Moving Picture World

The Film Index

Exhibitors' Guide

Norma Talmadge in "Going Straight" (Triangle).

Post Office Box 226
Madison Square Station

NEW YORK
17 Madison Avenue
Telephone Madison Square 3810
IF IT WERE POSSIBLE FOR YOU TO PROJECT EVERY PICTURE BEFORE YOU BOOK IT—YOU WOULD WISH THERE WERE MORE RELEASES FROM THANHOUSER

BEGIN WITH

THE NYMPH 2-Reel Thanhouser Drama
Released May 30

BARBARA GILROY, ROBERT VAUGHN and THOS. A. CURRAN
In a Beautiful Southland Setting; a Story of Rare Charm

FALSTAFF

"OSCAR and CONRAD"

IN

"DISGUISEIS"

1 Reel
Released May 29

CLAUDE COOPER and FRANK E. McNISH in another laughable adventure that will nail this series fast to your programs

COMEDY

PETERSON'S

PITIFUL LIGHT

1 Reel—Released June 3d

A comedy of the Battle of Married Life, full of quick situations and clever work.

THANHOUSER FILM CORPORATION
NEW ROCHELLE, N.Y.
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 untruel 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.
You CAN READ ads on Serials or any other kind of Serial advertising till you're black in the face and all you read don't amount to a tinker's dam. The ONE and ONLY way to KNOW the value of a Serial is "BY PUBLIC RESPONSE IN CASH ADMISSIONS." That's the Acid Test. That's the test that YOU are most interested in. That's the test that denudes advertising claims and makes Serials stand on their merits alone. That's the test that "The Adventures of Peg o' the Ring" has already been put to in hundreds of theatres throughout the entire United States and the final proof positive of the huge money-making possibilities of "Peg o' the Ring" is the fact that Exhibitors who have watched competition draw the money with this new, novel and entirely unique serial are now after it. This is the NEW IDEA serial —new in theme—new in environments—new in swiftness of action—and the reason why this Serial is "Packing 'em In" is because IT IS EXACTLY WHAT THE PEOPLE WANT in Serial Photoplay Entertainment. There's your answer why "Peg o' the Ring" is already Tremendously Successful.

BOOK IT NOW.
15 Weeks - 30 Reels of the GREATEST Film Show on Earth

Fifteen weeks of super photoplay with 30 reels crammed with thrills, excitement, fascination, suspense, all bound together by a delightful story of love and romance. "The Adventures of Peg O' the Ring" is The Greatest Film Show on Earth... with the two greatest Serial Photoplay Stars.

GRACE CUNARD
FRANCIS FORD

supported by a huge cast of Universal players who put the punch into every foot of film in this great Serial. If you are in the picture business for money—you won't waste ten seconds time writing or wiring your nearest Universal Exchange for booking, and it won't take you ten seconds after the first reel has been started on your screen to know that—

It's What the People Want

The Universal is the largest producer of Serial pictures on earth. With the colossal resources, financial and physical, with the best brains, producing talent, players and wonderful ad campaign, plus the business producing publicity helps, you insure your business for 15 consecutive weeks of prosperity and capacity houses. You may not be able to book it tomorrow. Today's the day.

Universal Film Manufacturing Co.

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

Have you secured a copy of the special Advertising Campaign Book on "Peg O' the Ring?"

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 (Ad. Dept.)

1600 Broadway, New York
RED FEATHER PHOTOPLAYS

PRESENT

"IT HAPPENED IN HONOLULU"

FEATURING MYRTLE GONZALES & VAL PAUL

A LIVELY ROMANTIC DRAMA

OF LOVE TRIUMPHANT

WRITTEN & PRODUCED BY LYNN REYNOLDS

BOOK THROUGH ANY UNIVERSAL EXCHANGE
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 filmmod, 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 biggest 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
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; the “always first” Universal Animated Weekly. 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 liaison. 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 fulfilling love and devotion. Strong situations; a big strike scene; emotional moments of tense dramatic power make 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. Fortunately 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 audiences 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 classic little drama 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 ab-so-lutely human that it is positively universal in its appeal to the finer things 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 addict in the drama one of the weirdest 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 Actor’s 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 em-bezzlement 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 Universal Program for the week.
Juvenile Film Corporation

Children's Pictures—By Children—For Children

Presents

Under the Direction of James A. Fitzpatrick

Joseph Monahan

In His Great Imitation of

Charlie Chaplin's Burlesque on Carmen

(TWO ACTS)

The greatest two-act comedy ever produced—by children

Every exhibitor must have it

State Right Buyers

The following territory still open

Washington, Oregon and Idaho
Southern States
Western Pennsylvania
Ohio
Utah, Colorado, New Mexico

Wire or Write

N. Y. State and North N. J. booked through Exclusive Features, Inc.,
71 West 32nd Street, New York City.

World's Tower Bldg., 110 W. 40th St., New York City
DANIEL FROHMAN PRESENTS

"The Evil Thereof"

By Channing Pollock and Rennold Wolf

A POWERFUL MORALITY DRAMA

WITH FRANK LOSEE

IN FIVE PARTS

RELEASED JUNE 5TH ON THE PARAMOUNT PROGRAM

FAMOUS PLAYERS FILM CO

ADOLPH ZUKOR, PRESIDENT
DANIEL FROHMAN, MANAGING DIRECTOR

124-130 WEST 56TH STREET, NEW YORK

CANADIAN DISTRIBUTORS—FAMOUS PLAYERS FILM SERVICE LTD.
BLUEBIRD
PHOTOPLAYS, INC.
PRESENT
Mr. Tynan Power
& Miss. Iris Weber
in
"THE EYE
OF GOD"
An unusual drama of remorse.
Written & Produced by Lois Weber.
Producer of "Hypocrites", "Jewel", etc.
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," Pavlova 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

BLUEBIRD
PHOTOPLAYS (Inc.)

1600 Broadway — New York
Geraldine Farrar
Fannie Ward

World's Most Popular Stars Appear Exclusively in LASKY Photoplays

Marie Doro
Blanche Sweet

American Distributors, Paramount Pictures Corporation

CANADIAN DISTRIBUTORS, FAMOUS PLAYERS FILM SERVICE (Ltd)
JESSE L. LASKY FEATURE PLAY CO. (Inc)
FOUR EIGHTY-FIVE FIFTH AVENUE, NEW YORK CITY

Jesse L. Lasky
Pres.

Samuel Goldfish
Vice-Pres and Treas.

Cecil B. DeMille
Director Gen.
Paramount Pictures

are the productions of
Famous Players Film Co., Jesse L. Lasky Feature Play Co., The Oliver Morosco Photoplay Co., Pallas Pictures

There is a public you want to interest in your theatre.
That public can be interested if you talk to them of consistent quality.
Paramount exhibitors can and do talk consistent quality.
Paramount exhibitors are steadily increasing their business and their profits.
Are YOU satisfied?

Write Our Exchange To-Day.

Paramount Pictures Corporation
FIFTH AVENUE and FORTY FIRST ST.
NEW YORK, N.Y.

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

ARE YOU SATISFIED?

REleased THIS WEEK

Daniel Frohman Presents
PEGGY HYLAND in
SAINTS AND SINNERS
Produced by
The Famous Players Film Co.

Jesse L. Lasky in Association with
David Belasco Presents
MAE MURRAY in
SWEET KITTY BELLAIRS
Produced by
Jesse L. Lasky Feature Play Co.

PARAMOUNT-BURTON
HOLMES
TRAVEL PICTURES No. 16
"Cruising Through the Philippines"

PARAMOUNT PICTOGRAPhS
No. 16
Making of a Cop.
Better Babies.
Physical Training.
What Goes on in the Booth Behind You.
Aerial Rocket Camera.
Mae Murray at Home.

PARAMOUNT-BRAY ANIMATED
CARTOONS No. 19
"How Col. Heeza Liar Captured Villa."

Write Our Exchange To-Day

 Paramount Pictures Corporation
 FOUR EIGHTY FIVE FIFTH AVENUE  •  FORTY FIRST ST.
 NEW YORK, N.Y.
Don't book the Paramount Short Subjects in any mood of "take a chance."

These short subjects represent a definite idea in business building, and they are meant for exhibitors who have a very definite desire to build up their business.

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

The film that builds business must not only please—it must do even more than that—

Are YOU satisfied?

Write Our Exchange To-Day
Paramount Pictures

FAMOUS PLAYERS FILM CO.
Mary Pickford
Pauline Frederick
Peggy Hyland
John Barrymore
Marguerite Clark
Hazel Dawn
Ann Pennington

JESSE L. LASKY FEATURE PLAY CO.
Geraldine Farrar
Marie Doro
Cleo Ridgely
Mae Murray
Blanche Sweet
Fannie Ward
Wallace Reid
Victor Moore
Theodore Roberts

THE OLIVER MOROSCO PHOTOLEY COMPANY
Anna Held
George Beban
Rita Jolivet
Lenore Ulrich
Constance Collier
Edna Goodrich
Vivian Martin

PALLAS PICTURES
Dustin Farnum
Winifred Kingston
Myrtle Stedman
Maclyn Arbuckle
Florence Rockwell
Elsie Janis (Bosworth)

Write Our Exchange To-Day

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE
NEW YORK, N.Y.
Terriss Film Corporation

Presents

Tom Terriss

in

The Photoplay of the Hour

“My Country First”

Six Absorbing Reels

Directed by MR. TERRISS

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 Picture Corporation

Presents

Sheldon Lewis

With

JANE MEREDITH and HENRY MORTIMER

in

The Supreme Mystery Drama

"The Pursuing Vengeance"

From the World Famous Novel by Burton E. Stevenson

Produced by MARTIN SABINE

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"!

Exclusively Distributed by

"The Concern with a Conscience"

UNITY SALES CORPORATION.
729-7th Ave., New York
Undoubtedly, "the most original photodrama 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!
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

METRO PICTURES CORPORATION
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.
### Make June a Banner Month. Here's — How!

Arrange Your Calendar as Follows

<table>
<thead>
<tr>
<th>Sun</th>
<th>Mon</th>
<th>Tues</th>
<th>Wed</th>
<th>Thurs</th>
<th>Fri</th>
<th>Sat</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>J U N E</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>THOS. A. WISE in “BLUE GRASS”</td>
<td>5</td>
<td>KATHRYN OSTMAN in THE BLUDGEON</td>
<td>6</td>
<td>HILDA SPONG in DIVORCED</td>
<td>7</td>
</tr>
<tr>
<td>11</td>
<td>EDNA WALLACE HOPPER in “BY WHOSE HAND”</td>
<td>12</td>
<td>FLORENCE REED in THE COWARDLY WAY</td>
<td>13</td>
<td>BRUCE McRAE in THE INVISIBLE</td>
<td>14</td>
</tr>
<tr>
<td>18</td>
<td>JACKIE SAUNDERS in “THE TWIN TRIANGLE”</td>
<td>19</td>
<td>GAIL KANE in “THE LABYRINTH”</td>
<td>20</td>
<td>WILLIAM COURTENAY in SEALED LIPS</td>
<td>21</td>
</tr>
<tr>
<td>25</td>
<td>MARIE EMPRESS in “LOVE’S CROSSROADS”</td>
<td>26</td>
<td>ALICE BRADY in THE WOMAN IN 47</td>
<td>27</td>
<td>CARLYLE BLACKWELL in THE CLARION</td>
<td>28</td>
</tr>
</tbody>
</table>

---

**Equitable Motion Pictures Corporation**

**WORLD FILM CORPORATION**
OFF TO A FLY
PATHÉ'S
WHO'S

Is being booked by
who see it. They
public wants—they know
of real life, throb-
plete with punch
causes of man's un-
that something which
patrons again and
If you haven't seen
photo novels each
see it—then book

Featuring ANNA NILSSON
Produced by the ARROW

The PATHÉ EXCHANGE inc.
ING START!
ultra-dramatic series

GUilty

all the exhibitors know what their that in these stories ing with pathos, re-
based on the primal happiness, there is will bring back their again.
this series of 14 complete in itself it!
and TOM MOORE
FILM CORPORATION

EXECUTIVE OFFICES  25 WEST 45th ST. NEW YORK
"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 CORPN

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.
PATHE 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
The News Film which taught all the world to go to the picture theatre 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

In answering advertisements, please mention The Moving Picture World
Book Them Now
Write or Wire

The E. & R. Jungle Film Co.'s Comedies
Featuring
NAPOLEON and SALLY

are
ONE REEL FEATURES
and not One Reel Fillers

They are the "Cleanest" films made
today, and have formed an essential
part of every Children's Program to date

E. & R. JUNGLE FILM CO.
1720 North Sotot Street
Los Angeles, California

729 Seventh Avenue
New York City, 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.

Read his reasons for booking The Mysteries of Myra. A Feature Series De Luxe.

1493-1505 Broadway
OFFICE OF THE SECRETARY
NEW YORK

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 business.

Please remember also, that I consider your publicity of surpassable 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.
# Just a Telegram

## Telegram Class of Service Symbol

<table>
<thead>
<tr>
<th>Class of Service</th>
<th>Symbol</th>
</tr>
</thead>
<tbody>
<tr>
<td>Day Message</td>
<td>Red</td>
</tr>
<tr>
<td>Day Letter</td>
<td>Blue</td>
</tr>
<tr>
<td>Night Message</td>
<td>Blue</td>
</tr>
<tr>
<td>Night Letter</td>
<td>White</td>
</tr>
</tbody>
</table>

If none of these three symbols appears after the check character of words, this is a day message. Otherwise, the character indicates the symbol appearing after the check character.

---

**RECEIVED AT N. W. CORNER 15TH AND CHESTNUT STREETS, PHILADELPHIA**

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 — MAY THIRD GREATEST MONEY GETTER EVER PRODUCED WITH BEST WISHES XXXXX FOR YOUR FUTURE MYSTERIES OF MYRA IS WONDERFUL

J. GEORGE, VICTORIA THEATRE

655P
The Initial Presentation of

JOHNNY and EMMA

Ray Comedies

at the

Broadway Theatre, Monday, May 15, 1916

A Tremendous Success

We Start Releasing With

Casey's Dream

on

Wednesday, June 21st

J. H. Kunsky of Detroit, signed the first yearly contract for

Ray Comedies

Have you arranged for your 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
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 Edwina 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 OFFICE
EAST 77 ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK • CHICAGO • LONDON • PARIS
Dear Bill:

I've been in New York three days now and it's 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 been gettin' along fine since I've been here, 'cept for the trains. They have 'em under the street and three or four stories high in the middle of the street and criss-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 whether his name's Jim or Frank, but he sure is one funny fellow. 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 hysteric and got choked on the gum she was chewin'. She was some pretty girl and I would liked 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't 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 15th
Through
V - L - S - E

The Vitagraph Company of America
Mr. J. Stuart Blackton,
Vitagaph 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 Summer, 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.
Variety Adds Spice!

If you were giving a feast you would not offer just one huge dish. No matter how palatable, the appetite would be surfeited by too much of one thing.

So is the mind surfeited by a similarity of subjects. A high class short comedy or drama on your program gives variety and relieves monotony. Spices are needed for a program as well as a feast.

Essanay is making a specialty of short, snappy subjects with its stars in the lead, to add variety to your program.

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

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

RELEASED THROUGH GENERAL FILM CO.

GEORGE K. SPOOR, PRESIDENT
1333 Argyle St., Chicago
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.

Essanay
GEORGE K. SPOOR, PRESIDENT
1333 Argyle Street, Chicago
“POLICE”
HERE’S THE LATEST
Essanay-Chaplin
FEATURE COMEDY

CHARLIE CHAPLIN himself says: “It’s a scream.”

You’ll need to call out the reserves to hold the crowds when you book this newest laugh maker,

“POLICE”
It’s a riot of fun; every foot packed with mirth.

RELEASED MAY 27
through all branches of the
GENERAL FILM CO.

Essanay
GEORGE K. SPOOR PRESIDENT
1333 Argyle St., Chicago
“Sold Out For The Rest Of The Week”
Charlie Chaplin's
“BURLESQUE on CARMEN”
Will Shatter YOUR
Highest Attendance Mark.

WESTERN UNION
NIGHT LETTER

SEND the following Night Letter, subject to the terms
on back envelope, which are hereby agreed to.

18FR BC 61 H L Extra
Fall River, Mass.
May 4, 1916, 6pm

Manager Saledon,
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.H. Boas
Manager Bijou Theatre, Fall River, Mass.

12:00pm
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,

[Signature]

By order of the President. Executive Secretary
Associated Motion Picture Exhibitors of Brooklyn.
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.
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.
"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!"

SELIB
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

Released through V.L.S.E. Inc.
A Policy Which Permits the Exhibitor to Capitalize Upon His Own Business Judgment

PHOTO PLAYS

GRAND THEATRE

LEGIT ATTRACTIONS

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."
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
PYRAMID
YOUR BETS ON
THIS COMBINATION

IT CAN'T LOSE!

"THE COMMON LAW" by ROBERT W. CHAMBERS
For Release in October

LET'S GET DOWN TO BUSINESS!!

CLARA KIMBALL YOUNG
FILM CORPORATION

LEWIS J. SELZNICK PRODUCTIONS INC.
SOLE DISTRIBUTOR

FILM BUILDING - 49TH STREET AT SEVENTH AVENUE NEW YORK CITY
OUR prices for service are much lower than you are now paying — We offer twenty-one reels every week of the best one and two reel subjects ever produced — Every cast includes stars of National reputation — Strong, compelling posters with each subject.

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
St. Louis 3628 Olive St. Sam Werner
Kansas City Gloyd Bldg. J. W. Morgan
Minneapolis Produce Exchange W. L. Merrill
Indianapolis 129 W. Washington St. J. W. Cotter
Chicago Mailers Bldg. L. J. Schlaifer
Cleveland 750 Prospect Ave. L. G. Gross
Pittsburg 123 Fourth Ave. Jack Kraemer
Detroit 183 Jefferson St. W. D. Ward
Cincinnati 531 Walnut St. Harry F. Coffey
Denver 1436 Welton St. L. Goldstein
Western Division Manager J. A. Estlow
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)
ON THE OPPOSITE PAGE

IS REPRODUCED OUR NEXT SATURDAY EVENING POST ADVERTISEMENT, WHICH APPEARS IN THE ISSUE OF JUNE THIRD.

5,000,000
PEOPLE ARE GOING TO GO TO THE THEATRES SHOWING WORLD PICTURES, BRADY-MADE TO PREPARE TO COMPETE FOR THOSE PRIZES

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.
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. 15, and the prizes awarded Jan. 1, 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: Robert 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 Bihl 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.

See Them at Your Favorite Theatre Then Write for Them

WORLD FILM CORPORATION

WORLD PICTURES
GEORGE KLEINE Presents
Miss
BILLIE BURKE
By Arrangement With F. Ziegfeld, Jr.
in
GLORIA'S ROMANCE
Supported by HENRY KOLKER
A Motion Picture Novel by Mr. & Mrs.
RUPERT HUGHES
Now Showing at Such Superior Photoplay Homes as the

Globe Theatre
Studebaker
New Palace
Isis
Arcadia
American
Tivoli
Columbia and Kings
Garden
Metropolitan
New Princess
Apollo
T & D
Knickerbocker
New York City
Chicago
Minneapolis
Denver
Philadelphia
Salt Lake City
San Francisco
St. Louis
Washington
Cleveland
St. Paul
Peoria
Portland
Nashville
Regent Theatre
Majestic
Family
Keystone
Shea's Hippodrome
Piedmont
Rex
Old Mill
Grand Opera House
Queen
Palace
Olympic
Strand
Muse
Rochester
Detroit
Cincinnati
Indianapolis
Buffalo
Atlanta
Seattle
Dallas
San Antonio
Houston
Des Moines
Pittsburg
Baltimore
Omaha

Setting New Attendance Records Everywhere!
For booking data apply to your nearest Kleine exchange or write

GEORGE KLEINE
805 E 175th St., 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 ten o'clock, 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 "The Woman Who Dared," before the allotment of territorial rights.

California Motion Picture Corporation
Alexander Beyfuss, General Manager
San Rafael, California
SECOND RELEASE

by

STATE RIGHTS

ESPECIALLY INTENDED FOR THE EXHIBITOR WHO INSISTS ON A "BETTER THAN PROGRAM" STANDARD
MUTUAL PICTURES

Broadway's 3 GREATEST THEATERS USING PICTURES SHOW THE MUTUAL WEEKLY

THE STRAND
THE PALACE
THE RIALTO

THEY WANT THE BEST AND GET IT MADE BY Gaumont

GAUMONT'S GREAT PHOTO DRAMAS

"ARMADALE"

"FLAMES OF VENGEANCE"
3-Act melodrama of a woman's mistake on her wedding day. Starring Gertrude Robinson, with Iva Shepard. Released June 8.

Mutual Masterpictures
De Luxe Edition

"THE QUALITY OF FAITH"
A big story of a minister's temptation and a woman's rise from the slums. Starring Alexander Gaden and Gertrude Robinson. Now showing.

"THE ISLE OF LOVE"
The sensation of the Exposition at Madison Square Garden. Gertrude McCoy, the star, in a close-to-nature role. Now showing.

MUTUAL WEEKLY
A popular feature in leading theaters everywhere. The Reel of Scoops. See above.

"REEL LIFE"
The Mutual Film Magazine. A new weekly release featuring all things that live in the great outdoors. Send for list of releases.

"SEE AMERICA FIRST"

KARTOON KOMICS
Look to left and right, and see Estelle and Noisy Ned, Gaumont laugh-provokers. Everybody likes them. Especially fine for children's programs.

GAUMONT PICTURES

FLUSHING, N.Y.

JACKSONVILLE, FLA.
EDWIN THANHOUSER PRESENTS

MUTUAL MASTERPICTURES
DE LUXE EDITION

MAGNETIC

GLADYS HULETTE

"OTHER PEOPLE'S MONEY"
A PLAY OF OUR DAY
IN 5 PARTS

BY
LLOYD LONERGAN
SUGGESTED BY GABORIAU'S NOVEL
STAGED BY
WILLIAM PARKE

REleased JUne 1ST

THANHOUSER FILM CORP.
NEW ROCHELLE, N.Y.
Shy Thirty Cents

Madge is captured by brigands and held for a dollar ransom. Her father is "shy thirty cents." There are laughs galore when Rube literally digs up the thirty cents.

Directed by Rube Miller. Released May 30th.

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.

Directed by Jack Dillon. Released June 4th.

Vogue Comedies are the most popular comedies. They have just the right mixture of burlesqued melodrama and fun to satisfy the demands of the critical public.

BOOK THEM TODAY
THEY'LL BRING YOU THE CROWDS!

VOGUE FILMS, Inc., Gower and Santa Monica, Los Angeles, California
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

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 Shrehan.
Directed by Arthur McMackin. Released May 31st.

Ima Knutt Gets a Bite
A Beauty Comedy in one reel with Otthal Humphrey in the leading role.
Directed by Nate Watt.

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
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?
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

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!

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.

AMERICAN FILM COMPANY, Inc.
SAMUEL S. HUTCHINSON, President
CHICAGO, ILLINOIS
MUTUAL STAR PRODUCTIONS

Presenting

WILLIAM RUSSELL

In a Series of Magnificently Staged Five Act Dramas Produced by the American Film Company, Inc. and Distributed Through the 68 Mutual Exchanges
Released the Week of June 5th

WILLIAM RUSSELL

in

SOUL MATES

in 5 acts

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.

IN PREPARATION

WILLIAM RUSSELL

in THE HIGHEST BID

in 5 acts

by ARTHUR A. GOODEN

COMING

WILLIAM RUSSELL

in GUIDE

in 5 acts

by RUSSELL E. SMITH

Ask Your Mutual Exchange for Complete Information regarding the Special Manner in which the WILLIAM RUSSELL productions are booked.
presenting 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

MUTUAL STAR PRODUCTIONS
RELEASED THE WEEK OF JUNE 5

HELEN HOLMES

Whispering Smith

A powerful dramatization of the great novel by the world famous author
FRANK HAMILTON SPEARMAN

A stupendous special production, carefully prepared and stage at enormous expense as an appropriate vehicle for the exploitation of the extraordinary talents of this popular ar

HELEN HOLMES

in

Medicine Bend

by Frank Hamilton Spearman

HELEN HOLMES

in

The Manager of the B & A

A wonderful dramatization of Vaughn Kester's thrilling novel

HELEN HOLMES

in

Judith of the Cumberlands

The popular novel by Alice McGowan

HELEN HOLMES

in

The Diamond Runners

PRODUCED BY THE SIGNAL FILM CORPORATION

Investigate the special arrangement by which you may book this complete series of pretentious HELEN HOLMES five act productions for your theatre
Smashing its way through the field, "The Social Pirates" stands unrivaled in increase in bookings and drawing power with each succeeding release. There's the test that breaks the series weakling, the clinching proof that "The Social Pirates" is the class of the field in story, acting and production. Break your attendance records fifteen successive times by booking this "feature at a two reel rental" from your General Film exchange to-day.

George Bronson Howard
Presents one of his most powerfully gripping stories in

"UNMASKING A RASCAL"

Released Monday, May 29th

Stirring action that grips to the last scene with the tense cross-play of unscrupulous trickery and keen wits as Mona and Mary teach a bitter lesson to Fuller, a banker who has defrauded his ward.

Widespread newspaper publicity backs "The Social Pirates." The most complete line of advertising aids ever issued with a series has been placed within your reach.

COMING: "THE GIRL FROM FRISCO"

KALEM COMPANY
235-39 W. 23rd St., New York City
Facts and Comments

Many exhibitors complain as it seems to us with perfect justice about municipal shows that are conducted without a license. Whether an admission is charged for such shows or not it seems to us makes but little if any difference. The motion picture man who pays a license ought not to be compelled to compete with the very municipality which issues the license to him. We believe that if this matter was taken into court on an injunction the free and unlicensed municipal show might be stopped. Quite aside from the legal aspects of the case, however, the utter unfairness of such competition must be apparent to every person with any sense of justice or equity. There may be occasions when co-operation between the municipality and the exhibitor is necessary for the screen is a great factor in the promotion of civic welfare. When, however, rooms in the city halls or in state armories are used to hold motion picture shows in direct competition with men who have paid a license it is nothing less than a hardship and imposition on the exhibitor.

The old complaint about long shows for little money is voiced once more and this time from the Bronx. A friend and reader of The Moving Picture World speaks of thirteen reels for a nickel as a common thing in some of the best and biggest houses. Must be something wrong here. It's a matter which might be taken up by the organized exhibitors of the place. The organization in the Bronx has the reputation of being strong and active.

Constructive work is needed in the battle against censorship. The Moving Picture World highly commends the action of the organized exhibitors in the state of Ohio, notably Cleveland, in this connection. These men led by Mr. Megown have secured the support of practically all the women in the state who are organized in the doing of important and useful social work. They have co-operated with the women for special "family programs" to be run on special days. The exhibitors also did splendid work in connection with the "Better Babies" crusade. It seems to us that work of this kind is deserving of hearty encouragement on the part of all the manufacturers who are opposed to censorship.

The memorandum accompanying the Governor's veto of the Foolish Cristman-Wheeler Bill is a statesmanlike document. The Governor does not take up the question of the constitutionality of the proposed law but withholds his approval because the bill is confiscatory in effect. He says that the motion picture has become the most popular entertainment and that the closing of motion picture theaters would work a hardship upon the public. These words will wake up an echo in the mind of every fair-minded man. Governor Whitman has always been credited with a keen political vision and he certainly has gauged public sentiment correctly when he decided to stand between the motion picture and the men who would wantonly and ignorantly destroy it.

It is but fair to acknowledge the hard work which was done by the entire industry against the signing of this bill. This morning's mail brings many congratulations to The Moving Picture World for its share in the battle. One up-state exhibitor writes in to say that the work done on the suggestion and with the co-operation of The Moving Picture World had much to do with the final defeat of this unjust censorship bill.

We could have done but little had it not been for the intelligent and persistent activities of the exhibitors. They were responsible for the presence of many disinterested persons at the hearing, such as the representatives of the Rochester Chamber of Commerce. They fought with slides, petitions and in many cases by direct personal appeal. Thousands of petitions were sent from the Capitol District alone. The victory over the forces of ignorance is due in equal proportion to every branch and to every friend of the screen. That the victory in Albany will dampen the ardor of censorship agitators in other states is morally certain.
Our American Girl

By Louis Reeves Harrison.

Practically every young actress in this fair land of ours longs to play the role of an "adventuress," just as the child in pigtails longs to get out of short skirts—or did before the present fashions appeared. "The human vampire" was conceived in the mind of some poor fish who was disappointed in love. It is to laugh. What a persistent old remnant of crass theatricalism is the idea of woman as an institution for man's demoralization! He actually prays for demoralization from the moment he learns to tie his cravat.

The poor old adventuress is still with us. She wears a big black hat and clothes that are poured on, the eternal temptress of poor misguided man, the girl ordered by the villain to get the "papers" at any cost. She and wax figures were once popular with the uninitiated. She might not have survived them but for the meanest poem ever written in English. She was originated by Adam and revived by Rudyard Kipling. Both of these gentlemen are on record as saying, when speaking of original sin, that it was all her fault.

Is it not almost time that the stock adventuress should go, along with the lady who visits the villain's rooms at night in order to hear the "something important" he has to say? Why portray woman as an agent of corruption when no crooked deal was ever yet put through that was not of man's devising? Why picture a perfectly normal woman as an abnormal one, as weak as a devitalized subject of hypnotic suggestion, for the sake of a so-called "dramatic situation"? Why not give us an occasional, and non-theatrical, glimpse of the robust and clear-visioned American girl such as those of us who are not running sobrette studios know millions of them to be?

The stage has given some very bright men to the screen,—some of the brightest have found the new medium better suited to their ideas than the old—but it has also given us a lot of barnacles who hang on and wax fat in spite of cleansing criticism. The theater is benefited by their desertion to new fields and is fast becoming an instrument of social culture. Contemporary authorship is being encouraged; plays of vital theme are being sought, and patronage is being gradually diverted to dramas which portray the social life that exists among us rather than that of tradition.

While this is going on in the older art, progress in screen portrayals is delayed by repetition and imitation of what has been entirely discarded by the stage. The American Girl is depicted in the false terms of the Gallic playhouses. Most of the characterizations of her shown on the screen are, therefore anomalies and perversities. We rarely see our women pictured as they really are because it is the tendency of theatrical people, particularly in New York, where they are affected by European traditions, to impose upon our art forms, ideas and systems borrowed from old-world countries.

Our American Girl on the screen should spring from our social life, her spirit our spirit, her courage, her self-reliance, her independence of thought, her contempt for hypocrisy, her ability to take care of herself under trying conditions, that of the American people. It is our business to know her as she is and as she is at her best. It is our business to discover her traits, those of coming generations, and to place them on the screen as revelations of what is fine in our national life.
A Great Historic Document

Full Text of the Report Against Censorship Submitted to Congress by the Minority of the House Committee on Education—Congressman William W. Rucker, of Illinois, Caleb Powers, of Kentucky, Edmund Platt, of New York, and Frederick W. Dallinger, of Massachusetts, Give Their Reasons for Opposing Federal Censorship—Scathing Arraignment of the Film Men Who Joined Hands With the Fanatics of the Crafts Type

The Moving Picture World prints herewith the full report of the minority members of the House Committee on Education. These men have arrived at the most conclusive, the most telling and the most convincing plea against the injustice and the tyranny of the censor and the inquisitor. Around this splendid document the anti-censorship forces ought to rally to support its advocates and inhibitors of such legislation, for here is the report:

"This bill," (Smith-Hughes measure), "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 theaters throughout the country, but it is provided 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 depicted 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, the committee sees fit to point out the potent opponents of such legislation to show that a widespread evil exists with which the State and local authorities are unable to cope.

No Evidence for Need of Censorship.

"At the hearings before the committee practically no real evidence was introduced tending to show that any significant proportion of the moving picture films now being exhibited in the United States are objectionable. In the last analysis it appears that what the proponents of this legislation really desire is to prevent the exhibition of pictures which will depict crime or immorality. It is quite apparent that such pictures would be the leading cause of the growing public interest in films. It is not likely that all of the undesirable pictures will be made in this country. It is probable, therefore, that the commission would be given the power to prevent the showing of pictures that would be shown in the countries where the companies of motion picture films are domiciled. The commission would, it should be remembered, be able to regulate the exhibition of pictures in other countries, and it would undoubtedly be able to prevent the showing of such pictures in this country. It would be able to regulate the exhibition of pictures in other countries, and it would undoubtedly be able to prevent the showing of such pictures in this country. It would be able to regulate the exhibition of pictures in other countries, and it would undoubtedly be able to prevent the showing of such pictures in this country. It would be able to regulate the exhibition of pictures in other countries, and it would undoubtedly be able to prevent the showing of such pictures in this country.

Majority of Film Men Opposed to Federal Censorship.

"The majority of the motion picture interests oppose this prepublicity censorship bill because it is in their judgment a bill that will tend to stult the natural development of the usefulness of the moving picture art and will tend to confine, as it has the English drama, to the lighter forms of mere amusement when its potential utility lies in the far wider field of information and propaganda. They believe that they are consulting an enlightened selfishness when they seek to keep the moving picture art from the haunting influence of arbitrary power, for this development of the potential utility of the art means a tremendous increase of business. They also frankly say that they are unwilling to enter into an inevitable political contest for control of the censorship commission to be established by this bill. They fear the power of the censorship under a rival’s influence, because it is a power over their business of life and death. The elaborate productions which are now being distributed are adding greatly to the exports of this country, and it is conceivable that a Federal censorship would put a stop to the great export trade.

But we regard the balance of interests between those sev-
eral small producers catering to high-priced houses who believe in censorship because it will nullify 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 hand, is a little moment compared with another and very grave phase of the whole question.

"The most serious objection to this bill lies in the power it seeks to give 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."

The Motion Picture Has a Title to Freedom.

"It is in this rapidly-developing power and use for propaganda that the moving picture films have taken; it is the speech and press as a thing to be kept free from arbitrary control in the interest of free institutions. The essence of free speech and a free press is the power for propaganda as such.

"It is in propaganda which re-actionary authority in the old days sought to repress and which the guardians of free institutions struggled to keep free. In the beginning the attack was made upon free speech and upon free drama before the development of the printing press gave writing and printing also an effective power of propaganda. Before the influence of the press upon public opinion became extensive, and before it was recognized as a possible aid to the discussion of political, economic and social questions, the drama was largely used as a propagandist instrumentality. It is in this power which reactionary authority in the old days sought to repress and which the guardians of free institutions struggled to keep free.

"In England the drama was a very effective means of stirring public opinion, and the early laws providing for the censorship of the drama were political devices to muzzle it so that which might agitate the public mind. 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. It was effective. All attempts to arouse the people of England to the shame of Walpole's government through the medium of the theater ceased immediately.

"Thus, we see that the original and dominating purpose of the censorship in the drama in England was political, as was demonstrated by the parliamentary investigation of 1909. But the rapid development in the art of printing soon so overshadowed the drama in the effectiveness of its propagandist power that the struggle to free the drama from censorship was forgotten in the more important struggle to keep the new power—the power of the press—free. For the moment that place and privilege recognized the power of the product of the printing press to effect public opinion, it was apt to seek to subvert it by the device of prepublish censorship. The struggle to keep the media of intelligence free from the restraint of arbitrary license was thereforeward waged around the question of free speech and a free press until these institutions won their final independence.

"In England the theater was the institution of Great Britain and in all our written instruments. Our Federal Constitution, in Article I of the amendments, says:

"Congress shall make no law respecting an establishment of religion or prohibiting the free exercise thereof; or abridging the freedom of speech or of the press; or the right of the people peaceably to assemble, and to petition the Government for a redress of grievances."

The Follies of Ohio and Pennsylvania.

"If we keep in mind the important fact that the vital thing in speech and press which was sought on the one hand to be restrained and trammelled, and on the other hand to be kept free, as the right to free speech and press as of the First Amendment in the Bill of Rights, we shall more clearly understand 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 impose censorship on the moving picture film is a close analogy to the history of the attempt to abridge the freedom of speech and of the press.

"In Ohio, for instance, one of the States which has a censorship board, it appeared to the distributors before the commission that a motion picture play depicting a manufacturer bountiful in charities which advertised himself, but hard on his employees, was suppressed on the ground that it tended to excite class feeling."

"In Pennsylvania the power of the censor was invoked to suppress The Battle Cry of Peace upon the ground that it tended toward a breach of neutrality and to incite military spirit.

"In Massachusetts an organization to ameliorate the conditions of child labor has been exhibiting moving pictures of all the abuses in factories in an attempt to bring the representatives of these manufacturers attempted to stop these exhibitions. If Massachusetts had a board of censors, who knows what its action would have been in this case.

"In Massachusetts also, moving pictures have been recently used to illustrate the workings of savings bank insurance, an institution very bitterly opposed by the old line insurance companies.

"Once the moving picture films were credited with the tremendous success of the recent Franco loan, the greatest the world has ever known.

"Do we dare to put in the control of an executive board such as arbitrary power—a power to suppress a medium of thought expression which in this country alone speaks to 20,000,000 people every day?

"In short, this bill violates the principle of the constitutional guaranty of a free press. It denies to the public the very utility in this which is manifestly a necessity, and so necessary to keep the press free. It gives a few men despotic control over an art which the very threshold of its development has power to influence more than 20,000,000 people every day. It completes the vicious circle by making it inevitable that the press of this moving picture industry, already the fourth greatest in the country, will be precipitated into politics and used for political purposes by the party in power.

"In our opinion every reasonable protection to the public morals can be secured by the proper exercise of the local police power supplemented by the amendment to the Federal Penal Code already suggested. The extraordinary power vested in the commission proposes to be created by this bill will prove to be the very opposite of what experience has shown, but it is utterly un-American in its character and in the highest degree dangerous from every point of view.

WILLIAM W. RUCKER,
CALEB POWERS,
EDMUND PLATT,
FREDERICK W. DALLINGER."

Speaking of the foregoing report, Congressman Dallinger said to a representative of The Moving Picture World:

"Nothing whatever is more methodical than my approach to the exhibition of indecent and immoral pictures," declared Mr. Dallinger. "I believe, however, as is pointed out in the minority report, that the proper exercise of the existing police power of the several states supplemented by an amendment of the Penal Code, such as the one which prevents 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, as in poet and novelist, by means of the artist's canvas. So we are on 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 story had been put in the form of an exciting moving picture play. And yet does anyone doubt that such a method has been the case and that 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 for the spacious ground that it was inhuman and intended to corrupt morals?

"I am firmly convinced that should this bill become a law it is not only possible, but extremely probable that under the same 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 away from arbitrariness and its 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. This law was placed where the exhibition of objectionable written or spoken words were 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 which would be as burdensome to the unfortunate as, and I cannot believe that any political party is willing to assume the responsibility for its enactment."

WILLIAM G. COX

Hughes Bill Reported Favorably.


A T LAST the greatly amended Smith-Hughes Bill has been reported favorably to the lower house of Congress by the committee on education. This committee, on which are seated a number of the leading lights of the industry, has recommended that the entire bill be adopted. It is a measure of national importance.

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 by this committee in the last Congress.

With the understanding that the need of regulation both by the moving picture industry is urgent, the committee, as it arises to what shall be the regulation and who shall do the regulating. The National Board of Review in New York City, the Federal regulatory commission, and various moral and civic organizations. The expenses of this board are paid by some of the leading motion picture producers. This is a provision made for the protection of the manufacturers this board passes upon the pictures. It is estimated that more than 50 per cent of the pictures produced in this country are under the jurisdiction of its unofficial board.

In addition to this voluntary board there are numerous official censorship bureau contracts of the government with numerous of these local boards, which are rapidly increasing, clearly demonstrate the inadequacy of its present basis. It has long been held that its unofficiol character cannot exercise effective supervision. Though it were to exercise a careful and intelligent supervision over 50 per cent of the original pictures, this would be less than 5 per cent, which would be immoral and unmitigated. It is already far to assume that these pictures which the 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, cannot use to any extent the regulation, but a board of recommendation and approval. As a matter of fact, evidence before the committee shows that the unofficiol board, which is unobjectionable to the pictures approved by the unofficial board are declared by the local boards unmitigated. The decision of the National Board of Review is final in all cases.

The motion picture industry renders State and municipal regulation inadequate. Motion picture films are essentially articles of interstate commerce. The States have no right to regulate, but practically every picture is exhibited in all of the States of the Union. Innumberable inspections by local authorities, wherever the picture is exhibited, is the result. As a matter of fact, the States of New York and Pennsylvania, which has any official Federal regulation the States and cities are finding it necessary to establish their own boards to prevent the exhibition of objectionable pictures. The only adequate method of regulating motion pictures is to be had in Federal commission, and the committee feel that it is the only way to meet the necessity for innumerable local boards.

The bill which has been reported by the committee provides for the appointment by the commission, or by the producers, and a supplementary force of deputy commissioners to be appointed by the commission. The motion picture industry has made regulations within the States of the Union, innumerable inspections which is to be had in Federal commission, and the committee feel that it is the only way to meet the necessity for innumerable local boards.

The bill which this committee has reported provides for the appointment by the commission, or by the producers, and a supplementary force of deputy commissioners to be appointed by the commission. The committee have charged that the industry is seeking to evade the rule that requires the production of objectionable pictures shall be sealed or in any way marked to show their character.

The committee is of the opinion that the provisions of the bill are in the interests of the industry and that further regulation is necessary. The bill is not designed to interfere with the freedom of expression, but it is designed to prevent the exhibition of objectionable pictures in the public interest.

The committee has reported favorably the amendment which was introduced by Senator Bingham. This amendment provides that the provisions of the bill shall not apply to the exhibition of motion pictures in educational institutions or religious or charitable institutions.

The committee is of the opinion that the provisions of the bill are not designed to interfere with the freedom of expression, but it is designed to prevent the exhibition of objectionable pictures in the public interest.

The committee has reported favorably the amendment which was introduced by Senator Bingham. This amendment provides that the provisions of the bill shall not apply to the exhibition of motion pictures in educational institutions or religious or charitable institutions.

The committee is of the opinion that the provisions of the bill are not designed to interfere with the freedom of expression, but it is designed to prevent the exhibition of objectionable pictures in the public interest.

The committee has reported favorably the amendment which was introduced by Senator Bingham. This amendment provides that the provisions of the bill shall not apply to the exhibition of motion pictures in educational institutions or religious or charitable institutions.

The committee is of the opinion that the provisions of the bill are not designed to interfere with the freedom of expression, but it is designed to prevent the exhibition of objectionable pictures in the public interest.

The committee has reported favorably the amendment which was introduced by Senator Bingham. This amendment provides that the provisions of the bill shall not apply to the exhibition of motion pictures in educational institutions or religious or charitable institutions.
New Head for C. & S. S. S. Bureau
F. H. Decker Becomes Successor of Dr. William Carter—
Society in Flourishing Condition.

An important deal in the educational moving picture world was consummated last week when the Church and School Social Service Bureau, Inc., founded two years ago by the Rev. Dr. William Carter, took over the business of the moving picture business of the F. H. Decker company and consolidated it with the Church and School Social Service Bureau. This has doubled the film stock of the latter, and also its business operations, as the F. H. Decker company has been serving churches, schools and social service organizations with its pictures ever since the invention of the moving picture film. Mr. Decker was elected president of the Church and School Social Service Bureau, Dr. Carter declining re-election on account of increasing church duties, which prevented him from giving the attention to the business the public demanded. Mr. Decker for the admirable way in which the business had been developed throughout the two years that he had been with it. All of the old organization will be continued as before, with Dr. Charles H. Parkhurst as vice president, Charles G. Bond secretary and General E. A. McAlpin treasurer. The directorate contains in addition to these names those of Hamilton Holt, editor of the Independent; George T. Coxhead and Dr. Carter.

There is an advisory board of sixty-five members, taken from the great institutions, churches, churches, social service organizations all over the country. Among the names found there are those of Bishops Quayle and Hughes of the Methodist Episcopal Church. The affairs of the Church and School Company are in a very promising condition, having established himself as well in the two years of Mr. Carter’s development across the continent.

Big Demand for Chaplins
One Hundred and Thirty Prints of “The Floorwalker” Being Shown in New York City.

Unprecedented in the annals of motion picture history are the bookings throughout this country and Canada for the first run releases of the new Chaplin-Mutual features. Thirty prints of the Mutual-Murphy Feature, “Wid’ Photographs,” and thirty prints of “The Floorwalker,” first of the Chaplin-Mutual features released, approximating 260,000 feet of film, are being shown throughout Greater New York. Twice as many prints would have been necessary to supply the requirements for the first run showings in the greater city alone.

It can be stated that, with but one or two exceptions, every representative theater throughout this country and Canada has secured bookings on the new Chaplin-Mutual features. Up to this time a total of $1,300,000 in bookings on the Chaplin-Murphy Feature and the United Motion Picture Film Corporation, and president of the Lone Star Corporation, which holds the contract for Chaplin’s year’s services, is 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 by President Freuler.

BRANCH MANAGER NEWHALL DROWNED.
Geo. H. Newhall, manager for the General Film Corporation, at Bangor, Maine, was drowned there Wednesday, May 17. The company of friends, all in the employ of Mr. Newhall, and companions started on a fishing trip. They had blearily 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 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 Corporation, having entered its service in December, 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 management of the Bangor branch December 15, 1915. Mr. Newhall was widely known in the motion picture industry and enjoyed the full confidence of every exhibitor with whom he did business.
Pictures at Woman's Convention

Interesting Program Arranged Gives Producers a Splendid Opportunity to Present Their Case to Big Meeting of Club Women.

POINTS IN THE CONVENTION OF INTEREST TO FILM MEN.

Tuesday, May 23.—10 to 11:30 A. M.—Model Motion Picture Performance. Rialto Theater.


Saturday, May 27.—4:00 P. M.—Motion Picture Conference, Upper Drill Hall, Seventh Regiment Armory, Park avenue at Sixty-sixth street. "Censorship," Mary Gray Peck; "The National Board of Review and the Child Problem," Orrin G. Cocks, secretary, National Board of Review; "Picture Problems of the Producer," John R. Freuler, president Mutual Film Corporation; three-minute speeches by Miss Helen Duyce, editor "Better Films" Department, Woman's Home Companion; Miss Mary Newell, president Drama League of Grand Rapids, Mich., and Mrs. William Horton Foster, of the Community Service Motion Picture Company of Boston.

Every Day.—Exhibitions of motion pictures, model children, the public, in an effort to let them know the way in which they can communicate to the producers of motion pictures their tastes in films and to let them know that there is a vast army of American citizens which stands back of their efforts to produce worthy pictures," said Mrs. Charles Cartwright, of Minneapolis, chairman of the sub-committee on drama of the General Federation of Women's Clubs, and Miss Helen Varick Boswell, of New York City, chairman of the department of education of the federation, at an informal gathering of people interested in motion pictures at the Hotel Astor, Sunday night, May 20.

"It is to be a joint conference held by the educational, the cívics and the drama departments that the motion picture and its relation to American children and life is to be considered on Monday afternoon. Not only will every available means be taken to acquaint the thousands of women from all states in the Union with every phase of motion picture production and consumption, but a practical, sane and constructive working formula, which will make possible communication between the consumers and producers in the creation and satisfaction of demand, will be aimed at.

"Because we are aiming particularly at the problem of the child, the cívics, and especially Mrs. Cartwright, have naturally many phases of the censorship problem presented. A number of cities, such as Minneapolis, for instance, have worked out a means of local expression in boards of censorship, to which two members of all representative local organizations are called upon by the mayor to judge in the case of pictures which have been reported to him as undesirable or harmful. Other women will present their views in the discussion pro and con censorship. But the main factor, in the sub-committee's opinion, is this: For the first time in the history of either the motion picture industry or the General Federation, producers of pictures and the women of the country have an opportunity to air their problems at the same time, and an opportunity to consider the problem, undisturbed."

