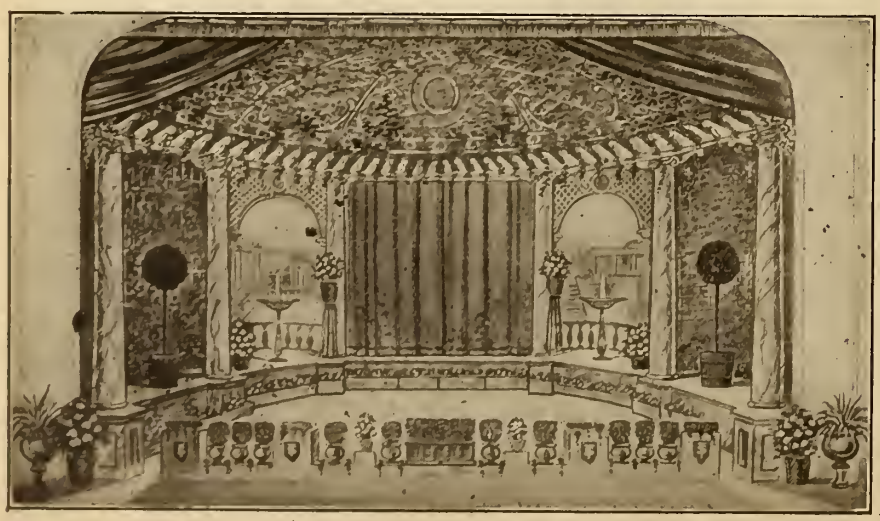

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¶ MAUDE THE MULE by F. Opper, will make millions laugh, beginning June 20th.

A SAD AWAKENING is the name of a Krazy Kat cartoon by George W. Herriman. Book this cartoon feature.

¶ THE HEARST INTERNATIONAL NEWS PICTORIAL is a newspaper in pictures in the full sense of the word. It contains a news section—a war section—a fashion section—and puts the interesting events of the world before your eyes. Two releases every week.

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