Miss Helen Varick Boswell, chairman of the educational department, who will open the conference on Saturday, is in opposition to censorship of any kind.

Although the children's film question is to be an all-absorbing one, since the greatest percentage of the thirty thousand women who are in attendance at the biennial convention are mothers, the problem of the picture theater in the suburbs will be discussed thoroughly. Mrs. Elizabeth Sears, editor of Film Fun, will discuss especially the problem of the women in the town where there is but one picture theater, in her three-minute speech from the floor.

Mary Gray Peck, whose talk at the conference will be on the subject of "Censorship," will discuss the magnitude and popularity of the motion pictures, objections to government censorship and her ideal of the solution of the problem of gaining a middle ground for producers and theater patrons.

John R. Freuler, president of the Mutual Film Corporation, will be the only producer to appear on the program, although all producers have been invited to be in attendance and to express their views in the discussion.

Miss Helen Duyce, editor of the "Better Films" Department of the Woman's Home Companion; Miss Mary Newell, president Drama League of Grand Rapids, Mich., and Mrs. William Horton Foster, of the Community Service Motion Picture Company of Boston, will present various phases of successful program presentation, both for children and adults.

While the culmination of the interest of this biennial meeting of the General Federation of Women's Clubs will center in the conference, to be held in the upper drill hall at the Seventh Regiment Armory, on Saturday, there is to be a continuous presentation of motion picture interests during the convention.

On Wednesday, the opening day, at 2:30 o'clock in the afternoon, at the cívics conference, held under the chairmanship of Mrs. George Zimmermann, president Mutual Film Corporation, the National Board of Review will discuss the censorship problem from the civic standpoint, and the attitude of the National Board towards it.

All during the week, and until the middle of the next, the Motion Picture Board of Trade will maintain an information bureau in the upper drill hall in the armory. J. W. Binder and other members of the board and men interested in the industry, as well as Mrs. Elizabeth Sears, who is on the committee, will be at the desk and will be ready to exhibit an exhibition of picture plays. The board has consented to screen any picture requested. There are also presentations of model children's programs to be made, with suggestions as to how they may be successfully put on at home. Motion picture programs will be loaded over any of the conferences of the convention at which motion pictures will aid in the discussion.

The General Federation of Women's Clubs has only met in New York City, once before in its history, it will be many years before it will meet here again, and everyone interested in the motion picture industry is especially invited and urged by Mrs. Charles Cartwright, chairman of the sub-committee, Miss Helen Varick Boswell, chairman of the educational department, and Mrs. George Zimmermann, chairman of the cívics department, to be present at the motion picture conference at 4:00 P. M. on Saturday afternoon, next, in the upper drill room at the Seventh Regiment Armory, Park avenue and Sixty-sixth street.

Drugs and Tobacco Barred

Rumor that Theaters Built for the Accommodation of the New Vitagraph Company's Pictures Would Have Commercial Adjunct Denied.

STATEMENTS made in the daily press to the effect that six new houses built for the exhibition of the pictures of the New Vitagraph Company would have as a complement a Riker-Hegeman drug store and a United Cigar Store is denied by the promoters of the new company. Nothing further of a definite nature has been released in connection with the announcement in the Moving Picture World of May 20.

It is intimated that the board of directors of the greater Vitagraph Company will contain such financiers as C. J. Mayney, president of Thomas J. Ryan, well-known tobacco magnate; Miss Helen Varick Boswell, chairman of the educational department, and B. B. Hampton one of the vice-presidents of the American Tobacco Company. Others interested will be directors and managers, C. J. Mayney, and W. W. Irwin, that latter general manager of the V-L-S-E.

BOBBS-MERRILL REFUSED INJUNCTION AGAINST WORLD FILM.

In the action of the Bobbs-Merrill Company of Indianapolis, against the World Equitable company for the application for an injunction holding the decision of the case has been refused by Judge Mayer in the United States District Court. 
Governor Vetoes Census Bill

In Strong Memorandum Whitman Denounces and Disapproves Cristman-Wheeler Bill—A Blow at the People's Amusement.

GOVERNOR WHITMAN has vetoed the Cristman-Wheeler Census Bill, as repeatedly foreshadowed in the columns of the Moving Picture World. The bill came to the Governor last week and he would have signed it automatically if the Governor had merely failed to append his signature. Governor Whitman chose to go on record with a formal and well-reasoned message of disapproval.

In this memorandum the Governor avoids all discussion as to the merits of the bill itself, and comes directly to the point on two key grounds: He says the bill is badly put together, denying to the film men the right of appeal from the decision of the censors. The second ground is even stronger. He draws attention to the deficient publicity, and the failure to secure the consent of inspection. Comparing it with fees in other censorship states, he denounces it as unjust and highly injurious to the industry. Keen political observer that he is, he comments upon the scarcity of the picture, and says that the proposed legislation would close many of the doors of this state, depriving the masses of the people of their favorite amusement.

The Governor, throughout the memorandum, makes it plain by repeated references that he was much impressed by the following points of the film interests at the recent hearing in the Executive Chamber. The full text of the veto reads as follows:

"The framers of this bill seem to have disregarded two very important considerations. First, that, where a tax is imposed upon an industry, in which our people have always been engaged in ordinary occupations, such as prevail to-day, great care should be taken in determining the amount of tax, and that it should be based upon the fact 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 provided for, who will be affected and who may be aggrieved.

"The first objection noted, namely, that it appears to place an unnecessary and onerous tax upon the production of the moving picture industry and by making them a part of the censors' official report transmitted to the State, would result in a return to the owners. The films after examination would be of absolute value to the screen, costing space in preservation, and would impose an expense upon the industry, 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 issued to me on the subject:

"'Controversy was made by the hearing that a copy of the film must accompany the report to the Regents and that there was no provision made for appeal and readjustment of the tax. This 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 every reel of film examined. Based on the number of films examined annually by the Board of Review, and on the assumption that twice the annual number of films examined are in use in the State at any one time, the examination for the first year is estimated at over a million dollars in addition to the loss by film being held in the vaults for seven months, at the expense of the industry. The estimated annual tax for the first year is approximately three hundred and fifty thousand dollars.

"As compared with the proposed fees for examination under this bill, the total amount of tax of $85 on each film is small. My attention has been called to the censors' fees in other States of the Union where a moving picture censorship exists. In each case, the burden imposed is to a large extent prohibitive.

"Pennsylvania—One dollar for each 1,200 feet of original film, one dollar for each 1,200 feet of duplicate print.

"Ohio—one dollar for each original or duplicate. Kansas—Two dollars for each reel or picture (length not specified). Maryland—Two dollars for each 1,000 feet of original film, one dollar for each 1,000 feet of duplicate print.

"The Hughes bill for the Federal censorship of motion pictures which was favorably reported by the Senate, and which is one of the few that have been submitted to the censors, has been adopted. That bill imposed a license fee of two dollars for one thousand feet of original film, and fifty cents a thousand feet for duplicates. The American Motion Picture Association has a number of duplicate halls for the exhibition of moving pictures and for the purposes of the motion picture industry. The industry has suffered great loss by the actual cost of moving pictures in the State (I am dependent for all these statistics upon the printed statements, and the same may be true of the industry), and that the burden imposed by this bill is in respect to the tax on the producers and issuers of these films would be so great as to close up many of these places of exhibition in communities where the expenditure of more than $100 for the purchase of a film is a sum to be reckoned. The industry has been denied the exhibition of films on account of the high admission prices charged generally to these entertainments.

"My second and most important objection to the form of the bill is that there is no provision for appeal of the decision of the Board of Censors, and I am told by the representatives of the industry—and I believe it to be a fact—that the burden imposed by this bill in respect to the tax on these houses for the purpose of exhibition would be prohibitive.

"In conclusion, I am unable to give the acts of the Board of Censors when they last 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 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 revocation 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. If the provision would give the Regents, acting on their own initiative, or that of any 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 himself 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 on further as a discussion of constitutionality to satisfy a provision such as this upon the statute books.

"It was stated at the hearing that it was not the intention of the makers of the law either to put an onerous tax upon the industry, or to deny to those who believed themselves aggrieved the right of appeal, and that if the bill should pass such a provision would be eliminated by amendment next session. A practical answer to this objection, so far as the question of an unjust burden on the industry is concerned, is in the fact that the failure to provide for a return of the films would impose a wasteful and unnecessary expense, and the admission charges of the greatest part of a million dollars before any amendment could be obtained.

"In addition to this fact 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 think it better to secure such fundamental objections to the form of this bill, and the procedure under it, that the necessity for censorship has been eliminated by a factor in its consideration.

"If we must have such censorship, it should not be established hurriedly by an imperfect statute and sound objections as are urged against this measure which I am asked to approve.

"In conclusion, however, the fact should not be overlooked that the Hughes bill in Congress, to which I have referred, being favorably reported out of committee, and pending in becoming a law at this session, the establishment of a national censorship of moving picture films would undoubtedly make the special legislation in this State for the same purpose unnecessary.'"

Alice Joyce Joins Vitagraph

A NOUNCEMENT is made by the Vitagraph Company of America that the famous screen star, Alice Joyce, has signed with the company. Since Miss Joyce’s statement of a few weeks ago, announcing her intention of retiring, after a year of private life, much interest has surrounded her and those who have watched her excellent screen career for years will welcome her return.

The Vitagraph Company says that this famous player will return, after a year of private life, to rejoin the motion picture industry and is starred in the leading female role of their new film masterpiece, "The Battle Cry of Peace," which is a sequel to the world-renowned "The Battle Cry of War." This role will afford Miss Joyce excellent opportunity 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 began work at the Vitagraph studios on Monday, May 29.

MISS PURVYANCE STILL IN CHAPLIN COMPANY.

Reports circulated throughout the country to the effect that Edna Purviance, Charles Chaplin, and the other members of the Chaplin-Mutual Company, are denied both by the Lone Star Corporation, which holds Chaplin’s $670,000 contract for his service for the next year, and by the Mutual Film Corporation. Miss Purviance is to work with Chaplin and the other members of the Chaplin-Mutual Company at the Los Angeles studios, on the second of the Chaplin features, which will be released by Mutual June 12 under the title of "The Fireman."
Perhaps Thomas Dixon's "The Fall of a Nation" will grip the public as has "The Birth of a Nation." One can only wonder whether it succeeds or fails the author's faith in the unparalleled power of the cinema (he prefers the word to motion pictures) for the expression of epic ideas will remain unshaken.

To talk with Mr. Dixon for five minutes is to realize the strength and to feel the inspiration of his conviction. Never for a moment could he be mistaken for a manufacturer of photographs on the market, he said, and an exhibitor of kinescopic goods to meet the market. Just at present, he is in the atmosphere of the trade, but not of it; he is a creative artist who has won renown through three mediums—the novel, the stage and the screen, and he will tell you, with a ring of sincerity in his voice and a flash of idealism in his eyes, that the cinema can be made to give the strongest incentive to action from groups and nations in the modern world movements. And the natural ally of the motion picture is mankind.

The business of making films does not interest Mr. Dixon in the least; but the art of using the screen to stir the emotions and women as they cannot be stirred through other means concerns him vitally. "Six pictures of the quality of 'The Birth of a Nation' might be displayed in New York at the same time and there would be an audience for every one of them," he said. "There is not the slightest danger of overproduction of dramas with a big idea handled in a big way. We only need to conceive them.

"No one questions for a moment the superiority of the cinema for the presentation of spectacles, but believes effects are not the end and aim of a producer who understands the psychology of an audience and strives to interest the mind and reach the emotions. If a stage play, or a screen play, or a novel misses the human note it is a failure in the larger sense. I really believe that the biggest problems in 'The Fall of a Nation' are the smallest things, the scenes in which a smile and a tear are combined. I would sacrifice any part of the picture rather than three minutes of heart-gripping action that should make an audience weep. One must be made to feel personal griefs and joys before he can be held by a story of epic scope."

Mr. Dixon drew from his pocket the letterhead of the National Drama Corporation, of which he is director general, with a contract calling for his literary output during the next five years. Pointing to a design given him by Mr. Daihama of the Japanese Government, he said: "That expresses my idea of the importance of music in a cinema production. The first time I saw 'The Birth of a Nation' it was unaccompanied; the second time there was a full orchestra and I realized that moment how indispensable music is in bringing out the full value of a cinema drama."

"In writing for the screen I bear in mind the need for visualizing ideas in physical action. Always there must be action, but it is action with a mental motive behind it. The function of music is to assist in interpreting this motive to the audience. America boasts of no more gifted composer than Victor Herbert and none more certain of catching the American spirit. When I had written my scenario for the second time I sent him a copy of it. He said he must work on the score, the aim being to express through music the varying moods of the picture. Mr. Herbert, following out this plan, and with only the scenario for a guide, wrote exactly 1,285 pieces of music, and since that time the most effective of his compositions have been synchronized with the completed drama."

While having the highest regard for the technical efficiency of the best of our directors and admitting that some players possess a God-given gift, an almost telepathic quality by which they are able to communicate emotion, Mr. Dixon is convinced that the great demand is not for skilled directors, or exceptional actors; rather it is for writers with ideas and the power to visualize them. He is not in sympathy with novelists who contend that the cinema is by its very nature more akin to the novel than to the drama. He finds that the fundamental rules applied to dramatic construction for the stage hold good in the new medium; but what is suitable material for one is not necessarily adaptable to the other.

"It is not surprising that many good stage plays make poor pictures," he went on to say, "because part of what is inseparable from the dialogue, and robbed of the dialogue we have an unconvincing plot without adequate motivation. The screen is not the place for the presentation of a drama arising out of complex personalities demanding verbal explanation; but it is the best of all places for the display of the great social forces that have moved and are moving the world.

"Had I prepared 'The Fall of a Nation' for the stage, the scope of my story must have been seriously curtailed and I figure that the chances of success would have been about one in ten. A prologue such as you will see in the picture would have been out of the question, yet it is absolutely vital in placing the subsequent story in the correct perspective. It is the novel, I have found in writing and designing, one of cinema's most important tools for making glasses designed to bring the dramatic action into focus."

"How many Americans really know the cardinal principles on which this republic is founded; the causes that led their ancestors to freedom and flight from tyranny. Men in the new world? Vaguely they understand that this country must be defended from invasion, but the danger may appear far distant and impersonal. They talk glibly of the Monroe Doctrine without knowing what inspired it. Perhaps they are patriotic, yet ignorant of what patriotism means to them and their families."

"The prologue in 'The Fall of a Nation,' in scenes so swift, varied and pictorial that they cannot become wearisome, shows just why the United States came into being and why every man and woman is concerned in its preservation. Here is a valuable background that could not be supplied on the stage. In fifteen minutes the audience is given a book full of reasons for preparedness."

"Then the story opens. We are unprepared. The nation, recruited from many sources, having in common a desire for life, liberty and happiness, is rent by sedition and treason. An invading force lands on Long Island and we are confronted by the deeds of the maniacs and the men whose crimes in Europe are oppressed by the conqueror until they arise, a united nation, to regain their independence."

Mr. Dixon chose to write on preparedness, not because it has been to be a subject for the future, but because it is regarded as the most vital issue of the day. Of the appeal of the theme there can be no question and he is equally confident of other appeals. "There is a strong feminine element, he explained; 'there is accurate characterization, and I believe we have succeeded in expressing great national problems in intimate personal terms. We have tried above all else to make audiences recognize their own part in the drama being enacted before their eyes."

"The battle scene, thought to cost $3,000, is the greatest ever made, bar none. Adjoining the field used for 'The Birth of a Nation' is a still larger tract, which a number of western directors pronounced impracticable for photographic purposes, and they nevertheless visited, and with results that I think will fully justify our choice."

Finally, the author-director paid a high tribute to the four players interpreting the leading characters. They are not recognized stars—not yet, at least—but in each he found that indestructible quality through which the picture on the screen may become a mirror of the mind.

Theater Club Entertains Fannie Ward.

The Theater Club of New York, a society organization interested in the drama, entertained Miss Fannie Ward of the London stage at a dinner given in her honor, one of the annual functions of the organization. Miss Ward is spending a few weeks' vacation in New York City after seven months of constant acting before the camera at Hollywood, Cal.
CLEVELAND EXHIBITORS BACK CLUBWOMEN.

Eight Weeks' Trial of "Better Films" Ideas so Successful That Plans Are Made for Continuation.

THE "better films" movement is to be a permanent institution in Cleveland. This was determined at a mass meeting in the library of the Chamber of Commerce May 15, when the cives committee of the Cleveland Federation of Women's Clubs submitted a report on the trial of the "better films" programs shown for eight weeks in various Cleveland theaters and submitted a plan to perpetuate their movement.

The statement of Benjamin J. Sawyer, president of the Northeastern Ohio Motion Picture Exhibitors' League, that "the exhibition will back these women to the end," is an index of the success of the trial of the selected programs.

The mass meeting was called by Miss Genevieve Cline, president of the Federation of Women's Clubs, to discuss the plan to make permanent the work which has been accomplished by the cives committee of the federation in conducting the "better films" campaign. The permanent plan was presented by Miss Bertelle M. Lyttle, chairman of the cives committee.

It provides that the films desired on the special programs be taken out of the regular service; that the exchanges be guaranteed payment for such films; that no picture theater be asked to show a selected program without a guarantee from the club women that a definite number of tickets will be sold; that a way of advertising be devised in which the name "better films" will not be used by reason of prejudice which has arisen against the movement in the minds of persons unfamiliar with the objects of the movement; that three committees handle the programs, namely, a committee on films, a committee on distribution and a committee on publicity.

The clubwomen admitted that while the exhibitors had done their part in the eight-weeks test of the "better films" programs, the clubwomen as a body and the theater patrons as a whole had not received as desired result, which was held to be due to the impression in the public mind that the "better films" campaign was a reform movement and therefore to be shunned.

Cleveland, Lakewood and East Cleveland are to be included in the activities of the clubwomen and August 1 has been tentatively selected as the date for the permanent work to begin.

The permanent plan as outlined by the clubwomen is to have the three committees on films, distribution and publicity organized under one chairman and an assistant. It also provides: That the film or program division be instructed with the duty of selecting films to meet certain standards, to group them suitably and furnish the material for advertising; that the committee on distribution or contracts arrange for use of the films desired and for their exclusive control in certain territory if possible. The publicity committee will supervise all advertising and arrange all bookings with theater owners in accordance with the work of the contract committee.

At the meeting where this plan was outlined, club women of Lakewood through Mrs. H. A. Worman, reported that their efforts to have special programs for children shown on special days had met with unusual success and would be continued.

Miss Lyttle in submitting her report, outlined the reasons which led the club women to undertake a study of moving picture problems.

"An investigation as to why the censorship of motion pictures is being resisted by both its friends and foes," she said, "led to a study of the general motion picture difficulty. One phase, the health and morality problems resulting from theaters improperly ventilated, lighted or otherwise carelessly managed, has received much attention and has become now a matter of police supervision and public efficiency.

"The grave problems now are how to minimize the harm of motion pictures and how the public may know the character of the show and thus select and enjoy the good. These are problems for the adult as well as for the child, although the public conscience is feeling it most acutely for the child."

GREAT ZEAL OF CHICAGO EXHIBITORS.

Widespread Special Advertising of the Sixth Annual National Convention and Exposition—Many Attractive and Original Events Promised.

THE various committees in charge of the preparation for the Sixth Annual Convention and Exposition of the M. P. E. L. of America in Chicago, at the Coliseum, from July 10 to 18, inclusive, are making every effort to surpass all events of the kind hitherto held.

Two thousand slides of attractive and beautiful design will soon be in readiness to be sent to different theaters throughout the country, calling for hearty support and to aid in advertising the convention and exposition far and wide.

Every moving picture theater owner or manager who receives these slides, will please consider it his duty to see that they are shown at his presentations, and do all in his or her power to boost the convention and exposition.

A "Beauty Contest" will be held at the exposition, and, although an announcement was made only a week ago, inquiries regarding the rules and regulations of the contest are coming in rapidly.

One moving picture beauty who resides in the south, has written a very plaintive appeal asking the committee in charge not to draw the color line, as she believes she has a good chance of cutting out even Mary Pickford. She states that with the use of grease paint she could pass as a white lady in the picture. This plan was suggested to her by her "man," from the west, but the scheme can be worked out his way.

Aspiring photoplay writers, who thus far have been unable to market any of their scenarios, will also be given an opportunity to make good. A prize of $100 will be offered for the best scenario; and a prize scenario committee has been appointed to select the winner. Full information regarding this contest can be obtained by writing to the Scenario Committee, Motion Picture Exhibitors' League, 1413 Masonic Temple, Chicago.

Wm. J. Sweeney, Louis H. Frank, Fred W. Hartmann and Fred Schaefier, the committee appointed to attend the two recent expositions in New York City, have reported very favorably regarding the sale of space in the Coliseum, for the exposition. Some very valuable contracts have been secured, and the committee will return to Chicago about Monday, May 22.

All indications, even thus early, point to a record-breaking attendance of exhibitors, manufacturers, and all connected with the trade at the coming exposition and convention. The members of the Motion Picture Exhibitors' League of Illinois already feel that the demands upon them are becoming very heavy, and they are sending out signal calls for help to all brother exhibitors in the surrounding territory.

It is the desire of those who have charge of the event to inform all visitors that no effort will be spared to make them feel at home just as soon as they arrive in Chicago. It will be a fine city and all of the visitors think, if about one hundred exhibitors of the city and state would volunteer their services to the convention and exhibition committees as a reception committee, and pay special attention to the entertainment and comfort of guests during their stay. This, no doubt, will be done, and visitors are rest assured that in addition to the necessary work of the convention there will be sufficient time devoted to introducing visitors to the beauty spots of Chicago, including our
beaches, parks, museums, art institutes, universities, etc., etc. Entertainments of various kinds will be furnished and every precaution taken to show a hospitality worthy the name of Chicago.

**Pennsylvania Convention.**

Arrangements Being Rapidly Completed for Big Meeting of Exhibitors in Pittsburgh.

Arrangements are progressing rapidly for the Pennsylvania State Convention of the Motion Picture Exhibitors' League of America, to be held in Pittsburgh June 27, 28 and 29. For the meetings and the exposition of the largest and finest buildings in the city has been secured, the new Moore Temple. A beautiful auditorium seating over 1,000, beside numerous parlors, and 6,000 square feet of floor space will be available.

Many applications for exhibit space have already been received by Secretary James Delves, who advises manufacturers to secure their space as far in advance as possible, communicating with him at the league headquarters, Penn and Washington Park, Pittsburgh. It is pointed out that Pittsburgh is located in the center of two-thirds of the motion picture exhibitors of the United States, and that within one week's ride from any direction there is over two-thirds of the population of the country, or 70,000,000 people. Pittsburgh, is therefore, considered the city most favorably located for a convention of the industry. From all advance indications the convention will far surpass any yet undertaken by the Pennsylvania League, and will be outstripped only by the national gathering of exhibitors from Virginia, West Virginia, eastern Ohio and western Maryland have signified their intention of being present.

Within the next week or ten days representatives of the league will go to New York city to confer with the producers and exhibitors at the Motion Picture Board of Trade to arrange for the leading stars to attend the convention. Co-operation has been promised by the municipal authorities, Mayor Armstrong having agreed to deliver the address of welcome and other state and city officials will speak. It is needless to say, "Depend upon it, heavy guns will be trained upon censorship at this convention!"

**Kentucky Exhibitors Hold Fifth Convention.**

At One-Day Session of State League, Louis J. Dittmar Re-elected President.

At the fifth annual convention of the Kentucky Branch No. 7, Moving Picture Exhibitors' League of America, held at the Seelbach hotel, Louisville, Friday, May 12, the following officers were re-elected: President, Louis J. Dittmar, Louisville; vice-president, J. H. Stamper, Jr., Lexington; treasurer, H. B. Strube, Louisville, and secretary, Fred J. Dolle, Louisville.

The convention opened at 2 o'clock until 5 o'clock in the afternoon and was given over to general discussions of local, state and national conditions. The meeting was of an executive nature with no one present except members.

In spite of the fact that the meeting was held the day previous to the running of the forty-second Kentucky Derby there was a very small attendance from out the state, although the local attendance was good. No sessions were held on Saturday, the business all being rushed through at the one session.

**Schenectady Exhibitors Organize.**

A meeting of the Motion Picture Exhibitors of Schenectady was held on Tuesday, May 16, for the purpose of organizing an exhibitors' association. The following officers were elected: John F. Mynderse, president; Gummer Bergstrom, vice-president; Jacob M. Freed, secretary and treasurer. The association has been joined by the following exhibitors: J. M. Frey; James B. W. A. Zeiner; Grand and Central Park theaters; Frank X. Shap, Pearl theater; Morris I. Silverman, Happy Hour theater; Vincent G. Bergstrom, Majestic theater; Fred A. Blumer, Jr., Lincoln theater; John H. Walker, of the same theater; Frank B. Breyer, Orpheum theater; G. F. Roberts, Temple theater. This means that ten out of sixteen exhibitors have joined. Secretary Freed writes to The Moving Picture World: "With the spirit shown by those present, it is bound to be a success." A committee for securing more members was appointed and is actively at work. Application for a charter has been made to the state president, Lee A. Ochs.

**Exhibitors to See "María Rosa."**

When the exhibitors of Iowa meet at Des Moines for the annual convention from May 22 to 25, the principal photoplays that will be shown to them will be the Jesse L. Lasky Feature Play Company's production "The Way of María Rosa," and "Rapidly on the Way," both of which are under exclusive release for the Iowa Exhibitors' Association. At the offices of the Lasky Company in New York word was received this week from A. D. Flintom of Kansas City, distributor of Paramount Program, in a territory of considerable size in the West, that he had completed arrangements also for the exhibitors of "María Rosa" at the Omaha Convention of Nebraska exhibitors as well.

**Michigan Convention Date Named.**

Peter J. Jeup, treasurer of the Motion Picture Exhibitors League of America, has issued a strong appeal to the exhibitors of the State of Michigan to attend the state convention which will be held at Bay City on June 13 and 14. Mr. Jeup points out the present necessity for a strong organization of exhibitors, intimating that it was never greater than now.

**Plans of Bureau of Standards.**

New Board of Trade Committee Outlines What It Intends to Accomplish.

The Board of Trade is addressing itself to the task of standardization. A bureau of standards has been duly organized. The proposed plans of this bureau have been set forth by C. Francis Jenkins, its chairman.

"The purpose of the bureau is to bring about such a unification of processes, materials and apparatus as is necessary to the beginner as well as the masters of business in our industry a larger net return than now prevails," he said.

"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 the course there will be published a descriptive list of adopted standards and approved ideas, methods and processes we will demand nobody device of 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 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 divisions of the industry: raw materials, production, projection, exhibitors, machinery manufacturers, electrical goods makers, exchanges, lens manufacturers, camera manufacturers, reel manufacturers, fire underwriters, storage and containers, transportation, theater construction and arrangement and miscellaneous.

F. H. Richardson was elected secretary of the committee.


The latest beneficiary of the General Film merit policy is H. H. Buxbaum, who has just been placed in charge of the company's New York exchange. Mr. Buxbaum's affiliation with the General Film Company dates back several years. He has been steadily advanced to positions of trust, and the latest advancement will doubtless lead to something still better. A few years ago Mr. Buxbaum was manager of the General Film Company's Fourth avenue branch and was transferred from there to Minneapolis, where he was in charge of the office, and was then called East to take charge of the Philadelphia branch. When it was decided to consolidate the two branch exchanges in New York, it was Mr. Kleine's opportunity to reward Mr. Buxbaum and at the same time fill the position with an employee who had demonstrated exceptional ability.

Another promotion that is worth of mention is announced in the assignment of C. C. Knapp as manager of the General Film Company's Ohio exchange. During J. T. Van Meier, resigned. Mr. Knapp has a splendid record as a salesman, stands well with the exhibitors in his territory, and appears to be slated for advancement.
Detroit Entertains Players

First Annual Ball of Wolverine Screen Club Is Successful—Visitors Attend Early Morning Banquet.

WHEN the members of the Detroit Screen Club decided to give a dance at the Arcadia on May 15 something was said about inviting screen stars. The following week Harry I. Garson, secretary of the organization, on his own suggestion, wrote to well-known stars and picture people three days making the rounds of the different producing companies and requesting stars for the affair. Nearly all of the companies promised to send some one.

The ball took place as scheduled. The screen stars consisted of Clara Kimball Young, Alice Brady, Claire Whitey and Gertrude McCoy. Others included the special parties of Mr. and Mrs. Lewis J. Selznick, Harry I. Garson, John H. Kunsky, George W. Trendle, George Weeks, Abe Shapiro, F. Richard Schayer, publicity manager for Miss Young, and Harry Reichenbach, publicity manager for Alice Brady. The party was met at the station with motor cars and taken to breakfast. Publicity Managers Schayer and Reichenbach got busy immediately with the local newspapers, each boosting his particular screen star. The afternoon papers printed columns about the players—all of them—and ball that evening. The whole town had gone "screen" crazy before the end of the day. The players were entertained during the day with luncheon parties and automobile rides.

The ball at the Arcadia was attended by about 2,500 persons. It was in a small gymnasium and was run by George G. Spencer Trask, A. J. Gilligham, president of the club; James Kent, George Weeks, M. S. Bailey and others were in the foyer entrance and greeted their many friends as they passed into the hall. At 10:30 the players arrived and were not long in arriving because the waiting people were escorted by members of the Screen Club to their respective places in the "Screen Stars' Box," the band playing an appropriate march. As the players reached the center of the hall they were announced by A. J. Gilligham, chairman of the event.

The Players were entertained until the last piece was played by the orchestra. The dance was a great success.

The members of the Screen Club and the film visitors went to the Hotel Pontchartrain at 1:30 in the morning and sat down to a banquet. The green room on the convention hall was used as the den, and the hotel management did itself proud in the arrangement of the tables and the entire handling of the affair. The main course was guinea hen with mushrooms under glass. During the serving of the courses there was vaudeville and cabaret entertainment. There was something doing every minute. The thirty eighth of the party that being on the program. It was about 3 o'clock before the conclusion of the banquet, and for the ensuing two hours the guests danced. It was well toward 5 o'clock before the last player had left the hall.

So successful were the dance and the banquet that already members of the Screen Club are talking about the second annual dance in 1917. An extra word of praise is justly due to Harry I. Garson—who was responsible for the coming of the screen stars to Detroit. The other members of the committee also worked untiringly to make both affairs a success.

On Monday and Tuesday, Clara Kimball Young appeared personally twice each day on the stage of the Broadway-Strand theater. General Manager Garson announced her appearance in the newspapers with the result that the party was packed to overflowing at each performance. She was enthusiastically greeted each time.

Tuesday was spent by the screen stars in sightseeing and visiting the various local playhouses. The entire out-of-town delegation departed for New York Tuesday evening on the 7:10 train.

Producers Out of Touch With Public

Grace Valentine Declares Manufacturing Authorities Fail to Appreciate the Progressiveness of Smaller Communities

G RACE VALENTINE, who is starred with Lionel Barrymore in "Dorian's Divorce," a forthcoming Metro-Rolfe wonderplay, and who has achieved marvelous success on both the speaking stage and the screen, declared motion pictures are going to stride ahead when directors, producers and manufacturers bear in mind the angle on the public's intelligence. Many of them, she asserts, "point their cameras too low," so to speak, fearing they will shoot over the heads of the common people.

"It is the most natural thing in the world; they can be made in any way the producer is afraid to make them. It makes my heart ache when I hear someone suggest something good around a shooting still and I have worked around several of the representative studios and I never heard a creaking good idea cradled with the rubber-stamped trite remark, "That's dandy, but it will go over their heads. You must remember we are appealing to the masses, and the masses won't get that. You have to spell everything out and give them a blue print, otherwise they will not understand."

"Every word of that is based on fallacy. I know, for I have just come back from a visit among my relatives and friends in Indiana, and in all truth, they made me feel ashamed of myself, for my downtown ignorance. The motion picture men are mostly from 'there,' they do not understand, unless they have been back in recent years, and they have not. They measure everything as it was when they were young and have not made their way in the great unknown world. To their mind the women back there are holding quilting parties, and corn huskings and watermelon frolics are their only dissipation. Nothing of the kind. I thank God I never lived in that kind of a hump."

"The same crowd of girls that I grew up with, they are so far ahead of me that I bow my head in shame. They have their clubs that study Ibsen, Shaw, Maeterlinck, Goethe. Some of the others I never heard of. In addition to this I found many of them working for the average New York girl. If we only stop to reason, we can account for this change of affairs, in a way. We must remember the recent inventions that have been such valuable educational factors in this country, such as the automobile, and doing good imitation of Caruso."

"Do you think the plow boy plods his way across the fields nowadays, whistling 'The Arkansas Traveler'? Not on your life. The chances are ten to one that he will be working in 'In the Hall of the Mountain King,' by Grieg, from 'Peer Gynt,' or doing a good imitation of Caruso's."

"The old gray mare has been relegated to the boneyard for a modern car, and circulating libraries are within easy access, what with the rural free delivery. And last, but not least, they have a radio that they have made into one of the highest forms of folk. There are many things in the truly rural district to detract from the regular motion picture entertainment. As a result, the residents there are authorities on the subject."

"It is fatal to underestimate the public's taste and intelligence. It offends and it never succeeds. Success awaits the company or companies that drops the plumb and gets the right angle on the so-called common or garden variety of folk."

GYPSY O'BRIEN JOINS VITAGRAPH COMPANY

Miss Gypsy O'Brien, who created an enviable reputation for herself in "Devil's Garden," a recent movie production at the Harris theater at West Forty-second street, New York, has joined the Vitagraph Company under the direction of Wally Van. The acquisition of Miss Gypsy O'Brien makes another step forward in the Vitagraph policy of continually perfecting and improving its productions.
THE MOVING PICTURE WORLD

Gaumont Has Rare Indian Subjects
In "See America First" It Will Show Official Pictures of the United States Government.

The value of the motion picture as an ethnological record has again been demonstrated, this time by the United States Department of the Interior in filming the very last ceremony of the Medicine Elk as performed by the Blackfeet Indians. The Department of the Interior has been actively engaged for some time in making motion pictures of parks, forest reserves, reclamation projects and other interests it protects. It was a piece of rare good fortune that H. T. Cowling, cameraman for the government, happened to be taking pictures in Glacier Park at the time. Many Tail-Feathers smoked the Medicine Elk pipe for the last time. These pictures have been turned over to the Gaumont Company, of which several releases will be made with the authorization of the government. They form a historical record of great importance.

The Medicine Elk ceremony makes a most interesting record for the Gaumont Company's series of "The Real Life," manufactured by the Gaumont Company. It is sacred to the Blackfeet Indians, being performed on behalf of all those in the tribe who are sick. Until it was caught by a government camera the ceremony had not been performed for ten years, both because the tribe is disintegrating and because only one medicine man, Many Tail-Feathers, was authorized to perform it. As the medicine man died in January, leaving no successor in the art, the weird incantation has passed into history.

These pictures of Indian customs are only one of many releases the government is making through the Gaumont Company. The Blackfeet Indians are shown in the "Reel Life" series. The majority of the government pictures, however, will be released in the Gaumont scenic series, "See America First." Among the pictures already on the screen are the notable views of Yosemite Valley. These pictures have been chosen for prominent places on the programs of such metropolitan theaters as the Strand and the Rialto.

The next United States government release through Gaumont will be "Yellowstone National Park." This is a highly entertaining feature of such length that it has been divided into two parts. There are pictures of all the beauties of nature in this wonderland and also of the great hotels maintained for the convenience of the thousands of visitors who throng the park each season.

The government pictures are being used with great success by exhibitors who make up special programs. They have a particular appeal to children. The Decatur theater, Brooklyn, reports that it always turns patrons away when these pictures are specially advertised for matinees.

New Kalem Player Reaches New York
Ivy Close Will Rest Until June 1, While Supporting Cast Is Being Chosen.

ivy close, the English actress who is to take up work for Kalem, is here. After an exciting time escaping from Ireland during the recent rebellion, and a disappointingly uneventful trip across the ocean, the player has arrived to take up her screen work under the Kalem standard. Miss Close has planned a few weeks of combined rest and sight-seeing before taking up her screen work, probably making her debut before a Kalem camera about June 1. Meanwhile plans are being perfected for the one-reel comedy vehicles in which she will be seen and the selection of the supporting cast is being pushed.

When asked as to the supporting cast, Mr. Wright of the Kalem Company declared: "We are not yet ready to announce the names, but when we do you will find that we have continued the policy that insured the success of the "Sis Hopkins Comedies," and that is the placing of a real player, a capable fun-maker, in every part. Kalem does not believe in the policy of making large expenditures for a star and then spoiling that star's work by inferior support."

BROCK GETS AUSTRALIA FOR CHAPLINS.

The sum of $175,000 has been paid in royalties for the right to release the new Mutual Chaplin comedies in Australia, according to announcement 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 figure is presented as an index of the big earning power of the Chaplin product. 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.

OTIS SKINNER INSPECTS THE CAMERA.

During the San Francisco engagement of "The Cock of the Walk" Otis Skinner has given several mornings and early afternoons at the studio of the California Motion Picture Corporation to acquainting himself with the technical requirements of motion picture craft. This is in preparation for his forthcoming appearance in the big film dramatization of "Kismet."

In discussing his observations Mr. Skinner said: "I consider it a bit of genuinely good fortune to have reached San Francisco while the California firm was still busied with..."
Variety in Pathé Program

Serials, Comedies, Educational, Scenic and News Subjects
About in List for First Half of June.

With eight reels of "serials that pay," as Pathé calls them, two reels of slapstick comedy, a Goldberg production, four issues of the Pathé News, and five five-reel scenic and educational pictures, the House of Pathé shows its hand to the exhibitor for the two weeks to June 17.

In the week beginning June 5, "The Double Resurrection," an episode of "The Iron Claw," will be released. The same week will see the release of the fifth drama in the "Who's Guilty?" series— "Sold Out." In all of these two-reel dramas Anna Nilsson is featured with Tom Moore. The comedies show the casts of the old Pathé artists' names appearing such well-known ones as Octavia Handworth, Alan Hale, etc.


Attached to the cartoon is a part-reel entitled "Some Fresh Water Fishes," an educational film.

Other Pathé releases are a one-reel comedy, "The Menace," a one-reel program, and another two-reel. "The Zinc Mines of Lint Hill," an educational film of French Indo-China, showing the methods employed in taking zinc from the mines is interesting because of the difference of Oriental methods. "Some Fresh Water Fishes," on the other side, is one of the most popular two-reelers with "Around Mount Fuji," a scenic picture of picturesque Japan.

Two issues of the Pathé News, No. 46, on Wednesday, June 7, and No. 47, on Saturday, June 10, round out the week.

For release in the week beginning Monday, June 12, Pathé 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 the Mittenhal Film Company for Pathé, and featuring James Aubrey, the ludicrous and lovable "Heinie" of old "Heinie and Louie" fame.

There is also a split-reel educational and scenic, "France's Canine Allies" and "The Gorges of Colorado."

On Wednesday, June 14, brings with it the release of Pathé News No. 48, and Saturday, June 17, the release of Pathé News No. 49.

WARNING AGAINST A SWINDLER.

Complaints come from various parts in the east of the operations of a young man who is victimizing motion picture exhibitors with an attractive program proposition. The alleged swindler describes him as a young man of short height and dark complexion, approaches exhibitors with an offer to supply 8,000 printed programs with artistic cuts for $6.50 a week. When the exhibitor expresses surprise at this extraordinary bargain the glib young man says that national advertisers patronize his program, which makes it possible to get them so cheaply. The man claims to represent the "Kings Program Service," 11 Chapin Building, Buffalo, N. Y. To Alfred Murray, of the Montauk theater, at Passaic, N. J. the swindler said his name was William R. Danford. Mr. Murray says he wrote to the "Kings Program Service" when no programs were forthcoming and never received any answer. There was a New York address on the blank order to be signed by the exhibitor. This address has since been closed, and four addresses at the same street have been given at the same address. The complaint of the swindler developed the fact that such a man had desk room in the building some time before the swindling.

RIALTO'S FIRST PICTURE NEARLY READY.

"The House of Mirrors," the first picture to be released by the Popular Pictures Corporation, will be ready for showing within a few days. This picture is the first to be produced by the Rialto Film Corporation. Marshall Farnum, the producer, says it is a free hand in making; Woodrow Wilson has been begun on the second picture. The cast of the latest production contains several well known film favorites.

REMOVAL NOTICE.

The American Correspondent Film Company, Inc., producer of "The Battles of a Nation," announces its removal to new offices at the Godfrey Building, Seventh avenue and 49th street.

Thanhouser's June Program

List of Subjects to Be Released by New Rochelle Organization the Coming Month.

There will be two Thanhouser classics in June, the first releases of the new feature edition. The first of these is "The Fugitive" on June 15. This shows Florence La Badie in a new role, supported by Ethylle Cooke, Hector Dion, George Marlo and Robert Vaughan. 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.

The second comes at the end of the month, on the 29th. This is "Hidden Valley," written by Emmet Mix, 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 her main support. Made in Florida, the interior of Africa is treated with unusual realism by Edward Ward, who directed the film for the Thanhouser. Another five-reel release is "Other People's Money," on June 1. This is by Lloyd Lonergan, inspired by Emile Gaboriau's story. Directed by William Parke, Gladys Hulette does another piece of work that explains her rapid rise. Mr. Parke's experience in the legitimate has helped him notably in this, his first five-reel effort. He shows the result of the application of stage methods to screen art. Fraunie Fraunholz, J. H. Gilmour, Yale Benner and Kathryn Adams are in the supporting cast.


The last comedies in the chamberlin's series, where he stars as "Conductor 786," will begin to issue on June 15. The Oscar and Conrad edition, in which Claude Cooper and Frank E. McNish cut up, will be released as "Real Estaters," "Musickers" and "Romeoers."

SELIG PLAYERS GO TO VICKSBURG.

Director Colin Campbell, of the Selig Company, has closed his work at the Selig Chicago studios and on Wednesday, May 26, left with his company for Vicksburg, Mississippi, where on or before May 23 Mr. Campbell expects to start work on production of battle scenes in "The Crisis." The interior scenes in the film dramatization of Winston Churchill's great 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, stage carpenters, etc., left in advance of the Selig Director and stars for Vicksburg where special properties will be prepared in anticipation of the arrival of the players. From St. Louis it is the present plan to return to the Pacific Coast.

It is not known when final work on "The Crisis" is to be completed. The production is so spectacular it may be some months before the finished film is ready for presentation. It can be conservatively stated that "The Crisis" is to be the greatest production released by the Selig Company.

INTERNATIONAL CONTEST WINNERS.

Announcement has been made by the International Film Service, Inc., of the winners of the new talent contest at the Madison Square Garden Exposition. This contest is a radical departure in the motion picture field, as it offers a short cut to stardom for six young women who have not had previous motion picture or dramatic experience. The winners will receive positions with the International. The following is the list of the winners and this unique contest: Miss Mary Cranston, Miss Elizabeth Montague, Miss Helen Raftery, Miss Frieda Peterson, Miss Julia Lorand and Miss May Brown, all of New York.

YONKERS SEES "WHO'S GUILTY?" PLAYERS.

The population of Yonkers crowded into Proctor's theater recently to see Manager Waldron make good his promise to have Miss Anna Nilsson and Tom Moore, costars of Pathé's "Who's Guilty?" starring for a second stage of the Palace in June. For "The Tight Rein," the second of the "Who's Guilty?" series was shown and warmly appreciated, if applause is any indication. Proctor's Palace theater has contracted to show the entire "Who's Guilty?" series of fourteen dramas of two reels each.
Buffalo Film Ball a Winner

First Big Affair of the Buffalo Screen Club Makes Brilliant Mark—Film Stars and Many Prominent Folk Present

The recently formed Buffalo Screen Club was ambitious to screen a film ball that would be second to none that had been given anywhere. The evening set was May 15 and the club committee and members worked to see that the house was at its best, with a lively dancing floor in Buffalo, was chosen and was artistically decorated for the occasion. From the time the guests began to arrive till the wee sma’ hours it was the scene of animation and beauty, and smiling faces showed that all were having a time fit for a golden wedding.

When Daniel J. Savage, president of the club, asked his opinion of the ball, he said, “A success? Believe me, it was, if attendance, enthusiasm, and other features, including box-office receipts, are the criteria. Mr. Savage made a special contribution to the untringing efforts of the other officers and members of the club who spent many hours to make the affair a success. The names of the officers, board of governors and committees in charge of the ball were recently printed in the Moving Picture World.

The Seventy-Fourth Regiment Band of fifty pieces played a lively air, “The Hippodrome March,” when the screen stars, the guests of the evening, entered and were escorted by the Screen Club’s guests about the dome. The Governor, Roscoe Arbuckle, Ethel Crute, Earl Metcalf, Mignon A. Roscoe and Helen Green. The paraders also included A. C. Smith, a director of the Vitagraph, Corrine Farren, Garrett, and Trixie, the Miss Allied of America, acting at the theater, Rochester, and Miss Bonstelle and her stock company, now playing an engagement at the Star theater, Buffalo. The crowd cheered and the visitors bowed their acknowledgment during the procession.

It was only seemed to be raining for comedy, and it was up to “Fatty” Arbuckle to do stunts which equaled everything ever seen on the screen. For instance at the end of a dance, he was invited to act as director of the orchestra. He accepted his new post and figures passed several chairs to the stage. Willing hands helped the comedian to the platform. Then with the motions of a regular orchestra leader, exaggerated just enough to win bursts of applause and laughter from the dancers, Mr. Arbuckle proceeded to play the violin.

John W. Bolton, who conducted the band of fifty pieces, and Herman E. Schultz, who led an orchestra of the same number of men, had charge of the music. These conductors arranged a program de luxe for the dancing. Mr. Arbuckle and Mignon A. Roscoe headed the grand march at midnight.

Elmwood Music Hall was transformed into a veritable fairyland, with decorations in gold and white, the screen club’s emblems, and hundreds of brilliant lights. More than 2,000 jack-o-lanterns decorated the feet of the audience, who enjoyed the delightful programme of music and dancing. Above the stage was a large electric sign bearing the words: “Screen Club of Buffalo, First Annual Ball.”

These names of the screen stars, Bonstelle stock company’s players, Mutual, Victor, Triangle World, General, Paramount, Pathe, Metro, Unicorn and Popular Film Exchanges; J. A. Schuchert; Norman E. Mack, proprietor of the Buffalo Times and party; Mayor Fuhrmann, Counsellor Malone, Counsellor Kreinheder, Palace Theater Company, James Savage of the Como theater; Matthew J. Valley of Lackawanna; Maxine theater; Miss Mitteilstadt and party, and Peter Hofmeister.

New York City were J. J. Schmerz, Variety Film Corporation; Harry A. Samwick, Ivan Film Corporation; Joseph Lee, New York State booking agent of the Merit Film Corporation, and Joseph M. Goldstein, Exhibitors Features, Inc.

Other out-of-staters were George A. Hickey of the Unicorn office, Syracuse; A. Wolfe, Colonial theater, Rochester; E. Wolfe, Palace theater, Rochester; Tom Bracey, Bradford; J. W. Barnes, Olean; W. Van Croix, Jamestown; A. Berg, Port Allegheny; Frank Keller, Lockport; Daniel Buss, Tonawanda and F. Watters, Corry, Pa.

A continuous round of entertainment was carried out by the club members for the visiting stars. An auto trip to Niagara Falls, luncheon and a theater party were a feature of the program. Part of the proceeds of the ball will go to the Actors’ Fund of America.

The Screen Club will entertain the Friars who will visit Buffalo next month. The next big event will be an outing at the Niagara River resort. The club is only six weeks old, but despite its infancy it has the life and enthusiasm of a regular grown-up institution.

Two Three-Part Gaumonts for June

"Flames of Vengeance" and "The Spatulate Thumb," With Single Reel of "Kiby," Variety of "The Armadale"

The promised output of the Gaumont company for June is practically a program in itself, since the Mutual Pictures will release something that will interest and attract exhibitors and find best suited for an evening’s entertainment. This was the price, a quantity of pictures that began so auspiciously with the release of the film version of Wilkie Collins’ "Armadale" on May 25.

Two three-part photoplays have been announced by Gaumont for June. The first part of "Flames of Vengeance," by Paul McCullers, was released. It is a sensational story of a man who has been on the run for seventeen years. The second part, "The Spatulate Thumb," was released June 22. This is an unusual story, 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.

Interest naturally attaches to the new Gaumont single-reel, "Reel Life," the Mutual Film Magazine. The subjects of these pictures in 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. The character of the pictures may be gathered from the release of May 28, "Reel Life," and the separate films are the Florida Everglades, and the humane treatment of animals as undertaken by the Animal Rescue League of Boston, and the Angell Memorial Hospital in the same city.

"America First," manufactured by the Gaumont company, has been selected by the United States Government as a medium for informing Americans concerning some of the wonderspots of this continent. The Department of the Interior has given the Gaumont company permission to release its work of government parks, forest reserves and other tracts under its direction. Those for June will include two releases devoted to Yellowstone National Park. This great playground of the nation is so large that it cannot be seen in one day. These are the: "See America First" releases, between the two there will be a release featuring some Southern city.

On the same reel with "See America First," the Gaumont animated cartoonist, Harry Palmer, releases his laughable cartoon Komics. "Noisy Ned" and "Escapades of Estelle" will alternate as they have been doing for some time.

COMPANY GOING TO ORIENT.

On May 17 Helen Holmes, J. P. McGowan and their company of Signal feature players will leave the Los Angeles studios for an extended trip to the Orient for the purpose of securing proper atmosphere in their production of an original story called "For the Box of Diamonds," or "Diamond Runners." It was the intention of the company originally to remain in this country while staging the story, but as the story was developed and its unusual possibilities realized, it was decided to carry the work to the Hawaiian Islands that better effects might be secured.

MISS MUNSON IN "FLYING A" ALLEGORY.

The "Flying A" forces have about completed the filming of an allegorical art masterpiece featuring Audrey Munson. The name and release date will soon be announced by the Mutual Film Corporation. Notable poses in which Miss Munson will be seen in this allegorical masterpiece will be the one of "Descending Night," posed by Miss Munson, on the lawn of a handsome Monteicito 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.

WOMEN PRESS CLUB WANTS CLEAN PICTURES.

At a recent special session of the Women’s Press Club Jane Stannard Johnson, known in film circles through her former connection with the Paramount organization, presented resolutions urging producers of motion pictures to make clean pictures of high quality and pledging the support of the club to such producers as will heed the resolutions, which were passed, and copies sent to all the principal producers.
Universal's June Openers

Comedies, Straight, Slapstick and Animal, and Dramas and News Reels Give Variety to Program.

The Red Feather feature of the week of May 29 will be "The Iron Hand," released on that date with Hobart Bosworth and Jane Novak in the principal roles. The picture runs five reels and tells a most fascinating story of how a man comes to power in the political world. On the same date, Eddie Lyons, Lee Moran and Betty Compson disport themselves in "All Over a Stocking," a Nestor comedy.

On the 30th the feature of the day will be Bob Leonard and Ella Hall in the Gold Seal two-reel mountain drama, "The Silent Man of Timber Gulch." This will be followed by the Laemmle drama, "The Fur Trimmed Coat," in which Rupert Julian, Elsie J. Wilson and Francella 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 on 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 Johnston and John Ireland play the male roles; a "T" U drama, "Brother Jim," follows with Thomas Jefferson and his little co-star again appearing in the principal roles. The Powers comedy, "I Can't Be True," with Ernie Shields and Marcia Moore, will open the day's pictures.

King Baggot in "Jim Swoog No. 4639," 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 disport in the Nestor howler "The Red Horse."

On June 3 "Tammam's Tiger," a two-reel Bison animal comedy, quite the funniest animal laughmaker yet released from Universal City, leads off the day's program with Marie Walcamp and Lee Holm in the principal funmaking roles. On June 4, John Wilson again 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."

"A Diamond in a Dream," an unusually strong three-reel human interest drama featuring Sidney Ayres, Olive Golden and Doris 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 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.

Dixon Film Opens at Liberty

"The Fall of a Nation" Premiere Is Officially Announced for June 6.

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 theater, 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 his earlier film. The alterations now making at the Liberty by the new management will include some striking changes in the technique of picture presentation. Original costumes for the action will be duplicated and the atmosphere of the actual 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 presented. 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 extremely 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 Building on the south side of Times Square. Here the offices of the president, vice-president, secretary and treasurer will be situated. The Subway Central (formerly the Heidelberg) building with its tall tower is one of the landmarks of Broadway.

The Corporation expects to utilize the exterior for a great electrical display.

Merit Film Corporation Expands

EXTends Its Activities to New England and Buffalo—Personnel of the Exchanges.

One of the largest independent film exchanges is the Merit Film Corporation, under the management of Harry Samwick. As the exclusive distributors of Ivan Productions in the Empire State the Merit Film Corporation has progressed to the point where its business necessitates the opening of an office in Buffalo to take care of the large up-state clients. F. J. Willis has been placed in charge of the new Merit office in Buffalo, 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 Mr. Samwick left New York for Boston to open an office there from which point exhibitors desiring Ivan features will be supplied.

Alexander Gaden to Be Gaumont Lead

HAVing definitely arranged a series of three-reel releases, the Gaumont Company now announces that one of the special organizations making these photodramas for Mutual will be headed by Alexander Gaden. Mr. Gaden, director of the new studio, has been listed as the male star in these productions, since he has won for himself great popularity as a Gaumont player. The intention of Gaumont to have its three-reel release the same as its five-reel features in everything but length is seen in the decision to put this popular star at the head of one of these companies. Miss Gertrude Robinson will co-star with him whenever the scenario provides a part suitable for her.

Before appearing upon the screen Alexander Gaden had a varied stage experience. As a motion picture actor he has played with Universal and Vitagraph West Coast Companies. He also supported Mary Pickford in "Fanchon the Cricket." He has been noted for his many narrow escapes from death, once having been hurled from the roof of a train while it was in motion. His life was saved by a good fortune in falling into a snow bank.

Mr. Gaden signalized his appearance as a Gaumont star by his impressive portrayal of the reform mayor in "As a Woman Sews." He followed this with the divinity student who was a victim of the gambling mania in "The Drifter." He next appeared in "I Accuse!" following this with the ministerial role in "The Quality of Faith." This is his latest Mutual Master-Picture release. The first three-reel picture starring Mr. Gaden, "Armada," a screen version of Wilkie Collins' novel of the same name.

GOLDFRAP JOINS UNITY.

John H. Goldfrap, formerly with the Fox and the Equitable Companies, has become advertising and publicity manager for the Unity Sales Corporation at 729 Seventh avenue, New York.
THE WOMEN—God bless 'em!—are with us. The very people whom the self-appointed reformers claim to champion and protect have put a negative stamp upon the foremost of the claimants' pet measures—official censorship. This reform movement is the offspring of a Brooklyn organization. They have found that at this momentous period in the history of moving pictures no less an organization than the Federation of Women's Clubs should come to the front as a defender of the great industry of the country. The convention of the Federation of Women's Clubs was held in the Hotel Astor, this city, on the 12th inst., with an attendance of 839 delegates and alternates. It was a most auspicious gathering of representative and brainy women, and many topics of deep importance to the general welfare of the country at large were discussed and voted upon. Liberality of thought was a distinguishing feature of the sessions and the results cannot fail to command sincere attention and respect in all quarters where the keynote is rationalism, justice and good will. Moving pictures became a subject of consideration through the introduction of a resolution urging that a Federal commission be appointed to censor all moving pictures. It is significant that the resolution was the offspring of a Brooklyn organization. All supposed true reforms have their birth in Brooklyn —once called "the city of churches," now known as the hotbed of furnished room houses, and the butt of an old-time joke coming from all the boroughs of Greater New York, who, in behalf of the 253 clubs they represented, made child welfare one of the chief subjects of discussion. Canon Chase, of Brooklyn, and Rev. Crafts, of Washington, please take notice; also Governor Whitman of Albany, as well as Senators Smith, Hughes and others, of Washington. D. C. N. B.—The Motion Picture Board of Trade was holding its exposition in Madison Square Garden at the same time the Federation of Women's Clubs was in session at the Hotel Astor, but it had no delegates at the convention, nor did it have official knowledge that the convention was being held.

Secondary in thought to the success of its exposition to the Motion Picture Board of Trade was the Cristman-Wheeler moving picture censorship bill in the hands of Governor Whitman. The attention of the Board was riveted upon Albany. At each session of the exposition the moving picture people labored unceasingly in procuring signatures to a protest against the bill, and on the sixth day of the exposition an army of picture people carried the protest to Albany for consideration by the Governor. True to their crafty nature, the Brooklyn Wheelers, the '武器' and guardians of vice conducted a quiet campaign to offset that of the moving picture people, and on the same day the latter were presenting their gigantic petition to Governor Whitman. They made their united protest carry the force of 2,000 women's clubs by storm. Its success could not have failed to make an impression upon the Executive and give joy to the supporters of the Cristman-Wheeler bill. Its failure should carry equal weight to the reverse.

Mrs. Boswell's remarks at the Federation convention that "moving pictures should not be made a matter of politics" carry with them the sentiments of all who favor a sincere and genuine adherence to principles. They indicate the manufacture of motion picture films. From a financial and operative point of view the business has progressed so that it now stands fourth in importance in this country. It has advanced solely upon its merits and has at no time been dependent for its success upon any political manipulation. Anything savoring of politics has been inspired and provoked by the people who found their ground based upon the claims of immorality untenable. In their blind, mad fight against moving pictures and their pernicious schemes to secure legislation in its behalf, they have endeavored to wreak vengeance at the polls upon those who did not support them. In this direction their work became so flagrant that the moving picture people were compelled to resort to like methods for self-protection. It is not an easy task to arouse the moving picture people to a realization of the true circumstances. For several years they humbly complied with law after law imposed to regulate the business without the slightest suspicion that warfare for their extermination was being secretly conducted by a conspiracy of people operating under the cloak of fidelity to religious principles. During all this time their humility was being secretly flaunted as evidence of fear and guilt and unconsciously the moving picture people were drifting into a conspiracy of the sort that the spider weaved his web and the picture people, unsuspecting his advance until the blood-sucking animal threw out his censorship cord. That capped the climax.

The moving picture people are too busy to bother with politics more than is necessary to exercise their duties as citizens and none of them have aspired to step beyond those bounds. But they do not intend to longer stand idly by and let the combination of church and state have full sway without determined protest. They feel that their constitutional rights have been trampled upon, that many of the fundamental principles upon which the great government of the United States stands have been ignored, and they are preparing to put in a fight that no one will ever be able to cry the enemy can command. If they cannot protect themselves and secure their rights in the halls of the legislature, they will carry the battle through the courts. The cost must necessarily be great. It is a battle that bears upon all except the true instigators of the unjust campaign. They have taken care to do their work through and under the cover of official acts and have nothing financially to lose through either defeat or success. What they do is almost invariably for their own good and there is nothing financially to lose, because they haven't anything to risk. If any money is spent on their side it is that which they have persuaded others to contribute in support of their so-called reform movements. They are spending it in lobbying, and they are the cheapest—in every sense of the term—of all lobbyists. Their chief expenses are self-pay, railroad fares and hotel bills. Those who serve them do not get money. They would be afraid to take it. The hirelings would not trust the bribe. The moving picture people tell them, "Do what is right and just or answer to the people at the polls." An Assemblyman of this city laughed at the moving picture people last week when they told him they would answer anything. "It is a pernicious censorship bill, but he is no longer an Assemblyman. The moving picture simply followed an example set by a clergyman of an Ohio town. He was not content with the decision of the Supreme Court, and when the residents of his town declined to enact an ordinance against the operation of Sunday moving picture shows, he declared, "I'll make them toe the mark," and proceeded to convince the Aldermen opposed to as the strength of the vote he could throw against them at the next election. *

There is considerable discussion over the law recently enacted in this state prohibiting any children from taking any moving picture show without the written consent of the head of the respective municipalities. This bill did not receive the attention of the moving picture people during its introduction or consideration. There are two reasons for this: First, the moving picture people felt they had full protection to children; secondly, the multiplicity of censorship measures detracted their attention from the details of the bill. They now find confronting them a bunch of red tape that makes a law appear as though the picture people are stalling about that for child protection. Mr. So-called Reformer?

MILT HOFFMAN LIKES THE EAST.

M. E. Hoffman, who went to Los Angeles as manager of the Lasky Studios, writes that he has arrived safely, is on the job and likes the work in his new position. Incidentally he declares that conditions there are far ahead of those in the East.
Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Practical Poster Pointers.

W RITING from Brooklyn, M. S. Hanksin, who is a practical poster lithographer, offers some suggestions on how to get good stuff for the boards, replying to a comment in this department some weeks ago. He says: "I was pleased to see the column view he offered his own statement that flash paper cannot build a stable business and adds:

I would suggest that the manufacturer get several photographs of the scenes he wants lithographed and submit these to the lithographer, or rather to the artist in charge, to arrange the composition. To make paper effective, do not use too many figures. Should the scene be a mob or even a large group, eliminate a majority of these figures or let them melt into the background, as it were, making them hardly distinguishable that the central figures may stand out prominently. The lettering should be large enough to show up at a distance as possible. Probably manufacturers do know these facts. The trouble is that they do not apply them. They know what they should have, but they get the foolish idea that they want something "out of the ordinary." If it is attractive in the water color sketch, they do not stop to consider that it may be a pretty picture and yet not an effective advertisement for the board display.

We mean that by "several prints of scenes" Mr. Hanksin means several stills of the same scene. This is an excellent suggestion, because three or four stills may be combined into one good pose where a single still may be weak and ineffective. One great trouble is that the director simply will not take the trouble to get good lithographic stills. The only use a director seems to have for stills is to paste them in his book. He will not stop to consider composition—many of them do not even know what composition means—and he rather resents the necessity for stopping his work to make the stills. This year this writer used the handle all of the stills prepared for one of the licensed companies. Only one out of four directors even tried to get decent stuff, though the head of the establishment and company knew that this was the output of the stills by the same company. Their average had not improved, though for seven years the company had been laboring to get its paid employees to turn in stuff that would help the sale of the films they made, and a poster artist was right on the ground to give suggestions and advice. As many as thirty and forty stills have been made for some five reel productions, not one of which was really suitable for poster work, though the play may have offered many interesting possibilities. The reform must start with the director, and continue through the various heads to the manufacturer himself, who must demand good work from those below and then be guided to some extent by the practical lithographer who will make the bill. The Lubin company has even tried the experiment of sending a man along with a graphix to get motion picture instead of making the pictures itself. Even this has not always worked well though it was about the most successful effort. It will take some time to train the directors, but at least the manufacturer can insist upon legible lettering and compliance with the elemental rules of display and composition. Take ordinary black and white tilled flowing. No stills stands out above another. No one thing is distinct. Spill some red paint on one picture and every pedestrian will see that particular tine. It is the same with posters. Make them stand out.

A News Stock Folder

O. B. Browne, of Putnam, Conn., sends in a folder for the Empire and asks us to "pull it to pieces." It is a six page folder pages three pages on cheap news stock. Evidently it is the best the local printer can do, or it is a cut and001 original idea. It is a four cents a pound more, but it will be worth the difference. Another fifty cents would make a lot of difference in the feel and looks of the sheet. Paper is high, but not yet prohibitive. The first page carries the house name and stuff. The staff should be reversed, the names appearing at the left and the office at the right hand margin. There is a time table and a price card, but the display is crude, even for a country printer. The back page is an underline with cut and the third page on this side carries some clipped matter used as house talk. Inside the program runs to days to a page for the three pages. The days should be dated. The feature is played up with a couple of lines, but the films ads are too small to be legible. Even a "Vitagraph comedy" or "A Selig Western" should be better than the bare title. Much cannot be done with a poor printer, but these changes can and should be made. Mr. Bowen writes that he gets much good material from the department.

More Dates Needed.

The Lomo and Dixie theaters, McComb City, Miss., share a four page program that is well laid out, but one slimgy little twelve point date line that is just off Old English is made to cover the week for the two houses. The programs proper carry no sign of date, even though the printer had to run in an ornamental square to break the blank space.

With this change the program arrangement works nicely as is shown in the cut. The two parts delivered refer to lottery schemes and are cut out in accordance with the post office ruling. It may interest fans to note that the program claims Pearl White as "our home actress."

Busy Again.

It has been several weeks since the Third street, Easton, Pa., came across with a new idea, but they have at it again and the new one is a winner. They were one of the very first houses to own a taking camera, and they have put it to good use, but never better than the stunt that is explained in this paragraph.

WANTED.

Twenty-five Healthy, Cute Babies—Six Months to One Year Old.

MOTHERS! Have you a baby you think is the cutest in the world? Does the baby do cute things? Has it a cunning laugh? How would you like to see this same baby in Motion Pictures pictures after it has grown up? Here's a chance to have a Motion Picture made of your baby free of charge. We want to photograph twenty-five babies and have the mothers enter them in a contest. The baby best liked by our patrons will receive a five dollar gold piece and a motion picture of itself. All the rest of the babies will receive one picture. The pictures alone cost to make about $5.00 for each baby. Years after the babies grow up you can show these pictures. Just drop us a line asking to have your baby entered in the contest, we will take care of the rest. But bear in mind that our audience will decide which baby they like best.

This tears holes in the usual slide contest, and it is worth several times the extra cost. Incidentally it will make twenty-five mothers supremely happy.

Better Still.

The second issue of the Empress Theater Weekly, Flagstaff, Ariz., is better than the first. It doesn't give a lot of space to films, but it does. The program and then lets loose some editorial matter on good roads that is better than telling that this film or that is a good one.

The reader will carry the paper about with him and cannot help see the program. This sort of thing works only when the general matter is genuinely good and not dull, but the editor is a real writer in this case and speaks through his pen with force. This clip is a suggestion to others, though we beat Mr. Constigan to it in Picture Theater Advertising.
Played Fatal Cards.
Raymond Robbins, of the Orpheum, Malta, Mont., sends in an interesting letter and wants data as to bound volumes as he wants to get back numbers for a reference library. These volumes run thirteen issues and are usually bound and cost about what the local binder would charge to bind your own loose copies and they have the advantage of not being cut until bound, which gives a better margin to the page. They can be had for three or four years back and such departments as this and Brother Richardson's form a most valuable encyclopedia, not to mention the rest of the material. Mr. Robbins writes:

This is a small town of about one thousand population, but we are now showing an all-feature program with daily change. We run Paramount two nights with World, Pathe, Mutual Mepitenture, Metro and hold one night open for miscellaneous features which are from twenty to sixty days old. I think this speaks very well for a town of this size—and we have no opposition at that.

All features is going some in a thousand town. Mr. Robbins sends in a card printed up for The Fatal Card, using the plain back that takes print well and yet is not expensive. If we remember correctly, the company had some of these cards before. The card was a lot of talk, for the play was not well known, and it built business. As a rule an oddity will always attract more attention than straight matter and is worth the additional cost. We would like to hear from Mr. Robbins on some other advertising stunts.

A Model.
Here is a model form of program that is even better than the style originally devised by the house, the Auditorium, Coatesville, Pa., which has supplied much good stuff to this department. The double page is eleven by seven and a half inches and the middle column is the regulation thirteen cm width, enabling the matter to be set on the machine. This house is run by the local Y. M. C. A., but it is run as a theater should be. The back page is house talk and chat. Try this program form some time.

Say Where.
The Crystal theater, Little Rock, Ark., has started a twelve page house organ, but only a paragraph by chance states the name of the town. The town should appear in the heading of the sheet along with the date. The issue is a monthly, carrying the program for that period in full on a single page and giving the rest to house talk and news of outgoing stunts. Evidently Rothaspef get their goal for their editorial remarks:

An Invitation.
We are glad at this time to inform the business men of our city that the Empress theater is at their disposal daily time or any evening after the show gratis for meetings, etc.

We have it might be to the best interests of us all if our business men would get together, say once each week, having for their object a discussion of local conditions; local needs etc. It will be a pleasure for us to help you to any time.

Make your house a real center of things and they will naturally turn to it when they seek amusement. Be something more than the fellow who runs the picture house. Be a citizen and a prominent one.

Gussed Part.
In sending in a folder program of the Broadway, Philadelphia, Harry H. Rush writes:

There is one thing which I know you are going to criticize and that is the size. I agree with you that it is a little large for a railroad folder style and that it would look much better if it were stitched, but that would add to the cost and already I am at the limit of my appropriation.

This is a six page, six by nine inch page, which is rather awkward to handle, but another page of advertising could pay for an eight page, stitched program and allow another page for reading matter.

As our program is laid the front page shows the house title and a cut. The back carries nine advertisements. The third page on this side shows when the front is turned, and gives the Friday and Saturday program.

Turning this back opens up the reverse side. Here the arrangement is a reader to go with the cut and the Monday program. Then comes another page of advertisement and the third page carries three days' program. It would be a better arrangement to throw that advertising page to the other side so that, when open, the three program pages appear side by side, in their proper order. The advertisers should not care since they get the benefit of the first flash as the page is turned, and it will work better for the house. The days are not a very long time separated and the titles are properly played up. The arrangement should be changed, however, to get the fullest effect. With seventeen trade advertisements, the program should cost nothing, instead of costing the limit. Possibly the advertising rates are too small. Better make a decent price even if it does take a couple of weeks to fill the space.

See the Difference.
If you have late copies by you, look up the reproduction of the program of the Crescent, Bronx, and compare it with this cut.

This is the same program but with changes made as suggested. By making a few minor alterations Joe Vion gets a better program for the same price, and makes it work harder by playing up the important fact that Mr. Vion is an old showman and a good one, because he knows that he does not know it all and is willing to take any suggestions that will tend to betterment.

He is the first manager in New York to take the locally produced play for a business getto. He will produce a one reel story with local talent and with the aid of one of the locality papers he will hold the usual voting contest for the lead. It is a new scheme of town and not always a safe scheme, for sometimes very doubtful ladies will buy up the lead, but we'll bet that Vion gets away with it.

Defends the Printer.
L. P. Quimond, of the Lyceum, Monticello, N. Y., has come in again after a silence of more than a year. Old friends will remember him as the manager who ran his house to full opposition off before it came instead of waiting until it happened. We do not know whether he yet has opposition, but he is in the field with a bi-weekly program, eight pages size etc., white paper and black ink. He puts in a plea for the printer "who only had twenty-four hours for the job." We would like to know how long the printer does want for an eight page job. The cuts, with the exception of the house cut, are badly brought out. Apparently they were not locked up on their feet. This is particularly noticeable with the Triangle cuts, which are all on the cant. The program form is rather unusual, for with eight pages to use, of which seven are taken by the house, the two weekly programs take only about three inches, double columns, each. This merely lists the titles, the players and the brand, and the rest of the space is given to reader, much of it concerning the advertised listings. This is a good plan. Let the patron see what is coming, and let him see it with the least expenditure of effort. Then add what you want in the reading columns and it will be read. There are three pages of reading notices, including some gossip and this works better in most instances than an ordinary formal program. It is about what is sending in the program as a model but as something to be beaten by later issues, and that is the right way to go at it. When he sends the next in, he will find and like a coil of wire which is oddly located, being some distance back from the street with a lawn in front, and a fence that gives reason for the catchline "Behind the cobble wall."

Both Sides, Please.
Will the Orpheum, Nampa, Idaho, please make certain that our copy of the Reel-ism is printed both sides. We like best the editorials on page two and the last issue to hand is printed only pages one and four. If the printer is careless he should be checked up, but a blank is bound to happen now and then in spite of the most careful feeding.

Once More.
Once more it is shown that there is something new under the sun. The program for Wassman's theater, Nashville, Tenn., is it. It is an eight page. The outside sheet is 4 by 5 1/2. The inside sheet is less than three by four, and it is bound so that the bottom edges of both the sheets are aligned. For a moment you wonder why the inside
In studying this cut it should be remembered that four and not merely two pages are shown, these pages being two and seven and four and five. Back of the latter is some house advertisement. The use of a colored border and a straight rule boundary for the inside sheet does not look well, but it probably serves a purpose in marking the change. Perhaps a better idea would be to use two solid bands of the same width, but with the sheet about an inch shorter than the other instead of having the inside sheet smaller in both dimensions. In any event it is the much desired something new. The envelope which is one of the improvements which mailed has a blue question mark to the left of the address, a rather old, but generally effective device.

Just a Little Credit.

The Owl, the O-Row-Nay organ, keeps up to date and William Lord William Lord with his articles and Paste seems to help a lot. If you don't know about it and do want program stuff to clip, get the Selig sheet weekly and you'll find a whole column most of which is really dable stuff without any special Selig tinge. A notable thing to swell William up too much, it is about the best "pure reading" that goes into any manufacturer's press sheet, because it is the most available to the house agent. We call it the "articles" column, and it is an editorial column that tells things simply and honestly. There should not be so much surprise over the latter, but some editors of house programs make Annals look like an insufficient sheet. For example the Owl does not announce first runs. It tells what first runs are, tells why it cannot afford good first runs and tells why the subject run are still fresh in the public sight. This sort of talk is better for spiking gung than a lot of misstatement, and as a matter of fact, first run is no better than an older service if the reels have been carefully handled, except to the man who is afraid that a competitor will get the release first.

A Winning Winning.

Archie Winning, the Princess, Percy, Ill., sends in a card ticket with an interesting explanatory letter in which he says:

I am anclesing a coupon or ticket I got out for "The Battle Cry of Peace." We worked it in this way: First, we called up the exchange to see on what date we could get the picture and then got them to hold it open for us for five days. Then we got busy with the tickets and in three days we had sold enough to assure the success of the engagement and sent the exchange the O. K. We received the first run at the center of the country and the sale was short we could give up the idea and permit the tickets to be cashed at the bank. This was the only way we could think of to avoid a real loss. In the middle of the run we were down to 1,002 according to the 1010 census, and work is very poor just now. Have been a constant reader of the MOVING PICTURE WORLD since its Incorporation (about three years), and the first thing I turn to each week is the Advertising for Exhibitors department. We have gotten so many business and from it we feel we could do without it.

That is the way many others feel about it, for this paper gives REAL service in all departments of management.

The ticket states that the holder is entitled to one admission to the performance of the "Battle Cry of Peace" on a Saturday night. In the event the picture is not shown on that date the card will be redeemed at the bank for twenty-five cents.

It seems to us that others should do well with this provisional booking scheme. It is as unique as the old scheme of the exhibitor in the State Right days who used to sell advance tickets at a discount and get the rental money rather than the day of showing to guard against bad business due to the weather. It takes the small town managers to get these real ideas. They have to be resourceful if they would make money.

Mr. Winning makes an excellent suggestion that we are passing higher up. He suggests that we put the page number on the back of each issue, that those who are looking for back material can tell what issue to find without taking down and examining a lot of copies. A simple binding would obviate this difficulty. Our own scheme is to punch a couple of three-sixteenth inch holes in the issue close to the binding of a common book and let the holes vary from the last previous issue. Then we make a binding with a shoe-string. This serves until the bound volume comes out, but there is no time to do the binding. At the same time in the volume the page numbers are in the margin which help and will be done if it is practicable.

In the Battleground.

In his column "In the Battleground" Mr. Winning points out that we must make our pages more interesting. He says that there were over 5000 entries for the Daily Motion Pictures which had taken a couple of three-sixteenth inch holes in the issue close to the binding of a common book and let the holes vary from the last previous issue. Then we make a binding with a shoe-string. This serves until the bound volume comes out, but there is no time to do the binding. At the same time in the volume the page numbers are in the margin which help and will be done if it is practicable.

BETTER BUSINESS

Can be made through intelligent advertising.

Picture Theatre Advertising

Covers every angle, gives you copy and suggestions for copy, and shows how the leaders in the game have won their successes. Costs only two dollars and ANY ONE of the hundreds of schemes will bring that much to the house.

GET TODAY

The Moving Picture World
17 Madison Avenue, New York City
THE PHOToplaywright
Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticized, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is enclosed.

Merwin Turns Producer.

BANNISTER MERWIN, former Edison star writer and for some time past the Editor for the London Film Co., has gone in for production. It was not a shift of his own seeking, but was due to changes within the studio. Merwin required a divorce in his default of an eligible director. Mr. Merwin had to step in. He writes:

At the back of my mind there has for some time been a suspicion that a man will never get for his own work a production satisfactory to himself unless he makes it himself. The obvious reason is that a man who produces his own play recognizes the fact that on the production side he is not a creator but an interpreter. His production work consists chiefly in making his actors get his story over for him. He has the additional advantage of knowing what his characters and his sets ought to look like.

Another fact has been strongly borne in upon me during the last year or so. It is that no man can become a real photoplaywright unless he can get close to production. Books like yours are helpful, but their chief value is in teaching the tyro to understand the practical thing when he gets the opportunity of seeing it. That's why I have always given sincere tyros full access to our floor. Plimpton used to do the same thing at the Edison studio.

We believe with Mr. Merwin that practical knowledge makes the best man, but we do not believe that actual studio experience is absolutely essential to success. On the question of books we believe that no book can teach an aspirant to write plays. It can only tell him how the work should be done and put him in possession of information valuable to the extent of the author's own knowledge, but we believe that good and practical scripts can be written without personal knowledge of the studios, if the playwright has done a proper amount of study and practice work.

Mr. Merwin's letter is less interesting from this point than from his new point of view as a director. Even with his own stories to handle he realizes that as a director he is an interpreter and not a creator. This is what directors must realize before they are really competent. If they work with the stories of others they are not creators but interpreters. Paderewski is both a pianist and composer, but when he plays the works of other composers he does not seek to create new compositions on the old theme. He does not make radical changes in tempo and notation. He does give to the rendition of the composition the best of his musicianship and attention to the interpretation, but he is not as fully developed as the parlor entertainer, his interpretation is more musically, but he interprets, he does not re-create; therefore he is master and not a fakir. This is a point that most directors cannot grasp. They do not study the script in an effort to interpret the author's ideas in intelligent fashion. They read it, if at all, with a view to making the changes that will force the story to match their own narrow viewpoints.

Mr. Merwin will win as great a success as a director as he has as an author because, being an author, he realizes the vital importance of presenting an idea as a whole and not in part the idea of the author and in part his own.

How, Please?

Says a Mr. White:

You quote William Lord Wright—"That an incompetent may hit upon a good idea, etc. In other words an incompetent gets a big idea, develops it poorly. Submit it to a producing company and they'll make it back with the usual rejection."

Now Mr. Sargent appreciates the value of the big idea, goes to work and turns out a great story. His story is not like the incompetent but the big idea. There and there DON'T CALL IT INSIDE DEALING. This is the best argument in the world for the copyright law.

Will Mr. White please write again and explain to an interested world how in hades a copyright law will help things any? Does Mr. White know anything about a copyright law, or is he one of those who thinks that "Copyright, 1915," will throw a scrate into a thief? Under the efficient administration of Mr. Thorvald Solberg the copyright law has never been more efficiently administered than it is now, and copyright is merely a registration and not a preventive. Copyright is merely the recording of the fact that you claim protection for certain published

material. It is a legal notice that you intend to protect your rights, but it is up to you and your distributors to prove your protection.

The incompetent may hit upon a good idea. Sometimes he does. If he does and the idea is stolen we call it stealing along with Mr. White, but it is only about one time in a thousand that the tyro does hit upon a decent idea, and it is only once in a thousand times that he does not think his stuff is stolen because he sees on the screen the idea that he, perhaps, stumbled upon. This is why simple cases in few centuries. It is not a "great idea" to tell of a misrepresented pair who are about to break up the partnership but who quit when they find they cannot divide the grave or their latest script and have obtained no help at all. The latest to hold up his right hand and solemnly swear over again to help man, woman or child with his script writing is Harry Chandler, who just wrote:

The other day I had a letter from Lubin enclosing one form an embryonic author of picture plays congratulating them on a certain production and stating that in his opinion he had supplied the original idea for the play. Mr. Lubin had apparently mangled it, and he had written the script some years ago. Had it not been for the carbon, he would have been positive we were stealing.

There is a serious angle to this boodall of theft. It is becoming more apparent. There is more difficulty in obtaining any help at all. The latest to hold up his right hand and solemnly swear over again to help man, woman or child with his script writing is Harry Chandler, who just wrote:

The other day I had a letter from Lubin enclosing one form an embryonic author of picture plays congratulating them on a certain production and stating that in his opinion he had supplied the original idea for the play. Mr. Lubin had apparently mangled it, and he had written the script some years ago. Had it not been for the carbon, he would have been positive we were stealing.

Nearly two years ago this individual, whom I had known for about 20 years, sent a story to me personally at Lubins asking if I would read it and give it a criticism. On being delivered to a detective at Lubins, the story disappeared. This story was not what the man had supplied, and since that time I have heard nothing. If he had written a story 20 years ago. Had it not been for the carbon, he would have been positive we were stealing.

This is about the biggest safe-guard for the script writer as he can have. Though the Copyright Law is a poor one, it is better than none at all. The Copyright Law is a poor one, but it is better than none at all.

More Than That.

A real photoplay is something more than a few sheets of paper covered with typewritten or handwritten words. It is something that should be protected. It is something that is worth fighting for. It is something that is worth a fortune. It is something that is worth a lifetime of work. It is something that is worth a fortune.

The Third Edition of Photoplaywright's Copyright Law

Technique of the Photoplaywright

Will come from the press to sometime in July. This is not a reprint of the second edition, but a new work of seventy-two chapters and appendix.

Watch for announcement.
I T 18 an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.
Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two or three weeks. In order to give prompt service, those sending questions are requested to state more fully than actual cost will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 1.00. Cannot use Canadian stamps.

Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Question No. 139.
Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theater managers working for high class men will do well to watch the Roll of Honor.

Suppose you were running a film which you knew to be perfect, and there was an up and down movement in the picture on the screen, where would you look for trouble? Enumerate the various things which might cause it. Suppose the movement was sidewise? Suppose the sprocket holes showed on one side?

Roll of Honor on Question No. 132.
Some of the names on the Roll of Honor this week are only there by some stretch, but none got unless they answered at least two-thirds correctly. Where a man had gone to the trouble of answering and only fell down on one of three points in a question of this character I thought it only fair that his name be included in the Roll of Honor.


I have selected the reply of Brother Paterson as best suited to the purposes of publication. The ideas set forth with regard to that part of the question dealing with a man jumping off a wall were in some instances rather weird. Of course the understanding of those things has nothing to do with competency in operating, but broadly speaking I hold a man ought to look into the mysteries of everything connected with the things he is handling every day, his mind is broadened, and he is at least to some extent made a better man by understanding all about every phase of the profession with which he is connected.

Reply to Question No. 132.
By Elmer Paterson, Tama, Iowa.

The Question:
In a projected picture it often occurs that the wheels of a moving wagon will either appear to stand still or to revolve backwards. How do you explain this? In some films the figures move at impossible speed; men and women jump to the top of impossible high walls with slight effort. How is this accomplished? Objects and inanimate figures are often made to seemingly move of themselves. How is this done?

The Answer:
In regard to the first part of the question about why the wheels of a moving wagon often appear to be moving backwards or standing still, I offer the following solution. Let us suppose that the wagon wheels are moving forward. If we are looking at the camera at that point at which the wheel makes one revolution every second, and that the camera taking the picture is being turned at the proper speed of sixteen pictures per second. With that in mind, then answer comes that the camera has taken one picture, and is ready to take the next, which will be in one-sixteenth of a second later, the wagon wheel will have made one-sixteenth of a revolution (remember it was revolving one every second), hence each adjacent spoke will occupy very nearly the same position in the picture. When the picture is projected, the eye cannot tell the difference between the two spokes, therefore the spokes appear to be stationary and the wheel sliding along. When the spokes do not advance more than one-half the distance between any two of the spokes, the wheel appears to be going forward, but if it advances more than this, up to the point where the adjacent spoke formerly was, the wheel appears to reverse.

With regard to the first half of the second part, the speed at which figures move is governed by the camera man and the operator. If the camera is turned slowly, the people moving may be made to appear the same speed as when the picture is projected at the ordinary speed the action will be very greatly increased. The way most commonly used, as I understand it, is making the figures move at the speed of the camera when a sudden or a rapid movement occurs, such as say over a wall, is, a strip of film of the proper length for the scene is turned through with the lens capped. The man or woman takes her place on the top of the wall and jumps. It will be apparent in the direction in which he or she is to jump. The cameraman then cranks his camera backwards. The actor or actress then makes the jump backwards. Of course, when the picture is projected in the proper direction, the direction in which the people jump is reversed and they appear to be making a high jump.

When pictures of inanimate things are made to appear to move the simple stop picture is used. Take for example a box of matches. The camera being focused on the box is opened a trifle and one picture is taken. Then the box is opened a trifle more and another picture is taken. Then a match may be made to appear and light itself in the manner above explained. In this manner pictures of plants growing may be made, one or two pictures being taken every day until there appears the desired result. Sometimes the correct speed the plant appears to have grown to normal size from a seed in a few minutes.

Madison Square Garden.
From the standpoint of the projection department there is not so very much to tell about the Exposition at Madison Square Gardens; also the various exhibits have already been described in the first part of a previous issue of the paper. The only projection machine exhibitor was the Nichols Power Company, which, following its usual course, had there, in the New York Hall, an installation in which the company had a large, beautifully decorated space, which was one of the centers of attraction in the Exposition, particularly when our old friend, Power, was present.

J. H. Hallberg, supply dealer, and manufacturer of the Hallberg Eeconomizer, had a large and quite attractive exhibit. The National Carbon Company, and the Westinghouse Electric & Mfg Company were both on deck, the former proudly displaying to the assembled multitude their carbons, particularly the new negative metal coated solid carbon designed for use on D. C., which was not only shown but also demonstrated on the spot. The dimensions of this product were 4 1/2 x 2 x 5/8 inch, and exhibited its carbons, giving away two sample carbons to each exhibitor and operator, the same being encased in a neat pasteboard box. The Pierrot Film Cleaning Machine, a new mechanism designed to thoroughly clean film, was on exhibition in the balcony, where it attracted considerable attention. J. H. Genter, manufacturer of the Mr. Brown's Game Screen, was put in an appearance for one day, though he did not have an exhibit. The Phototope had a booth in charge of W. J. Patterson, the machine attracted much attention, and Brocher Patterson was kept busy explaining its good points. The Carroll Non-Rewinding Camera was displayed and demonstrated by its inventor, E. W. Harris. The Carroll has some excellent points, and is a thoroughly practical device which is designed to eliminate the rewinding of film. The Automatic Film Rewinding Company of Harbissburg, Pa., exhibited and demonstrated their rewinding machine, which is designed for use in operating the projectors. This device was described and illustrated in a future issue. It is a good stunt, and one which can be recommended to the favorable consideration of theater managers and operators.

There were various screen surfaces on exhibition, one of which was a new transparent screen surface, the Trans-Lax, which attracted much attention due to the fact that a miniature picture was projected constantly to its surface. This kept the screen surrounded by a crowd most of the time, and was a mighty good advertising stunt. Max Berner, of Local 306, was at the machine.

The Novelty Slide Company had an elaborate and a very attractive display, and the Film Fire Extinguisher Company attracted much attention with their fire prevention device which automatically closes the doors, and does various other things in case of danger. This device will be described, as will the Pierrot Film Cleaning Machine, in some future issue.

Aside from these things I do not remember any exhibits of more than passing interest from the point of view of our projection department.

On "Projection Day" the editor had the pleasure of addressing a gathering of operators and theater managers on his favorite topic, namely: projection, particularly with regard to the remedying of incompetency in the operating room and theater managerial positions. The hour was set for 2:30 in the afternoon, and this meant that the crowd was comparatively small, since practically all New York ex-
hibitors were busy raking in the coin in that hour, and the operators were equally strenuously engaged in bombarding something like six hundred New York screens with snap shot photographs at the rate of from sixteen to twenty-five a minute. Practically every New York operator who was idle or could get off was there, however, as well as some out of town men, among them Peter Benard, business agent of Local No. 227, Bridgeport, Conn., and two representatives of the Trenton, N. J. Local, whose cards have unfortunately turned up missing now that I need them. There were also a scattering of exchange men and exhibitors present, and I am told, some of the big producers were either there or represented. The editor talked for nearly two hours, only to find at the end of that time there were still very much to say. He was nevertheless obliged to "cut it short" because there were other speakers to follow. Mr. Nicholas Power, vice-president of the Motion Picture Board of Trade of America, presided at the meeting. Brother Power has the faculty of doing the right thing at the right time and in the right way, therefore he is popular. At the end of the editor's address Mr. Power introduced Mr. Hilles, the inventor, not of motion, but moving pictures in 1870. Mr. Hilles gave us a short but very interesting talk on the methods employed to produce the effect of moving pictures in those days. J. H. Hallberg then followed with a short talk which was well received.

Banquet in Hoboken.

Some time ago, following out the plans already formed, I communicated with the Hudson County Local Union No. 384 and was promptly informed that arrangements would be made as soon as possible. I did not at that time expect that the arrangements would be so elaborate, though I have always known Local 384, and its president, Brother Ira G. Sherman, to be the kindest of live wires.

The affair turned out to be a banquet, held in Hoboken at midnight May 6th. At the guest table were I. G. Sherman, toastmaster, Nicholas Power, who needs no introduction, W. Stephen Bush of The Moving Picture World, Robert J. Emory, manufacturer of the Baird projector, Edward Earl, treasurer of the Nicholas Power Company, J. H. Hallberg, the economizer man (that was the way it appeared on the menu, but he was introduced as the Swedish Electrical Engineer), F. H. Richardson, editor projection department of The Moving Picture World, William C. Smith, assistant general manager of the Nicholas Power Company, Mr. Wrede, superintendent repair department of the Nicholas Power Company, and H. B. Coles, president, Coles Motion Picture Company.

And now let me tell you how Local 384 does things. Each member of the local, in addition to paying for his own plate, paid for his manager. Oh, yes, of course, this costs money, but it was worth money. You cannot get good results cheaply. A few dollars expended this the end of the affair will do more effect, and better effect, than an equal amount spent on a strike.

Dr. H. Charles Hespe, president, and John E. Moody, vice-president, of the Moving Picture Exhibitors League of Hudson County, were present. In speaking Dr. Hespe said, in part: "In the early days of organization, when I was approached and asked that my operator join the local I was distinctly opposed to any such action on his part; because I did not believe the men were of the type which would render such action on their part anything else than a breeder of trouble. I must say, however, that I am more agreeably surprised, and I am very glad indeed that I have attended this gathering, because in looking at the men before me I see that I was in error in this matter." (I don't pretend that this is a literal quotation of the Doctor's word, but it contains the meaning all right.)

The banquet was held in a high class, beautiful cafe. The democratic nominee for governor of New Jersey was to have been present, but sent his private secretary with regrets. The aforesaid secretary made a short well received talk. Our old friend, Nicholas Power, was called upon and gave a brief entertaining history of the early days of operating. He was introduced as the oldest moving picture machine operator, and addressed the gathering as "brothers and fellow operators," winding up his speech by presenting to President I. G. Sherman, on behalf of Local 384, a beautiful silver loving cup.

Messrs. Earl, Stephen Bush, Emory, Hallberg, Smith and Wrede, spoke briefly, and the editor wound up the proceedings with a talk on projection, illustrated by drawings and photographs, which lasted until 4 a.m.

I was rather proud of one thing though. Naturally, the hour being so late, I had to curtail my address to some extent, and said so. After it was all over several of the exhibitors and some of the operators remarked to me that they would have been very glad, late (or rather early), as it was, to have listened for another hour, and certainly the lecture must be interesting when they were willing to do that at 4 a.m.

LOVING CUP.

Presented to Ira G. Sherman, President of Local Union No. 384.

Banquet of Hudson County Local Union 384.

New York Projection.

John Simons, Welivle, Pa., writes:

"Am going to be in New York before long. Can you tell me where the last projection was?"

That is rather a big order. There are about six hundred moving pictures theaters in Greater New York, and of course I do not see by any means all of them. So far as my personal knowledge goes, however, 39th Street, between 8th and 9th Avenues, in the lower part of Broadway, Broadway and 48th street, and the Triangle Theater in Brooklyn. The Strand projection is excellent, since the speed, to which I formerly took strenuous exception, is now reduced to a perfect normal. I believe it is the best in the city when the projection is better than at the Strand or Triangle, but if so I do not at this time know where they are.

He Disagrees.

H. G. Crose, Gary, Ind., says,

I have read your statements in issue of April 8th on the fusing of rectifier circuits in answer to your question No. 124, with much interest, and would like to disagree with you on one point. For some time I have noticed when fusing a rectifier circuit on the D. C. side of the circuit, the same voltage may be used on both the A. C. and the D. C. sides the ones on the A. C. side will, most likely, blow first. I have noticed this in three different circuits operating parallel. In perfect condition. I am now taking from 40 to 45 amperes from the D. C. side of a rectifier and have blown 75 amperes fuses on the A. C. side. There is no reason why the fuses on each side of the line in two different places) on the D. C. side of the circuit. I believe this to be due to wattless current existing on the D. C. side, and which, while it does not register on the wattmeter must be taken into account in fusing the A. C. side, and in figuring wire sizes. This condition exists with motor generators and with rectifier converters to a certain extent also. I have never had an opportunity to measure the power factor, or the instruments with which to compute it, but I have observed in a logical explanation of the case, and I think of no other reason for the condition. Even though the rectifier had a unity power factor the ratio of transformation is not such as to allow an A. C. side fuse to the amperage of the D. C. fuse. A 40 amperes D. C. arc would require a pressure of about 55 volts, and as the resistance of the tube must be in the secondary circuits, the pressure necessary to do this (10 to 15 volts) must be added to the arc voltage and numerous other losses then would make the A. C. amperage considerably more than half the D. C. amperage. As a matter of fact, however, considerable of the excessive voltage is overcome by reactance instead of being transformed. This giving a ballast effect similar to a rheostat, preventing the current from flowing as the current of the circuit brought together and making the arc handle easier by keeping the amperage nearer constant with different distances between carbons. The tube varies from the before tuned condition, wattless current. The amount of wattless current depending to a certain extent upon the amount of regulating reactance in the circuit. The rectifier was operated on 220 volts then, of course, there is more transformation.

You also stated that the resistance of the tube was constant. I have seen it written by unquestionable authorities on the subject that the drop in the tube is constant under all voltages and amperages. It should be so as the voltage is concerned, but the latter part does not seem to conform to ohm's law. The cause of this is that the rotary activity of the arc may vary, the resistance of the arc may vary, or its resistance decreases with increase in the amperage. There are electro-chemical theories explaining this which are, however, of little interest to most operators.

By decreasing the D. C. voltage of the rectifier, the drop in the tube may be made practically zero as compared to the voltage delivered, and the rectifier may be made to have practically the same efficiency as the auto transformer, which may be increased in very, very low amperage (high both brand and comparatively low amperage, like a number of street arclights in series) that the rectifier belongs where it not only effect the correct lighting, but saves motor and converter sets (even if they could communicate the voltage required), but they also affect this saving over such a large amount of power that when a tube burns out it could be replaced many times and still save the electrician a lot of trouble. In motion picture work, however, the drop in the tube is such a large part of the D. C. voltage that it cannot effect any large saving over a motor and starter, and the objection of the undesirable tubes.

To me, the easiest way of remembering the construction and operation of the rectifier is to remember it with a regulating choke coil, or reactance in the primary circuit, and with two secondary circuits, the current flowing in one of the secondary circuits through the tube, and the arc on one-half cycle, and through the other secondary, the other half of the tube, and the arc on the other one-half cycle; each cycle overlapping the other, because of the reactance so that the motor generator is in mind, of course, that in an auto transformer part of the secondary current is received by direct electrical connection with the primary and part being induced by the agency of magnetic flux.

If the tube of a rectifier flashes and goes out, the operator should be sure it is a burned-out reactor or connecting-up reactance to operate it as a choke coil in A. C. circuits, and if the reactance burns out the tube will flash very bright for a one-half cycle and go out, due to lack of reactance to maintain the current through the tube. If the tube falls to start, the fault lies in the starting circuit, and it may be located and repaired at leisure. If it fails to start, then the fault lies in that side, provided, of course, there is voltage on the A. C. side.

After cogitating on this matter for some time, I finally sent Friend Crose's letter to the General Electric Company, Schenectady, with request for their opinion. In due time came the following reply:

"Replying to your letter of April 11, attaching a copy of the letter from an operator saying that there is no reason why the Gary operator should have trouble by blowing 75 amperes fuses on the A. C. side of the rectifier which is delivering 40 to 45 amperes D. C., unless it is due entirely to the fact that he is feeding the carbons so closely as to draw more than 45 amperes from the rectifier. Don't think he should blow 75 amperes, even through carbons."

Our tests show that a rectifier when operated from 110 volts, 60 cycles, delivering 40 amperes at 50 volts, will have a power factor of about 77 percent, and the wattless current is about 5 percent of the A. C. side. Our tests show that about 36 amperes A. C. drawn by the rectifier when the line voltage is 110. The operator's argument regarding wattless current is a fallacy of when you consider the power factor of the outfit involved.

The following formula will serve in computing A. C. current:

\[ \text{A. C. line current} = \frac{\text{Eff. x P. F.} \times \text{AC voltage}}{\text{For example, the figures above, note that the}} \]

\[ \text{DC amps.} \times \text{DC volts} \]

\[ \text{AC. line current} = \frac{65 \times \text{Eff.} \times 77 \times \text{P. F.} \times 110 \text{A.C. volts}}{\text{DC.}} \]

As stated above, the trouble has not been due to holding the carbons too close together. When carbons are held together the A. C. current is increased considerably more than the D. C. output. This is due to the fact that the wattless current of the outfit falls off as well as the lowering of the power factor, which means the increasing of the wattless current.

I do not know where the operator gets the information that we claim the A. C. current is only one-half of the D. C. current. This is not a claim made by the General Electric Company, because the input current of the rectifier and does not bear any definite relation to the D. C. current; it depends on the D. C. output of the rectifier and also on the A. C. line volts.

If the statement has been made that the resistance of the tube is constant, this should be corrected. Since, within certain ranges, the resistance of the tube varies with the pressure flowing; that is to say, the drop across the arc remains constant for any current within the working range of the rectifier. It would be almost an impossibility to drop the arc of the rectifier as suggested by the operator from Gary. The actual drop of the rectifier tube is due to the resistance of the spot of contact of the cathode and the resistance of the spot of contact of the anode and not so much to the length of the arc or conducting vapor, which same holds true with the working range for which the rectifier is designed. If, however, the current was increased considerably, so that the density of the ionized vapor be increased beyond the limit for which the tube is designed, then the drop across the arc (tube, you mean) would become appreciable. The operator's statement regarding the rectifier when used on series street lighting is correct. The drop in the rectifier tube is proportionally so small compared to the loss in the tube itself, that it will reduce the efficiency of the system, as a whole, very little, but it must be understood that for low voltage work, such as that required for moving picture machines, the drop in the rectifier, if negligible, and the efficiency of the outfit is much lower, the exact percentage depending on the D. C. voltage at which it is operated. Some operators operate as high as 80 volts D. C. The rectifier efficiency is, however, considerably better than that of the motor-generator set, because, while the motor lamp and starter will be saving 90 A. C. and have an efficiency of about 65 per cent, when run at full load, and as it also requires resistance, the loss of this resistance should be taken into consideration in comparing the efficiency of the two outfits."
I am wondering if it does not happen that Friend Crease’s A. C. fuse windows are located in the back surface of the lens 3.5 inches. Will you kindly advise what combination of condensers are needed, and what distance to place them from the aperture? Present I am using a 6½-7½ condenser combination, with 18 inches from the aperture to the front condenser. I am afraid, however, I am losing light in the objective. Have been using National carbons, pulling 60 amperes, 63 volt A. C. through a Port Wayne combination. Recently bought a new supply of carbons, and find they are not marked as Nationals have been in the past. In fact there is no mark on them at all. They give a good light in the long hand, but they have one fault for which I cannot account, viz.: there is a small flame which periodically runs around the carbons just once. In other respects they are fine, and produce a brilliant white light.

Turn to Table 1, page 141 of the Handbook, and look down the left hand column until you come to 1½, the diameter of your objective; then go right over to the right we do not find 3.5, or anything near to 3½. Even if we have to go down two horizontal columns in order to get 3.53 in the second column from the right, and 3.55 in the right hand column, opposite which, in the left hand column, we find 1¾. If you can get 21 inches between the apex of the front lens and the film you would have to have a lens 1½ inches in diameter in order to avoid light loss. If, however, you have a machine with which you can only get 18 inches between the apex of the front condenser and the film, then you would have to have a lens 1 13-16 inches in diameter and using one 0½ and one ¾ condenser spaced so that their apexes are not more than 1-32 of an inch apart. This whole matter, Brother Taylor, hinges on your understanding how to use Table 1, page 141 of the Handbook. If you can only get 16 inches between the apex of the front lens and the film, then following down the column under 16 until you come to 3.500, which is practically 3½, and you pulling out the left hand column you see that your objective would have to be 1 15-16 inches in diameter in order to avoid light loss.

You may find questions of this kind will do well to advise me as to the extreme distance it is possible to get with their machine between the apex of the front lens and the film. Without this piece of information I am hampered in my reply, but owners of the Handbooks will be able to match up their own optical system by means of Table 1, page 141, without asking any questions of any one. As to the carbon fault, why I smiled at your description: "the flame runs around the carbon just once." The only reason I could advance for that is it wants to see if the back door is closed. Seriously, however, Brother Taylor, you will have to go into a detailed discussion of that and think of an explanation of that flame case. Presumably you mean that your arc is operating at 65 volts.

CLOSING THE BOOKS

The editor is in receipt of complaints from a great many operators who have attempted to join the union, only to find the books closed. Now, my idea was to grant to me the privilege that in some instances be not only advisable but necessary to "close the books" and refuse more members, still here is a thing which can be very well done without the union losing one particle of its power. The closing of its books unless is in position to supply a thoroughgoing means for every man within its jurisdiction who don’t like to go into matters of this kind, because I fully recognize the fact that legitimate arguments can be advanced both for and against the practice; also I am willing to concede the proposition that it is highly advisable to take in new members in a town or a city where there are already sufficient COMPETENT operators to meet the demands. I think the unskilled operators, who we are all aware of, are not usually very correct about their word competent, and of my own knowledge books have been closed in some cities when there was not one really competent operator to every five jobs. In my humble opinion the closing of books under these conditions cannot be, by the wildest stretch of imagination, justified.

It is a pretty tough proposition to keep a competent man out in favor of an incompetent, and, mind you, competency means something more than mere ability to project a reasonably good picture. I take the position that it is up to the union here to that its members D0 prosper here. In other words, I believe and have always believed, that it is a part of the duty of the union to check up the work of its members, and penalize those who fail to deliver the best work record possible under the conditions the film works under. I do not wish to go into this matter any further at this time. In fact I do not want to mention it at all, but feel that it is the duty of this department to warn operators that the wholesale closing of union books might easily breed a condition which would be intolerable.

It two in future. TWO YEARS APPRENTICESHIP IS LITTLE ENOUGH TIME FOR A MAN TO BECOME A COMPETENT MOVING PICTURE MACHINE OPERATOR.

Mr. Dirt in the Aperture.

Raymond Brown, St. Louis, Mo., writes:

I guess you think St. Louis is rather slow, as I have seen nothing in the department of our city, though I have been reading the same for quite some time. Well, I am going to start them going, or at least try to do so by sending a description of a new device for reducing Mr. Dirt. This is designed specially for Power’s projectors, but will work on any make of machine. I know there are many operators who don’t mind dirt on the aperture, but this device is intended for particular men who don’t care to have their picture framed with bricks. The illustration will show how it works, and the whole thing costs but a few cents.

A is the front plate of the machine; B the lens jacket; C the slip tube or lens; D a small brass tube which is tapped at the end so as to accommodate two nuts, fitted one on either side of plate A to hold the tube in position. E is a small spray which may be obtained from any ten-cent store. It is attached to the end of tube D, and is bent to strike the aperture at an angle. F is an ordinary camera bulb, attached to the outside of tube D. Squeeze the bulb and buoyey away bye Brother Dirt.

As I understand the device the tube is designed to run along the side of the lens barrel and set back a little distance from the aperture, so that the air blast will strike the whole aperture and clean all sides of it.

I would suggest, however, that whereas this scheme ought to be practical, and while we appreciate Brother Brown’s good intent in sending it in, the plan adopted by operators in large New York theaters is even better. They get a glass tube, similar to a medicine dropper, only larger and longer, and affix thereto a small bicycle or automobile horn bulb. This instrument is inserted either in an opening specially made in the casing of the machine or, in the case of the Power’s St. elsewhere, and you can take it from me that it is a pretty tough piece of dirt that will stand the resulant blast. If a good number of operators would like to get a glass tube of this kind I will see what I can supply them to you—without any profit of course. The advantage of the glass is that if you happen to get it in the light ray it does not show appreciably on the screen.

Richardson’s

Motion Picture Handbook for Managers and Operators

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

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

QUESTIONS
In cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are enclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.
It is a rule of this department that no apparatus will be recommended editorially until the value of such appliances has been demonstrated to its editor.

The Making of a Direct Positive.
The production of a positive image instead of the usual negative on the moving picture film has been a subject under investigation by photographers and chemists.

Various formulas have been tried, but with little success, but the use of Thio-carbamide (sulphorurea, thiourea), has been probably the most successful to date.

The Editor has conducted some experiments along these lines and with the co-operation of Mr. Samuel Wein, Photo-Chemist of the Continuous Camera Co., has produced some interesting results.

The literature on this subject is not extensive as all investigators did not publish or speak of their results. However, Col. Waterhouse in the Scientific American (1890) has described the use of thiocarbamide as a positive developer, and has published a formula which he has used successfully.

The formula Col. Waterhouse makes use of is:

Lithium carbonate .......................... 50 grs.
Sodium sulphite .......................... 50 grs.
Eikonogen .................................. 50 grs.
Thio-carbamide (saturated solution) few drops water 10 ozs.

Devel, the film in the usual manner and fix.

Recent Perley (Journal Physical Chemistry, Volume 13, page 640, 1900), has worked with thiocarbamide and has had better results with a hydroquinone developer instead of eikonogen as suggested by Col. Waterhouse. Hereewith is the formula Perley used.

A. Water ......................... 100 grs.
Sodium Sulphite ....................... 126 "
Hydroquinone ....................... 21 "

B. Water ......................... 100 grs.
Sodium carbonate ..................... 126 "
Add 20 grs. of a thiocarbamide solution to 25 grs. of solution A and 25 grs. to solution B.

All of Perley's work has been done on lantern slides which are quite different from moving picture films, the writer having had the occasion to do some experimental work along this line and has found that his formula was unsatisfactory for the results, were seldom successful and then only to a limited extent.

The predominant factors in the use of thiourea is the following:
1. The brand of film used.
2. The proportion of thiourea or its salts.
3. Developing agent.
4. Proportions of alkali.
5. Proportions of restrainer.
6. Character of thiourea salt used.
7. Temperature of solution.

Satisfactory positives were obtained with an adural developer, containing a rather large amount of alkali, but with amido the results were unsatisfactory. The effect of alkali is very peculiar. A small amount of it added to the regular hydroquinone developer increases very much the density of the negative image. Hybrids generally result, although by decreasing the exposure very much and developing for a short time, some rather poor positives would be obtained.

The tetra-thiourea, ammonium bromide recommended by Col. Waterhouse, but apparently not tried by Perley or other investigators, was very successful for obtaining clearer and better positives. The following is the formula made use of:

A. Water ......................... 65 ozs.
Sodium Sulphite ....................... 300 grs.
Hydroquinone ....................... 65 "

B. Water ......................... 65 ozs.
Sodium carbonate ..................... 830 grs.

Has Static and Other Well Known Troubles.
L. C., Nashville, Tenn., writes:
I am doing considerable amateur work in moving picture photography, but lately have had some difficulties to overcome with which I wish you would give me some advice. I am using an old model Prestwich Camera which the velvet track has been replaced by a metal one. The magazines are wood and also old.

I have had considerable static troubles, and as an experiment took the film in the camera into the dark room and gave the camera a hundred or so rapid turns but was unable to see any static in the camera. When I developed a strip of unexposed film and found static present before the exposure was made. This form of static appears principally at regular intervals along the perforations. Was it caused by the perforating machine?

I also find my film slightly fogged along the edges. Is this due to leaking magazines, if so can I purchase aluminum or other metal ones and how expensive are they?

I project my own pictures in a local theater and find quite some up and down motion on the screen. What causes the vibration?

How expensive are Carl Zeiss F. 3.5—50 mm. lenses? Where is the best market for news pictures if I take any and how much do the News Companies pay?

If you will favor me with these answers I shall be very grateful to you.

The static trouble that you are experiencing undoubtedly comes from the perforating machine. Apparently the manufacturers of film do not guarantee stock against static. The fog on the edge of the film is caused by a light leak in the magazines and if you will cover up any cracks with lantern slide binding or the ordinary passe parts, this leak may be stopped.

Metal Magazines for the Prestwich Camera can be obtained at a cost of about $2.00 each. They are superior to the wooden ones as they will not warp or crack.

The vibration of the pictures on the screen is of course magnified many times and probably is caused by the tilt or panar or being loose. If you will tighten up these too whatever possible, the vibration should be lessened.

Carl Zeiss lens are not obtainable except at a premium due to the present European War. The prices range from $40.00 to $100.00 for the 50 mm. F. 3.5.

The best information regarding news pictures was given in a recent issue under the title "Hints to News Film Cameramen." The price paid for good negative which is accepted ranges from 60 cents to $1.00 per foot.

Correspondence Club.
Leonard A. Bayer, 1435 Avenue "A," New York, writes:
Kindly add my name to this Correspondence Club that you mention in your column. Also please be so kind and send me full particulars pertaining to the principles of this club.

I am very glad, indeed, to note that each day or two brings a new member to this correspondence club. The object of this club is merely to develop the interest in Motion Picture Photography among photographers who are situated all over the country.

By correspondence you can take up with any of the men whose names we have published from time to time, any question or matters that you believe would interest them. For instance, if you have been particularly successful in making a certain class of pictures, such as out-door work, or if you have lent your energies toward photographing microscopic subjects, either of these things will interest other members of this club. You may write them, perhaps, and return their in the developer, after three or four minutes the positive image is clearly seen. The corresponding chloride salt, however, appears to be better still, and works without a restrainer (bromide). The iodide was not satisfactory. All these salts were prepared according to the directions of Reynolds (Journal Chemical Soc. Volume 59, page 384, 1891).
Music for the Picture

Conducted by Clarence E. Sinn and S. M. Berg

Inquiries.

Questions concerning any phase of the work of the orchestral leader in a photoplay theater may be addressed to the Moving Picture World and the answers of Mr. Berg will appear in a Question and Answer Department, which will be a regular feature of our Music Page.

Musical Setting for "Fate's Boomerang."

Released May 29 by the World Film Corporation.

Suggestions prepared by S. M. Berg.


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

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

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will help the leader to anticipate the various cues which may comprise the printed sub-title (marked T) or a described action (marked D). For instance: 015 T "Two days later" is a sub-title and is printed reading matter on the screen. But 015 D "When Rick takes drink" is a description of action.

George Castleman, engineer, is given charge of a railroad construction camp in the mountains of North Carolina. His wife Mildred, a society butterfly, refuses to leave New York, but remains in town, carrying on a flirtation with Arnold Morgan, a wealthy society man. In the mountains George meets and falls in love with Zell, a mountain girl. After a time Mildred wants a divorce and seeks evidence against her husband. She arrives at the camp and hires a rig to carry her to Zell's cabin. The driver, intoxicated, loses control of the horse and an accident ensues in which Mildred is killed. Zell and George are then united.

Care must be taken in scenes of dancing from 214 to 465. They are most effective when music suggests the steps by the orchestra and piano only continued. Note particularly: Agitated as suggested. Shot and Explosion, 3415. Auto effects, 5814. Train effects, 617. The THEME selected is "My Memory Maid."—Hintze.

Time schedule: 67'5 minutes (five reels—1,500 ft).

Time. Sub-titles or descriptive cues.

O D Opening.
115 T Rick Lally, a degenerate.
124 T A fatality—K.
1 T John Shays.
675 T "Oh forget your cards."
8 T Arnold Morgan.
1 T "Give up the life."
147 T "What are those men doing?"
151 T "You say a railroad brings."
174 T Great events must bud.
18 D When Zell takes up her dog. (Water fall effect.)
214 T A week later. (Piano only.)
237 T "This is for a rainy day, Zell."
25 T "Why is it that the most."
28 D When Zell buys paper.
29 T Two weeks later.
34 D When Rick picks up gun.
3415 T A very good friend comes. (Shot—Explosion.)
354 T Your best friend comes.
376 T Three charity masks itself.
379 T "I guess old rattler."
413 T As the moon rose.
429 T "I hoped maybe you'd come."

45 T Arnold Morgan gives a parry.
465 D Dancing scene. (Piano only) (Flash).
465 T "I'd got an all right side."
50 T "Good God Zell it won't do."
5015 T Four days later. (Auto effects).
504 T "Quick we will follow her."
507 D "When Mildred gets into rig."
504 T "When Rick takes drink."
507 D When Rick takes drink. (Train effects).
515 "I can't understand." —Repeat. THEME.

Note: For the convenience of readers of the Moving Picture World, a price list of the numbers suggested in the above cue sheet is to be found in G. Schirmer's advertisement on page 1763.

Musical Publications and Their Adaptability to the Screen.

IN ARCADY.

NEVIN.


SCHIRMER.

2. A picture work by Alfred. Allegro con moto, slow.


4. Tournament. Allegro energia a tempo.

This composition is published in 1916. It is also appropriate for motion pictures that leaders will find this suite a valuable acquisition. It is sufficient to say that Ethelbert Nevin composed it and that Hugo Riesfeld is responsible for the excellent orchestration.

LONGING.

PIETRO FLORIDIA.

SCHIRMER.

A pleasing intermezzo in 2-4 andantino grazioso. Arranged for orchestra.

INTERMEZZO.

ARENSKY.

SCHIRMER.

This composition will admirably depict impending disaster, allegro action or paring. Tempo 2-4 presto and prestissimo. Arranged for orchestra by Ross Jungnickel.

YESTER-Love.

BORCH.

At the name implies. Yester Love is an intermezzo. An original composition arranged by the composer. Well suited for a theme or semi-pathetic situations.

SONGS FROM SHAKESPEARE'S TIME.

SCHIRMER.

This is a necessary requirement of the theater orchestra. It is suited to be used at English educational, scenic weekly or light drama. Songs are transcribed and arranged by Gaston Borch and include "The British Grenadiers," "The Hunt is Up," "Come again sweet Love," "Gentlemen of England" and "The Knotting Song."

SCOTCH POEM.

MACDOUGELL.

SCHIRMER.

A rearrangement of Edward A. MacDowell's "Schottisches Gedicht" (Scotch Poem) by Ross Jungnickel will be found to be one of the most effective pieces of storm music published. It has been carefully edited and extended and is easily repeated without modifications. No picture player can be without this publication.

Nik-O-de-mus.

Snyder.

RICHARDSON.

INCIDENTAL AND DRAMATIC MUSIC.

MIDDLETON.

HAWKES.

The picture player can have too many incidentals and Dramatic Collections. This set published by that well-known English house, contains 36 numbers including allegros, adagios, marches, storms, burglar scene, and reels, death-bed scenes, comedy action, etc.

THE MERCHANT OF VENICE.

ROSS.

SACHEM.

ROSEY.

SCHIRMER.

An Italian intermezzo in allegro 2-4 well suited for light Italian
drama or bright Oriental scenes. A valuable addition to the picture library.

KING.

This is described by the composer as an intermezzo Arabian. The tempo is allegro moderato and it can well be described as a neutral oriental. So little of this material is available that it will be welcomed.

Preparedness.

By S. M. Berg.

From California to Maine and from New Orleans to Lake Michigan, the theme of the day is Preparedness. It matters not what a man's calling is, or by what means he is obtaining his livelihood. Preparedness arises in his conversation. In New York City on May 15th a large promotional campaign was conducted with a billboard carrying the Stars and Stripes marched up Fifth avenue in an effort to convince the slackers that they were ready and willing to defend their country's honor, if called upon to swear an oath.

These few words are published under a musical column so it is fitting that we deal with the word Preparedness from the musician's point of view, especially in the sphere of musical interpretation for the film. Preparedness means a preparing or fitting, to make ready, to qualify or to provide.

How many of those musicians who are expressing opinions today on Preparedness from a national standpoint are equipped to provide a musical interpretation for a picture on a moments notice? How many are who have their libraries classified so that whatever character of music is needed they can lay their hands on it? How many have a library which contains the national characteristics such as English, French, German, Russian, Chinese, Indian, etc.? How many have a collection of melodies that the stars can call for and have at their service during rehearsals? Unfortunately the greater number of musicians that are earning their living by playing the picture are totally unprepared for their positions. They give for the day to the producers the data they need and are called upon to swear a small sum for music every week. However, his concluding remark was “I've got enough to do with my money. I don't intend to buy music every week.”

Opera Performance Nets $9,000.

Actors' Fund Benefits by Entertainment at the Metropolitan.

The grand tribute performance of the motion picture campaign for the Actors' Fund, held on the afternoon of May 9 at the Metropolitan Opera House, was a huge success. It was the finest performance of its kind ever seen anywhere and was substantially to the credit of the Metropolitan and the treasury of the great humanitarian undertaking of the heads of the film industry. Monday was National Motion Picture Tribute Day and was loyally observed in every state in the Union. The next event of importance in the campaign was the $6,000 endowment for the Actors' Fund, to be followed by a still larger pledge. The whole of the proceeds will be donated to the Actors' Fund.

The mammoth metropolitan tribute netted $9,000 for the cause. Every seat in the vast house was occupied and many people stood at the rails in the orchestra and balconies. The great crowd was treated to a most exceptional program. Samuel Goldfish, chairman of the National Executive Committee of the Campaign, and Daniel Frohman, president of the Actors' Fund, who arranged the affair, covered themselves with glory.

The production ranged from Puccini to Berlin in the music and from Bernard Granville to Edna May in the specialties. Geraldine Farrar was the principal attraction and never appeared to better advantage. She sang in excellent voice and was given a most enthusiastic reception. After singing the second act of "Madame Butterfly," assisted by Antonio Scotti, Rita Fornia, Angelo Bada and Pietro Audioso, Miss Farrar appeared once more at the end of the program when Mr. Granville sang a song written especially for the occasion by J. Carlin and associated with George Loe, with the full Metropolitan Orchestra, accompanied all the operatic selections.

The event at the Rialto will last for five days commencing May 21st. It was originally announced that the series of special performances would start on May 22, but S. L. Rothapfel, director of the house, found that he had not sufficient time in which to prepare the Tribute on the scale he wished. The first two days will be Motion Picture Days, with appearances of the most prominent film favorites in costumes of roles in which they are best known. Wednesday will be devoted to the appearance of leading actors and actresses of the stage. Thursday will be Musical Day, and Friday will be Allied Arts of the Theater Day.

At Leading Picture Theaters

Programs for the Week of May 21 at New York's Best Motion Picture Houses.

"Sweet Kitty Bellairs" at the Strand.

URING the week beginning May 21st the Strand Theater presented Mae Murray in "Sweet Kitty Bellairs," a photo-play produced by the Jesse L. Lasky Feature Play Company, and associated with David Belasco. The film drama is from the play of the same name written by David Belasco and Egerton Castle and presented by Mr. Belasco in New York some time ago.

Mae Murray, once of the newest recruits to the screen, in "Sweet Kitty Bellairs" finds a part well suited to her beauty and winsomeness. The play is a romance of the days of powdered wigs, courtly gallants, fair ladies and swords quickly drawn. The action occurs in Bath, England, the familiar setting of plays of the latter years of the 18th century. The meticulous care given to Belasco stage productions has been employed in the direction of the film version.

Rube Goldberg's "The Boob Weekly," a scenic and cartoon comedy, were also on the program.

"Going Straight" at the Rialto.

The Rialto offered a double bill during the week—Norma Talmadge and the "Fine Arts Kiddies" in a Triangle photo-play offering "Going Straight," and Charlie Chaplin in his last Essanay production, "Police."

"Going Straight," the vehicle in which Norma Talmadge is seen, is a five-reel drama by Bernard McConville and has for its foundation the difficulties that beset the reformed crook endeavoring to "go straight." It is full of action and dramatic suspense, and is kept very close to the heart interest, aroused by the children. By a strange coincidence Chaplin's comedy, "Police," is the direct antithesis—almost a burlesque on the same story.

"In the Land of the Midnight Sun" and "Spain" and a musical program were included in the entertainment.

"Pasquale" at the Broadway.

The attraction at the Broadway theater was the latest Morosco-Paramount photoplay, "Pasquale," with George Beban and Myrtle Stedman in the leading roles. Mr. Beban plays the part of Pasquale. The story is a deft blending of laughter and tears, with the scenes being laid on the Italian-Austrian battle front. The Broadway Weekly, colored scenic, short comedies and cartoons rounded out the bill.

W. J. GILMORE WITH MELIES.

W. J. Gilmore, former manager of the 23rd street branch of the General Film Company, has been appointed creative representative of 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. He is one of the most prominent men in the film industry and has a high reputation as a judge of a picture's merits.

Mr. Gilmore's experience in film marketing extends over fourteen years. Graduating into the General Film Company from successful management of a chain of theaters, 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. He confesses that he has always leaned toward the representation of some brand to which he can devote all his energies.
Chicago News Letter
By JAS. S. McQUADE.

THE LAUGH IS ON LOUIS MANN.

SOME time ago, in an address before the Altoona, Pa., Chamber of Commerce, Louis Mann was credited by the press with the following statement: "Every moving picture house I would place the sign, 'The home of non-intellectuals.'"

We are indebted to Mr. Mann, because he has made the world laugh by his inimitable stage impersonations. In this instance he evokes another laugh, but the laugh is on himself.

Do I recollect aright? Did not Louis Mann and his amiable and talented wife, Clara Lipman, make an essay in feature pictures, a little over three years ago? Were not the productions made in New York? Did they not turn out to be a fizzle, financially, because the camera did not take kindly to Mr. Mann, and because Mr. Mann on the screen failed to make the appeal that he did on the stage? That was not Mr. Mann's fault; it was his misfortune. But why blame the innocent moving picture for it?

Tut! Tut! Tut! Mr. Mann. Just as many (and then as many times more) intellectuals go to the moving picture houses as flocked to see you on your successful tours. Don't take any man's word for it. Attend the moving picture houses and prove it for yourself.

A STORM RAISED BY ILLINOIS VICE FILM.

"The Little Girl Next Door" (the Illinois vice film), which is now showing at the La Salle theater, this city, is raising a big storm among the reform forces.

The City Council Committee on Judiciary is at the point (at the time of writing) of recommending an order directing Chief of Police Healey to revoke the permit for the subject, on the reason that it is improper. It is well understood, however, that the Chief need not follow the order.

The reform forces are urging the committee to go ahead. A letter from Samuel P. Thrasher, superintendent of the Committee of Fifteen, which denounces the vice film, will be read before the committee. In this letter Mr. Thrasher says, in part:

"Why the law which applies to obscene books and pictures should not apply to a motion picture like this one I cannot comprehend.

"No one can view even the expurgated edition of this noxious effusion without being convinced that the intent and matter therein displayed could not be reduced to print without making book so lewd, lascivious and obscene as to compel its exclusion from the United States mails and render its publishers liable to prosecution.

"I think the film should never have been released to the public. Now that it has been, it should be more thoroughly revised, by the elimination of additional features, or its exhibition prohibited."

THOMAS SANTSCHI A VICTIM OF THE MUSE.

Thomas Santschi, Selig's well-known leading man, who was on here for several months past with "The Crisis" company, made a host of friends during his stay.

Tom is a great, gentle giant of a man in his normal moods; but—as his McNamara in "The Spoilers" shows—a fighting demon when he has his back to the wall. He has the part of Stephen Brice in "The Crisis," a character that should also fit him well.

To look at him one might be impressed that Mr. Santschi would be about the last man on earth to dabble in poetry; but he has done it, although he stoutly disclaims that it is poetry.

Out at Camp Nobles, Catalina Island, with Jack Prescott and a bunch from Harvard as companions, one evening, several months ago, the crime was committed. The bracing air, aided by equally bracing libations and the picturesque beauty of the scene, inspired the trio.

"Let's sing a song of the weed," suggested Tom Santschi.

"And the other of the rose," said Jack Prescott.

And that was the origin of "The Weed and the Rose," which Tom Santschi finally evolved, as given here:

THE WEED AND THE ROSE.

A little weed grew at the foot of a rose
And they both breathed the same summer air.

But poor weed it looked at the rose
For the rose was so sweet and so fair.

At twilight the little weed tremulously spoke,
And it told of its love for the rose:

The rose never had a language of weeds
Is a language a weed only knows.

Then at night the little weed heartbroken cried,
And its tears washed the foot of the rose:

And sweeter she grew and her green leaves spread wide
Shutting out the sweet sunlight and air;

So the little weed died at the foot of the rose,
And the rose never knew it was there.

To me, this little poem shows both imagination and great tenderness. Maybe, it will suggest an idea for a scenario to someone.

CHICAGO FILM BREVITIES.

J. A. Kent, publicity and sales manager of the Great Northern Film Company, New York City, arrived in Chicago Wednesday, May 10, and remained until Monday night. May 15. Mr. Kent reported fair business for his product. During his stay here he interested himself in the censorship of several of his subjects by the Chicago board.

Jay E. Sherwood, state vice-president for Wisconsin of the Motion Picture Exhibitors' Association of the Northwest, paid this city a flying visit one day last week. Mr. Sherwood is manager of the Grand theater, Madison, Wis., and secretary of the Grand Theater Company, which owns it. This house seats 750 people, and is showing to good business.

Mr. Sherwood stated that conditions for exhibitors were very good in Madison, but that local women societies are trying to get just now to put their house board. He did not believe that anything would be done, however, as exhibitors in Madison are their own censors and very careful to look over their programs before exhibiting them.

Clarence A. Frampers, president of the Photodrama Club, 3018 Jackson Boulevard, Chicago, recently returned from California, where he has been writing special stories on the staffs of the Lubin, Triangle-Keystone, Thomas H. Ince and American Film companies. Since the policy of the club has been changed to make all photoplay writers who are not residents of Chicago eligible to membership, so many applications have been received that it was deemed advisable for Mr. Frampers to return and attend to the business matters and to have the meetings conducted under his personal supervision. The club is being conducted for the benefit of amateur and successful scenario writers, and is making a fine showing and doing a great deal of good for those interested in scenario work. Mr. Frampers informs me.

The Selig players, who have been engaged for several months past in the production of the interiors in "The Crisis," left this city on Wednesday evening, May 17 for Vicksburg, Miss., where the famous battle scenes describing the Winston Churchill story will be filmed under the direction of Colin Campbell. Among the players who left were: Bessie Eyton, Eugenie Besserer, Margaret Fawcett, Thomas Santschi, George Fawcett, Matt Snyder, Marshal Neilan, Cecil Holland, Leo Pierson, and others. A large party of friends, among whom were William M. Selig and Gilson Willets, were at the Illinois Central Twelfth street station to see them off. An advance force of scenario artists and stage carpenters, under the direction of Gabriel Pollock, have been in Vicksburg the past two days, doing the preliminary work necessary before Director Campbell's arrival. Mr. Campbell expects to conclude his work in Vicksburg so as to arrive in St. Louis with the company early in June. After finishing the exteriors there, the company will return directly to the Pacific Coast studios.

James McGee, manager of the Selig studios at Los Angeles, arrived in Chicago Thursday, May 18, and after
a brief stay, proceeded to Vicksburg, where he will act as business manager of the Selig "Crisis" company.

"The Valiants of Virginia," adapted from the thrilling novel of Hallie Erminnie Rives, will be the next Selig Red Seal photoplay to be released, through V-L-S-E, Inc., following "The Primitive," which will be released on May 29. The Selig-Rives photoplay will be released on June 26.

Selig's revival of "The Two Orphans," which will be released through the General Film Company's regular service, a novel of the same title by June 12, has created considerable interest among exhibitors. It will probably be remembered that the fine cast of players in this photodrama includes Kathryn Williams, Winnifred Greenwood, Myrtle Stedman, Charles A. Carrigan and other photoplayers well known in the film world.

"Historic Indiana," the Indiana centennial picture which is being produced under the direction of the Selig Polyoscope Company, is now nearing completion. Interesting scenes were taken on Monday, May 15, in which the noted Hoosier poet, James Whitcomb Riley, appeared before the camera at his home in Indianapolis. Mr. Riley will be seen in the picture with a small army of children surrounding him, each of them a devoted friend. The production of the picture is being financed by the Indiana Historical Commission.

The following programs have been announced at the prominent downtown theaters in Chicago for the week beginning Sunday or Monday, May 21 and 22:

---

J. K. Burger, general manager of the International Film Service, Inc., New York, arrived in Chicago Wednesday morning, May 17, to assist J. T. Bowman, the Chicago branch manager of the company, in the task of filling the sixth, seventh, and eighth programs for the month of May. Mr. Burger has been with the company for the past three years.

---

RELIABLE FEATURE SPREADING OUT.

Manager Schwartz of the Reliable Feature Film Company of Chicago reports that since going into larger quarters business has increased. He advised that the business increased after making a major film purchase in Chicago last week. The film, "The Great Adventure," was recent purchases for Illinois, Indiana and Wisconsin. From the manner in which bookings are being made it will be necessary to have several copies working at one time.
News of Los Angeles and Vicinity
By G. P. Von Harleman and Clarke Irvine

NO SINGLE FILM COMMISSIONER.
Mayor Sebastian Says He Does Not Intend to Appoint One—Believe Police Department Competent to Handle Situation.

MAYOR SEBASTIAN has announced that Los Angeles now has no moving picture censor. Mayor Sebastian, however, says that he does not contemplate appointing any censor commissioner. He expresses the belief that the situation can be handled by the police department. He said:

"The ordinance abolishing the censor commission is now in effect, and, as I understand the situation, we haven't any censorship over moving pictures at the present time, outside of general police regulations. I have no intention of appointing a censor commissioner."

HARBINGERS OF "CIVILIZATION."
Leo S. Harding and Andrew C. Edison on Transcontinental Motorcycle Trip to Spread Propaganda for Great Picture.

Thomas H. Ince this week has undertaking a most novel and effective way of advertising from coast to coast his greatest production, "Civilization." Leo S. Harding and Andrew C. Edison of the Ince forces have started on a motorcycle trip across the continent to blaze the name of this remarkable picture. They are traveling via the National Old Trails from Los Angeles to Portland, Me. The motorcycle is equipped with a side car and every available inch of its space is elaborately decorated with notices that "Civilization is coming," while a large suitcase is filled with literature and photographs to be distributed along the road.

LARGE THEATER PROJECTED.
Motion Picture House With Three Thousand Seating Capacity Planned for Broadway.

The assurance of the launching of one of the most important building enterprises undertaken in Los Angeles in several years, was announced this week by The Business Stability Association, composed of many of the leading business men and owners of business property in the downtown district, as a result of a ninety-nine-year ground lease of the property at the corners of Third and Broadway and started a movement for the immediate erection of a modern theater and studio building on that site.

The association expects to erect a structure costing about $600,000. Of this amount $400,000 is declared to have been subscribed. As soon as another $100,000 shall have been added an architect will be commissioned to go ahead with working plans. This statement was made by Miles S. Gregory, secretary of the association. Mr. Gregory also announced that it was the intention to complete the project, with no indebtedness, each subscriber holding his proportionate amount of stock and participating in the returns from rentals on that basis.

The building in contemplation is to contain a motion picture theater with a seating capacity of three thousand persons equipped with a stage large enough to accommodate opera performances. There will also be fourteen small specialty shops on the ground floor, some on Broadway and others on Third. The plans, as roughly outlined, call for fifty-six studios, each measuring 14 x 25 feet, facing Broadway, and eighty studios, some 15 x 100 feet, and others 16 x 29 feet, overlooking Third street. A space, 120 x 100 feet, in the basement is to be given over to a cafeteria.

The building will have a frontage of 120 feet on Broadway and of 194 feet on Third. It will be of fireproof construction, probably of reinforced concrete.

MABEL NORMAND BACK AT WORK.
The Mabel Normand Feature Film Company Rehearsing a Four-Reeler at Their New Studio.

Mabel Normand and her own company of players began rehearsals on May 15, on the first of the features to be released under her name. Early indications are that the story will be in four reels and that it is possible the Mabel Normand Feature Film Co. will make about eight such comedy-dramas a year.

Although Miss Normand has her own studio located in one of the beauty spots of Hollywood she has by no means cut adrift from the famous Keystone studio where she was featured for years.

Hampton Del Ruth, managing editor and assistant manager of production of the Keystone Film Company, has given further anxiety through the four-reel comedy-dramas which require a de luxe treatment for The Mabel Normand Feature Film Co.

To those connected with the famous laugh-making plant of Mack Sennett the picture of the first rehearsal looked much like the rehearsals of the past when the young woman was being featured by the Keystone Company. With the exception of James Young, who will direct Miss Normand, and a carefully selected cast of associate players, Mr. Sennett and Mr. Del Ruth lent their aid as in the past, the only real difference being the story, which is straight comedy-drama.

"I am more than delighted with everything," Miss Normand said when asked what she had to say about her future as well as the present picture. "I am more than satisfied with the first story selected. I feel I have regained my old good health again, and now I am anxious to hear Mr. Young say 'camera' and begin work again."

The conclusion of Miss Normand's trip to the East and said that she felt the trip had done her a world of good.

Miss Normand brought many trunksfuls of costumes home from the American fashion center, and many of these gowns,

Andrew C. Edison and Leo S. Harding Receiving Instructions from Thomas H. Ince Before Starting on Transcontinental Trip. "Civilization" has entered its fourth successful week at the Majestic theater. Now that the big film has settled down to a steady run in Los Angeles negotiations are under way for its early showing in all the other large cities of the country. Producer Ince, accompanied by a large staff of aides, is now in New York arranging for its metropolitan premiere. It will probably be shown at the Knickerbocker Theater. When in the East Mr. Ince will also arrange for its presentation in Washington, Philadelphia, Boston and other big centers.
like the plot of the first story, are to be reserved for the first nighters who enjoy her first picture.

The site of the new studio of the Mabel Normand Feature Film Co. is located just off Hollywood boulevard a few blocks before the traveler reaches the Fine Arts studio.

The women member of Miss Normand's company will dress in individual dressing rooms on the same tier with that of the leading woman, while the men will have their quarters on the ground floor. The front part of the building will be used for the general offices, the stage being overlooked from the dressing rooms.

**ACTORS TO SPEED FOR FUND.**

Will Hold Racing Events and Automobile Fashion Show at Ascot Speedway on Memorial Day.

Plans are under way and, with every well-known film star in Southern California appearing on the program, the race meet at the Ascot Speedway May 30 for the benefit of the Actors' Fund will outdo a five-ring circus in its many features.

There will be speed contests for cars, motorcycle races, bicycle races for women riders, motion picture comedies in the manner of old-timers' races, "grudge" races and, as a fitting finale, the classiest motor car event ever staged anywhere.

At the wheels of the most stylish motor cars in the world will be seen the well-known beauties of the film world. This event will be known on the program as the Automobile Fashion Show. A committee of well-known judges will be selected to pick the most stylish turnout, car, driver, and ability to handle the car to count.

Needless to say, the film queens will pick their cars with care. Almost all the well-known stars are good drivers and the competition will be keen. The judges will not endeavor to name the Motor Queen and the King of Cars. This will be left to the ten thousand persons who are expected to gather for the big event.

As each contestant parades her car in front of the stand the crowd will be asked to express its appreciation. The judges will decide which four receive the most applause. Then the crowd will be asked to pick the two best. And then the winner will be selected. The rivalry will be keen and there is certain to be some husky rooting for the various favorites.

The race for the old-time cars will cause lots of fun. The Keystone company is building a picture around this race and there will be much comedy in the making.

**SEEING AN E. & R. PICTURE.**

This week we made another stroll Eastlake Park way to the studios of the E. & R. Jungle Film Company.

We found Clem Pope, publicity man, in his den, as usual, surrounded by stacks of copy and pounding away for dear life. Said Clem, after the usual greeting and perfunctory small talk, "Want to see a corking E. & R. comedy, which," modestly blushing, "I wrote myself?" Of course we would, never before having seen the famous "Nap and Sally," on the screen. So to the projection room we went and made the occasion still more interesting by being of an event, the leading man and the leading lady of the E. & R. Jungle Film Company joined us, and Nap took a seat on our right and Miss Sally on our left.

Of course we felt duly honored and glad to be in such distinguished company. However, we must confess that we at times became a frilee nervous when the big chimpanzees in the thrilling scenes of the picture would excitedly squeeze our arms the same as two very human children. It certainly was a waste of time watching them with intelligence and rapt attention on the screen. Whether they recognized themselves is hard to tell. At any rate, they surely acted like it.

The name of the picture projected was "Teacher's Pet," a current E. & R. Release. It's really remarkable the stunts these animal actors perform seemingly without an effort. The photography is unusually good.

**"DUSTY" FARNUM STARTS ACROSS CONTINENT.**

Dustin Farnum, screen star, will be Dustin Farnum, racing driver, this week. Farnum has designed on the transcontinental automobile record, and will depart from San Diego this week, after dipping the wheels of his Marmon roadster in the waters of the Pacific at Coronado Beach. Farnum's goal is New York City, and he intends to drive there in ten days or less. Farnum's car is a new three-passenger roadster, which was delivered to him last week. His schedule calls for a drive of about thirty-four hundred miles, and he expects to average better than three hundred and forty miles a day in the ten days he is on the road. He will adopt no regular schedule, but will stop wherever quitting time finds him, and the six o'clock whistle will not mean quitting time for him either. He plans to sleep about six hours a night and drive practically all the rest of the time.

And the way he made the dust fly when he pulled out from the coast makes the record's lie look rather short.

**"DOUG" FAIRBANKS' WILD WEST PARTY.**

One day last week Douglas Fairbanks, the popular Triangle Fine Arts star, gave a whooping western dance in his mountain cabin, located at Hollywood.

Most of the guests, who numbered over 200, were clad in period costume of "wild west" apparel and the scene was typical of those early California days.

Among the many film celebrities who attended were De Wolf Hopper, William Farnum, Dustin Farnum, Charlie Chaplin, W. S. Hart, William Collier, Marie Doro, John Emerson, Paul Dickey, Elliot Dexter, Oscar Apfel, William Hurlbut, Elda Furry, Al Jennings, Norma Talmadge and Winifred Kingston.

"Doug" Fairbanks' Wild West Party.

The affair was given by Douglas Fairbanks in honor of his cowboy and girl friends, most of whom came to the scene of the festivities on horseback. Fred Burns, champion American roper, entertained with some difficult feats, and Chief Big Tree Willow Bird, Eagle Wing and Leandro appeared in Indian dances. Many stage celebrities were seen dancing on the floor with the cowboys, cowgirls, Indians and their squaws dressed in full tepee regalia. Refreshments were served in the true western fashion and everybody had a cracking good time.

**HEARST NEWS MAN ACTIVE.**

Accompanied by world-famous racing drivers and a number of prominent men, L. K. Dewein, cameraman for the International News Service weekly, left this week on a picture-taking trip.

The fame of San Bernardino's road building campaign, which has done wonders in advertising the county to the motoring public of the coast and transcontinental motorists as well, is to be exploited by means of motion pictures. Cactus Kate No. 2, a famous automobile, with Louis Nikolre, racing driver, at the wheel, leaving San Bernardino this afternoon for the desert carried the party.

W. S. Wood, L. K. Dewein and Charles Bigelow are in the party. The San Bernardino county highway commission, composed of W. A. Freemire, J. B. Gill and George Hinckley, accompanied the Los Angeles party through Cajon Pass this afternoon.

The route will include the San Bernardino to Needles high- way by way of Barstow. The Grand Canyon will be covered on the north rim, Salt Lake City will be visited and photographs taken of the road work on the way.

The road through Cajon Pass is to be inspected, especially what is known as the new road. The members of the county commission will explain the road-making system and stretches of road where engineering feats have been called into use will be photographed and shown in theaters everywhere.

**FAY TINCHER HAS STAR PART.**

For the first time since De Wolf Hopper arrived in California last September to begin his motion picture work for the Triangle, Fay Tincier 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 comedian who began her career in early Arts. She has appeared in the films less than three years, but when Hopper arrived in California she was selected as foil for the huge comedian. Then followed her Dulcinea in the Chester Withey version of “Don Quixote”; the Wilton Morrillmore in “Sunshine Dad”; and so on. Fay’s list has been so far

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.” Her star is destined to shine for some time to come. At an age when the permission of the Ferry Society had to be obtained for her appearance in Savage productions and the last Weber and Fields burlesques at the old Music Hall.

Los Angeles Film Brevities.

V. R. Day, manager Chicago office of the Essanay Film Mfg. Corporation, has been in the city during the week and paid a pleasant call to the World office. It certainly was a sight for sore eyes to see a friendly face from old “Chi.”

S. S. Hutchinson, president of the American Film Company, arrived in Los Angeles this week, and after visiting the local Mutual studios proceeded to Santa Barbara.

It’s reported that Geraldine Farrar will come West again this week to appear in pictures for the Lasky company. She has leased Blanche Ring’s beautiful Hollywood home, Casa Blanca, in which to live during her picture engagement.

“Gloria’s Romance,” the wonderful George Kleine serial, has been booked for the entire circuit of Pantages Theaters and will shortly begin its engagement here for twenty weeks.

The Palace Theater on Seventh street, between Broadway and Hill, is now the home of the Triangle features. First run ince and Griffith dramas and Keystone comedies will be shown there exclusively.

J. Warren Kerrigan has been made defendant in a suit filed in the superior court by his former manager, J. Van Cartmell, in the complaint, the star owes his rise in the profession solely to the one-time manager’s efforts. Before Van Cartmell condescended to take Kerrigan under his guidance, the latter was receiving an alleged mere Pittance. $100 a week, it is charged. He is now getting a salary approximately $500 a week, according to the complaint, to Van Cartmell’s business acumen.

The latter asks $2,706.23, alleged due for services. Van Cartmell states that he acted as the star’s business manager from July, 1912, until January, 1914.

Cameron Coffey, four years old, champion child swimmer of the world, has been specially engaged by the N. Y. M. P. Corporation to do some very difficult “water stuff” in a new yet unnamed picture they are now filming.

He will dive from the deck of the big steamer “Congress” in the Los Angeles harbor one day this week. It is little Cameron’s first appearance before the camera, although he has frequently done stunts fully as difficult as those outlined in the moving picture scenario. This sturdy little lad’s prowess in the water, it is said, is truly remarkable.

Mayors Charles E. Sebastian of Los Angeles was adopted in the Sioux tribe at Inceville one day this week, when he was faired to the stage in one of the most picturesque events ever staged at the big ranch in Santa Monica mountains.

The Redskins who appear frequently in Triangle Kay-Be productions had made elaborate preparations for the ceremony. There was built out on the beach a variant in celebration of the occasion, and an extraordinarily large tepee erected within which to conduct the service.

Chief Two-Lance stood before the candidate, his beady eye gazing on the Mayor’s face:

“How?” he grunted.

“How?” said Sebastian.

Chief Two-Lance daubed a splash of red paint on Sebastian’s brow.

“Warrior now; can fight,” he grunted.

Seizing a beaver’s tail, he rolled it over the candidate’s face. Then he placed a gaudy head dress of eagle feathers on Sebastian’s head.

“Huh!” he grunted. “Great man now. Heap big chief!”

The squaw of Two Lance brought mayhem against the Mayor’s shoes were removed and the moccasins put on.

Then, in a solemn circle, the pipe of peace was passed around, Sebastian taking his puff with the others.

“Stand now,” said Chief Two Lance. Mayor Sebastian arose. The others followed.


“How?” answered the newly made chief

Escorted into the tepee of his “brother chief,” the Mayor received his brother Indians and shook hands with each as the line passed along.

The squaw of the ceremony, Chief Two Lance removed the head dress, stuck a feather in the Mayor’s curly hair and the ceremony was completed.

The honor conferred on the Mayor is an unusual one. But it has had the distinction of being adopted into a Sioux tribe. One is Mayor James Ralph, Jr., of San Francisco, and the others William Randolph Hearst and Ella Wheeler Wilcox.

F. E. Dodd and Otto E. Selhausen, business managers, and C. R. Wallace, director, representing the Selecto Film Company, Incorporated, are in Santa Ana, Cal., with a proposal to have the company make Santa Ana its home. They say that they want to sell stock up to $20,000 to Santa Anans and let the Santa Ana people own the company, they be employees, and if successful in operating the company possibly to get a third interest in it. The three men have been investigated by the Santa Ana Chamber of Commerce and their standing found to be good.

Friday night this week Shakespeare’s great drama, “Julius Caesar,” will be produced at Beechwood Canyon in Hollywood, with which it is probable the most notable cast that has ever appeared in one of Shakespeare’s works.

The cast includes such artists as Tyrone Power in the role of Mark Antony, Frank Craven as Cassius, Theodore Roberts as Julius Caesar, De Wolf Hopper as Casca, William Farnum as Marc Antony, and Douglas Fairbanks as Young Cato. Constance Crawley will appear as Calpurnia. Sarah Truax as Portia and Capitola Haines as Lucius. Charles Gunn will play Octavius Caesar: H. B. Carpenter, Decius Brutus, and Tully Marshall Lucilius. Even the unimportant characters will be filled by men and women of national reputation either on the stage or in films.

The five thousand people who will take part in the drama and the pageantry that goes with it, and the famous battle on the plains of Philippi promises to be the most realistic thing of its kind that has ever shown. It will start on the ridge of the hill overlooking the central stage and approximately a half a mile away, with the armies silhouetted against the moonlit sky and gradually work its way to the finale on the central stage.

There will be something like four or five hundred women and girls in fancy gowns and whose numbers before Caesar, the dancers being led by Mae Murray, Marjorie Riley and Capitola Holmes.

Arrangements have been made to seat 30,000 people in the vernal amphitheater, and there is room for thousands more on the hillside. As a spectacle it will be the most magnificent that has ever been staged in this part of the country.

Kolb & Dill, the great comedians, are now busily rehearsing a five reel American comedy at the “Flying A” studios at Santa Barbara. Rea Berger will be the director.

Will M. Richie, the editor and chief of the Balboa scenario department, returned this week to the Long Beach studios after a month’s vacation.

Mr. Richie has supervised all the manuscripts produced by Balboa for over a year and a half. During this time he has written a number of photoplays, including “Who Pays” and the “Red Circle” series.

Douglas Fairbanks and Director Allan Dwahn, with a large company of Fine Arts players, this week departed in automobiles for Calaveras county to film the first scenes of Bret Harte’s western classic, “In the Carquinez Woods.” The location selected by the producer is approximately one thousand miles from the Hollywood studio, and the players will be compelled to travel part of the way on mountain burros, the roads being too narrow for the automobiles.

The company is expected to stay for at least two weeks.
Seena Owen, the charming Fine Arts actress, has returned from her three weeks' vacation in Colorado, and is preparing to start work in a new Triangle play soon to be announced.

**A very unusual set was erected at Universal City, this week, for the use of director Jack Conway, who is producing "The Silent Voice" starring J. Warren Kerrigan, and a large number of people were used in the various scenes filmed. The design was of a large hunting lodge, with trophies of the chase and guns and pistols hanging on the walls of the huge room which had been constructed out of untrimmed timbers. A famous ball was enacted, with many beautiful and odd costumes.**

Representatives of all the leading jewelry houses of the Pacific Coast were entertained at Universal City for several hours by Charles Rankin, manager of productions, on Friday, May 12. There were a large number of the part of whom had come to Los Angeles to attend the annual convention of the Pacific Coast Jewelers' Association. Mr. Rankin had the visitors meet a number of the leading actors and actresses and gave them a special animal act put on for them at the Universal Zoo. If it had not been necessary for the jewelry representatives to be present at the convention they would have spent the entire day watching the making of celluloid dramas at the big film city.

**F. W. Woolworth, the well-known five-and-ten-cent store magnate and owner of the New York scrap reporter which bears his name, was one of the most interested of visitors at Universal City last week. It was the first time Mr. Woolworth had ever visited a motion picture studio, and he declared that it was one of the most interesting of his experiences anywhere in the world.**

Lucille Young has been engaged by the Universal to play lead in director Jack Hunt's company, which will make two and perhaps three lumber camp film plays within the coming weeks at Eureka, Cal.

Jack Sheehan, American's leading man, has been seen two consecutive weeks in Los Angeles. He visited the stamping places of photoplayers and met the "old gang"—this week the production house of Mr. and Mrs. Sais. He also visited the beach at Santa Monica where he enjoyed a swim, a dance, and the many amusements to be found there.

**Anita King, the Lasky-Paramount girl, visited San Diego last week where she appeared at the popular Pickwick theater, met the president of the exposition, and a lot of picture fans. This week she, with the aid of Mayor Rolph of San Francisco, officially dedicated the new Mission Theater in that city. The Mission is the largest and finest of the suburban theaters in San Francisco, seating some twenty-two hundred people. The walls are modern in every way. Miss King also went to bat with the San Francisco Board of Censors in the City Council Chamber and told them just exactly where they stood. She also took a hand in raising funds for the building of a new Y. M. C. A. home and is still in the north, after appearing in "The Actors' Fund Ball."

The Zenith Film Company with a capital of $200,000, has been incorporated here with a board of directors composed of Hamilton Senith, Thomas C. Malcolm and George Bronson Howard.

**Vitagraph's Western leading woman, Nell Shipman, was the guest of honor one night this week at a gathering at the home of Henry Christeen Warnack, a scenario writer of distinction and the dramatic critic on the Los Angeles Times. Mr. Warnack possesses a wonderful home in Alhambra. It is modeled after the Alhambra in Spain, which served as subject matter for Washington Irving's book, "The Alhambra." Among Mr. Warnack's guests were Mr. and Mrs. Tyrone Power, Mr. and Mrs. Frank Keenan, James Young, Kathleen Williams, Russell Sandrum, Mr. and Mrs. J. Farrell MacDonald, Arthur Maude, Constance Crawley, Captain and Mrs. Reuben Ford, Ernest Shipman and James Warnack.**

Wallace MacDonald, assistant director to Rea Berger in the "Virtue" production, had a birthday one day this week and in the evening gave a party to ten at Edgerly Court. Mr. MacDonald introduced a number of novelties. The guests zigzagged into the dining room, which was handsomely decorated, an immense cake being the central figure.

To each fork was attached a string that led to a present. In place of napkins baby bibs were used. The place cards and other features were suggestive of the pictures. Mr. MacDonald was the recipient of a gold knife, gold chain and gold cuff buttons. His guests were Archer MacMackin, G. B. Walsh, John Stepling, John Sheehan, Charles Newton, Ed Cozen, Rea Berger, Dick Rosson, Roy Stewart and George Ahern.

Another night this week, the big glass studio of the American Film Co. was the scene of another joyous frolic, when the third dance of the series was given by the Good Film and Stage Association. This has made up of nearly two hundred employees of the American.

As on the two former occasions a distinctive feature was made of the lighting effects, all supplied by a technical department that is very efficient in that line.

That these dances have been thoroughly enjoyed is shown by the fine attendance, and a large number of the townsmen participated as usual. Quite a number of strangers in the city took advantage of this occasion to see one of the finest glass studios in the country.

Here are a couple of paragraphs of interest sent to us from A. C. Gage of the Glendale Kalem studio. He says that:

Preparations are now being made for a new serial which will be as much out of the ordinary as "The Social Pirate" serial. It is believed that this serial will be the best series ever turned out at this studio, the name of which is withheld until a future date.

*The fourteenth episode of the "Social Pirate" serial entitled "The Music Stallers" is completed under the direction of James W. Horne. Marlin Sais has had a chance to show that she is a singer by rendering a few selections from "William Tell."

Visitors at the studio were held spellbound by the wonderful performance given by Miss Sais and Mr. Jonasson, in one of the scenes of the music studio.

Next week the "Social Pirates" will take their last cruise in locating the fifteenth episode or final of the series entitled "The Black Magic." This has been a long and strenuous series for everybody concerned, and there will surely be a celebration upon the taking of the last scene, "when the ship goes on the rocks."

Manager Wheeler of Clune's Auditorium, announces that the coming week will find the big house dark for the first time in many months. In the succeeding week grand opera will hold sway and the usual film attraction will be withdrawn this week to permit the use of the stage for rehearsals for the opera and other preparations for the engagement, which will last three weeks.

Senor Florencio Constantino will be the artistic head of the venture and it is already assured that he will be surrounded by a distinguished company of principals and a chorus and orchestra both noteworthy for size and quality.

Following the opera engagement, will come the premiere of Thomas Dixon's multiple-reel operatic cinema-drama, "The Fall of a Nation." For more than a year this big film has been in the making and the information which has leaked out is to the effect that its bigness justifies the time spent in preparation.

The new Garrick theater, formerly operated by J. A. Quinn, has changed hands again. A corporation formed of Los Angeles business men has taken over the property and will immediately place the theater in the front rank. Hereafter the Garrick will be known as "the home of Charlie Chaplin" for the new management has secured exclusive first run of all the new Chaplin comedies made under his new Mutual contract. In addition, the program will contain each week a first-run Mutual Masterpiece—five reel feature—with well known stars playing the leads.

The theater has been redecorated to some extent, a new ventilating system installed, new projecting machines and clear, perfect, flickerless pictures will be the rule in the future.

Another picture theater is to be provided for Colton for Jack McCrea is having excavations made where he will establish an air dome this summer and which he expects to be attractive enough to keep going permanently. Mr. McCrea was for a long time operator of the machine in the Crescent theater and is well known in his city.
Ince Talks of Culver City

Famous Western Producer Describes the New Plant of the N. Y. M. P.—Has Abandoned Outdoor Stages.

Thomas H. Ince, the executive head of Ince and Ince of Culver City, where are situated the Pacific coast dramatic studios of the New York Motion Picture Corporation, arrived in New York City on Sunday, May 14. His first move was to attend the Board of Trade exposition at Madison Square Garden, where, on Monday, the public could watch on the screen the film showing the new and elaborate N. Y. M. P. plant at Culver City.

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 Mr. Ince, speaking of his new studio the next day. "We moved from Inceville because we felt 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 expenses 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 to remember that close to half a million dollars expended in a tract of sixteen acres—with another sixteen yards alongside of it for future development—makes some considerable showing in buildings.

"We have practically abandoned the open-air plant for the taking of our pictures," went on Mr. Ince. "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 big 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 improvement may be made, but we have taken a long step forward.

"I think what we are doing now at the Culver City studios will be sure to have its effect upon 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 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, imaginative work of the men who have performed that work, but we have reached a point of industrial development now that makes it imperative that we should begin applying 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 fraternity."

"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 essential steps for a continued success along these lines.

"The move to Culver City does not mean that we have abandoned the Inceville studios at all. That plant will be used for the taking of special features, and all the William 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 doing grand things on the screen."

"All of Mr. Ince's society dramas will be made at the Culver City plant, which will be the headquarters of six of his producing companies. With several productions well under way Mr. Ince plans to spend some time in New York before returning to Los Angeles."

World Film Conducts Contest

William A. Brady Offers $5,000 in Prizes to Scenario Writers—Winner to Receive $1,000.

WHAT should prove to be a scenario contest of considerable significance will begin in the Saturday Evening Post of 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 the writer of the best story or scenario a prize of $1,000. In addition to this, the contest will have nine other cash prizes. The first prize of $1,000 will go to the winner, of course, while to those fortunate enough to write material sufficiently interesting, awards will be made: Second prize, $750; third prize, $500; and sixth and seventh prizes will be $300, $200, respectively, with prizes of $100 cash 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 main, trash. He wants live, present-day society and human-interest life stories and believes 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.

The five thousand dollars in prizes has been deposited in the Mutual Bank of New York, there to remain until the final judgment and awards are made.

The contest will close with the issue of the Saturday Evening Post dated September 15 at 6 o'clock P. M., and the awards made January 1, 1917. All writers are eligible.

GUS INGLIS IN TOWN.

Gus Inglis, a partner in the publicity firm of Willis & Inglis, Los Angeles, Cal., has been in New York for the past few weeks renewing old acquaintances and making new ones.

LUBIN ENGAGES ROBERT FRAZER.

Robert W. Frazier, 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, which Douglas Fairbanks is conveying into a multiple reel screen feature.

AFTER EIGHT LONG YEARS.

Barney Sherry, who has been playing character leads with the Kay-Be company in Los Angeles, Cal., arrived in New York on Wednesday, May 13, on a vacation. Barney left New York eight years ago and was a member of the D. F. B. Company of players sent to the coast by the New York Motion Picture Company and this is the first time in all those years that he has been seen on Broadway.

NEW TRIANGLE PUBLICITY MAN.

Sanford Stanton, formerly editor of the Metropolitan Section of the New York World, and more recently with Selwyn & Co., has joined the Triangle Film Corporation's publicity department, succeeding Wallace M. Powers. Mr. Powers, who has been associated with Triangle since last summer, will retain his old chief, Henry MacMahon, at the National Drama Corporation, sponsor for the Thomas Dixon-Victor Herbert opera cinema, "The Fall of a Nation," which opens at the Liberty theater on June 6.
"The Yellow Menace" is New Serial

Unity Sales Corporation to Handle Picture Pointing Our Inability to Meet Oriental Foe

A

N IMPORTANT deal in the motion picture industry was consummated recently when the Unity Sales Corporation, through negotiations conducted by Andrew J. Cobc, its vice-president and general manager, purchased a new serial, entitled "The Yellow Menace," starring Edwin Stevens, and written by the celebrated author, Louis Tracy. The picture was made by the Serial Film Corporation, under the direction of William Steiner, and is an elaborate and costly serial in sixteen chapters.

The scenes range from China to New York, employing thousands of people. No more timely subject could well be imagined than that set forth in "The Yellow Menace," which deals with the helplessness of America under present conditions to combat an Oriental foe. It brings home in striking fashion the weak nature of the United States defenses and her inability to defend herself against an invader from across the Pacific.

In support of Mr. Stevens there appears a strong cast, headed by Margaret Gale, who in the course of the production wears more than one hundred gowns, of the most advanced styles, representing an expenditure of over $15,000; Florence Malone, Gerald Griffin, Marie Treasol, Armand Cortes and J. A. Hall are others in the cast.

Simultaneously with its appearance on the screen, the novelized version of "The Yellow Menace" is to appear in eleven hundred newspapers throughout the country, giving the picture a tremendous advertising value. Mr. Cobc also intends to inaugurate a nation-wide publicity and advertising campaign, which promises many sensational and unusual features.

Louis Tracy is one of the best-known of English novelists, and his works have been translated into almost every civilized tongue. Among the most noted novels are "The Wings of the Morning," "The Pillar of Light," "The Silent Barrier," "Karl Grier," "A Son of the Immortals" and "The Great Mogul".

As Ali Singh, leader of "The Yellow Menace," Mr. Stevens gives a striking portrayal of his sinister personality of "The Higher One." He depicts the cunning, scheming character of the plotting Oriental, and his make-up is in itself a work of art.

Edwin Stevens, in "The Yellow Menace."

Vim Companies Coming North

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. These will leave the Jacksonville studios early in June and will spend the summer months 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 Mr. Burstein are Harry C. Myers, director and costar 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 Nighthout and Bert Tracy.

Mr. Burstein waxed optimistic in speaking of the market for Vim comedies. "I hear a lot of talk about overproduction," he said, "but I am here to say there never has been and never can be an overproduction of quality films. So much footage is being turned out 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 exhibitors and exchange managers.

Universal Film Loss at Detroit

Explosion in Cleaning Room Damages Stock of Universal, Bluebird and Metro Film Companies. — Service Not Interrupted.

An explosion, which originated in the cleaning room of the building at 159 Jefferson avenue, Detroit, Mich., Thursday afternoon, May 18, did damage estimated at $150,000 to the building and stock of the Universal Film Co., the Bluebird and Metro Film Corporations, who occupied the first and second floors. The entire building and stock therein was a total loss as a result of the fire, which was one of the most spectacular in many years. The flames spread so fast that it only required about a half hour in which to totally destroy the building. George W. Weeks, manager of the Universal Company, was in Cincinnati at the time. Fortunately no employees were hurt in the fire—all making their escape from the building in good time. Dozens of new and old film were destroyed. Temporary offices have been opened at 183 Jefferson avenue by the Universal, Bluebird and Metro companies. There has been practically no interruption in the service of these companies as additional prints were shipped the same day from New York.

Van Ronkel Strong for Bluebirds.

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, piloted one upon the other, convinced him that there was room in the Chicago office for at least two more prints on all Bluebirds.

Helen Gibson and Aviator Christofferson.
Vitagraphs for June's First Week
Brooklyn Studio Will Be Represented by Five Subjects, Produced by Brooks, Wolbert, Williams, North and Davenport.

The Vitagraph Blue Ribbon Feature for the week of May 29 is "The Lights of New York." Other photo-plays on the list are "The Rich Idler," "Kernel Nutt, the Footman," 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. Walter McGraw plays the part of the gunman, and Adele de Garde is seen as the half-sister, Arthur Corzine and Don Cameron also do good work in this photo-play, 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. The resulting complications make an exceedingly interesting and funny tale. Webster Campbell is also seen in this comedy. Its filming was supervised by William Wolbert.

Frank Daniels in "Kernut Nutt, the Footman," is seen as one of the army of the unemployed. John T. Kelly and Alice Washburn assist in the funmaking. C. Jay Williams produced this comedy, which is the latest of the "Kernut Nutt" series.

Lillian Walker is seen in "The Lonelies." William Shea and Edwina Robbins make up the remainder of the cast. Wilfrid North directs.

"Carew and Son" is the story of the machinations of an adventuress. Charles Kent, Mary Maurice, Walter McGraw and Belle Bruce portray the leading roles. Harry Davenport is responsible for its production.

V.L.S.E. Releases for June
Four Vitagraphs, a Lubin, a Selig and an Essanay Make up the Big Four Program.

The four companies which make up the Big Four have been diligent in presenting for the month of June an array of high tensioned productions 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, in the new Vitagraph star, in "The Destroyers," a dramatization of James Oliver Curwood's dynamic novel, "Peter God." "The Destroyers" has been 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 Edison and Naomi Childers.

Edward Lewis for Lubin has produced a powerful drama in which Nance O'Neil is featured. "The Toilere," written by Daniel Carson Goodman, will be released in five parts. The Selig contribution to the June program will be an appealing drama, "The Vailants of Virginia," which conveys the spirit of the hospitable South to a marked degree.

The Essanay release for June features Warda Howard, supported by Ernest Maupin, Duncan McRae and John Lorenz in "That Sort," a drama which gives a glimpse of the beauty of the Riviera and the glamour of Monte Carlo.

General Film Service Program
No Weak Links in the Offering of May 29.

Variety, snap and punch aplenty characterize General Film service's offer of May 29. Which from information from the General Film Company's publicity department may be relied upon—and when did a publicity department ever fail in its duty?

Beginning Monday, May 29, Selig releases "The Hare and the Tortoise," in which Fritz Brunette is featured. This production is especially adapted as a vehicle for Miss Brunette's versatility. The Rich Idler," a Vitagraph comedy, precedes "The House With Closed Shutters," a Biography drama; and "Lubin, the Snob," and the Selig-Tribune News Service add strength to the day's program.

Essanay, Tuesday, offers an all-star, two-reel drama; "Kaleidoscope," a comedy; "A Bunch of Fluvvers," and Lubin strengthens the day's releases with "The Final Payment," a two-reel drama. Edison provides a real climax with "Helen of the Chorus," featuring Sally Crute and Herbert Pryor.

"The Partyboy, a Kentucky Adventure," is the first offering sold to this day. This is a Kaleem comedy of the high standard established by that company. Essanay provides a one-reel drama that remains to be christened, and Edison supplies a one-reel comedy, "Biograph," the sale of this picture, "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 Jordan have stellar parts.


"Shadows," a three-part Knickerbocker Star Feature, ushers in the Friday program, with "Sis, the Detective," a Kaleem comedy of the "Sis Hopkins" series, as a follow-up. Then, to make the laugh a long one, "The Lonelies," by Vitagraph and "Jubilee of Lubber," by Vim, each a one-reel comedy, will be unleashed.

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 strengthens the day's program with "Carew and Son," in which Charles Kent is starred. Then follows the always interesting episode of Kaleem's "Hazords of Helen" series, entitled "The Spiked Switch." The week will close with the Selig one-part drama, "Crooked Trails."

Precious Showing at Rialto
California Motion Picture Corporation Secures Big New York Theater to Present "The Woman Who Dared" to the Trade.

A TRADE showing of the new California Motion Picture Corporation feature, "The Woman Who Dared," with Beatriz Micheleena, is announced for the Rialto Theater, New York City, for 10 a. m. Friday, June 30th. Alexander F. Beyfuss, general manager of the California company, has just arranged the affair and the big new theater has been taken over for the showing, complete with all of its equipment. The regular booking is Tuesday and Thursday, but the company will play a special musical score which has been arranged for the picture and S. L. Rothapfel, manager of the Rialto, will superintend the trade screening.

It is announced that States Rights on the big picture will begin immediately after the showing in New York. This means that "The Woman who Dared" will probably attract to New York many prospective buyers from as far west as Detroit, which has bid highest on the picture on the strength of the success which they made with the California company's previous "Better Than Program" release, "The Unwritten Law"; this last named picture was first shown the trade in New York City and some days later in Chicago. It is announced on as pretended a scale as will be attempted at the Rialto.

"The Woman Who Dared" will have an eight-part release. Miss Micheleena, the star in the production, is supported by a number of the California players who scored so well in "The Unwritten Law" and the production which has required approximately eight months for its completion is said to be a particularly elaborate one. The story has a timely interest in that it has to do with diplomatic intrigue in the courts of Europe.
Canada’s Fighting Forces

Official Motion Pictures of Canadian Contingent Will Be Shown in the United States.

HAVING just completed the tour of Canadian cities, “Canada’s Fighting Forces,” the official Dominion Government films, will be given their initial showing in the United States in Boston on June 12, opening an engagement at one of the leading theaters, under the management of Edwin Bower Hesser, acting for the Canadian authorities.

While these pictures, taken by Lieut. D. J. Dwyer, the official government photographer, have created intense enthusiasm, they are quite natural, they will undoubtedly be very interesting also to Americans as showing the extensive military activity going on within a few miles of the international boundary, and the important part being taken in the great war by Canadian soldiers. Few in the United States realize the magnitude of the effort being made in Canada, where already 300,000 men have been enlisted for active service, and a great part of them sent overseas to England and France.

“Canada’s Fighting Forces” is just what the title implies: a record, dealing with the soldiers of Canada, without any attempt to portray actual warfare, unless we may designate as such a remarkably interesting set of animated diagrams showing, and illustrating in a graphic manner, all the changes in the lines during the historic battle of Ypres, where the Germans, by their first use of gas, broke through the French lines and the Canadians’ “broad front.” A drawing representing a bird’s-eye view of the district, is shown, and the use of the block system in illustrating the changing tides of battle during the three-day fight becomes positively thrilling, accompanied, as it is, by a vigorous description by Sergeant Fred (“Doc”) Wells of the Seventh Battalion of British Columbia, who was in charge of a platoon in this battle, lost his left arm through machine gun fire, was taken prisoner by the Germans and, after spending several months in a prison camp, succeeded in escaping and returned to England—by consistently feigning insanity.

Any review which neglected to give due credit to the part the lecturer’s “sketches” plays in the success of the film would be unjust. It is the animated “Doc” Wells, dressed in the near uniform of the Canadian sergeant, who raises the entire performance to its high plane of sustained interest. In addition to accompanying the film with explanations and anecdotes, he delivers, after the fourth reel, a twenty-minute talk dealing with his experiences in the German prison camp. Possessed of abundant “personality,” and with an unbounded stock of humor, he sways the audience from laughter to applause—and always back again to laughter; and where the film was slightly tiresome to those who have seen a great deal of this sort of thing, Sergeant Wells keeps the interest at a high pitch throughout.

In all parts of Canada the record of the entertainment has been sensational. The business has shown a consistent increase after the first performance; and this is, after all, the final test of any attraction.

PARAMOUNT PICTOGRAPHS.

In continuation of its campaign through the films for “Better Babies” the Paramount Picture Corporation will show in the seventeenth release of the Pictographs, its “magazine on the screen” the correct method of physical training for the boy who has his years in the schoolroom ahead of him. This feature of the motion picture propaganda, which is teaching mothers how to make their children healthier, contains the following camera lessons for parents to impress on their offspring:

How to teach the “kiddies” to walk Indian-footed to avoid twisted joints and broken arches. The old-fashioned method of standing with the toes turned out has proved more injurious than advantageous, so the modern child keeps his feet parallel while walking.

How the child should be taught to sit in the classroom so that he will not become stooped. Round shoulders cause lung troubles.

How the child should breathe, inhaling and exhaling. Correct breathing is the basic principles of “method” in physical training.

MASTERS BACK ON THE JOB.

E. L. Masters, advertising manager of the V-L-S-E, has returned to his desk after a week in the hospital for what was supposed to be appendicitis. It wasn’t—hence his early return.

“Billy” Sherwood, Metro Juvenile Lead

WILLIAM SHERWOOD, who plays the juvenile lead in “The Spell of the Yukon,” in which Edmund Breese is starred, and which was produced by the Metro Popular Plays and Players, is a graduate of Tulane University in Louisiana, and had hoped to be an architect. But in 1908, while attending a preparatory school, he was awarded a gold medal for his recitation of the “Polish Boy,” and that set him to thinking. In fact, it veered him clear off his chosen path, and from that moment he decided to be an actor.

During his first year in Tulane University he attracted attention by unusual histrionic ability. At the end of the season the class chose George Ade’s “County Chairman” for its annual production and “Billy” though a freshman, was given the leading role, that of the old picturesque chairman.

Mr. Sherwood is an all-around athlete and won the walking contest in the A. A. C. championship walk of the South. Before joining Metro he was the leading man for Marguerite Courtot in the “Ventures of Marguerite,” and also appeared as the juvenile with John Barrymore in “The Letter From Dover.”

In “The Spell of the Yukon” he has an excellent part and one that is admirably fitted to his talents. Evelyn Brent plays opposite him in this production, and they will be seen together in subsequent Metro subjects.

Harry Dunkinson

ESSANAY’S most jovial comedian has been picked to play the part of “the grouch” in a forthcoming three-reel release of that title. It is Harry Dunkinson, who almost constantly wears a smile and was never known to have a grouch in his life. He says it is his first experience, but that he knows what they are like by watching others.

Harry Dunkinson, who has made good in comedy parts, has developed wonderfully lately in taking funny leads. There is no slapstick in his work. It is genuine and subtle humor that it gets across, as was testified to by the reception of the public of his work in “Separating from Sarah,” “The Misleading Lady,” and “Mr. Battles,” to say nothing of the George Ade comedies, in which he has appeared innumerable times.

Mr. Dunkinson is as clever an entertainer in real life as he is on the screen. He was born in New York City, and after an education in the public schools went on the stage at the age of nineteen. He played in drama, musical comedies and in vaudeville for twenty-five years before joining Essanay. With this breadth of experience it was found that he was exceptionally well qualified for cinema work, a channel of activity in which he has been making good ever since.
Mutual Releases for Week of May 29

"Other People's Money" and "The Man from Manhattan" Are Top Liners.

THE big offerings topping Mutual releases for the week of May 29 are, "The Man from Manhattan," May 31, an American production, featuring William Stowell and Rhea Mitchell, and "Other People's Money," May 29, from the Thanhouser studios, with Gladys Hulette as the star. In addition to these five-part feature productions, the Mutual releases for the same week offer a three-part feature and a three-part comedy, both being presented as a host of popular Mutual players. Seven single-reel comedies and three exceptionally interesting single-reel feature releases, round off the Mutual offerings for the week of May 29.

"The Man from Manhattan" was prepared for the screen by J. Edward Hungerford and filmed under the direction of Jack Halloway. William Stowell, as the "city fellow," and Rhea Mitchell, as the daughter of the coming political boss, head a cast of capable players including Jack Prescott, Perry Banks, W. H. Granger, and Charles Wheelock.

"Other People's Money" is a startling production in many ways, for it serves to bring to the public attention the numerous methods pursued by the "get-rich-quick" men. Franicie Fraunie Hulnette heads a company of noted players appearing in Gladys Hulette's support. The cast includes Charles King, Jr., and the support are George Field, Jack Farrell, George Armstrong, Anna Morrison, Marie Van Tassell and several others of equal note.

"The Release of Dan Forbes," with William Stowell and H. B. Ross as the featured players, which goes to the public May 29, is the first of the two-reel feature releases of the week. The "Nymph," with Barbara Gilroy and Robert Vaughn, is the Thanhouser two-reel offering to be released May 30, "A Man's Friend," June 2, with Art Axord and Nita Davis, is the two-reel Mustang feature. The Centaur two-part release, featuring Margaret Gibson, will go to the public June 3, under the title of "Clouds in Sunshine Valley." Releases for the following week include "Disguisers," May 29, another of the comedies featuring Claude Cooper and Frank E. McNish in the roles of Oscar and Conrad and "Perkins' Pitiful Plight," June 3, with Bert Delaney and Gladys Leslie.

"The Comet's Come-Back," with Carol Halloway and John Sheehan, is set for May 31, and "Ima Knott Gets a Bite" for June 4, starring Orral Humphrey. These are the "Beauty" offerings of the week.


Mutual Weekly No. 74 is released May 31. The fourth edition of "Reel Life," the Mutual Film's Magazine, a recent feature addition to the weekly service, will be released as usual on Sunday, June 4.

Planet Soon to Begin Work

First Four Subjects to Be Made at Raver Studios Will Be Three Five and One Eight Reeler.

THE Raver studios and laboratory, which are now nearing completion at Rockville Centre, L. I., will be used by the Planet Film Corporation for the production of its pictures. Harry R. Raver, vice-president and general manager of the Planet Film Corporation, is personally supervising the work with the personnel at the Raver studios.

The Planet Film Corporation intends to start work just as soon as the studios are finished. The first picture will be a five reel adaptation 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 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 in order to allow for more space for the directors. The initial floor space of 30 by 60 feet has been increased to 30 by 120 feet.

Metro to Issue Travelogue

Beginning May 29 It Will Release Weekly Studies of Bird Life and General Scenic Subjects.

THE Metro Travelogues, a weekly feature, will have its first release May 29, under the auspices of the Metro Pictures Corporation. These features embrace a wide range of subjects including truly wonderful studies in animal and bird life and scenic studies, among the most interesting and picturesque locales in the world.

Unlike similar travelogues herefore presented upon the screen, the Metro weekly features will carry a predominating element of humor in its studies. The seemingly impossible has been obtained in the humorous "close-ups" of bird life. Real downright tragedies of their everyday life are presented, but they do not strike the spectators as seriously as they evidently do the birds. On the other hand, there will be a laugh or a joke or a trick to arouse the interest of the most hardened critic and cynic.

William Lovelie Finley, biologist for Oregon, is the genius responsible for these intimate pictures of the bird and animal life. He has succeeded in penetrating the privacy of these interesting phases of their lives and the result is distinctly novel and interesting.

There is no end to the wonderful scenic beauties presented in the Metro Travelogues. Not the least of these is the feature dealing with the gigantic reclamation 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. This dam, which has just been completed, will store more water than any other reservoir in the world, and will be the means of converting a useless desert into a wonderful agricultural country. The dam is located 120 miles north of El Paso, and the motion pictures show many exceedingly interesting engineering details. All of these films are edited by the United States Department of the Interior before being released to Metro.

There are many scenic offerings in the Metro Travelogues, including an automobile trip over the Lincoln Highway, showing the most picturesque localities of that famous route. No expense or effort will be spared to keep up the high standard established in the first travelogues pictures now in the vaults of the Metro plant, and the world will be scouring for novelties and special features.

Busy Days for Selznick

Clara Kimball Young Features Attract a Host of Exhibitors—"The Common Law" the First.

THERE are no busier offices in the film industry these days than 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. With the opening of the new New York theatre, under the charge of Sol. J. Bronstein, Metropolitan Pictures and World Film, many local and up-state exhibitors are seeking franchises to present the future pictures of Miss Young in their theatres, beginning with the first of the new company's newspapers. The new "The Common Law," the product of Clara Kimball Young productions, appears to be of universal strength and prove that the beautiful and talented screen star is one of the greatest drawing cards in the business.

The engagement of Albert Capellani as director general of the producing company is another stroke for which Miss Young and Mr. Selznick are being generally congratulated. Mr. Capellani has been associated with some of Miss Young's greatest productions, among them "Camille," and knows her possibilities better than any director in the profession. He has already begun to prepare his own scenario from Mr. Chaney's novel, "The Common Law," working both in collaboration with Miss Young and the noted author himself.

LILLIAN M. RUBENSTEIN IN NEW YORK.

Lillian M. Rubenstein, who for over a year has been writing articles on scenarios which have been printed in many leading periodicals, especially those of the East, has been visiting in New York. Miss Rubenstein for two years was scenario editor for the Lubin Company.
Five Famous Players for June

Peggy Hyland and Ann Pennington Make Their First Appearance With This Company.

FOR June the Famous Players will release five big productions. These photoplays are of especial interest in Adelaide. Attention to containing the names of the stars who have been long associated with the Famous Players, the list contains the names of several players who, though celebrated on stage or screen, are appearing for the first time under the banner of the Famous Players—nay, Peggy Hyland, the British star, who makes her debut in an adaptation of Henry Arthur Jones' "Saints and Sinners."

Another newcomer is Ann Pennington, the Ziegfeld "Follies" artist, who takes her first appearance on the screen in "Susie Snowflake." Louis Huff, featured in many productions, by other concerns, whose delightful work in the Famous Players' adaptation of Denman Thompson's "The Old Homestead," has won her a permanent place on the company's roster, is featured in "Destiny's Toy," with William Courtleigh, Jr., playing opposite her.

"The Evil Thereof," a powerful morality play written by Channing Pollock and Rennold Wolf, is released June 5. Chief in a strong 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 one of the most popular figures on the screen. Grace Valentine, Crawford Kent and others of equal prominence are in the cast.

On June 12, Marguerite Clark will star in "Silks and Satins," a delightful combination of comedy and drama, which opens in the present and goes back to mediaeval times. Appearing with Louis Huff in "Destiny's Toy," which is to be released on June 5, is William Courtleigh, Jr., who has been seen recently with Marguerite Clark in "Out of the Drits," and with Valentine Grant in "The Innocent Lie." The exteriors for this play of romance and adventure were taken on picturesque Block Island.

"Susie Snowflake," Ann Pennington's introductory vehicle, will be released June 22. This is a delightful 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. Pauline Frederick stars in "The World's Great Snare," an adaptation of the well-known novel by E. Phillips Oppenheim, on June 26. This is one of the most powerful dramas in which Miss Frederick has yet appeared, dealing as it does with the elemental life of a western mining town.

Pallas Pictures Engage Adelaide Woods

DELAIDE WOODS, well known among patrons of the screen through her effective portrayal of 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 many successes for your years.

"Miss Woods, "The American Beauty" a forthcoming Pallas Pictures subject starring Myrtle Stedman, Miss Woods will make her initial appearance before patrons of theaters showing Paramount productions. In this character she is given a particularly difficult part and it is readily expected that "The American Beauty" will offer her an opportunity to register her greatest characterization on the screen.

Jourjon Expected in New York

Head of Eclair Company, Now in the Trenches at Verdun, Gets Leave of Absence to Straighten Out Affairs of American Branch.

JOURJON, of the Beacon Films Company, is authority for the information that Lieutenant Charles Jourjon, now at the battle front with his command in the Verdun sector, has been granted leave of absence, contingent upon the apparent breakdown of the German offensive operation at Verdun, and will presently visit New York to straighten out the affairs of the American Eclair Film Company, of which he was the head when war was declared against France in August, 1914. It will be remembered that Mr. Jourjon and his associates, Claude Patin, also an officer of the Eclair Company, immediately returned to France at the opening of hostilities and offered their services to their country. Both were of the reserve. Mr. Jourjon was assigned to an infantry regiment and Mr. Patin, owing to defective eyesight, was assigned as an interpreter to the British forces and afterwards was retired from active duty.

How long he will be permitted to remain on this visit is not known, but when the war is finished and peace established, Mr. Jourjon will take up the rehabilitation of the Eclair Company in a large way. He has many plans to this end that are big and which will place the Eclair Company up in front ranks of motion picture producers and distributors.

E. G. Briggs, ONE OF PATHE’S YOUNG MEN.

E. G. Briggs, assistant manager of the Pathe Exchange in Albany, is still young in years but old in film experience. As a booking agent he is known to every producer and his name is a household word. He recently returned from a "drive" through his territory richly laden with bookings for "The Iron Claw." He knows his territory like a book and he is welcome in every theater. Mr. Briggs, being a young man and very much alive, has grasped the fact that the exhibitor is getting to be an important personage in the film industry, hence his ardent desire to co-operate with the exhibitor and hence his unquestioned success. He has seen film service with the Exclusive, with the Fox Film Corporation and with the Pathe Exchange and he has made a splendid record. Briggs served his country as a volunteer in the Philippines and has gone through some most interesting experiences.

QUICK WORK GETTING RACES ON SCREEN.

The interest New York City took in the automobile races at Sheepshead Bay Saturday, May 13, caused the Mutual Weekly to satisfy the demand for pictures of the events by showing them the same evening in leading Broadway theaters. The work was done under the editorial eye of Pell Mitchell, who has charge of the Weekly. Although not leaving the track until the light failed, the film was prepared at the Gaumont Laboratories, Flushing, N. Y., in time to be run off for the Strand Picture Palace, the Palace, the three representative New York houses showing pictures. In addition to these prints, a fourth was made and shown at the Motion picture Exposition held at Madison Square Garden.

MISS BARRISCASE IN TRAGEDY ROLE.

From the "Balkans," the setting for the last Bessie Barriscase picture, "Bullets and Brown Eyes," the Triangle stars have gone to "Venice," for her forthcoming release, "The Sorrows of Love." Advance information indicates that this new Ince feature is a powerful drama with plenty of suspense and stirring action, an absorbing love story and that almost unknown quantity of the films—a tragic ending. At least, the lovers are separated by the death of one, while the other returns to the convent from which she had gone on an errand of mercy.

MINUSA FOR NEW GRAND CENTRAL.

The New Grand Central Theater of St. Louis, owned by one of the most popular exhibitors in America, Bill Seivers, is about to project its photoplays on a Minusa Gold Fibre Screen, the Minusa Company having been given the specification of the house, with instructions to build a screen for Mr. Seivers that will give him the results that he is looking for.
Two Big Essanays Coming

Henry Walthall and Edna Mayo Will Each Head a Cast in Special Productions.

Two more Essanay feature productions, one presenting Henry W. Walthall and the other Edna Mayo, which will be distributed as T-S-E pictures, has been announced by President George K. Spoor. "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 his Essanay studio in a few days and take part in work on this new feature, which is exceptionally well adapted to bring out his strong portrayal of emotions.

Mr. Walthall will be given opportunity to present his very best portraying character in this piece, as he takes two parts, the roles of two brothers, one the scapegoat of the family and the other its mainstay. Neither is guilty of crime, but each thinks that the other is and does everything to shield his brother.

"The Return of Eve," also in five acts, is the vehicle in which Miss Mayo will next appear in feature productions. It is a strong drama, written by Lee Wilson Dodd and adapted by H. S. Sheldon, and is exceptionally suitable to her talents.

The story is 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 home 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 strong two-reelers is a fable by George Ade, that of the "Fearsome Fowl Between the First Families." These are Ade's fables to be released in two reels. The one-reel releases for the month consist of a Cam- inated Nooz Pictorial, cartoons on events of the day by Wallace A. Carlson, Vernon Howe Bailey's Sketch Book of Nature, and two of Ade's fables.


Would Knit Film Factors

Charles W. Allen, President Unity Sales Corporation, Aims to Bring Together Maker, Exchange and Exhibitor.

CHARLES W. ALLEN, president of the newly-formed Unity Sales Corporation, brings to the film industry new ideals. Mr. Allen's primary object in founding the Unity Sales Corporation is to develop a maker, exchange and exhibitor of unity interests of the manufacturer, the exchange man and the ex- hibitor. Mr. Allen's plans, which he has worked out with Andrew J. Cobe, vice-president and general manager of the Unity, aim at idealizing the distribution end of the business and bringing the manufacturer better products to the exchange- men and exhibitors a good and consistent grade of pictures.

Mr. Allen, who is a brother of Viola Allen, and managed her for many years, has a reputation for business ability and artistic sense in the theatrical profession. He brings to the film business the accumulated knowledge of his long ex- perience in this branch of art. He is himself a producer, having to his credit several feature productions, among them "Diana," an elaborate photodrama starring Paul Swanson and the Baroness De Witz, and "The Boy Scout," by the late Richard Harding Davis.

The Unity has ambitious plans for the future and has already distributed two features, Tom Terriss in "My Country Flag" and two of Ade's fables, to the exchange men and exhibitors a good and consistent grade of pictures.

The Unity has ambitious plans for the future and has already distributed two features, Tom Terriss in "My Country Flag," and two of Ade's fables, to the exchange men and exhibitors a good and consistent grade of pictures. The Unity "The Pursuing Vengeance," starring Sheldon Lewis, with Jane Meredith and Henry Mortimer. Mr. Allen announces that in the near future the firm has announce- ments to make which will be of interest to the industry at large.

"Our policy of service and co-operation to the manufac- turer and exhibitor on our new system of mutual under- standing has resulted in an instant response," said Mr. Cobe.

"In our endeavours to announce our plans we have exceeded even our own expectation. As I said before, our plan embraces what I might term the new evangelism of the business. 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 exchange men and 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.'

Claire Alexander

A SECLUDED place in filmdom: four weeks ago—a lead- ing woman today. That is the accomplishment of tiny Claire Alexander, who through her excellent work and thorough understanding of the parts assigned her has been signed to a contract at the David Horsley studios and in the future will be seen in the leading feminine roles in support of George Ovey, star of the "Comedies."

Four weeks ago, Miss Alexander, a little miss who lacks two inches of being five feet tall, was guided to the Horsley institution by her big brown eyes and a desire to cast aside the more dramatic side of the silent drama for comedy.

She was given a hearing. She told of her experience had about a year's experience before the camera and frankly admitted that most of her work was in the background, but occasionally a "bit" was given her.

Director Milton H. Fahnrey, who has supervised the Cub Comedy Company ever since a brand of pictures has been produced at the Horsley studios, became interested in the young woman and con- sented to give her a trial. It was at a time when Mr. Fahnrey was casting his net about to find a capable young actress "big" enough to handle leads in support of Mr. Ovey.

"The Traitor" was the first picture in which Miss Alex- ander 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 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 Per- fect Day," starring "Jerry's Big Lark," and at the con- clusion of that comedy Director Fahnrey was convinced that he need go no further in his search for a leading woman.

HARRY O. HOYT AS SING SING WARDEN.

Harry O. Hoyt, chief of scenario writers at the Metro- Rolfe studio, has added another mark to his well-known versatility by his appearance before the camera in the role of the "Warden at Sing Sing," in "Notorious Gallagher."

LUBIN CALIFORNIA PRODUCTIONS.


WOMAN MAKING GOOD AS BOOKER.

Miss Effie L. Ross came a year ago to the Pittsburg office of the V.L.-S.-E in a stenographic capacity knowing absolutely nothing about pictures. Being extremely apt, she quickly picked up the finer points, and became conversant with the vocabulary of the exchange. She has been advanced to the booking department and is reported to be most efficient. Manager Child has yet to receive a complaint from anyone who has been treated unfairly or ungraciously. Miss Ross is a college graduate.
San Francisco Fair on Screen

Ten Thousand Feet of Scenic Film Will Be Released Weekly in Eight Hundred Foot Lengths.

THE president of the Exposition Players’ Corporation, George A. Collins, 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 75,000 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 which 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.

Mr. Collins and the producer are ready for release in about two weeks, and after being cut to ten thousand feet will be marketed as a serial in eight hundred foot 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,” “Natives from Foreign Climes,” etc.

KALEM FILMS “THE LOTUS WOMAN.”

KALEM announces the release on June 20, through the regular General Film Service, of “The Lotus Woman.” The picture has originated by Millard. The producer also takes a leading role in the picture, which features Alice Hollister, the “original screen vampire” in the title role.

The work of staging “The Lotus Woman” carried the players from New York to Jacksonville and St. Augustine, Fla., and over four months of labor was necessary before the final touches could be put to it. The story carries the action from New York to a Latin American republic. The thrilling battle in the Central American revolution required the use of over five hundred soldiers.

Alice Hollister has never had a role offering the strong opportunities of “The Lotus Woman,” and her work in the colorful part is said to be the best of her long screen career. In addition to Mrs. Millard, Arthur Albertson is another Kalem favorite seen in the feature.

The unusual atmosphere of the story is greatly enhanced by the seventeenth century background of St. Augustine and its historic forts.

CHANGES IN V.L.S.E. FORCES.

In line with the policy of the V.L.S.E. to promote its members from the ranks, the company announces the promotion of H. E. Stillwell, who has been bookkeeper for the Atlanta branch of 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, Idaho, Montana, West Nebraska and Western South Dakota, has been promoted to assistant branch manager of the Denver exchange.

Patrick Doyle, who has had extensive experience with the Fox Film Corporation, and the World Film Corporation, now becomes associated with the Montreal office as salesman.

E. K. LINCOLN WITH WORLD FILM.

E. K. Lincoln, one of the youngest and most popular of photoplay stars and until recently the head and principal star in the concern producing under the E. K. Lincoln banner, joined the World Film Corporation recently and will begin work under the direction of Robert Thornby at the Paragon Studio. The first production will be an elaborate affair, entitled “The Almighty Dollar,” and in the production Mr. Lincoln will have as fellow players Frances Nelson, last seen in “Human Drippwood,” and June Elvidge, whose work in “The Hand of Peril,” and “The Closed Road,” created so favorable an impression.

For years Mr. Lincoln was featured by the Vitagraph and Lubin companies and it is through the medium of short subjects that his popularity was constructed.

EUTERMARKS TAKES “THE OTHER GIRL.”

The Raver Film Corporation production, “The Other Girl,” taken from the stage success by Augustus Thomas, has been purchased for the Eastern Pennsylvania territory by Mr. Eutermarks of the Pennsylvania Feature Film Company of Philadelphia.

Essanay vs. Chaplin

Plaintiff Alleges That the Comedian Still Ows Four Comedies Under His Contract.

THE complaint in the action of the Essanay Film Manufacturing Company against Charles Chaplin, the bringing of which suit was noted in these columns several weeks ago, alleges that Chaplin agreed to make ten comedies in a specified time for which he was to receive a bonus of $10,000 in addition to a weekly salary of $1,250. The company admits that he made six of these pictures, but that he failed to make the other four. It is this failure that is the basis of the Essanay suit and the value of each picture is estimated at $125,000 making a total of $500,000 for the lot.

It is further stated by the counsel for the plaintiff that Chaplin was paid a total of $180,000 during the time he was employed by the Essanay company.

In the suit of Chaplin against the Essanay Company for an injunction preventing the distribution of the “Burlesque on Carmen,” Judge Hotchkiss dismissed the application in a decision rendered Monday, May 22.

TANDY WITH WORLD FILM.

Vice-president Tandy of the Southern Paramount Company, New Orleans, La., has bought the rights for the World Film Corporation productions for the South and has formed the Southern World Film Corporation.

UNIVERSAL “FLAHERTY VISITS NEW YORK.

F. J. Flaherty, of the Universal Film Exchange of Chicago, spent a week at the Universal offices in New York attending a conference regarding the sale of his picture “The Old Port of Iowa,” “Where Are My Children” and other Universal productions, returning to Chicago on Saturday, May 20. He reports business in the Middle West as very good.

MAY ABANDON THEATER TAX.

It is learned on good authority that when the Ways and Means Committee of Congress considers the consideration of the proposed omnibus measure for providing revenue for the maintenance of the government provision will be made for the abolition of the special taxes under the war emergency revenue law to take effect July 1. This will relieve exhibitors from the further payment of the tax assessed upon their theaters according to seating capacity.

MAY Close With Actors’ Fund Campaign.

The remarkably successful publicity of the Motion Picture Campaign for the Actors’ Fund was handled by E. L. Harvey, who is most noted for his work with the circulation department of the Evening Journal to take up the work. The campaign is drawing to a close and Mr. Harvey is undecided whether to return to newspaper work or remain in the film business, in which he has had several flattering offers.

UNIVERSAL SEEKING REGULAR 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 and purchased with avidity. The Universal Company is in need of one and two-reel comedies and one, two and five-reel dramas. The scenario department at 1600 Broadway, New York, ha only for the eastern and western studios.

METRO’S “PICTURES MAGAZINE” GROWING FAST.

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, the world’s first, says the most notable achievement. There are few publications, of any character, that have a wider circulation.

Arthur James, director of Metro publicity and editor of the “Pictures Magazine,” explaining the cause of the magazine’s tremendous growth, says that a showing of a short film, a motion picture is the entertainment of the masses and that next to seeing motion pictures the public likes to read about them.

Arrangements have been completed for a noteworthy series of articles from the pens of the foremost artists now appearing on the screen.
Reviews of Current Productions
Exclusively by Our Own Staff

"Sweet Kitty Bellairs"
A Splendid Lasky Production in Which the New Star, May Murray, Shows to Better Advantage.
Reviewed by W. Stephen Bush.

This feature comes up to the expectations which the public nowadays entertain when a Lasky production is on the program. "Sweet Kitty Bellairs" is a charming story told about the interesting people who lived in a picturesque age. May Murray, the star of the play, finds the part of a very beautiful and lively girl much more to her taste than the role she essayed at her first attempt in the drama of the screen. Miss Murray made a dainty lovely Kitty Bellairs; she was, as the French put it, "tres femme." Her girlish grace, her innocent witchery, her sweet roguishness are bound to captivate every audience. The young people will be delighted beyond measure of course, but May Murray's rendition of the coquetish little beauty will win smiles from the males and females of a tougher age.

The ever-conscientious efforts of the art director, Alfred Buckland, in beautifying pictures and choosing the best possible settings indoors and outdoors, are very much in evidence in this delightful feature. It is the first Lasky picture directed by Mr. James Young, and to this capable and gifted man belongs not a little, of the credit for the undoubted success of the picture. There was a variety of those pretty and novel lighting effects which help to characterize the Lasky school of motion picture art. Altogether "Sweet Kitty Bellairs" is likely to go to the top of the ladder of Lasky film plays. Miss Murray had good support with the exception of Tom Forman, who was obviously miscast for the part of Lord Verney. Not that the young man was lacking in earnestness or in good intentions. He no doubt tried to do his best, but the part might have fared infinitely better in more skilled hands.

"The Sins of Men"
A Farce—Comic Characters Come in for Christmas Dinner and the Old Man Has Bad Dream—Fox Offering.

By Hanford C. Judson.

Close-ups of passion scenes, and it makes no matter at all that some character in the picture only dreams them, are out of place and reprehensible in a picture like this. Just draws the eyes in and gathers up the muscles of the cheeks and the spectator in his armchair sees it as an animal unless his humanity has been kept awake by intellectual considerations suggested by the picture's inner meaning. Twice in this farce there is pictured the whispered conversation that precedes seduction—in one scene the victim is a young girl and the film would be much more commendable if the scene were out of it. The story of the picture will show why the spectator is not compelled to see and think about seduction from the human side. It is an easy thing for a player oddly to make his face imitate passion of this kind.

The mainspring of the action is a book full of diabolical philosophy that an author is tempted to write for the money in it. The publisher tells him the people want that kind of stuff. Three or four subtitles give the quality of the book—we get somewhat more than a taste of it and we are made to feel sure that the public really does want it. Now the author has a daughter and a son. The wife and mother scours the idea of writing such a wicked book. The temptation comes at Christmas time and a room full of queer characters come in to the dinner and make the spectators laugh many times. But after they go, the author sits down to write the book till his wife advises him to turn in. In a dream he sees the book published and himself and family rich. But the evil in the book makes his daughter rebel at restraint. She spends the right out with a married neighbor. The son also reads the book to a sort of hired-girl protege of the family and then leads her to a settle behind some curtains, the author discovers them in each other's arms. The author wakes up and finds it luckily only a dream.

Biographs to Be Seen Again

Reviewed by Lynde Dent.

Of the story in "A Fair Rebel," produced by the Biograph Company by the late David Milles and now scheduled for reissue, little need be said. The plot is commonplace, just about what audiences accustomed to Civil War dramas have every reason to expect; but even at that three reels are well worth revising, unless battle scenes have gone out of fashion, which, of course, they have not. The second reel serves to introduce the characters and prepare for the romance of a southern girl and a northern officer—a standard ingredient of Civil War pictures—then right at the opening of the second reel there comes as spirited a battle as one need wish to see.

The engagement takes place in the woods where the Confederate forces are defending a bridge. Cavalry and infantry charges, accompanied by exploding shells ripping the branches from trees and digging great holes in the ground, precede the best thrill of all when the bridge is rent asunder by an explosion, and an entire company of soldiers appears to be hurled into the air. In point of excitement these scenes in the second reel provide easily the best moments of the picture, although subsequent developments are moderately interesting. The famous Libby prison, adequately represented, is given a prominent place in the picture. It is here that the Union officer lan-
the unwelcome guest, gives a perfect characterization in a picture filled with delicate human touches that ring true. Jack Pickford, Claire McDowell and Charles Mailes are included in the cast.

“Tangled Fates”

Peerless-World Film Production in Which Alice Brady Is Starred Under the Direction of Travers Vale.

Reviewed by Lynde Denig.

The title of this five-part Peerless-World Film production is rather apt. We have a tangled story of tangled fates in which the spectator is expected to credit all sorts of odd happenings without inquiring too closely into the whys and wherefores. There is a little bit of almost everything, plenty of action and enough change in scene to prevent monotony. For a time it looks like a drama of life in a New England village dominated by an uncompromising Morals Committee; next we are transferred to New York, where the heroine, after a crackpots and milk diet in a hall bedroom, is permitted to become a model that she may wear an assemblage of elaborate gowns, and finally the tangled fates of the characters lead them to the snow-covered wilds of Alaska.

Fortunately, Alice Brady is in the picture. She is certainly one of the most attractive actresses on the World Film roster and bids fair to become one of the most versatile. Her playing of Jane Lawson in the photoplay under consideration is so sincere and convincing that one may grant the possibility of situations which would hardly bear analysis. Take the most important incident in the first reel, for example. Jane's younger sister, innocently enough, goes for a moonlight walk with a traveling salesman, although her father, a member of the Morals Committee, has ordered her to remain in her room. Even in the most straight-laced communities, a mild flirtation between a boy and a girl is not unforgivable. None the less Jane follows the pair, sends her sister home and then, being found with the man herself, shoulders the criticism. These circumstances hardly justify a father in turning his penniless daughter out into the cold, cold world.

For the rest, "Tangled Fates" may be classed as a story conveniently arranged to introduce a dramatic situation every once in so often and to utilize the variety of locations already mentioned. Force of a kind, it unquestionably has, and in the final reel, with the triumph of lynching law and the hanging of a man—his shadow appearing on the snow as he is suspended from a tree—there is enough to work up excitement in an audience, though even an indirect glorification of lynching is in poor taste. Satisfactory performances are given by Arthur Ashley, Helen Weer and George Morgan. Also, it may be mentioned in passing that Miss Brady introduces white kid gloves in Klondike society.

“The Gorgona”

Four-Part Authors-Ambrosio Twelfth Century Story Bulks Big with Spectacular Scenes.

Reviewed by George Blaisdell.

The Authors Film Company is showing "The Gorgona," a four-part subject made by the Ambrosio Company of Turin, Italy. It is a historical tragedy, with Pisa in the beginning of the twelfth century as the place and the time. The settings are rich in noble structures of medieval architecture. Literally hundreds of persons are engaged in the making of the picture. From the staging standpoint—of great buildings unaltered in hundreds of years, of large craft especially built for the occasion, and in the number of costumed men and women who take part in the performance—"The Gorgona" is an unusual production.

The story is a surprise. When Henry is elected commander-in-chief of the navy, Lamberto, left behind to guard the city, in pique declares to Henry he will win from him his affiance, the Gorgona. He makes good his declaration in so far that through bribing the young woman's servant he gains access to her home. Lamberto enters the room of Gorgona, seemingly prepared to stop hardly short of murder. He finds the young woman praying and keeping burning the sacred lamp of which she is the specially delegated guardian. Gorgona is not only unafraid; she greets the lover as if he were the lover to whom but a short time before she had given so affectionate a farewell. The story from that point on turns on the efforts to save the life of Lamberto, who had contravened the edict of his father, the commander, that any one surreptitiously entering the city should be put to death—and Lamberto has been discovered.

As may be judged, "The Gorgona" is interesting more by reason of its elaborate staging than on account of its dramatic elements.

“My Country First”

Unity Film Sales Corporation Presents Timely Six-Part Subject Written and Staged by Tom Terriss.

Reviewed by Margaret I. MacDonald.

In the staging of the photodrama "My Country First" Tom Terriss has hit upon a happy subject under present conditions. The story is presented in the form of a melodrama with the author in the principal role and a cast of players each one of whom is of a distinct type appropriately chosen. Among these appear the names of Alfred Heming, Helene Ziegfeld, John Hopkins, Joseph Baker, Joseph Sterling, Jill Woodward and Alfred Yosburgh.

The plot of the story has been cleverly worked out and has been artistically visualized by Mr. Terriss, who has not only written it and played the principal role but has succeeded in perfectly impersonating the old chemist in the employ of Dempsey, the master plotter of the play. Those familiar with the splendid work of Mr. Terriss in the portrayal of Dickens characters such as Scrooge in "The Chimes" will not be sur-
pried to learn that as the old chemist in the production in question he scores more heavily than in the character of the younger man. In the scene following the premature ignition of the chemicals forming the explosive which the old chemist had foretold, he is set to analyze and in which the old man meets his death, Mr. Terriss does an excellent bit of acting.

The psychological side of this play will be found to have been nicely developed. Plenty of action and excellent photography are also valuable attributes of the production which will be heralded as a states rights proposition by the Unity Film Sales Corporation.

“Gloria’s Romance”

Chapters Two and Three Increase Steadily in Interest, with Miss Billie Burke Holding All Eyes by Her Art and Beauty.

Reviewed by James S. McQuade.

CHAPTER two of "Gloria’s Romance," entitled "Caught by the Seminoles," stands out in strong contrast with the simple action of chapter one, yet from observation I have become inclined to the opinion that it did not come up to the expectations of spectators who have become so accustomed to viewing the impossible in preceding film serials that it will require time before they will be willing to content themselves with merely sane incidents. Youth, especially, craves the lurid and the extravagant in stories and is seldom content with the life-as-it-is-lived type. I have no doubt, however, after watching closely the career of Gloria at the Studебaker theater, Chicago, that the appeal of the Ruperts motion picture novel will be wide and that interest will steadily increase in it, wherever it is presented.

Gloria has a trying time of it in the Everglades' and although she is an object of commiseration, Miss Billie Burke never seeks to create it either by look or demeanor. When she is robbed by the "Cracker" family she shows fine spirit, but never a tear, and when the "Cracker" urchin pinches her cheek she resents his familiarity with a resounding whack on the jaw that makes one fairly well with delight. In the scene where the young Seminole chief offers Gloria the choice of becoming his squaw or being killed Miss Burke again makes "Gloria" fearless by barring the bosom for the knife.

Where the Doctor has a hard time of it, rushing through swamps and the thick underbrush in a dress suit and pumps! The fight showed that he had the right stuff in him, as we believed him that intense interest in Gloria's welfare had caused him to rush to her rescue without changing his apparel.

The entrance of Richard Frenau (David Powell), gentleman adventurer, in the story as a suitor for Gloria's hand, gives a new angle and points to important complications that will heighten the interest. He takes all the credit—yell through and through as he is—for Gloria's rescue from the Indian, and Dr. Joyce calls him hard; an incident that suggests some important revelations concerning these two men, as Gloria falls in love with Frenau, believing that he had saved her from the Indian chief.

Chapter three is entitled "Perilous Love," referring to Gloria's attachment for Frenau. Her father, in order to sever this attachment, sends Gloria off to college for a five-years course, and so chapter three treats of her college days, with their pranks and waste of time. Here Miss Billie Burke is the one typical girl for the role of Gloria. I can think of none other with such grace and charm of sweet girlishness. Gloria's escapades—innocent, girlish pranks that have chiefly to do with the breaking of blue-stockings and the like—always end in one way, forgiveness. She is always ready to take the blame, in order to save her innocent fellow students, and her clear, straight away eyes, and the spirit of good will that they show, banish all resentment from the hearts of her superiors.

Then Gloria returns home and reminds her father that the five years have elapsed and that, according to his promise, she must see her sweetheart, Frenau. She does see him soon after that, but in a way that shocks her. One night while entering the Metropolitan Opera House, New York, with her father, she caught sight of Frenau. Wishing to surprise him she approached so closely that her robe brushed against him. He cast a glance at her, but there was no recognition.

"He has forgotten me," sighed Gloria, and the heart-pain in her eyes, as revealed by Billie Burke, and the appealing beauty of her face as she brushed over the shattering of her dreams form a picture that will long remain with me. The beautiful opera coat worn on the occasion by Miss Burke will make the picture all the more lasting.

“The Suspect”

Six-Part Vitagraph Blue Ribbon Feature Presents Anita Stewart in the Role of the Daughter of a Russian Nihilist.

Reviewed by Margaret J. MacDonnell.

SPECIAL interest attaches to a review of the work of Anita Stewart under her new director, S. Rankin Drew, and the fact that she has carried with her the same remarkable qualities for which she was famous under the direction of Ralph Ince proves that there lies within herself a wonderful power of dramatic interpretation despite the aim of the best of directors. And furthermore, S. Rankin Drew has in the staging of "The Suspect," an adaptation of a story entitled "The Silver Shell," by H. J. W. Dam, proved himself equal to the occasion of piloting the star. The production is one that required masterful treatment, one of the main factors of the story being its psychological development. This point has been grasped with avidity by the director, whose treatment of this side of the question has been reflected intelligently by the players.

The role of Paul Karatoff, son of the cruel Russian, Duke Karatoff, known among the Nihilists as the "Butcher," is played in a finished manner by Mr. Drew, the supporting cast consisting of Andrey Randolph, Sylvia Connolly, Julia Swayne Gordon, Frank Wupperman, George Cooper, Edward Elkas, Albert Rabock, and Anna Brody. The opening of the picture is singularly effective in style, and stamps immediately the origin of the plot in the brutal death by torture of the Nihilist Karrinini, that of his wife from shock at the awful happening, and the scene opening of the meet of Sophie, the Nihilist's daughter against Karatoff. Later Sophie is found to be one of the moving spirits of the Nihilist party and has been cleverly led by the author of the story into anything with the son of Karatoff, when a bomb placed in a bunch of roses is directed by Sophie to be thrown into the carriage of Karatoff. The bomb misses its mark: young Paul Karatoff pursues the Nihilist against whom has thrown it, and creeps up the steps of Sophie's home after being shot. This meeting gives root to a thought in Sophie's mind and she suggests to Karatoff that he kill his son. A marriage takes place between the two, a son is born, and in the polluting of the blood of the house of Karatoff with that of a Nihilist Sophie finds her vengeance. This excellent feature was released on the program of the V. L. S. E. on May 25.
Mr. Good, the Samaritan,” offers a dignified and kindly characterization admirably interpreted by De Wolf Hopper. In the role of a rich philanthropist, not distributing gifts for the sake of making an impression, but as one disposed to take a favorable view of his fellow-men wherever he finds them, even in jail, Hopper seems to be so perfectly at home that he fairly beams benevolence. There is no rough comedy in the part. Very much to the contrary, it rises to high comedy of a refined sort when it is shown that back of the philanthropist’s faith in human nature there lurks a lot of sound judgment. Foolishly good in the eyes of his wife, a woman of social aspirations, he is not lacking in discernment when a well-disclosed crook assumes a courting his daughter, the very thief who sold the nice old man a stolen automobile.

This purchase lands Goode in jail, one of the kind where offenders are taken. Hopper’s humanism is not greatly altered by this, as he makes a fine fancy to his fellow prisoners. His natural love of man-kind so dominates his natural discernment that he insists on mixing them all as comfortably as possible. There is a faint touch of farce in his furnishing the place so that it takes on the appearance of a gentlemen’s club and in his being robbed by some of the “dips” at one moment and his watch and money restored at another, all without his being aware of what is going on, but the character is preserved with unusual skill throughout, while an interesting story runs on to an end that justifies the fine old fellow’s confidence in human nature after all.

“Going Straight” gives opportunity for Norma Talmadge, Eunice Pollette and the Triangle children to do some fine acting, and the story is admirably handled. With good structure, careful and tasteful treatment and a splendid cast, the presentation is generally satisfactory, but the subject matter has appeared so often on the screen that it is somewhat discouraging to see it re-appear, even under advantageous circumstances. Producers cannot be aware that the story of a reformed thief who is asked to go out and crack just one more safe to keep an old pal from squealing is shown to reviewers so often that it seems to be brought out once a week on the average, and with scarcely any variation.

“A Dash of Courage” contains a dash of new spirit, there is a genuine story involved in pure farce comedy. Through an

Scene from “The Mysteries of Myra” (Fine-Art).

amusing series of incidents, a daring crook and his gang obtain police control of a town and place the local officers in stripes. Harry Gribbon, as the leader, offers much that is in character and in his personality, and his support is active enough to make the little play move with snap from start to finish.

“The Mysteries of Myra”

Episodes Four and Five of International Serial Offer a Number of Thrilling Happenings.

Reviewed by Lynde Denig.

The ingenuity in plot development that marked the opening episodes of the International Film Service’s serial is maintained in the forthcoming installments that place Myra and Dr. Alden at the mercy of the Black Order, before their escape is adroitly arranged. Howard Estabrook, Jean Sothern and other members enter completely into the spirit of a production in the main successful in creating the illusion of supernatural forces with which ordinary humans have the greatest difficulty in coping. Admitting, for the sake of the story, the possibility of occult powers such as the authors have conceived, there is no reason why an audience should not be properly shocked by the experiences of the characters marked for destruction.

In the fourth episode Dr. Alden, displaying more valor than judgment, locates the secret lodge of the Black Order and effects an entrance. For some time it appears that he is hopelessly caught in a death trap; but after his burial, a faithful attendant digs his way to the coffin through an underground passageway and the intrepid doctor is released that he may save Myra from death by poisonous gases concealed in toy balloons. As in preceding reels, the settings provided by the Whartons are conducive to an atmosphere of mystery and considerable care was expended in achieving odd effects in lighting.

The elaborate hypnotizing machine introduced in Episode 3 is again brought into play in the fifth instalment, and Myra’s astral body is once more released from her human form. This time she goes in search of Dr. Alden, who is among the missing after he has led the police on a raid on the lodge of the Black Order. But it happens that the Grand Master of the Devil Wor...
room with the door closed. A hair-raising murder is committed and the second man, wounded by the farmer, doesn't know just what happened and is convicted of the crime. He is the strange woman's husband. The "Eye of God" is seen looking down on the murderer, who dares not live in the house and is chased out with the speed of a steam roller, it has the same power to flatten one out.

The telling of this two-reel drama has every accessory of artistic settings, capable direction and an adequate cast. Marin Sais and Ollie Kirkby wear new and fetching gowns, act as conscientiously and as effectively as ever, and receive excellent support from Frank Jonassen, Mrs. Dunlap, and R. E. Delli.

"Sis the Detective"

As a correspondence school detective, armed with a badge, revolver and a genuine false mustache, Sis unMASKS a mystery on her father's farm and then bids herself to the city and unravels other deeds of darkness. S. A. Van Petten is responsible for the scenario and the starting of Sis upon so dangerous a profession, but Pa Hopkins' gal goes through her new experiences with a smiling face and a brave heart, scattering seeds of laughter on every side. Henry Murdock, Richard Purdon, Mary Kennedy, Arthur Albertson, Frank Minzey and Olive West give the star the proper grade of support, and Robert Ellis, the producer, could not improve upon his choice of a location for the Hopkins farm.

"The Flirting Bride"

Three-Reel Knickerbocker Star Feature Presents Jackie Saunders in a Congenial Role.

Reviewed by Lynde Denig

JACKIE SAUNDERS is altogether charming as the flirtatious bride in this three-part picture made by H. M. and E. D. Herkimer. It contains a comedy idea, capably carried out and varied with quite a bit of melodrama, introducing a band of brigands, belonging to the comic opera school, also soldiers in a miscellaneous assortment of uniforms. Some of them are repugnant in the gold and lace always associated with the guardians of small European monarchies, while others do their duty—defeat the bandits and rescue the heroine—in less ornate attire. The sanguinary encounter reserved for the
last reel is enlivened by some perilous falls, as the soldiers are picked off by bandit sharpshooters. But first interest is likely to center in the personality of the bride with a winning smile and inviting eyes that she uses all too effectually, even after her marriage. Four, disappointed suitors attend the ceremony and arouse the jealousy of the husband by kissing the bride with unnecessary fervor. Then, inadvertently, she is locked in a room with one of them and the suspicious husband gives free expression to his disapproval, which becomes yet more acute when the party of admirers is met on the train, and the bride, stopping for refreshments at a station, is left behind.

Having reached Europe on this inauspicious honeymoon, the troubles of the pair assume a still more serious tone; for the bride, continuing to use her eyes and her smile indiscriminately, captivates nearly all of the officers stationed in the neighborhood. One of them, it seems, is a traitor who possesses plans of extraordinary military value. Quite innocently, the flirtatious bride is made to act as his accomplice, then she is captured by bandits; then thrown into jail and so her troubles increase, until she promises to reserve her smiles and her eyes exclusively for her husband. As there is no pretense of even remotely reflecting life in the picture, it need not be criticised on the score of improbability. William Conklin, Edward J. Brady and Henry Stanley appear in support of Miss Saunders.

"The Iron Claw"

Chapter Twelve of This Serial, "The Haunted Canvas," Contains the Usual Entertaining Qualities.

Reviewed by Margaret I. MacDonald.

I t is astonishing how Director Jose manages to hold the interest of the spectator through episode after episode of this entertaining serial. To be sure things come to pass as if by magic, but so cleverly does the director arrange the action of the play that one becomes so engrossed in "effect" that the non-existence of "cause" is scarcely missed.

In this chapter, entitled "The Haunted Canvas," the daughter of Dan O'Mara is considerably in the limelight. She is pursued by Legar and his agents, is lured to the studio of an artist with whom she is friendly, where she is rescued by the Laughing Mask, who shoots Legar's men with poisoned arrows, from behind a painting. Margery Golden also has an escapade in trying to trap Legar. Her chauffeur is shot and Margery imprisoned by Legar, is about to be killed by a bomb, when the Laughing Mask again appears on the scene and saves the day.

"Prisoners of Conscience" (Lubin).

Scene from "The Iron Claw" (Pathé).

of Dan O'Mara is considerably in the limelight. She is pursued by Legar and his agents, is lured to the studio of an artist with whom she is friendly, where she is rescued by the Laughing Mask, who shoots Legar's men with poisoned arrows, from behind a painting. Margery Golden also has an escapade in trying to trap Legar. Her chauffeur is shot and Margery imprisoned by Legar, is about to be killed by a bomb, when the Laughing Mask again appears on the scene and saves the day.

"Prisoners of Conscience"

Three-Reel Lubin Photoplay Written by L. V. Jefferson and Josephine McLaughlin, Containing a Variant of the Enoch Arden Motive.

Reviewed by Edward Weitzel.

HEROES of melodrama, like Casker's wife, should be above suspicion. The authors of "Prisoners of Conscience" have cast a doubt upon the moral courage of the hero of their story and robbed him of the respect and sympathy that the leading roles of a melodrama should always command. Dean Carroll, a struggling young physician, is made to believe that he has given a wealthy patient an overdose of deadly poison. The mistake has been made by another doctor, who advises Carroll to run away and hide from the consequences of the act. Although happily married, Carroll does not wait to bid his wife good-bye, and hurries off and hides in the desert. Mrs. Carroll is led to believe that her husband has committed suicide. At the end of a year she has grown very fond of a young clergyman, who has long been in love with her. Just as the reviving gentleman is about to propose, the guilty man experiences a change of heart and his confession falls into the minister's hands. He puts his own happiness aside, after a struggle, and goes to Carroll, with the truth. The physician hastens back to his wife, the minister accompanying him. Carroll, inadvertently, learns the true state of affairs, but his wife realizes that he has the first claim, and he makes it 

Scene from "Prisoners of Conscience" (Lubin).

wife during that time. Dr. Carroll showed too much strength of character previous to his sudden flight to have acted in so cowardly a manner—a fact that is accentuated by the personality of Cecil Van Auker, who plays the part. This gentleman's mental and physical endowment give no suggestion of a yellow streak, although he is better adapted to lie with than to leading roles.

Setting aside the weakness of this one motive, the plot is dramatic, reasonably skillful in construction and the picture has been produced with equally favorable results. Additional credit is given the director as the doctor's wife gives the best performance of the cast. Creditable impersonations are contributed by Evelyn Page, George Routh, Ben Hopkins, Alan Forrest and Lucy Payton.

"The Littlest Magdalene"

Leonie Flugrath, the Star of a Three-Reel Edison Photoplay That Treats With Sincerity and Conviction, a World-Old Theme.

Reviewed by Edward Weitzel.

S CARLET women, vampires and Magdalenas may, generally, be relied upon to put a "punch" into whatever form of dramatic composition in which they are the central figures. Whether treated with good moral significance or employed by Hawthorne in sketching Hester Prynne or prostituted for commercial purposes only, as in the case of certain photoplays devoted to the vampire type of women, the sinning sisterhood find many virtuous persons of both sexes that follow the chronicles of their lives and crimes with eager interest. Small wonder, then, that dealers in photoplays, as well as makers of the spoken drama, have turned to the Phrynies and Magdalenas of the present day and offer intimate histories of their careers in the market places.

"The Littlest Magdalene," the three-reel photoplay by Watkins Eppes Wright, is a somewhat different drama of bemirred womanhood. It is not related in any way to that class of fiction known to our English cousins as the "shilling shocker," and wins sympathy for itself by an ingenuousness in the writing that is only equalled by the convincing artlessness with which Leonie Flugrath invests the character of Mary O'Ryan. The girl, an East Side toiler, is drugged and taken to an hotel by an unscrupulous rent collector. The next morning, when she awakens, Mary is horrified by the thought of what she has become. She runs away from her home and finds employment as the model for an artist who is painting a "Magdalene. The painter falls in love with her, she confesses her fall from virtue, learns, through the testimony of the rent collector, that he was forced to leave her before accomplishing her ruin, and, in place of a grim tragedy, the final picture fades from the screen to the suggestion of orange blossoms and wedding bells.

Up to the time when Mary poses for the artist, the construction of the story is fluent, the motives convincing, and hackneyed situations are given an air of novelty by the evident belief of the author in the freshness of his theme. The real romance in the girl's life seems much more conventional, but the majority of picture patrons will heartily applaud the play in its entirety.
As Mary O’Ryan, little Miss Leonie Fligrath is as simple, wholesome and winning as the character demands. Her assumption of innocence and grief at her unmerited disgrace does not appear like acting but the reflection of a light from within. And she was able to denote the youth and purity of a seventeen-year-old girl without wearing her hair in little ringlets all over her head. Ingenues and ballet ladies of the pony class, please take notice!

"The First Stone" Completed.

Director Phillips Smalley has completed the five-reel society drama entitled "The First Stone," which the featured lead is played by Mary McDonald, who also was featured by the Smalleys in "Shoes." An important part in the play is taken by Horace ("Kewpie") Morgan. Others appearing in the cast are Grace Johnson, Marion Siegler, Nanine Wright and the Emerson Sisters, together with Ernest Shields, Jack Molhall, Dana Ong and Charles Marriot. The story is by Lois Weber.

"Those Who Toil"

A Powerful Lubin Feature in Which Nance O’Neill Takes the Leading Part.

Reviewed by W. Stephen Bush.

This feature is full of action and if action is the demand "The Toilers" may surely be pointed to as part of the supply. The play is strong and full of realism. Not the least attractive part of the feature consists of the splendid settings which provide the atmosphere. The scenes are for the most part laid in the coal oil region of Pennsylvania. To form a striking background to the story which deals with the wrongs of labor. There is nothing inflammatory in the play; the writer of the scenario has given us a thoroughly human story in which lights and shadows appear in probable proportions. The director, the able Mr. Edgar Lewis, has brought out this feature of the play in his usual strong and clear fashion. Bits of realism that were especially striking were glimpses of The Great White Way at night and views of burning oil tanks. The handling of groups and mobs was likewise splendidly done and reflected no small credit on the director. There is the usual photographic excellence which is to be found in all Lubin productions.

Nance O’Neill had a part particularly suited to her talents and she made the best of it. She was well supported by her benevolent Mr. and Mrs. George Johnson, Marion Siegler, Nanine Wright and the Emerson Sisters, together with Ernest Shields, Jack Molhall, Dana Ong and Charles Marriot. The story is by Lois Weber.

"The Madcap"

Romantic Comedy-Drama in Five Reels, Featuring Flora Parker De Haven as Unconventional Heroine.

Reviewed by Robert C. McElravy.

ARTISTIC excellence is the strong feature of this five-reel Red Feather production. The first reel presents the dashing girl heroine in good style, but the expected action is deferred for a while or two. As the story picks up with renewed interest and the events of the last two reels are strongly entertaining. But for a certain ill in the action in the second and third reels this would be an excellent offering.

There is a continual appeal to the eye, and the director, Wm. Dowlan, has succeeded wonderfully well with the atmosphere of the piece. It is based on a story by George Gibbs, the scenes being laid in Normandy and various French provinces. Flora Parker De Haven plays the part of Flora Fairbanks with animation. She puts conviction in the scenes where the girl is thrown from a horse and where she "drops in" on an aeroplane to pay her first visit to the artist.

Scene from "Those Who Toil" (Lubin).

Lubin Releases on G. F. Program.

"Fribby Friended," one-act comedy, written and directed by Edwin McKim, is released May 29, by the Lubin Company through the General Film Company. A screaming burlesque on "Fribby," in which the ubiquitous Davy Don as a weird Severgurl survives a series of unique misadventures. Patsy DeForrest, Bernard Siegel, George Kean and Charles Ebbing are in the cast.

"The Final Payment," two-act drama, by Maude Thomas and produced under the associate direction of Captain Wilbert Melville and Leon D. Kent, is released by the Lubin Company, May 30, through the General Film Company. A young wife is striving to keep the pace set by wealthy society friends and loses heavily at bridge and momentarily her teapot in the form of a diamond pendant. But in the end all is well. L. C. Shumway, George Routh, Helen Eddy and Veima Whitman are in the cast.

"The Code of the Hills," a three-act drama, written by Milard 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 abound. The cast includes Melvin Wilson, Bird Hopkins, Cecil Van Auker, Adelaide Bronti, Lucy Payton and Evelyn Page.

"Demi and Dilly" was a one-act comedy, written by Dave Reed and directed by Clay M. Greene, is released June 8 by the Lubin Company through the General Film Company. A fortune hunter in search of a wealthy wife, and a pickles 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 Jorner and Kempton Greene.

"Social Pirates" Buttons Break Record.

The attractive "Social Pirates" buttons, bearing likenesses of Martin Sais and Ollie Kirkby, have already passed the two and a half million mark in sales and are now getting close to the three million point. The number of buttons issued to exhibitors as advertising aids has already broken the record of two million set by the "Midnight at Maxim's" buttons. With bookings on the Kalem series increasing steadily each week Kalem officials are certain that the number of buttons called for by exhibitors will come close to the four million mark before the life of the series is ended.
June 3, 1916

THE MOVING PICTURE WORLD

Comments on the Films

Exclusively by Our Own Staff.

General Film Company.

OTTO THE ARTIST (Selig), May 15.—A one-reel farce, by Burk Symon, this photograph is supported by rapidly changing incidents and is made amusing by the comic acting of D. L. Don. Patsey De Forest, Bernard Siegel and George Egan are members of the cast.


A LUCKY TUMBLE (Vitagraph), May 15.—William Langman is the chief funnaker in this short reel farce. He takes a tumble down a chimney, while clad in his pajamas, and captures a burglar and the money for his roommates. The scenario was written by James A. Styles and is good for a fair average of laughs. Florence Nance, George O'Donnell, William Lyttel Jr., Lucile Crane, Jean Hubbell, and Harry Mayo complete the cast. Scenes in Ireland are shown on the same reel.

THE IRISH REEL (Kalem), May 15.—A one-reel photoplay of the time when Ireland first started to rebel against her English rulers, the picture unfolds a romantic story, the scenes of which were taken in the Emerald Isle.

VERNON HOWE BAILEY'S SKETCH BOOK OF SAN FRANCISCO (Essanay, May 13).—The merits of this clever artist's sketches are thoroughly understood. His drawings of the points of interest in the chief city of California show the same dexterity and skill in selection of the unusual, as his former sketches of the same subjects.

The ARTFUL DODGER (Kalem), May 17.—A review of this picture was printed on page 150 of the issue of May 27. It is an excellent one-reel comedy, with Ethel Teare as the chief attraction.

The SHELTER (Kalem), No. 40, 1916 (Selig), May 17.—Park scene, Chicago; burning of military store at Columbus, and other scenes; "Better Baby Show," New York; Fusiliers Parade, Boston; new army base established at Marshall, Texas; hydro-acropine, Washington; Navy Yard, Mare Island, Cal., with the U. S. Army in Mexico; Kentucky Derby, Louisville, Ky.; May Day celebration, New York.

THIRTY DAYS (Vim), May 18.—The material for this one-reel farce has been selected with excellent judgment. It has had a long and honorable career upon the French, English and American stages, and its powers of creating laughter are still unimpaired. Plump and Hunt are very funny as the two married men who are forced to serve a jail sentence, and deceive their wives concerning their whereabouts.

AN INNOCENT VAMPIRE (Kalem), May 19.—A review of this picture was printed in the issue of May 20, page 554. The difficulty of associating Sis Hopkins with any sort of vamping, innocent or otherwise, is not hard to understand. Her efforts are all largely humorous, however, and worth a good laugh.

ONE CHANCE IN A HUNDRED (No. 80 of the "Hazards of Helen" Railroad Series) (Kalem), May 20.—If it were one chance in a thousand it would be all the same to Helen—she'd take it and make it. The hazard in this number is up to the standard in its ability to thrill, and the reproduction of life on the rail as authentic as of old. Edward Martin wrote the scenario and James Davis directed the cast.

MORE MONEY THAN MANNERS (Vitagraph), May 19.—A comic duel is the big laugh-setter in this one-reel farce by G. Graham Baker and Lawrence Seaton. Broad effects are aimed at in the funny-making, and John T. Kelly, Kate Kline and their types. Wallace C. Clifton wrote the scenario, and Charles Le Moyne, Sidney Smith, Miss McKeen and Olga Celeste add to the acting.

A BOARDING HOUSE HAM (Selig), May 20.—A well-trained leopard has one of the best comedy parts in this comedy. The reel has heaped laurels on the character types. Wallace C. Clifton wrote the scenario, and Charles Le Moyne, Sidney Smith, Miss McKeen and Olga Celeste add to the acting.

General Film Company Specials.

SAUCE FOR THE GANDER (No. 8 of "The Social Pirates") (Kalem), May 17.—The hand referred to in this number of George Bronson Howard serial is a loan shark, and his son and partner is given the same sort of dressing down by the lady avengers. The plot is skilfully devised. A review of this picture was printed in the issue of May 20, page 135.

THE HARD WAY (Selig), May 15.—Something of the strength of theme to be found in Hogarth's "The Rake's Progress," has been put into this three-reel photoplay by the author, Russell E. Smith. It is the story of a rich man who is driving down the road. He is shown as a forger and murderer, but, contrary to the English realist, author Smith insists a happy ending for his youthful sinner in "The Hard Way." The story form a gripping screen drama. Jack Pickford is boyish and convincing as the rich man's son. Harry Lonsdale, Lilian Hammond, Vivian Reed, Sidney Smith and James Bradbury complete the cast. F. N. Hefton, director.

THE DOUBLE CROSST (Essanay), May 16.—An appealing little love story is woven into the action of this two-reel photoplay, which deals with criminal life, a woman detective being the means of running down a gang of thieves and bringing the romance of the lovers to a joyous conclusion. The picture is well made melodrama and receives good treatment at the hands of a cast consisting of Elizabeth Burdidge, Patrick Calhoun, Thurlow Brewer, and Alice MacCheyne.

THE EGGAR KING (Lubin), May 16.—It is not always easy to believe that the events shown in this two-reel photoplay are a truthful transcript from life. As a melodramatic story, meant only to entertain, it fulfills its function. Robert Gray, Jay Mortey, Louis Fitz Roy, M. de la Parelle and Eleanor Blevins form an earnest and satisfying cast.

BEVERLY OF GRAUSTARK (Biograph), May 17.—A three-reel serial, two of the George Barr McCutcheon "best-seller," sells all of the fine flavor of romance beloved by readers of this writer of novels. A handsome prince who rescues lovely ladies in distress and wins their regard under the guise of a mere officer, has a powerful attraction for many worthy persons. This photoplay will meet their approval. The locations have been selected with intelligence, and a large company employed. Linda Adversen, Chas. Perley, Gertrude Robinson, George Pearce, Robert Droust and Chas. H. W. West have the leading roles.

SPELLBOUND (Knickerbocker Star Feature), May 17.—The first of the Knickerbocker five-reel features was made by the Horkheimers, with Lois Meredith giving an excellent performance in the leading role. The story, dealing with the spell cast by an idol stolen from India, is fairly interesting.

JACKSTRAWS (Lubin), May 18.—A three-reel melodrama, the story hanging upon a runaway marriage and its consequences. The man in the picture is a worthless fellow, and the girl has a hard time in living down her early mistake. A review of the picture was printed in the issue of May 27, page 1354.

THE LITTLEST MAGDALEN (Edison), May 16.—A review of this picture is printed on another page of this issue.

A MERRY DAY OF POPTUX (Lackner), May 19.—This three-reel Star Feature photoplay opens quietly and pleasantly in the country, the action shifting to the slums of the city and closing with a grim tragedy. The story is of fair quality and very well told. Frank Mayo and Lilian West are excellent in the "heads," and Jimmy Mayo, Charles Dudley, Henry Stanley and Edward Peters do satisfactory work as the minor characters.

A ROSE OF ITALY (Essanay), May 29.—The scenes of this three-reel photoplay are laid in this country, an Italian girl, just from her native land, being the rose referred to in the title. She becomes a model; next a dancer, and the story is brought to a close after she has had a dramatic adventure with a rascally Italian banker, and is glad to marry her old sweetheart from home. An interesting and adequately acted screen drama, with Ann Kirk, Edmund F. Cobb, Patrick Calhoun, Richardson Cotton and Hugh Thompson in the cast.

MISS ADVENTURE (Vitagraph), May 29.—Three sisters and all attractive; young man makes love to all three, and picks out the youngest for his wife. Youngest a saucy bit of baggage and fond of playing practical jokes. Her adventures make an entertaining three-reel comedy. The parts are romped through quite intelligently by Dorothy Anderson, Webster Campbell is the lucky lover, and Annie Schaefler, Otto Ledere, Corinne Griffith, Carmen Phillips, Jack Mower and Willian Western round out a competent cast.

Fox Film Corporation.

THE SINS OF MEN (May 14).—A five-reel farce picture that made many laughs in the audience. It is a picture made to serve as a commercial offering of amusement. There are one of two scenes in
International Film Service.

THE MYSTERIES OF MYRA (International), May 15-22.—Episode five of this ingenious serial, based on occult phenomena, with the premise of earlier instalments. They are well acted by Howard Gabestrab and Sabin. The settings are well done and the Mexican border is seen in this entertaining and instructive number.

HARMONY AND DISCORD (Cub), May 19.—A Billy Armstrong number of fairly entertaining qualities. The plot what there is of it, centers about the placing of a piano in a certain house. The piano takes fire, the piano mover gets in trouble and reinstates himself in the good graces of the mistress of the house by rescuing her daughter in an automobile accident.

REEL LIFE NO. 3 (Gaumont), May 21.—A live educational subject, showing the way railroad tracks are renewed; drilling holes and sinking spikes by machinery, removing old rails and smoothing the roadbed. Other scenes show how maples sugar is made on a larger scale. Then follow some very fine views of animal life, taken by Elwin R. Sanborn. The growth of antlers on the American elk is a subject of great interest.

RIVAL ROGUES (Vogue), May 23.—This is an entertaining farce comedy number in which two thieves fall in love with the same girl, who promises to be her choice on the best provider. The theme is not of very high class, but has been developed in a fairly humorous manner.

HARMONY AND DISCORD (Cub), May 19.—On reel with above. Another of Harry Palmer's animated drawings, this time picturing Ned in the act of overcharging a spring hat. He gets a hand-painted one, which brings him much ridicule. A characteristic number.

SAMMY'S SEMI-SUICIDE (Pathot), May 27.—An amusing office comedy number featuring Robert Warfield as a young man in love. He threatens suicide when things do not go right, and makes one or two unsuccessful efforts in that direction. In spite of the grimmest of subjects this is treated in good burlesque style and is quite successful.

THE PORK PLOTTERS (Beaut), May 28.—Orval Humphrey is the producer of this picture which deals with the near ruin of Mr. Stigler, impersonated by Mr. Humphrey, in a slump in the pork market. The turn of the tide comes when one morning Mr. Stigler enjoys his usual coffee with his wife, she warns him that all is well, rush out to buy stock. A very amusing comedy.

THE DISQUIETERS (Pathot), May 29.—There is not a very strong element of comedy in this number in which a discarded lover tries to secure the love of another by committing murder. The husband is elected district attorney and in trying to despoil him he is lured to his mother's house while a raid on the house is arranged. The story is quite funny.

THE BLINDNESS (Mustang), May 30.—Rhea Mitchell, William Stowell and Roy Stewart play the principal roles in this two-part production which treats of how a young school teacher in the west is wooed by two lovers. The bitter hatred takes root in the heart of one against the other, and in crossing the desert he takes advantage of the fact that his partner is stricken with sand blindness. The role is well handled. The theme is melodramatic and perhaps a bit morbid. A fair-sized hit.

HIGH LIGHTS AND SHADOWS (Vestraa), May 29.—A two-reel serial recently released by the company, featuring Wm. Clifford, Margaret Gibson, Jack Nelson and Marie Gavette. An artist becomes enamored of a fishing girl and neglects his wife, but later events occur which put him on the right track again. The costuming of the Briton fisherfolk is attractive and the coast scenes are also picturesque. The Bostock animals appear to advantage in the scenes taken in the

Jungle later in the picture. The story is rather conventional in plot but contains many features of interest.

UNCLE SAM'S NAVY (Thanhouser), May 23.—A two-reel subject, by Philip Longegan, featuring Edwin Stanley, Kathy Corrigan and others. This is a story of international intrigue and centers about the person of "Captain" Randolph, who comes to America to get into military affairs. The plot ingredients are familiar, but have been brought together in this instance in a new and absorbing way. There is a surprise at the close. The cast is pleasing and the story interest well.

ARMADALE (Gaumont), May 25.—A three-reel special, based on a novel by William Collins. Alexander Gaden stars the part of James Midwinter and Ivan Shepherd plays the villainous Allan Armadale Jr. The story is old-fashioned and crowded with incidents. It keeps the observer watching closely to follow the various threads, but is quite entertaining in some of this. The father's suicide is pictured in a realistic way, the fire on the vessel at sea being a good feature. The close seems a little abrupt. The form of the narrative shows how the story tries to make up for his father's suicide. The construction is good considering the number of complications.

OTHER PEOPLE'S MONEY (Mutual Masterpiece of Japan), June 1.—A fine production from the Thanhouser studios in which Gladys Hulette plays the feminine lead. The film is always attractive enough to help the picture along by the manner in which it handles the role of a young woman who lives under the shadow of her father's crime, and gives her inheritance to satisfy his creditors. It is in a rather bad taste to interpose a fashion show in the midst of what should be a legitimate drama. This is hard to bring to conclusion as a result of the fine story in the opening scenes. In spite of the excellent story developments by the players.

Paramount Pictures Corporation.

PASQUALE (Morocco), May 15.—A tender-hearted story in a five-reel picture made by the Oliver Morcon company. It is an offering that is sure to please everyone. For a longer review see page 1572, issue of May 27, 1916.

BURTON HOMLES TRAVELOGUES (Paramount). May 22.—In this issue of the Burton Holmes pictures, the party of travelers boards a yacht at Chattanooga, in the Near East. This is the end of the reel, which gives an unnecessary number of close-ups of the members of the yacht's crew, it is a very payable number instructive as well as amusing.

PICTOGRAPHS (Paramount). May The preparation for a section of this issue of the Paramount magazine concerns the making of a sailor, the training of raw reruits and the life on shipboard. Hugo Munsterberg offers another interesting test of mental arithmetic. An automobile equipped with every convenience for camping is shown in service; also there are instructive views of the Japanese method of preserving cut flowers.

Pathé Exchange, Inc.

PATHÉ NEWS NO. 39, 1916 (Pathé), May 19.—In this issue is shown the Cynic on her last voyage out of New York, General Ohrgein and his staff in conference with Gen. Scott U. S. marines and sailors boarding the super-speedboat Alabama at Philadelphia, state men and soldiers from the Allied countries in conference at Paris, attractive American fashions posed by models of the Wood fashion house, Leo Stephen opening the new trade show house, the Philippine Islands. Trade Exposition by ascension over Madison Square Gardens in a balloon, and the shipping of deer from Sheldon island to the Adirondacks.

PATHÉ NEWS NO. 39, 1916 (Pathé), May 19.—What will be said prove most interesting to Americans in this number, are the optical views the Pathé camera man has succeeded in getting at the Pre-Parades of May 1st in New York, O. G. V. R. Russian interest are Russian troops arriving at Marseille. France the little baby in the recent contest in New York and views from the French war front.

LIKE'S LEST LATH (Phumphory)—Harold Lloyd was appearing in this series of films, is best known to meet one or two comic lenses. In this number which by the way is not the one we have been watching and his part is better to be avoided. The amusing situations occur on the beach. Froo Zoline is his wife, fat and anxious to join the circle of the child, which is found after much searching and interesting findings.

Pathé Exchange, Inc. Specials.

THE HUN CLAW NO. 12 (Feature), May 15.—The "Golden Claw" is the title of this number of the serial. In it Heaven's rays are pursued and trapped by Leman and his associates and is captured by the Mask Man. When the Mask Man discovers his mistake he tries to follow single handed the trail of Leman and is saved from death through the Laughing Mask who suddenly appears on the scene and through some intense battle is brought to his house, from the window. A full review of this number will be found on another page of this issue.

Triangle Film Corp.

A BASHFUL BEAR (Keystone), May 7.—A lively little serial containing some striking situations and a real story.
THE PRIMAL LURE (Triangle-Iace), May 21.—A rather poor vehicle for a good actor, Monta Bell, who has a good idea. He has put a colored fireman in charge of a burning building, and a child who he has adopted connives at the burning.

A CHILD OF THE PARIS STREETS (Triangle-Fine Arts), May 21.—An interesting melodrama of the Paris underworld with Jase Marce as a role of the greatest leading company.

THE MARKET OF VAIN DESIRES (Triangle-Kay-Bee), May 28.—The story of a young preacher who won his bride through a fearless denunciation in the pulpit of loveless marriages.

MR. GOODE, THE SAMARITAN (Fine Arts), May 28.—A delightful comedy of a character, being handled in an amusing but not brilliant manner. A clean story, entertaining and original. Reviewed on another page.

Universal Film Mfg. Co.

WHEN SLIM PICKED A BEACH (Imp), May 16.—A domestic comedy, written by Roy Clements, featuring Victor Potel and Jane Benbow. In this story shows how a hen-pecked husband flirts with the new hired girl, who leaves the imprint of her hands on the back of his coat. His father-in-law comes and also falls a victim to her fascination. This is a comedy quite amusing in a conventional way and makes about an average release.

THE WOOG OF AN AUNT JEMIMA (Nestor), May 19.—A comedy number, by Clifford Howard, featuring Stella Adams, Neal Burns, Bertha Mass and Harry Rattenberry. The aunt inherits a fortune and numerous rivals for her hand spring up. Neal impersonates the aunt and has some fun. There is not much novelty in this, but it is quite pleasing in presentation.

A JET-TURBO AIRSHIP (Nestor), May 29.—A pleasing comedy subject, by Arthur Mackley, featuring Ethel Lynne, Eddie Lyons and Betty Compton. The young husband is suspected by his wife of having purchased some silk stockings for the pretty stenographer. This is handled in a delicate manner and makes a good offering of the lighter type.

A DOUBLE FIRE DECEPTION (Imp), May 30.—A comedy number, by Lester Hunt. Featuring Jane Gold, Matt Moore, Allen J. Helburn and Clara Beyers. The maid and her mistress change places, also the master and his valet. A double wedding results under amusing circumstances. This is an entertaining subject.

THE UNEMPLOYED (Imp), May 30.—An original comedy number, with a surprise ending, by Irene Haere. Rupert Julian, Franciella Billington, Douglas Gerrard and Elsie Wilson appear. This concerns a fur coat and hat and muff, which are given to the wife by an old bachelor who is supposed to be engaged to a convent girl. When he comes the twist at the close, which makes a strong number of it.

THE ATTIC PRINCESS (Big U), May 31.—A number, written by Calder Johnstone, featuring Zoe Beth, Marjorie Elliott and Thomas Jefferson. The story concerns a little girl, kept in an attic by her cruel aunt. An old artist, in the adjoining house, comes to her rescue. The part of the aunt would have been more effective if played by an older type of story with a touch of heart interest.

GOOD NIGHT, NURSE (Nestor), June 2.—A number, written by Al E. Christie, presenting a familiar comedy situation, in which a young man pretends illness in order to be near a hospital nurse with whom he is infatuated. The house he creates among the patients is full of humorous action and certain to bring laughter.

A DARK SUSPICION (Joker), June 3.—An amusing knockabout comedy by Allen Curtis, featuring Wm. Franey, Gale Henry and others. The experiences of Bill and his wife in the coal bin are very funny. A pleasing number of the type.

Universal Film Mfg. Company Specials.

THE CIRCUS MONGRELS (Universal Special), May 22.—Episode No. 4 of "Peg o' the Ring." An entertaining installment in which numerous interesting incidents occur. Peg assists Lund, Jr., to get out of the millrace and both escape from the lions den. They return to the circus and Peg once more falls into the powers of the Hinda- Lund, Jr., discovered the latter, who has shut Peg into a strong box. They have a hand to handy struggle, during which fire starts in one of the circus tents and saves are being made. This series is proving an enjoyable one in numerous respects, although the plot has not many complications.

CORPORAL BILLY'S COMEBACK (Big U), May 23.—A two-reel subject submitted for picture by Universal in a hopeful manner. This contains good characterizations, Thomas Jefferson playing the civil war veteran and Antrim Short the boy scout. The old man finds himself supplied with an extra trunk which was brought in for the Decoration Day parade. Then he and the boy scout shame the old fellow's detractors by rounding up a negro murderer and bringing him to justice. This has a strong interest and is above the average production in entertainment value.

THE IRON HAND (Red Feather), May 29.—This five-reel offering, by George E. Hall, features Hobart Bosworth as Big Tim Nolan, lead overlong and uninteresting. There is a good sequence in which Tim is thrown into prison, with his companion, Slim. Later in the story Slim is killed and his wife dies. Then tim adopts their baby boy, whom he afterward surrenders to a sociologist who desires to raise the child under a good environment. Twenty years pass and the story takes up again with Tim as political boss of the city and the youth in love with the daughter of a reformer. The story is interesting principally as a sociological work and is true to life and, while not dramatic, the narrative probes deeper into human problems than the average film.

TAMMANY'S TIGER (Bison), June 3.—A two-reel subject in which wild animals play the important roles. The Tammany Club holds a meeting, for which occasion a great fire tiger has been procured. It comes to life during the meeting and creates much excitement. An elephant upssets a circus parade and the animals invade massage rooms, street cars and other places. This is quite humorous in themselves, but lack a good connecting plot. With greater tension in the scenes this would have been stronger. It proves fairly entertaining as it is.

V.L.-S.E, Inc.

HEARST-VITAGRAPH NEWS PICTORIAL NO. 39, May 16 (Vitagraph), May 15.—Preparedness Parade, New York; Woman making big hit at the gate. This marks the principal role. This will be found to be an entertaining picture, which deals with the manufacture of an explosive by a young American chemist, with a view to giving a Japanese warlord a trap. He is trapped by foreign spies, escapes and is trapped a second time when he makes a choice between sacrificing his life or giving up the formula of his invention. A full review appears on another page of this issue.

Miscellaneous.

MY COUNTRY FIRST (Unity Terriss), May.—A six-part production with film production at the Terriss, New York; woman makes big hit at the gate. This marks the principal role. The review of this picture will be found in下一issue.

PARAMOUNT PROGRAM.

Completing the Paramount program for the week of June 5, the three short subjects released by the Paramount Pictures Corporation will be the eighteenth of the Paramount-Burton Holmes travel pictures "Visiting the Sultan of Sulau, Paul Terry's "Farmer Al Falifa's Tenants Circus" and the weekly edition of the screen magazine, the Pictograph. The first, a native hero picture, follows the big top of Barnum and Bailey fame when he decides upon a circus of his own. Having seen the daring tightrope walker and the mein, as well as a number of funnier acts, he decides to build the big top. He is trapped through the eyes of a guilty man, Al Falifa determines upon a rural enterprise of his own with the cows, pigs and horses of the old farm as performers in his improvised ring and Falifa himself acts as ringmaster and the entertainment proves more diverting than any yet staged under canvas.

Burlton Holmes visits the Sultan of Sulau, who was made famous by George Archee when he makes his new studio screen cruise through the distant Philippines. Governor General Cameron Forbes acts as host and the trip is made under the most advantageous of circumstances, on board that official's private yacht. After one more stop in the cruise, Travel-Picture audiences may forsake the Far East to visit again the stupendous spectacles of the great war. The outbreak of the great war. The first of this new film series by Mr. Holmes will be "Imperial Berlin."

Having seen how a "cop" is made, Paramount audiences will now be delighted with a "baby." "How Four Babies" release of this week and "First Aid to the Injured" will also be shown.

"MYSTERIES OF MYRA" GOES BIG IN BOSTON.

Frank D. Stratton, manager of the Franklin Park theater of the Consolidated Circuit, has made his campaign for the opening of the "Mysteries of Myra" a very strong and successful one, and is having a big hit with the film. Mr. Stratton has a large capacity for the initial release of "The Mysteries of Myra." Suspended above the playhouse was a huge balloon kite with the large picture of the film. The "Mysteries of Myra." Mr. Stratton'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. Stratton's popularity with the little tots.
Manufacturers' Advance Notes

VISITING THE MOROS WITH HOLMES.

Flintland—pictured by generations of poets and novelists as the haunt of romance and adventure—is shown in a "close-up" view to motion picture audiences in the seventeenth release of the Paramount-Burton Holmes Travel-Pictures, "Visiting the Moros, Tribes of Mindanao."

A good fight is always more palatable than a good meal to the Moros, from the stoutest chieftain to the smallest boy of the tribe. The paramount object of these Maroon "jovial" proceedings is a cruise to Mindanao with the escort of Burton Holmes and Governor-General Forbes views without danger to life or limb the murderous natives in their every day life in the streets and in the markets, and seen the warlike and barbaric splendor of their war dances and naval evolutions.

The Moros, whom the Spaniards were never able to subdue, but whom a wise and tolerant administration by American governors has at last made good friends of Uncle Sam, are descendants of a villainous and inhuman race of sea-roving pirates, who still cruise about in curious craft and make their homes in villages of queer huts built on stilts on the shores of Mindanao.

In this seventeenth release of the Travel-Pictures the chiefs of the Moros are shown as they turned out to greet the "White Chiefs from Washington" with all their pomp. Two of the daintier are shown doing a spear dance and the principal chieftains execute a series of naval manoeuvres in their "vintas" or boats, before Governor Forbes and Mr. Holmes' camera.

NEW COMEDIANS FOR VOGUE.

Paddy McGuire, who first came before the eyes of the public as a leading man on the motion picture screen through vehicles furnished him by Vogue Films, Inc., has come into instantaneous popularity. In addition to Paddy's comic ability, Vogue has secured the services of the inimitable Ben Turpin, who needs no introduction to film audiences. The Vogue releases of the near future will show Ben in new characters to which this funny man gives laugh-creating powers beyond conception. The possibilities offered by these originators of pantomime comedy are unlimited. They seem fun in everything, and are endowed with the ability to make the general public reflect their mirth.

With these two, and under the able direction of Jack Dillon, pretty little Rena Rogers lends the charm of beauty and grace to the Vogue productions. This accomplished comedienne is a photoplay star of repute. Her smile is contagious. Her personality appeals to all who see her work. On and off the screen, she is irresistible.

Then there is Arthur Moon, who enacts heavy lover and heavy villain parts with equal precision. He is a dark-haired, dark-eyed young man, congenial and likable, and he radiates good fellowship. His knowledge of screen technique adds materially to the strength of the Vogue comedy cast.

The productions of this company reach the screen through the medium of the Mutual Film Corporation, which has found that the Vogue comedies are constantly increasing in popularity both with exhibitor and theater patron.

CLEVER UNDER-SEA PHOTOGRAPHY.

Remarkable scenes photographed under water enhance the brisk comedy of "The Sea Dogs," the Vim release of June 3. The rescue of a family of castaways is effected by the simple expedient of towing a boat which drifts to their island. The towing is done by Babe Hardy, the famous "Plump," who walks along the sea bottom, pulling the painter of the boat, in which six persons are seated. Several other cleverly devised scenes lift this picture out of the ordinary run, including the antics of a hawser which obligingly ties itself into knots at the right moment.

J. P. McGOWAN WINS POPULARITY CONTEST.

J. P. McGowan, whose latest far-famed accomplishment is the production of "The Girl and the Game" with Helen Holmes, has won the laurels of popularity in a contest conducted through the columns of the Minneapolis Journal. Mr. McGowan is now at work in the title role and directing the production of "Whispering Smith," the novel by Frank H. Spearman, which is being filmed as a ten-reel feature, with Helen Holmes in the principal feminine role, at the Los Angeles studios of the Signal Film Corporation.

"HER HUSBAND'S WIFE" (Ivan).

The Ivan Film Productions will release through their exchanges on June 1 "Her Husband's Wife," an original story by Ivan Abramson. The story of "Her Husband's Wife" treats of an unfaithful wife who deserts her husband and child and elopes with a sculptor. The child in later years becomes a famous violinist. The woman leaves the sculptor to marry another, but to him also she proves false and secures a divorce. Her husband marries the famous violinist (his wife's daughter) some time later. A wonderful dramatic story unfolds it.
"FLAMES OF VENGEANCE" (Gaumont).

The first June release of a Gaumont three-reel photodrama will be "Flames of Vengeance." This will reach the screen, as a Mutual Picture June 8. Miss Gertrude Robinson has the stellar role, with Miss Iva Shepard appearing as the central female figure in the first reel. "Flames of Vengeance" tells the story of a woman's mistake on her wedding day. Miss Shepard has the role of the girl divorced by her hot-headed old father because she jilts the man she is to marry in a few hours to bestow her hand upon one of the men asked to serve as ushers for the happy event. The man she marries not only proves unworthy but also dies in a short time. The young wife is forced to struggle desperately to rear the daughter who is born to her. Miss Robinson is the daughter of this union. When the drama itself opens she is a girl of nineteen. She secures employment as a stenographer in the office of a large manufacturing concern, not knowing that her employer is the man her mother had wronged by deserting him at the altar. The man falls in love with her. When there is labor trouble, he is abducted by striking conspirators and imprisoned in a barn far in the country. But his stenographer learns of his plight and rides to his rescue on top of a limousine which is taking several men sworn to burn the building with their employer in it. She effects his rescue in a spectacular manner, and all ends happily with the girl marrying the man her mother had once promised to wed. Others in the cast are Sydney Mason, John Reinhard, John Macklin, Birsha Shepard, Albert Macklin, James Levering, Mathilde Barng and Charles H. Travis.

Scene from "Flames of Vengeance" (Gaumont).

"JACK" (Mustang).

Anna Little, with whose record as a cowgirl and horsewoman all film fans are familiar, has a splendid opportunity to show just what she can do in the characterization of a society woman also in a two-part Mustang drama entitled "Jack," in which Frank Borzage and Jack Richardson portray the principal male parts, under the direction of Borzage. Borzage, who plays the title role of Jack, is a plain cowboy on the ranch owned by Gilmam (Diek La Reno). Frances (Anna Little) is a girl who has been born and brought up in wealth and luxury. She goes West on a visit with her schoolmate, Gilmam's daughter, and falls in love with Jack, promising to return and marry him when her school days are over.

Back East, Frances allows herself to be talked into marrying Welton, a rich club man (Jack Richardson), and thus writes to Jack. Meanwhile Jack has built a bungalow to be ready for his bride. When he receives the news of her approaching marriage to Welton, he burns down the new house and tries to end his life in the fire. However, he is rescued by neighbors; Frances is informed of the tragedy and realizes she loves Jack, who regains his health under her tender nursing; and the two lovers are married.

Anna Little is at her very best in the realm of cowboys and horses. In her charming, free-hearted girlishness there is an appeal that reaches out from the screen. The story is a splendid vehicle for Miss Little's abilities. "Jack" will be released on the Mutual schedule on May 26.

"FLOATING STAGE" FOR "SOCIAL PIRATE."

A "floating stage" is the latest innovation introduced at the Kalem Company's Glendale studio. Director Horne found it necessary to construct the new wrinkle to secure the desired realism for the ship's interior scenes in "In the Service of the State," a forthcoming episode of "The Social Pirates." A slightly rocking motion of the ship was required. In the small interiors this was an easy matter to evolve, but the concert room of the liner in which much of the important action occurs is the invention of the studio force. Director Horne refuses to divulge the exact means used, but the effect was much similar to a modified form of the "Witching Waves," so popular at amusement resorts. After two hours of rehearsing and playing on the gently swaying floor of the ship the players were of one mind in agreeing that one does not have to go to sea to get seasick.

SELIB-TRIBUNE GOES AFTER MEXICAN STUFF.

With commendable enterprise Editor Jack Wheeler of the Selig-Tribune, the motion picture news film, ordered a specially equipped automobile for carrying cameramen into Mexico when the United States forces recently entered that country. This is probably the first occasion where an automobile has been especially built and equipped for service on such an occasion.

Selig Tribune Touring Car.

This Selig-Tribune touring car has capacity for seventy-five gallons of gasoline, fifteen gallons of water and eight gallons of cylinder oil. An especially constructed top of khaki affords shelter during the day and can be adjusted as a sleeping and shelter tent at night. The novel car also is equipped to carry a camera, tripod, blankets, cooking utensils, and there is a novel rack for machine gun equipment.

In fact the automobile has been so constructed that it can make a continuous journey of eight hundred miles without stopping for either gasoline, water or oil. There is also a box lined with steel plates and in case of trouble, the car can be operated from the interior of the box.

The Selig-Tribune car is being used in Mexico by I. G. Ries and Nicholas McDonald.

RIALTO COMPLETES "HOUSE OF MIRRORS."

The initial production of the Rialto Film Corporation, "The House of Mirrors," by Frederick Chapin, directed by Marshall Farnum, is completed and will be released in two weeks. The photoplay is replete with dramatic situations and treats of a theme domestic in its nature.

Unusual sets were built for this production, but noteworthy of them all is the room of mirrors, after which the play received its title. In order to construct the room twelve gigantic mirrors were placed in frames reinforced with steel in order to hold the tremendous weight. It required nine men sixteen hours of continuous work to install these mirrors. It has been heretofore announced that the production will be in five reels, but difficulty has been experienced in cutting down the 16,000 feet of negative originally taken to fit five reels and it is not as yet determined whether the production will be in that length or of an added reel. Frank Mills is starred in the production.
THE LURE OF A LURID LOVE" (Universal).

Have you ever noticed how vamps work under the tropical heat? Have you noticed how the unusual cigarette, in the corner of their mouths and wear a cigarette? They have ever noticed how the vampire, who is smoking on the veranda, and the woman next door, is smoking? They have noticed how the vampire is so intriguing that they are trying to entice the object of their vampire into a compromising attitude?

If you have, then "The Lure of a Lurid Love," a Universal comedy, will give you a laugh that will last a week. It tells how a faithful wife and her still more faithful six-months-old baby are betrayed by a wicked "vampire" who wins the "wiclad" to her by wife. Oh, it's a heart-rending tale, and if you are tired ad nauseam of the woman-adventures-vampire type of story don't fail to see "The Lure of a Lurid Love." It's a boolo.

"OTHER PEOPLE'S MONEY" (Thanhouser).

Expose of a band of notorious "set-rich-quick" schemers and their nefarious methods pursued in obtaining the confidences and frequently the pockets of a gullible public, has been the basis for a stirring photodrama to be released shortly by the Mutual Film Corporation. In the preparation of the scenario the Thanhouser-Mutual studios were furnished with considerable data by Federal agents and by several noted Government sleuths who have been instrumental in breaking up a number of bands of notorious "set-rich-quick" plotters. Glady's Hulette, the five-foot star of Thanhouser-Mutual productions, is the featured player, supported by an extraordinary company of players, headed by Fraunholz, a new-named favorite by no means an unknown. "Other People's Money" will be released in five acts, on May 29.

VARIETY FILM PROPOSES SERIES.

An unusual demand for, and the impression created by, the five-act feature, "Should a Baby Die?" being booked through the country, has led to the announcement by President Louis Rosenblum that the present picture will form the first of a series that will be completed and exploited under this general title and each of which will be accorded a main sub-title appropriate to the phrase of the general question on which the ensuing chapters will dwell. This decision was arrived at as the result of a contest held by an up-to-date exhibitor who, in conjunction with the Variety Corporation, offered a cash prize among his patrons for the best suggestion offered by them for a sequel story on this topic. The series, or as it might be called, the serial, will be in six or eight parts, and each will run approximately from four to five reels in length. Contracts for the production work will be placed in a few days, and the second picture started on at once.

I. J. Schmertz has left for an extended trip through the State of New York in the interests of the Variety Films Corporation and to exploit their big five-part feature, "Should a Baby Die?" Mr. Schmertz's first stop was in Buffalo, where he put up some remarkably unique advertising stunts which created a decided favorable impression at the screen "club". After a few days' activities, he reports good business and a big demand for the picture.

"THE DESTROYERS" (Vitagraph).

With the first week of June comes a Vitagraph Blue Ribbon Feature, "The Destroyers," which started as an idea for short subjects and grew into a lengthy photoplay. For Lucille Lee Stewart, Vitagraph's new player, makes her bow to followers of the big "V" in Ralph W. Ince's "New York ruffian," effort. "The Destroyers" comes from James Oliver Curwood's novel, "Peter God," a tale of the Northwest.

Miss Stewart portrays the part of Josephine McCloud, the wife of Peter God, a fugitive who is hiding in the frozen North. Years before he had been the main factor in the defeat of an United States circuit for the nation and was afterward framed by the man and his confederates. The evidence against him assures conviction and he escapes to the North. Shortly after his arrival at his old home on his sister's farm, he makes the crime. Josephine, after many hardships in the white blanket country, finds him in the clutches of the "red death," and through her careful nursing and attention he recovers. Together they start back to civilization, happy in the knowledge of each other's love and devotion.

Huntley Gordon, John Robertson and Richard Turner assist Miss Stewart in the enactment of the story. It is a typical "lince" production.

DRA-KO AD CARTOONS POPULAR.

The steady growth of the business of the Dra-Ko Film Company, Inc., is very gratifying to the originators of that concern. There can be no doubt about there being a field for the animated cartoon as an advertising medium. One of the main reasons why this concern has been so successful has been its careful and foresight in handling this new type of advertising medium. They have placed the majority of their cartoons in the hands of Frank A. Nankivell, who needs no introduction. His splendid work is known from coast to coast and in many foreign lands. Back of every cartoon that he and his corps of able assistants turn out is the experience of this man who has been carefully studying his audiences for years. He knows what people want, and he gives them more than they expect.

Wherever these commercial advertising cartoons have been shown, they have had the hearty approval of the audience, and because of their clean-cut, spontaneous humor they have been highly praised by the theater men themselves.

PARAMOUNT PICTOGRAPH PLASTIQUES.

"Did Sherman Say Law or War?" will be the second of Ashleay Miller's "Plastiques" on the Paramount program to be released among the short reel subjects from the J. R. Bray studios. This screen novelty is a clever adaptation of sculpture to the films, the figures in motion being shown in relief. 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 in sculpture depends on the squabble of the farmers over a cow which is claimed by both. The rightful owner engages his lawyer and a squabble ensues which is not settled by litigation but the cow is shown walking away to a skeleton. At the final settlement one farmer is awarded the cow's tail, the other half of the lawyer himself goes the cow as payment for long and faithful service.

AUTO-TRUCK FILM DELIVERY.

Owing to the unsatisfactory express service, exhibitors and exchange men have been seriously inconvenienced in the handling of films between theaters in Connecticut and the distribution offices in New York. There has been lately organized the Interstate Film Delivery Company to transport films on stated routes, leaving New York at 3 a.m. and arriving at the farthest points in the service by 10 o'clock in the morning. The return service starts at 1 a.m. and delivers the films picked up along the way in New York by 9 o'clock in the morning. Two trucks of 1½-ton capacity each, one each held for delivery, it is believed that this service will end the annoyances that have prevailed. The main route runs to New Haven, with a spur from Bridgeport to Waterbury, making stops for pick-ups at picture theaters and advising a service in both directions.

TWO UNIVERSALS UNDER WAY.

"The Seekers" is the title of a five-reel feature which Director (his brother) is preparing for Universal. The film is described as a stirring adventure of the motion picture type. The scenario itself is a large cast of well-known Universal players in support. The scenes of the story are laid in the Eastern mountain region and it is intended to change the love of two united men for a wronged man. The photoplay was written by Olga Printz and the scenario by Turner.

Director Lynn Reynolds has commenced the photoplating of "The Querent," a five-reel story, a four-act play, a drama written by Reynolds and featuring Myrtle Gonzales and Frank MacQuarrie. Others in the cast are Paul Val, Fred Church, Bertram Grassby, James Curwood and Louise Warren. The story is written around the proverbial church deacon and is a comedy of high-class with many clever situations.
PARAMOUNT-BRAY CARTOON BY EARL HURT.

To the annals of fishing lore, Bobby Bumps, the mischievous youngster, contributed by Earl Hurt 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 Dad 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 phenomenal that he makes a catch every time he throws his line in. 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 rig up with a motor attached to a propeller at the fish's tail. Entering the scene where Dad is still fishing the fake fish immediately gets his hook and they exit together. Dan'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.

"PAY DIRT" NEXT KNICKERBOCKER "FIVE."

"Pay Dirt," a drama of the gold fields, is announced for release by Knickerbocker Star Features on the General Film program, June 18. This is the second five-reel feature under the Knickerbocker brand, following "Spellbound," 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 himself.

Marguerite Nichols is again cast as the female lead. This young actress is rapidly making a name for herself through her skilful support of Henry King in his "Red Blood" roles. 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.

"THE THREE GODFATHERS" (Bluebird).

When "The Three Godfathers" appeared in the Saturday Evening Post the editor of that publication declared that Peter B. Kyne had written the best story the Post ever printed. The opportunities that the narrative presented for unusual photography and scenes uncommon in moving pictures prompted Bluebird Photoplays to secure the picture rights, and as a result the scenario submitted by Harvey Gates was accepted and E. J. Le Saint was commissioned to direct the production.

With a special car filled with animals and paraphernalia necessary to the proper equipment of the scenes, Mr. Le Saint took a large company to the Mojave desert and there worked four weeks completing the exteriors. Incident to his stay on the desert Mr. Le Saint "caught" an actual sand storm in all its terrifying details, from the time it appeared in the distance until it overwhelmed the immediate scene and then passed onward.

The Bluebird production has other novel features, but the central motive of the story is the main dependence and is itself unique in pictured narratives. Three desperadoes are called upon to keep the breath of life in the body of a newly born babe, suddenly and unexpectedly thrust upon them when its mother died, alone in the middle of the Mojave desert. The touch of human interest that develops from the sacrifices of these men in transferring the baby to a place of safety is the great element upon which the Bluebird feature is expected to make its appeal to the public. Harry Carey, Frank Lanning and George Berrell are ably equipped to play the roles of the three godfathers with rare artistry.

"THE LIGHT OF DUSK" (Lubin).

The gap that is supposed to separate church and theater and which is lessening as the endeavors of exponents in pulpit and on the stage increase in sincerity has been spanned.

A bridge upon which those advancing from either side may meet on untroubled ground is furnished in "The Light at Dusk," a feature story by Anthony Gilfether, which, under the direction of Edgar Lewis, is being made by the Lubin Company. It is a powerful impression on account of the lesson conveyed.

The introduction of the character of Christ into the warp of a photoplay story requires the delicacy of a master hand, an undertaking that only the spirit of true reverence and obvious intent to serve inspiringly, could save from protest. From the point of view of both church and theater, "The Light at Dusk" is its reverential introduction of the character of Christ bringing healing to exuberated minds and response to the prayers of the patient poor, must be regarded as a sermon on the screen.

The story itself combines all the elements of a modern drama in a theme of absorbing human interest. But the purpose of the author for which the figure of Christ is projected into the story is to give another exposition of the deathless text on charity, the greatest of all virtues.

It is the story told over again of the rich man who was counseled to sell all that he had and give to the poor, and in "The Light at Dusk" the theme is exploited in a way that must accentuate the tremendous value of the screen, as after all, the pulpit with the largest congregation.
THE HARE AND THE TORTOISE.

"The Hare and the "Tortoise," produced by William Robert Daily, from the story by William Anthony McGuire, proves that the race is not always to the swift. John Drake can be likened to the tortoise, while his gay brother, Sidney resembles the hare, which, confident in its own ability, fritters away valuable time.

Released through the General Film Service, on Monday, May 29, "The Hare and the Tortoise" is a multiple-reel drama, which acceptably upholds the new standards for regular service set by the Selig Company. The cast includes: Fritzi Brunette, Harry Mestayer, Edward J. Piel, Harry Lendsale, Lillian Hayward, Edith Johnson and William Scott. There are a number of spectacular scenes, not the least of which is the interior of a large steel mill, which was turned over to the Selig Company for film dramatic purposes. William Anthony McGuire, the world-famous author and playwright, never wrote a more gripping and exciting plot than that of "The Hare and the Tortoise."

THE WOMAN IN BLACK, MAY 13.

In the issue of The Moving Picture World dated May 7th the Biograph company's five-reel feature "The Woman In Black" was incorrectly listed as Wednesday, May 31, the release date should have been specified as Wednesday, May 13th. "The Woman In Black" features Lionel Barrymore and is obtainable through the General Film Company.

REPAID" (American).

In the film adaptation of "Repaid," a two-part "Flying A" story written by Anthony W. Coldewey, directed by Thomas Ricketts, to be released May 22, the strong note is the love of his parents which prompts a complete sacrifice of social and business position. The theme is true in notes as though taken from a chapter in the life of many a boy.

Edward Coxen, Lizette Thorne and George Fiedel are the characters who give life to the story, and their portrayals are excellent. There is not a moment throughout the entire two parts when the heart of the audience does not go out to the youth who is misunderstood, and his dream of happiness rudely dispelled by the imaginings of a stern father. The pathos of the scenes with the heart-broken mother (Louise Lester) are wonderfully full of heart appeal and depth of feeling. "Repaid" is to be released through the Mutual service on May 22.

THE MOVING PICTURE WORLD

BILLY BURKE WELCOMED BY EXHIBITORS.

Topheavy business for the summer months is almost unheard of in the motion picture industry, and yet there are a vast board of exhibitors in the United States this year who are not worrying over the takings during the hot months. The reason for this lies in the fact that these managers have one and all signed up contracts calling for the showing of Billie Burke in the new George Kleine motion picture novel, "Gloria's Romance," from the pens of Mr. and Mrs. Rupert Hughes, at their theaters.

The magic name of Billie Burke has kept open more than one Broadway house during the hottest days of the summer season, when Miss Burke was a star of the speaking stage, and like results are assured for the picture theater managers who have arranged for her appearance on their screens during the same season. In addition to seizing the opportunity of playing Billie Burke during what is ordinarily a dull season these managers jumped at the chance to screen a clean, wholesome story with nothing of the sensational or melodramatic in its entire length of twenty feature chapters. Dainty, fascinating Billie Burke will charm and hold every one who holds her in the opening installments of the new screen novel, and her romance grows more and more interesting as it progresses, so managers feel their patrons, who witness chapter one of "Gloria's Romance," are certain to flock back to the theater, no matter how hot the night, once they begin to follow the tale.

"OUR PEOPLE" (Essanay).

The trials of the small-town editor usually are pathetic and humorous enough to create a keen interest, regardless of his personality. But make him a young editor in love with the daughter of the town's leading banker, and she his only reporter, and there is the nucleus for a plot of delightfully hu-

Scene from "The Hare and the Tortoise" (Selig).

man phases. Add to this lively Washburn as the struggling young editor and the only thing else required to make it ideal is a pretty girl. Gertrude Glover has that part. This three-act Essanay carries a clever theme, which can be enjoyed alike both in large and small cities. For the letter there is a multiplied appeal. There is no attempt to satirize the small town; rather the desire to glorify it. The plot culminates with the young man getting out the bank's largest account, and a frustrating run on his prospective father-in-law's bank. The old man is then won over and a young editor and his assistant decide to fight for the rights of "our people" together, there after.

KERNEL NUTT SERIES FOR V.-L.-S.-E.

With the completion of the Frank Daniel's "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 Daniel. 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 distinct plot all its own, and has no connection with the other plays of the series.

With the favorable comments that the last series brought from exhibitors, the success of the Kernel Nutt series, measured by their present demand, is quite assured.

The first comedy, released 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.

Scene from "Repaid" (American).

Scene from "Our People" (Essanay).
The Rothacker Film Manufacturing Co.
The President, Watterson R. Rothacker, Describes in an Interesting Manner the Great Modern Laboratory and Studio Just Completed by the Company,
and Announces Some of the Company's Plans.

The thousands of requests for information concerning our new laboratory and studio, and the many inquiries relative to our plans for production and our policy have actually swamped our desk and taxed the capacity of our telephone lines. Here is the answer:

The Industrial Moving Picture Company was launched a little more than a year ago, with a view to doing a specialized business in a line definitely purposeful. The Rothacker Film Manufacturing Company was named as successor to the Industrial Moving Picture Company by our officers, through your request, combined with a desire to sound like our's and trade on the prestige we have gained for the word "industrial." The name combination was also determined, because it is more representative of our increased scope.

We are particularly proud of this organization representing, as it does, the acme of scientific management and general efficiency in moving picture production. We are duly and truly prepared to realize the ideal of our dreams and it is now ready for occupancy.

Our new building is located on Diversey Parkway, at Ward street—twenty minutes from the center of Chicago by surface line, and fifteen minutes by motor on Chicago's great boulevard chain which passes our doors. We are about a mile from Lincoln Park and the shore of Lake Michigan.

The laboratory and studios adjoin, are operated in combination, and are under one roof. The building proper has 125 feet boulevard frontage and 130 feet depth. We also own the adjoining property which we will fence so as to have an enclosure 50 x 120 feet for garage and storage purposes. We have a total floor space of 15,500 square feet in the laboratory and 6,500 square feet in the studio.

The entire structure is absolutely fireproof and dust-proof. The air is washed by a special device, and both temperature and humidity are governed automatically. All walls at top and bottom have two inch coves which eliminate crevices where dust might accumulate, and the walls throughout are painted and treated by special process, the floors likewise.

Our general offices, with telephone exchange, service and audit bureaus, are on the second floor with north and east exposure. All of the office partitions are constructed of art metal or plate glass, and all the office furniture is made of steel, with mahogany finish.

We have installed a battery of five enormous International filters, which is a special feature of the building, which serves the developing, wash and color rooms, as well as piping pure water to various departments. Our perforating room is a model of its kind, and we have here provided to operate comfortably sixteen Bell & Howell perforators, with all special attachments. The positive and negative developing rooms are our own invention, independently, for obvious reasons. In all of the dark rooms the Eastman system of indirect lighting has been installed giving us higher efficiency, the most economical light, and securing a decided saving in cost of operation. The tanks of the developing rooms have been laid out scientifically so that there is no lost motion.

The wash room, and the tinting and toning rooms adjoin the developing rooms and are arranged and equipped so that the very best results may here be obtained in the very best time.

The dry room, which is really the clearing house, is of magnific proportions and capable of drying many times the amount of footage our big battery of printers can turn out.

The printing room is on a very elaborate scale, being capable of containing twenty-six printers. Our present equipment is composed of a large battery of Duplex step printers, Bell & Howell printers, and several Pathoscope printers for handling twenty-nine millimeter film.

From the dry room the film is transported by dumb waiters to the second floor, where it is received in the inspection and assembling rooms. All of the girls in these rooms use gloves and all of the furniture in these rooms is steel white enameled. Here the film is carefully assembled and handled by Duplex polishing machines, and made ready for screen inspection.

The special room is devoted to title making and a special room to trick photography. Adjoining the offices, and adjacent to the assembling room, is the large art department where drawings for animated cartoons are made.

In addition to the screen inspection rooms for the factory, we have installed a large and beautifully furnished projecting room for customers where two automatic projectors are in service.

After the film has been screened and passed, it is delivered to the shipping department, and is conveniently located for the purpose. Here all shipments are made, carefully inspected, and delivered by the electric elevator and shipping device.

Throughout the building we have inter-department telephone service, so that the office can talk with any department head with no waste of time.

The studio floor is capable of comfortably and efficiently handling six complete sets at one time. Our lighting equipment offers something decidedly new in studio illumination, and only requires maximum of light, amount of time and inconvenience, and does away with all of the confusion incidental to cables being on the floor the time sets are changed. In this studio we have places for pit work and a large swimming tank 20 x 30 feet.

In conjunction with the studio we operate a completely apportioned and equipped set room, dressing room and dressing rooms. The large electric elevator serves these various rooms and also is extended to the roof, and the roof is built to carry an extremely heavy load, so that on the roof an out-door set of immense proportions can be placed. The studio floor is of heavy wood placed upon a solid concrete foundation so that there is absolutely no chance for vibration.

So far as has been possible we have utilized our equipment throughout and have overlooked not a single opportunity, to buy the best, install efficiently, and operate on a scientific basis where there is no waste effort or motion. By doing this we secure the supreme degree of film quality at prices which could not be quoted under ordinary conditions. By maintaining the highest standards in the operation of the laboratory, we offer the moving picture trade everything needed in moving picture production.

In closing, I wish to lay great stress upon the fact that we have built, according to advice from the Eastman Kodak Company and the various Underwriters' Laboratories, the most fireproof and fire-resistant building in the land. This vault is of steel concrete construction thoroughly departmentized, with bafflers throughout, and air cushion protection against explosions, and with every department sprinkled. In fact, every department is in the building protected by automatic sprinkling devices which are served by the 18,000 gallon tank on the roof. By virtue of the protection afforded by this vault, we are able to secure insurance against fire and theft on all of our negatives and the negatives of our customers, and it's enormous size enables us to store safely thousands of reels of negatives and positives in stock.

Now, in reference to our plans of operation: We still operate the Industrial Moving Picture Company and specialize in moving picture production, having adapted it to educational, general advertising and publicity, and we still maintain our big department for doing commercial developing and printing for all those who take moving pictures professionally or as amateurs. As a matter of accommodation, we supply Eastman raw stock to our customers, and by reason of the immense stock we always keep on hand, we can make shipment always the same day order is received regardless of quantity.

I am not prepared, just now, to explain in detail the plans we have for this year, other than to say that we will put our new multiple set studio and our entire factory at the disposal of the moving picture trade. We will rent our studio, with complete equipment for all those who want to take moving pictures professionally or as amateurs. As a matter of accommodation, we supply Eastman raw stock to our customers, and by reason of the immense stock we always keep on hand, we can make shipment always the same day order is received regardless of quantity.

ADVENTURES OF A PIANO.

What can happen to a piano bought on the installment plan is illustrated by a cartoon by reel which was released on June 9. The title, "A Dollar Down," lampoons the sensational "dollar-down-and-dollar-a-week" advertising of some piano firms, and the actions of the piano player who revenges himself on his rival, who has bought a piano for the girl on the installment plan. There isn't much left of the instrument after Pokes and Jacobs get through with it.

ABOUT THE ANSWER.

Through an error a Thanhouser drama entitled "The Anwer" was advertised as being in one reel instead of two. This production was the first feature picture of the short-story writer, who has just joined the Thanhouser scenario staff.
NOTES OF THE TRADE

THE remarkable agility of Pauline Frederick, displayed as the dancer in several scenes in "The World's Greatest Scare," need not surprise anyone. For the Famous Players' star first began her triumphant stage career in musical comedy and has never lost her clever pedagogical control.

It was announced by the Thanhouser-Mutual studios that Frederick Warde, Shakespearian star, who has been signed for a number of "Bruce H. Smalley" to be released within the next eight months through Mutual, will begin work on his first picture within the next ten days. All of the interior work will be done at the New Rochelle studios of the firm. Smalley, being photographed in an up-state location recently selected by Ernest Warde, his son, who is to direct the features starring his father.

Phillips Smalley is directing a five-reel society drama entitiled "The First Stone," in which Mary McDonnell is featured. The story is by Miss Lois Weber, who took her text from the Scriptures and about it has woven a powerful story. A large cast of players from Universal City including Horace Morgan, the Misses Emerson and Jack Mack, who are working in this photoplay, many of the scenes of which are to be taken on one of the beautiful ranches in the vicinity of Los Angeles.

John Lorenz, Essanay leading man, appears in "That Sort," a forthcoming five-act photoplay taken from the stage play of Basil McDonald Hastings.

John H. Collins, the director, who is producing "The Flower of No Man's Land," with Viola Dana in the stellar role, began his baseball career as a baseball pitcher. He played with many semi-professional teams in the east and turned down several flattering offers to play professional ball.

Director Henry McVae and his company, including his featured players, Marie Walcamp and Lee Hill, together with L. C. Shumway and Dr. H. G. Stafford, spent most of the week at the scenes in and around Wet Indian Wells, Mexico, filming scenes for "The Jockey's Triumph," a race-track drama. The story is by Mrs. A. C. Robinson, from which Frank M. Wittermood prepared the scenario.

Bud Lehman, who plays the part of a frontier postman in "The Quilter," a five-act Metro wonderplay in which Lionel Barrymore is starred, began his professional career as a bat with the Adam Forepaugh circus. He is now sixty years old. He broke both legs many years ago in a fall from the top of the tent in his act. He recovered and returned to the stage until his recent debut in motion pictures.

"Smiling Billie Mason" is directing and playing the featured lead in the second episode of "Baseball Bill," a rapid-fire comedy, supported by Miss Peggy Coudray, Victor Potel, Orrin Jackson and others of the Universal's stock company. Mason is using considerable trick photography in this picture.

Jack Mack, as a banjoist in Lew Dockstader's minstrels' way back in the 70's, is now doing special work as an "extra" at the American-Mutual studios. He appears in several of the scenes of the "Overcoat," a Masterpicture De Luxe Edition feature.

Cleo Madison, assisted by Wm. V. Mong as co-director, has commenced the picturization of "Priscilla," a two-reel photoplay written by Harvey Gates of the Universal staff, in which Miss Madison and Mong play the leading roles. In the supporting cast are Charles Gunn and Jack Abbott. Miss Madison has completed the one-reel slum drama "When the Wolf Howls."

Clarence A. F相处srest, president of the Photoplay Club of Chicago, has been added to the scenario staff of the American-Mutual studios.

"The Reprisal," a Selig feature film with Fritz Brunette in the leading role, is in course of production by Director William Robert Daly at the Los Angeles studios.

Earle Williams, the popular Vitagraph star, is still having numerous experiences in the C. N. and A. M. Williamson story which Wally Van has well under way. It will be released in fifteen episodes, one episode a week.

The five-reel mountain drama entitled, "The Silent Batlle," featuring J. Warren Kerrigan, is almost completed by Director Jack Conway at Universal City. Playing opposite Kerrigan is Lois Wilson and in the supporting cast are Maude George, Harry Carter and a large number of other Universal City players. Many of the scenes of this film were shot at Pine Hills near the Mexican border and east of San Diego. In addition some wonderful sets were erected on the mamonthe side of University Circle, for use in this photoplay which promises to add greatly to the reputation of the featured actor.

"The Fable of the Fearsome Feud Between the First Families" is being constructed in two reels by Essanay. The fable is the customary Ade scream multiplied by two. Its production in two reels has allowed for more elaborate sets and the use of more people. It is one of Ade's unrivaled satires on the activities of the ultra rich. Essanay is continuing its regular production of single-reel fables.

Vernon Shumway, the son of the Los Angeles Chief of Police, is playing the leading role of Deputy in a photoplay released by the Selig Polyscope Company.

"The Fall of Beacon Stillwater," is the title of a one-reel comedy being filmed by Director Allen Curtis of the Universal Joker company, featuring Gale Henry and William Franey and supported by M. Morandi, C. C. Holmes and "Mother" Benson and a number of others. The story is written by A. B. Bishop and has a laugh in each scene.

Continuing to branch out, the Horkheimer brothers have now added an animated cartoon department to their Long Beach studio. In J. R. Willis and J. Cammerer, they have two well-known artists.

Walter Pritchard, one of the Gaumont-Mutual cameramen attached to the winter studios at Jacksonville, Fla., has been called North by General Manager Bradford to become official cameraman for "Baseball Life," the Mutual Film Magazine which each week in the Mutual service. Pritchard will make his headquarters at the studios in Flushing, L. I.

Through the courtesy of Jack Sennett, director of the Keystone studios, Louella Maxam, leading woman with the Keystone forces, has been given an indefinite leave of absence in order to spend her holidays at the home of her husband on the Orient with the Signal-Mutual company, where numerous of the big exterior scenes will be made.

Lottie Zoe Beck is featured in a one-reel comedy drama entitled "The Availing Prayer," which is being produced by Director George Cochran at Universal City. The story is by John G. Platt of the New York office, and directed by Calder Webster. The little star is supported by Miss Marjorie Ellison and Malcolm Blevins, together with others of the Universal stock company.

After completing the engagement 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. At the conclusion of this booking he will return to the studio and take the lead in several plays with summer suitings.

Harry T. Morey, who supported Edna May in "Salvation Joan," is now working in a three-part Broadway Star Feature. Eugene Mullin, who is author of many Vitagraph successes, is supervising the filming of the story.

The part of John Vallant as a child in "The Valiant of Virginia," is in the capable hands of "Littleulty Jacobs. He is a veteran in experience, if not in years, and has already made himself at home in the Selig Zoo. He had not been on the lot ten minutes before he knew all the play by heart.

Sherwood Macdonald has taken up the direction of "The Grip on the News," the new photoplay series which Balboa is producing for Pathé. It consists of fourteen stories, each episode complete in itself. Jackle Saunders, the featured player, mounts a difficult role with ease in this type of work. The result is that the production promises to be a distinct novelty.

Seven comedies, each with its own star, are constantly at work in the Vogu-Universal studio. One single-reel comedy is completed every third day.

For "Silks and Satins," the Famous Players built the largest set they have yet built, and it was for the smallest star in the company's roster, Little Marguerite Clark, who is the star of the production. The scene shows the interior of a huge medieval castle.

Director Henry McVae has completed "The Jackey's Triumph," a one-reel comedy, and is now working on "The Grip on the News."
June 3, 1916

THE MOVING PICTURE WORLD

A Dependable Mailing List Service
Saves you from 30 to 50% in postage, etc. Reaches all or selected list of theatres in any territory. Includes name of exhibitor as well as the theatre in address. A list of publicity mediums dealing moving picture news. Unaffiliated exchanges looking for features. Supply houses that are properly characterized as such. Producers with address of studios, laboratories, offices. Information in advance of theatres being or to be built.

MOTION PICTURE DIRECTORY COMPANY
80 Fifth Avenue, New York
425 Ashland Block, Chicago
Phone 3227 Chelsea
Phone 2003 Randolph
Addressing Multigraphing Printing Typewriting
Sunday Films in Boston

Present Method of Designating Special Sabbath Pictures Stands—Attempt to Discover a Better Way Fails—Clerk Macer Says Authorities Will Have to Depend Largely on the Honesty of Exhibitors.

By William M. Flynn, Boston Correspondent of Moving Picture World.

BOSTON, MASS.—Chief John H. Plunkett of the Massachusetts District Police, First Clerk Frederick W. Macer and Officer Harry Atkinson of the film inspection department of the district police have given up hope of ever finding a way of designating what films have been released for Sunday use in other cities than the one which exists at present. Chief Plunkett and his assistants held a conference with the local exchange managers on this question several weeks ago at which time several new methods of distinguishing Sunday films were suggested, but for every suggestion there were five objections with the result that nothing was accomplished.

In an interview with the writer this week Clerk Macer admitted the hopelessness of the situation from the standpoint of his department and declared they would have to depend on the honesty of the moving picture men not to run films on Sunday which had received the official sanction of the state police.

A NEW COUPON BILL.
Exhibitors Fear Cavanagh Measure May Stop Luck Contests.

Boston, Mass.—Several moving picture exhibitors in this territory are wondering what effect the Cavatica and trading stamp bill, which is now before the Massachusetts legislature, will have on the moving picture business in Massachusetts. In case the bill is enacted into law the bill as it stands at present prohibits the use of distribution of trading stamps, coupons or similar devices as premiums, and it is over the meaning of the word "coupons" that the exhibitors are ill at ease.

It is expected that if this becomes a law it will put a stop to the lucky contests and other fairs that exhibitors in various parts of the Commonwealth have made weekly features in their playhouses. This is not the intention of the proponents of the bill, but whether it is or not, the fact remains that many persons believe it will have a serious effect on this phase of the moving picture industry and the progress of the bill is being closely watched. In many of the smaller and poorer communities in the Territory fairs and lucky contests have been first-class box office attractions, and if these assets are taken away from them many exhibitors will suffer a dent in their receipts.

JOHN W. GORMAN DIES.
Well-Known President of Local Amusement Co. Succumbs to Operation.

Boston, Mass.—John W. Gorman, president of the J. W. Gorman Amusement Company, who was in the hospital in the Montrose building in Boston, died last week at the Brooks hospital in Brookline, Mass., following an operation for stomach trouble. Mr. Gorman had been in ill health for some time. He went South during the winter and on his return to Boston was apparently feeling well. An old movies came back on him, however, and an operation was performed from which he never recovered.

Mr. Gorman had been prominently identified with many moving picture and other amusement enterprises in New England and other parts of the country for a great many years. Practically his entire life was spent in promoting amusement ventures, and for the most part he was successful. He was born in Foxboro, Mass., 61 years ago and received his early education in that town. He came to Boston while still a young man and was a pioneer in the summer park amusement plan in which he featured moving pictures. Mr. Gorman grasped the opportunities of the moving picture field at an early date and to this is attributed much of his success as a promoter.

Changes in World Film Staff.

Boston, Mass.—The new Brady-Made World service is meeting with much success, according to Frank J. Grady, New England manager of the World Film Corporation. Grady says several of the leading independent producers are booking this service and are pleased with the results. Thomas F. Murphy, former manager of the Boston branch of Bookman's Tourist Agency, has joined the local World road staff and will travel Massachusetts. Miss Loretta Sturton of the local World office has severed her connection with that company and is now the confidential secretary to the president of one of the largest houses in the United States, with a home office in Boston. Her place is being filled by Mr. Edward J. Saunders, former entering young man of whom much is expected.

Park Theater Manager Believes in Advertising.

Boston, Mass.—Thomas Soriero, the managing director of the Park theater, is showing the other exhibitors in this territory something in the line of advertising and is getting results for his energy. His publicity campaign to put over "The Reapers," a World release with John Mason, has made a few people sit up and take notice. Soriero is a firm believer in advertising and his success with the Park theater in no small measure is due to the fact that he persists in telling the people in one way or another what he has got.

MAINE EXCHANGE MAN DROWNS.

George H. Newhall of Bangor General Film Dies on Fishing Trip.

By John P. Flynn, Special Correspondent, 147 Parkview Ave., Bangor, Me.

BANGOR, ME.—Maine moving picture exhibitors were shocked beyond expression last week when they learned on Wednesday morning, May 17, of George H. Newhall, Maine manager of the General Film Co., at Big Houston Pond, Katahdin Iron Works, that he was on a two day fishing trip with Charles M. Stern, manager of the New England Universal Film exchange at Bangor. Mr. Newhall was known to all the exhibitors in the Pine State and he was universally well liked for his fine qualities.

Mr. Newhall had left camp early in the morning with his brother. At 6 o'clock he ventured out on the pond alone in a canoe. A sudden gust of wind and the rough water captured the frail craft and in an instant he was struggling for his life in the pond. No one was around at the time of the accident and he soon went under.

The deceased was the first manager of a moving picture exchange in Bangor and thus practically introduced the wholesale film business to this thriving eastern Maine city, which has now grown to such proportions that 90 per cent. of the film exchange business in Maine is now transacted here. He was the first manager of the General Film Co. exchange opened here in 1913. He was succeeded by A. L. Ehrrott, then returning to the Boston office of the General. A few months ago he succeeded Mr. Ehrrott as manager of the Bangor office.

Edward J. Farrell, New England manager of the General Film Company; Frank J. Grady, New England manager of the World Film Company; Joseph Mack and host of other exchange men and exhibitors from Boston and other parts of New England attended the funeral, while floral tributes were sent by scores of others who were unable to be present. A body of Elks was also present at the services.

Mr. Newhall was a prince and he will be mourned sincerely by all who knew him. The writer can testify to his genial and friendly qualities. The World correspondent was talking with Mr. Newhall so recently that about one-half of the other news items from Maine in the World this week were obtained during a conversation with Mr. Newhall, who always gave your correspondent the glad hand and furnished all the news he could possibly think of. He made good in the film business. Friends will extend sympathy to Mrs. Newhall who is almost prostrated by the calamity.

New Theater in Keegan.

Keegan, Me.—Frank L. Watson of Keegan is using General Film service in his new theater, which has not been named as yet. Mr. Watson is going to conduct a contest among the school children to name his theater, giving $1 prize to child who selects best name.

(For Maine News Letter see page 1725.)
Censorship Authority

In Newark, N. J., Vice-Chancellor Howell Forbids Police Interference With Showing of Film—Says All Police Can Legally Do Is to Bring Cases of Wrongdoing to the Grand Jury and in Proper Form.

By Jacob J. Kalter, Special Correspondent, Newark, N. J.—Vice-Chancellor Howell, recently issued an order restraining Chief of Police Long from interfering with the showing of films, play-thing devices, etc. The order was issued in advance as the film is scheduled to be shown during the week of May 22 at the Strand theater, 332 Washington street. The film is shown under the direction of Emanuel A. Schiller, of Bayonne, whom Chief Long told he would arrest him if he attempted to run the picture in this city.

The vice-chancellor in granting the order stated that the police have no right and no authority to interfere with the production of any dramas or photoplays. The vice-chief is quite emphatic on this point of the right of the police to act as censors. He said that the police could only be justified in objecting to objectionable production to the grand jury, and in due order. When informed of the chief's official refusal to obey the order, Vice-Chancellor Howell said: "He has no authority whatever in the premises—not even the semblance of authority. The right of censorship is not vested in the chief police.

Chief Long said that he would not interfere with the film in advance, but if after showing it he found it objectionable, the police would arrest the producer on the charge of keeping a disorderly house, as his impression was that in regard to the play was that it was morally objectionable to the public.

The only other instance of a restraining order being issued on the presentation of the play was in the case of "The Birth of a Nation." Here also the court found that the police could not take legal action before the presentation of the picture.

Meisel Opens Office.

Newark, N. J.—Irving Meisel, formerly roadman with the Pathé exchange, 4-8 Mechanic street, has opened offices at the Strand theater building with Greene's Photoplays. Meisel has just finished negotiations with several firms whereby he is able to supply service. The reports as to business indicate a successful Newark branch.

Coquet at Regent.

Kearny, N. J.—Eugene E. Coquet, former manager of the Garden theater, Passaic, N. J., has assumed a like position at the Regent theater, Kearny avenue, opposite the Town Hall. The Regent is a 1,600-seat latest and one of the finest-equipped houses in the state. The playhouse is owned by the Kearny Amusement Company. Coquet's hold is evidenced by Harry Hecht, secretary, and Benjamin Zinn, treasurer. A technical description and write-up of the house will appear in an early number of this paper.

World Film Moves.

Newark, N. J.—The Newark office of the World Film, of which Leo F. Levison is manager, has been changed from the third floor to the ground floor of the building. The World Film now occupies suite 59-60.

Pioneer in Newark.

Newark, N. J.—The Pioneer Film Corporation has opened offices in Newark under the management of Morris H. Markowitz, who comes from San Francisco, where he was booker at various exchanges. The new office is located at suite 54, Strand theater building.

John P. Harris to manage the Schenley theater, 51 Strand Theater Bldg., Newark, N. J.

DOYLE MANAGING CASINO.

Kearny, N. J.—Frank L. Doyle is the new manager of the Casino theater, 59 Kearny avenue, this house has just been purchased by Edward H. Burns, of Monticello theater, Jersey City, and William Clason. The Casino is a 700-seat house, with elaborate improvements. The projection is in charge of John Gadge, and with the splendid equipment that he has at his disposal, he produces a well-nigh faultless projection.

Fotoplayer Successful.

Newark, N. J.—The Fotoplayer, the musical instrument made by the Photo Player Company, at New York, is being installed in a number of houses in New Jersey. The instrument helps the pictures immensely, according to several exhibitors.

LYON RETURNS FROM TRIP.

Newark, N. J.—Louis Lyon, roadman for the Mutual Film, at 25 Branford place, has just returned from Chicago. Although the southern part of the state, Mr. Lyon returns after exceptional bookings on "The Secret of the Submarine," and also the new chaplin-Mutual release.

City Theater Now Film House.

Newark, N. J.—The City theater, at Seventh and Orange streets, is reported again to pictures. The house has adopted a straight picture policy showing Triangles, Paramount, Metro, V-L-S-E, and other modern series and features are given at each performance. The house is under the management of Nat B. Smith, who has as his assistant, both formerly of the U. S. Playhouse, Passaic.

Baltimore News Letter.

By J. M. Shellman, Special Correspondent, 1902 Mt. Royal Ter., Baltimore, Md.

IMPROVEMENTS FOR LUBIN'S THEATER.

Baltimore, Md.—Wm. Tyler, manager of Lubin's theater, 404-6 East Baltimore street, states that plans for extensive improvements are now under way. Among other things new chairs and a large pipe organ will be installed, while the entire building is to be repainted.

Premier Recital at Picture Garden.

The premier recital of the large Mollor symphonic pipe organ, which has just been installed at the Picture Garden theater, 21 West Lexington street, was given on Saturday, May 13. Francis Ferrica, an organist of Philadelphia, was engaged by the management to render the initial recital.

GERTRUDE MCCOY AT GERTRUDE MCCOY.

It is announced by Fred C. Weber, president of the Leo Calvert Theaters Co., that arrangements have been made to have Gertrude McCoy, the beautiful Gaumont star, reported for the opening of Grange and 27th of this month. On the 26th of May the Mutual Master Picture entitled "The Face of the Invisible" is due. The Gaumont Co., and featuring Miss McCoy, will be played at the Gertrude McCoy theater, 1543 North Boulevard. Mr. Weber expects to have Miss McCoy there for both those days.

Tunis Dean in Pittsburgh.

Tunis Dean, who for many years managed the New Academy of Music of North Howard street, is now located in Pittsburgh, where he has been engaged by the Pittsburgh Symphony Orchestra at the Phipps Conservatory.

Children at Parkway.

At the special children's performance, which was given on Saturday, May 13, at 10:30 A.M. at the Parkway theater, 3-9 West, a very unusual program included "Molly Make Believe," with Marguerite Clark in the lead and Burton Holmes' Baritone Quartet. Mrs. Flanage usually calls attention to these matinees through their column which is published in the Evening Sun.

Virginia News Letter.

By Clarence L. Linz, Special Correspondent, 635 Tenth St., N. E. Washington, D. C.

BETTER PRICES AT THE CROSSMAN.

Norfolk, Va.—The Crossman theater, on Granby street, located near the American and Strand theaters, has become a ten-cent house, showing V-L-S-E and Bluebird features. Larry Finley, owner of the theater, has the best concert to the better-prices, better-pictures creed, and the five-cent theater in Virginia is fast becoming a thing of the past.

Rex Theater at St. Petersburg, Fla., Sold.

St. Petersburg, Fla.—The Carroll Amusement Company has disposed of an announcement to the sale of the Rex Theater at St. Petersburg, Fla. There will be no change in admission price, and the motto of the theater will be the same.

The local management will be under the direction of Mr. H. L. Gambate, who is experienced in conducting successful moving picture houses.

Ghost Theater Is Dark Again.

Norfolk, Va.—The Ghost theater here is again dark and Mr. Brennan, its former manager, is back on the road as a traveling entertainment manager, a position he held prior to trying out his hand as an exhibitor. The exhibitors along the coast will be glad to have him visit them again.

Cantu Keeps to Optimum Summer Schedule.

Ocean View, Va.—The Casino opens for the summer season on or about Decoration Day having been put in fine shape for the accommodation of the crowds of visitors expected to come here to be under the management of M. C. Spain who was formerly in charge of the Wonderland theater at Norfolk, is now operated by Otto Wolls, who controls the entire Ocean View amusement park.

C. A. Somma Buys Hippodrome Theater.

Richmond, Va.—Charles A. Somma, of the Dixie theater, the home of refined colored vaudeville and first run picture to have assumed the management of the Hippodrome theater, having acquired it from Mrs. A. E. Thomas. As plans to broaden this section of the country, on May 15. Mr. Somma, in announcing the change in management, states that the policy of both houses will continue as in the past.

The Boston to Be Enlarged.

Roanoke, Va.—The Roanoke theater, only colored theater in town, having a seating capacity of three hundred and fifty, is soon to be enlarged to a size that will give the theater a seating capacity of approximately one thousand. This house is owned by A. Andrews and is managed by S. J. Foster. Mr. Fechter, who built it in the colored population of Roanoke.

Buys Pastime to Close It.

Marion, Va.—The Pastime theater has been acquired by C. B. Eccles, who operates the Marion, and has been closed up. The Pastime was the first theater in the field here, but it has been supplanted by the Marion, a new and very attractive one. The town is not large enough to support two much theaters and one is inclined to think there is a lot of these places that are not doing a big business.
More Pictures for Wytheville.

Wytheville, Va.—The Opera house has just installed a motion picture projection machine, the management of which C. E. Jennings is showing feature films twice weekly, doing quite a business.

Will Build in Lawrenceville, Va.

Lawrenceville, Va.—This is place is soon to have a new and modern motion picture theater as a result of a fire in the operating room of the Opera House during which the five reel subject "The Sins of the Mothers," by L. B. E., a single reel Universal was destroyed. The owner of the building, which also houses a bank, refused to allow an examination of motion pictures there in the future. E. C. Everhart, who has been operating in the Opera House and who also has the Opera House at Snell Hill, Va., is fixing up a tent to use during the summer. He expects to have his new house ready early in the fall.

Fire in Crowded Hall Show.

Norfolk, Va.—More than a score of negroes were killed, and a like number very severely injured in a fire in a crowded hall in Washington, D.C., recently. There were shown a motion picture exhibition. The building was used by the employees of the Northern Commercial League, and the exhibition of entertainments and lodge meetings. The assembly hall was quite small and could only accommodate about eighteen people when crowded together. James Duffy, who was manager of the show, was fatally injured. The show was scarcely under way when there was a flash of flame, supposed to have followed an explosion of the gas by which the light for the building was supplied.

Jake Wells Gets "Gloria's Romance" Rights.

Richmond, Va.—Jake Wells has acquired the motion picture rights to the serial "Gloria's Romance," starring Billie Burke. This serial has created a great deal of interest throughout the State of Virginia of the twenty-part serial "Gloria's Romance," starring Billie Burke. This serial has created a great deal of interest throughout the State of Virginia.

Commissioner J. F. Miller Buys Theater.

Hickory, N. C.—John P. Miller, United States Commissioner, and formerly owner and editor of the Times Mercury, at Hickory, N. C., has recently purchased the Pastime theater at Hickory, and will personally manage the business.

The Pastime is the new theater which was opened at Hickory late in December, and is meeting with fine success.

MAINE LETTER (Continued).

By John P. Flanagan, Special Correspondent, 147 Park View ave., Bangor, Me.

W. C. Green With Pine Tree Amusement.

PORTLAND, Me.—W. C. Green, former manager of the Lincoln Film Exchange in Portland, is now manager of the Pine Tree State Amusement Enterprises, Portland, and is connected with the Paragon Booking offices, Portland.

W. E. McPhee Managing the New Central.

Old Town, Me.—The .ew Central theater, Old Town, is now under the management of W. E. McPhee, who has acquired the auditorium three years ago. He succeeds O. B. Fernandez, who still retains management of the Bijou. Mr. McPhee is using General Film service, as are other Old Town theaters.

W. B. Williams Buys the Colonial.

Augusta, Me.—William B. Williams has bought out the interest of his partner, William Gray, in the Colonial theater. Mr. Gray, who was associated with Mr. Williams in his theaters in Lisbon Falls, Rumford, Berlin, N. H. and Manchester, N. H. Mr. Williams is now in the management of the Colonial. Mr. Cuddy is also manager of the Augusta Opera House.

Wants to Open Airdrome in Bangor.

Bangor, Me.—Loren D. Hall, a Bangor man connected with the Hall-Latlip Aircraft Enterprise in the Airs, has applied for a license to conduct an airdrome on the lots in the rear of the Grill, has made many trips building up the Mutual, Universal and GeneralExchanges are located.

Allentown’s Lyceum Burns

Leading Picture Theater in Allentown, Pa., a Total Loss from Fire—Cause of Configuration Unknown—Is the Second in Recent Weeks—House Was Leased by Frank Emmet—Was Insured.

Special to Moving Picture World from Philadelphia News service.

A LLENTOWN, PA. The Lyceum the- ater, Allentown’s leading moving picture house, was totally de- stroyed in a configuration which threatened to demolish the entire northern business section of that place. The blaze was first discovered late Saturday night, May 15, and continued to rage with unabated fury until Sunday morning, despite heroic efforts upon the part of the fire department. Due to high winds and other adverse factors, it is feared that the surrounding business establishments would surely become ignited and efforts to save them were in vain.

The blaze was mostly confined to the theater and at midnight the south wall and roof of the stage fell with a crash, sending blazing embers and sparks high into the air. A few minutes later the north wall crashed in, and the building as a mass of wreckage. This is the second time within recent weeks that the Lyceum has burned. The year before, Chambers and Sanderowitz and leased by Frank Emmet, was threatened by flames, but in the heroic effort to save the building was extinguished before any serious damage was accomplished. Mr. Emmet was at a loss to explain the origin of the fire, and was convinced that everything inflammable had been removed from the booth before closing the theater. The entire loss is covered by insurance.

Imperial Theater Sold.

Philadelphia, Pa.—The Imperial theater, located on the east side of 60th street, 119 feet south of Drexel avenue, was conveyed by Meyer Magill to Robert Hoo- garden, subject to a mortgage of $75,500. The property is assessed at $76,000.

Harry Hirschfeld Out of Bankruptcy.

It may be of interest to members of the moving picture industry in Philadelphia to know that Harry Hirschfeld, formerly a member of the Moving Picture Supply Company, has been discharged as an involuntary bankrupt.

Are They Going to Have the Picnic?

Philadelphia, Pa.—Numerous inquiries have been made of the Picnic Committee as to whether or not the Philadelphia Exhibitors’ League are going to conduct an excursion to the shore this summer. As there have been no definite announcements concerning this trip and as the members of the League have been exceedingly inactive of recent date, any suggestions made along this line will be heartily welcomed. It has been rumored that the League has disbanded, but officers of the organization promptly denied any such reports and will neither con- firm nor deny the rumor. It has been sug- gested that the Moving Picture Operators’ Local No. 1, associated with the Proposition and become active along this line. Success is assured as many Philadelphians look for- ward to the excursion with pleasure.

F. G. Meyers Visits Philadelphia.

West Chester, Pa.—F. G. Meyers, proprietor of the Opera House theater, West Chester, Pa., was numbered among the recent visitors to this city. He was in Philadelphia consider- able time in the vicinity of "Film Row." Before departing for other regions he stopped at the Kwaab Film Service, 1227 Vine street, and purchased considerable new equipment.

Fine New Theater for Reading.

Reading, Pa.—The May building record for Reading received a considerable boost when the proprietor of the new Paramount moving picture theater, on Penn street, a few doors west of Seventh street, was announced. The new structure will cost in the neighborhood of $60,000 and will be one of the most modern and high class theaters in that section of Pennsylvania.
Time for Summer Films

Pittsburgh's Grand Opera House Will Keep Bright Through Warm Season With High-Class Feature Pictures—This House is Owned by the Harry Davis Enterprise Company, and Plays Stock in Winter.

Special to Moving Picture World from Pittsburgh News Service.

P ITTSBURGH, PA.—The Grand Opera House, Fifth avenue, Pittsburgh, one of the oldest and most popular of the Harry Davis Enterprise Company, inaugurated its summer season of high-class motion pictures in its last public dinner on May 22. This playhouse is one of the largest and finest in the city and during the past year has undergone a number of extensive improvements recently, and Manager J. B. Cox reports a gratifying increase in business as a result of the changes that have been made. The capacity was increased greatly by the installation of blaster-style seats. Both exterior and interior of the theatre were beautifully re-decorated.


Princeton, W. Va.—The Royal Amuse- ment Company of Princeton, Grand theater, Charlerio, Pa., was improved during the past few weeks by Manager W. S. Sweeney who has added greatly to the comfort and attractiveness of his house. Among other changes a new ventilating system has been installed, making the Majestic one of the coolest and best-ventilated theaters in this section.

Feature Films at the Grand.

Indiana, Pa.—The Grand theater, Indiana, Pa., has recently inaugurated the showing of high-class feature pictures, which has enabled the house to boost both admission prices and attendance. Besides the Triangle plays, just booked, the Grand program includes Paramount for two days and Vitagraph for one day. Indiana is said to be the only town with a population under 10,000 showing Triangle features.

Paragon Features Moves.

Pittsburgh, Pa.—The Paragon Features Service, located at 123 Fourth Avenue, Pittsburgh, Pennsylvania, has been provided to new and larger quarters at 111 Ninth Street. Manager J. L. Fay reports rapidly increasing business, which necessitated more ample office space.

Palace Theater Beautified.

Pittsburgh, Pa.—The Palace theater, 2726 Forbes Avenue, Pittsburgh, has been overhauled and re-decorated recently under the supervision of Manager Fred M. Smith, and the latest Style G Wurlitzer orchestra has been installed.

MID-NORTH NEW YORK LETTER.

By E. O. Weinberg, Special Correspondent Novelties Theatre, Troy, N. Y.

J. F. Wallace to Manage Proctor's.

ALBANY, N. Y.—Joseph F. Wallace of Albany has been appointed manager of Proctor's Grand to succeed Joseph P. Coyne, whose death occurred last week. Mr. Wallace has been in the employ of F. Proctor & Co. for the last ten years, having been treasurer of the Leland when that house was devoted exclusively to vaudeville. Later he transferred to the Grand as assistant to Mr. Coyne.

Joseph P. Coyne Dies.

Albany, N. Y.—Joseph P. Coyne, manager of Proctor's Grand in Albany, died away at his home after an illness of several months. Mr. Coyne was very well liked by the many patrons of the Grand and was always ready to be of service to one and all. He was in the Proctor catering for 12 years, most of the time, as manager of the Leland and Grand in Albany and partly at the Griewold theater, Troy.

Metro Picture by Albany Girl.

Albany, N. Y.—The Colonial theater has been advertising with a big Great Price." A Metro feature and considerable interest has been aroused in the picture on account of Florence Auer, an Albanian girl, who is very well liked and is highly esteemed by her many friends.

Sabbath Shows in Cohoes.

Cohoes, N.Y.—The question of Sunday moving picture shows was the principal topic of discussion at the meeting of the Business Men's Association and Board of Trade last night. Many members of the association favor the shows. The association decided to send out return postal cards to all members for the purpose of securing a referendum vote on the subject. Geo. A. Caise was elected to membership.

Slight Fire at Fairyland.

Albany, N. Y.—Fairyland theater, Albany, on South Pearl street, owned by Mr. H. H. Hellman, is temporarily closed on account of a slight fire which occurred there on Saturday, May 6. The operators in charge of the machine are still in the hospital suffering from severe burns. Several reels of film were destroyed and the theater is slightly damaged, not covered by insurance.

"End of the World" at King's.

Troy, N. Y.—B. Jacobs, roadman for Pioneer Film Company, says: "At the End of the World" at the King theater. The management of the King has taken first run in Troy.

Buy Colonial, Hudson and Palace Theaters.

Albany, N. Y.—The Colonial theater, Albany, has recently purchased from Benjamin C. Barnum and William Berinstein from M. Kanowitz, contractor and builder of this theater. Barnum and Berinstein also purchased the Hudson theater and Palace theater.

"The Battle Cry of Peace" will be featured for the Goldberg theater, 2117-19 West North avenue, in the near future.

BUFFALO NEWS LETTER.

By Joseph A. McGuire, Special Correspondent, 611 Erie County Bank Building, Buffalo, N. Y.

Jerome Wilson, Road Man.

BUFFALO, N. Y.—Jerome Wilson is well known among the exhibitors of New York state and northern Pennsylvania. He covers this extensive territory as road representative for the Buffalo branch of the Mutual Film. A picture of Mr. Wilson's is always present at the show. He is a persistent film salesman and, of course, is always on the lookout for new business. Wilson watches every month for new contracts for the Mutual. He has been with that company for the past five months. He represented the Emigrant Film Co., Buffalo for one year. For a long time he was a road man for Sawyer, Inc., and later for the Mutual Film. At contract he attributes much of his success to the co-operation he receives from G. H. Christoffers, of the Buffalo exchange of that company.

"The entire Mutual program is popular with the exhibitors of my territory," said Mr. Wilson. "Of course the Chaplin pictures are going big."

June 3, 1916
Olympic Theater's Anniversary.

Buffalo, N. Y.—Bruce Fowler, manager of the Olympic theater, recently arranged a special program to celebrate the second anniversary of that house. The moving picture, "Who's Guilty?" was one of the features.

Good Signs at the Lyric and Family.

Buffalo, N. Y.—Harold Franklin, manager of the Lyric and Family theaters in Buffalo, is noted for the attractive signs which he uses at the front of his houses. Each of the signs bears the Lyric Theater Guarantee of Satisfaction: "Every Moment a Pleasant Moment at the Lyric; the Walnut and other houses here and elsewhere, as well as the theaters of the self-styled reformers a short time ago, when he was literally taken from his bed at midnight and placed in prison with charges against him with exhibiting pictures without eliminations ordered by the Ohio State Board of Censors. These arrangements were sworn to by a Cincinnati minister, who claims to have the backing of the churches. The decision in the case of the house of which he is connected, in proof of his desire to handle high-grade films only.

Mr. Lison was extremely indignant at the treatment to which he was subjected, declaring that he had no information to the effect that the film contained matter ordered eliminated, and pointing out that it was odd that the ministerial censor should wait until midnight of the last day of the picture's run to make any objection. He cited the case of another house in which he is connected, in proof of his desire to handle high-grade films only.

Mr. Lison, the charge that eliminations ordered were not made is without foundation. A representative of the attorney general's office was in Cincinnati to handle the cases, and the matter has excited much interest, especially among exhibitors, who are wondering just how they will be able to avoid midnight arrests on similar charges, inasmuch as they have no means of knowing whether eliminations ordered have been made in films furnished to them.

THEATER MASHER PUNISHED.

Annoy of Girl Gets Three Months and a Heavy Fine.

Cincinnati, O.—Exhibitors who have had calls of attention to the menace of attempted improper conduct on the part of men in picture houses were delighted last week when the municipal court in the case of an old man charged with attempting to attack an eleven-year-old girl at a theater here had him before the court a year ago on a similar charge, and, recalling this fact, the court imposed a fine of $10 and placed him on probation for three months. Exhibitors have frequently declared that if severe sentences were meted out to offenders it would be no difficult matter to deal with those who attempt to take advantage of the girls. Mr. Lison will be in the house of which he is connected for three months.

STRAND THEATER IN DANGER.

Blasting for Excavation Nearby Causes Crowded Residences to Be Evacuated and Collapse.

Akre, O.—The Strand theater might have been the victim of a disaster of sinister proportions is indicated by the collapse of a storage house located on the west side of a building excavation adjoining the theater. The blasting done during the work at 4:30 a.m. Monday caused the fall of the storage house, with the management and to patrons of the house, but no serious damage was done. There were six stores above the excavation, immediately after several consecutive blasts, a crowded restaurant and apartments, and collapsing and injuring a number of others. An inquiry is in process to fix the exact responsibility for the tragedy, and the authorities will file more stringent regulations for the government.

CINCINNATI, O.—I. Lison, one of the most prominent moving picture men in Cincinnati, manager of the Strand, the Family, the Walnut and other houses here and elsewhere, was victor in a draining self-styled reformers a short time ago, when he was literally taken from his bed at midnight and placed in prison with charges against him with exhibiting pictures without eliminations ordered by the Ohio State Board of Censors. These arrangements were sworn to by a Cincinnati minister, who claims to have the backing of the churches. The decision in the case of the house of which he is connected, in proof of his desire to handle high-grade films only.

Mr. Lison was extremely indignant at the treatment to which he was subjected, declaring that he had no information to the effect that the film contained matter ordered eliminated, and pointing out that it was odd that the ministerial censor should wait until midnight of the last day of the picture's run to make any objection. He cited the case of another house in which he is connected, in proof of his desire to handle high-grade films only.

Mr. Lison, the charge that eliminations ordered were not made is without foundation. A representative of the attorney general's office was in Cincinnati to handle the cases, and the matter has excited much interest, especially among exhibitors, who are wondering just how they will be able to avoid midnight arrests on similar charges, inasmuch as they have no means of knowing whether eliminations ordered have been made in films furnished to them.
Can Censors Long Agree?

Members of Local Censor Board of Holland, Michigan, Tender Resignations, Following Disagreement.

By Frank H. Madison, Special Correspondent, 6747 Emerald Ave., Chicago, Ill.

Holland, Mich.—There is discord, to put it mildly, among some people who have to do with moving pictures. As in many other cities, local censorship seems to be a dead letter. Also in other cities it is found that all cannot agree as to what should be eliminated from a picture. The principal result is that the censor board members tendered resignations to the city council, but they were not accepted.

Scenes in Part 4 of "Triby" were offensive to one member of the censor board. Manager Newman of the Apollo alerted the members of the council to attend a private showing of the film and decide for themselves. He also wanted an opportunity to show the public all of the disputed part, declaring that any impartial person would sustain his position. Mr. Hudson readily agreed to make cuts ordered by the common council.

Pontiac's New Censor.

Pontiac, Mich.—Henry M. Lenanbury has been appointed moving picture censor and also a member of the police force by the mayor of this city. His appointment was made after a change in the management of the house has been showing to turnaway houses.

Veedersburg Is on the Map.

Veedersburg, Ind.—Veedersburg is "tickled to death" because one of its beauties, Bernice McCord, has been selected by the World-Telegram as one of the most beautiful girls in Indiana. Bernice is a daughter of Mr. and Mrs. W. M. Smith, Veedersburg, because it has been one of the things which helped to put the town on the map.

Program for Children Succeeds.

Brazil, Ind.—The Paramount program for children, shown at the Colonial, was a success, and it is likely to be repeated within a short time. The children showed a nice prospect that it will become a regular weekly feature.

Sacred Pictures Make Acceptable Sabbath Show.

Princeton, Ind.—The Sunday moving picture show is an important part of Sunday school work, but with restrictions. The Yale and New Star theaters opened recently on Sunday, showing only sacred pictures, and were not interfered with. They were arrested when they tried it a week before. When the announcement that the theaters were to open was made there was instant objection, but when it was reported that pictures of a sacred nature only were to be shown the objection disappeared.

Children's Hour in Ft. Wayne.

Ft. Wayne, Ind.—Ft. Wayne is to have its "Children's Hour" moving picture shows. Following the lead of Indianapolis, the club women and those interested in the various phases of child welfare have organized a committee to carry out the plans that have been completed in other cities. The exhibitors have been interested in the project and will co-operate. It is possible that there will be a children's hour on Saturday afternoon in every moving picture theater in the city.

Wilson Grove Buys the Star.

Van Buren, Ind.—Wilson Grove, former city treasurer of Bluffton, has purchased the Star theater which is the operation of the theater. While Mr. Wilson is a new comer in the moving picture business, he has been in the retail shoe business throughout this section of the state and his welcome will be hearty.

New North Vernon House.

North Vernon, Ind.—The North Vernon Amusement Company has let the contracts and work has begun on the new $10,000 picture theater that the company will erect. When completed the theater is expected to be most beautiful.

E. F. Galligan Will Manage the Grand.

Terre Haute, Ind.—Edward F. Galligan, the popular theater manager of Logans- port, will come to Terre Haute to take charge of the Grand of this city. Galli-igan is connected with the Carruthers, Smith and Colby Company.

L. J. Dunning Buys Back Orpheum.

Plymouth, Ind.—The Orpheum of this city has changed hands. Mr. Store, the former owner of the theater, has come to take charge of the Orpheum and it will be closed until this work is finished.

Princess Airdome Opens.

Monon, Ind.—The Princess airdome was thrown open to the public for the first time recently. It is Monon's first experience with the open air theater and the crowds which it met indicates a prosperous season.

Bluffton, Ind.—Manna Wallace of Bluffton has announced that repairs and improvements costing $5,000 will be made to his theater during the summer.


Illinois News Letter.

By Frank H. Madison, Special Correspondent, 6749 Emerald Ave., Chie 2o, Ill.

Tri-City Operators Organize.

Moline, Ill.—Operators of the Moline, Rock Island and Davenport, Ia., have organized local No. 423 of the I. A. T. S. E. Theo. J. Garretson is president; C. C. Derr, vice-president; Fred
THE MOVING PICTURE WORLD 1729

June 3, 1916

O. Slenker, recording secretary; Oscar F. Moody, financial secretary; Arthur R. Brick, treasurer, and Hugo E. Thoenen, business agent.

Peoria’s “Movie Boys.”

Peoria, Ill.—The “Movie Boys,” an organization of employees of the local photoplay houses, gave a moonlight excursion on the steamer Columbia.

Changes in Illinois Theaters.

Galesburg, Ill.—F. C. Cashin has sold the Elite theater to John Lowell and G. P. Lowell. John Lowell will act as manager, and G. P. Lowell will advance 10 cents. The serial, “The Mysterious Myra,” has been booked.

III. The Wizard Lawler has purchased the Majestic theater from Stephen A. Foley. Fred Wade will remain as manager.

IV. Fred Grantham has leased the Grand theater in East Washington street from Kunz Brothers. Doak will have charge of the house. Doak is known in Illinois as a maker of local films and a feature under the new management will be the showing of a local news weekly.

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

Tremont, Ill.—George Heiken, connected with the Court theater at Pekin for several years, has taken a lease on the Gem theater here.

Le Roy, Ill.—Two new moving picture theaters are being erected by Marshall West and Ray Keys.

La Salle, Ill.—The La Salle theater has been enlarged and improved. Now owners of the Grand theater, who will operate both houses.

Springfield, Ill.—D. M. Primm and B. E. Doak have purchased the Grand theater on East Washington street from Kunz Brothers. Doak will have charge of the house. Doak is known in Illinois as a maker of local films and a feature under the new management will be the showing of a local news weekly.

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

St. Louis Airdome Bloom

Summer’s First Touches Set Out-of-Door Theaters Blossoming Hereabouts—Among Those Noticed as Beginning to Thrive Are Lyric, Crystal, Lee, Maple, Monroe, Mozart—A New Airdome Coming.

A. H. Giebler, Special Correspondent, 236 Vanoc Bldg., St. Louis, Mo.

ST. LOUIS, Mo.—The weather man in charge of the thermometer in the St. Louis territory has delayed the outdoor theater openings for several weeks this season. There have been only one or two nights suitable for outdoor shows during the entire spring, and although the theaters have been doing their regular share of business, air domes not connected with any theater have been compelled to postpone date after date for opening day.

Lyric Skydome.

The Lyric skydome, one of the Cornelius group of theaters, opened on Monday, May 15, with a splendid program and a splendid audience. Although it turned cold enough during the evening to make overcoats feel comfortable, David Silverman’s orchestra of ten pieces was moved out to the Skydome, on Delmar and Taylor avenues, from the downtown Lyric, for the occasion, and the audience was enthusiastic over the entertainment, despite the cold weather.

The Crystal.

The Crystal airdome, 5946 Delmar avenue, charge of the thermometer in the St. Louis territory has delayed the outdoor theater openings for several weeks this season. There have been only one or two nights suitable for outdoor shows during the entire spring, and although the theaters have been doing their regular share of business, air domes not connected with any theater have been compelled to postpone date after date for opening day.

The Crystal airdome, 5946 Delmar avenue, charge of the thermometer in the St. Louis territory has delayed the outdoor theater openings for several weeks this season. There have been only one or two nights suitable for outdoor shows during the entire spring, and although the theaters have been doing their regular share of business, air domes not connected with any theater have been compelled to postpone date after date for opening day.

The Lee.

The Lee airdome, Lee and Turner avenues, also opened on the 15th. The Lee is a five-cent place and shows short subjects with occasional features.

The Maple.

The Maple airdome, Kings Highway and Page boulevard, opened the same night with a daily change of program of big features.

The Monroe.

The Monroe airdome, on California and Chippewa, run in connection with the Monroe theater, just around the corner on Chippewa, and began last week for the summer. Mrs. L. D. Stoddard, proprietor of the two places of amusement, is the leading representative on exhibitors in St. Louis, and the constancy and appreciation of her patrons prove that they are not spurious.

Mrs. Stoddard judiciously mixes her program with features, serials and comedies, and manages to include all classes and ages of her patrons.

The Mozart.

The Mozart airdome, in the 4600 block on Delmar, opened on May 15 under the management of Hector Pascmosgol, with an all picture bill. Pasemosgol is one of the managers of the Congress, on Olive and Sarah streets, and has built up a remarkable patronage before houses during the past season. The Congress had been a posing proposition for a long time when the present management took charge of it, but it has now become one of the most successful houses in the city.

A New Airdome.

The Columbia Novelty Company have bought another lot on North Twelfth street, for the enlargement of the airdome which had been begun on the lot adjoining the Webster theater. The work on the airdome has been going on for a few weeks when it was finally decided that the original plans would make the place too small to accommodate the crowds in that section of the city. The site as now enlarged to 150×150 feet will permit more seats to be installed, and more space for plants and other decorations. D. T. Graham is president of the company operating both theater and airdome.

Boosting “Peg o’ the Ring”

St. Louis, Mo.—Barney Rosenthal, manager of the Universal exchange, at 2116 Locust street, has been put in charge of the papers and making rings around all previous showings on the new Universal serial, “Peg o’ the Ring,” and Harry Rosenberg has been appointed special serial representative. Mr. Rosenthal is seeing the serial for the Columbia under the title of Rosenberg as the Circus Movie Man,” then when Rosey gets in a town all he will have to do is call on the exhibitor and book him and be on his way.

No Flowers at its Funeral.

St. Louis.—The censorship bill, which has been hanging fire in St. Louis for so many months, has at last been laid to rest by the Board of Aldermen. Alderman Barney Schwartz was the principal opponent, and his sincere and convincing arguments against the bill, has done much to prevent its becoming a law. Several exchange men and others interested in the trade, considered materially in the defeat of the bill.

Kleine Opens Local Office.

George Kleine has opened a branch office in St. Louis to distribute the films put out under the control of the company covered by the St. Louis exchanges. Manager Rosenberg, who has been put in charge of the branch, installed in the Empress theater building at 5618 Olive street, has had wide experience in the film business and is well known to the trade.

Manager George W. Fuller of the World Exchange, gave a private showing of the new World releases at the New Grand Central theater, on May 16. A large number of exhibitors took advantage of the opportunity and went to see the films before making bookings.
High Tax in New Orleans

Exchange Managers Started by City Tax Assessor's Idea of the Value of Film Stock in Local Exchanges—Has Read Glowing Stories and Thinks About $30,000 Each Would Do—Film Men Will Fight It in Court.

ANNE M. CHENEY, New Orleans correspondent of Motion Picture World.

N E W ORLEANS, LA.—One fine morning last week the exchange managers got down to work they didn't succeed in accomplishing much for a while. Each one of them found a tax assessment list in his morning's mail that called for a payment on approximately $50,000 worth of film, regardless of whether his particular film was in the possession of one thousand feet of film or a hundred thousand.

They have hired attorneys and will go to court before June 1. Numerous meet- ings have been held at which the men visited the mayor and commissioners of New Orleans, the Association of Com- merce, and other civic bodies. Nothing much has been accomplished so far, ex- cept that the film men were granted a temporary dispensing order, and that a suit to avert a penalty of a dollar for each day, a handsome silver present.

Mr. Wilkes, who has not three hours before, been married to Miss Imogene Simms, at the Catholic church in Algiers, La., just across the river from New Orleans. Miss Simms is the daughter of a prominent New Orleans lawyer.

In the city Mr. Wilkes held the Paramount fort for several years before coming to New Orleans, and it is hinted that there is a future romance in the picture. At any rate the last chapter of the film does not read "Passed by the Board of Review," but instead is labeled: "Papa forgives; and They Live Happily Ever Afterward."

C. W. Harden Takes Charge.

New Orleans.—Prior to the arrival of Charles W. Harden, the southern division manager for the Fox Film, the New Orleans offices of Fox were re-arranged to make a working space added. Mr. Harden is strictly on the job at present. Film exchange managers along the row have made him welcome in his hearty, frank, pleasant manner.

C. B. Gondolli, booking clerk in the Fox office, has been promoted by Manager R. E. Baronne, to a position as traveling salesman.

Local Fidelity Office Closes.

New Orleans.—The Fidelity Film Company, which for the past three months has been conducting an office in the Paramount building, has closed its office, A. C. Bernard, its manager, goes to Fidelity branch in that city. Mr. Ber- nard declared that arrangements will be made to book Fidelity films in this city through a booking office which he will establish shortly.

F. F. Creswell Heads Local World Film

New Orleans.—There have been a number of important changes in local film management. F. F. Creswell, now in New Orleans, but more recently of the Memphis office of Paramount, is the new manager of the Wonderlawn theater and of the Film World of the city. He succeeds Ross Harden- brook, who, however, is announced, re- mains with the company.

Elmer Smith With Local Kleine.

New Orleans.—Elmer Smith, formerly with United Film, is handling the Billy Burke serial in this territory. The Billy Burke serial, a very effective and expensive local advertising, is going strong in New Orleans and contiguous territory.

Joe Klein in Atlanta.

Joe Klein, formerly the Southern divi- sion manager for the World Film, with headquarters in New Orleans, now is with the office in Atlanta as special representa- tive.

The Portola Opens.

New Orleans.—The Portola, New Or- lean's newest and most complete at- tractive film house, opened on May 16. J. J. Fabacher & Son, owners of the Wonderlawn theater and of the Portola, received many congratulations and numerous flower tokens from their film friends in New Orleans on opening day. The new theater is in Canal street, at University place, and its appointments are exquisite. A new lighting system, never before seen in a local moving picture house, has been installed. The lights are inclosed in glass pillars, and give a subdued effect that the patrons find easy to find seats, and at the same time does not affect the showing of the pictures.

A New Orpheum Coming.

New Orleans.—Charles E. Bray, repre- senting Martin Beck, head of the Or- pheum circuit, this month got a deal for the Denegre property, fronting 120 feet in University place, which will be the site of a new theater to cost $400,000. Construction of the new theater will begin in October and it will be ready for the opening of the 1917-1918 season. It is probable that the old Orpheum theater will be converted into a picture house.

Harcol Film, a New Company.

New Orleans capital is back of the Harcol Film company, which organized on May 15, with E. H. Shapiro, J. B. Duval, and A. Harrison, Jr., vice-president and manager. Heretofore the company has been known as the M. H. Harcol Film com- pany. The new studios of the company will be at 1921 Palmyra. The company has produced several commercial films and is under contract with the New Orleans Times-Picayune to film a five-reel which will have as actors the winners of the New Orleans Times-Picayune first- prize contest, which came to a close on May 15.

DETOIT NEWS LETTER.

By Jacob Smith, Special Correspondent, 503 Free Press Building, Detroit, Mich.

A. I. Shapiro Comes to Head Local Triangle.

DETOIT, MICH.—A. I. Shapiro, former manager of the Detroit branch of the Fox Film Company, will be the new manager of the local office here after past few months has been doing special work in the east, is back in Detroit—this time as manager of his own company. Although located at present at 138 East Jefferson avenue, the new permanent loca- tion is at 216 Michigan avenue. It will be ready by the latter part of May. The company has leased the entire top floor of the office building at that address and will fit it up very handsomely. Mr. Shapiro is welcome back to Detroit where he has a lot of good friends. Good luck, Shap. Don't forget the World office at 503 Free Press building.

F. Rutledge Opens Local Kleine Office.

Detroit, Mich.—Frank Rutledge, Michi- gan representative for George M. Shear, has opened an office at 207 Broadway Market building Detroit. When the writer dropped in there this week, Mr. Rutledge was ex- tremely busy answering letters from exhibitors in all parts of Michigan who were asking for bookings on the new Billie Burke serial. The local office has been placed with the Majestic theater, Detroit, starting May 21.

Local Mutual Doubles Office Space.

Detroit, Mich.—The Mutual Film Corporation has considerably enlarged its Detroit exchange, which is under the manage- ment of G. Spencer Trask. As much space has been added to existing floors above the fifth floor, this additional space being used for the poster and advertising de- partments. There is also a skylight which gives the force of employees plenty of daylight; all racks are double-decked an the entire floor. It will materially relieve the strain on the second floor. The Detroit exchange handles Michigan and seven counties in northern Ohio. Manager Trask reports excellent business, particularly on the new Charlie Chaplin comedies and "The Girl in the Game" and "Secret Submarine."
New Assistant at the Lair.

Detroit, Mich.—Harry Brennan has been appointed manager of the Nell King, former manager of the Detroit exchange of the Fox Film Corp. Mr. Brennan was formerly the manager at the Fox, and has been a performer for a number of years with high-class musical comedies.

H. W. Smith to Represent Mutual Film.

Detroit, Mich.—H. W. Smith, who was for five months manager of the Garden theater, has been appointed special local representative for the Mutual. The employees of the Garden on the evening of June 20 were treated to a surprise party with him with a beautiful silver loving cup on which was engraved "To H. W. Smith from the Garden, May 20, 1916. Signed A. J. Meville, A. B. Ketchum, W. Welch, A. Bradley, W. Pear and G. F. Applehoff.

Picture Playhouse Opens Exchange.

Detroit, Mich.—The Picture Playhouse Film Co. has opened an exchange at 52 Griswold street, Detroit, with W. W. Lee in charge. W. W. McEwen will be special representative.

L. W. Foster Representing Triangle.

L. W. Foster will continue with the Detroit branch of the Triangle Film Corporation as special representative.

Ed. E. Kirchner at the Family.

Detroit, Mich.—The manager of the Family theater, Detroit, is Ed. E. Kirchner, who has been associated with the house as auditor since it opened eight years ago. May 21st during his connection with this house Ed has never lost one day. He told the World correspondent that the entire first floor was to be reseated at once, and that the balcony would be reseated. Many other improvements are also to be made throughout the Family which will practically conform it into a new theater. Mr. Kirchner says that the picture policy is to remain permanently, and that business is getting better every week.

LOUISVILLE PICTURE NOTES.

School Fund Benefit at the Aristo.

Louisville, Ky.—Under the auspices of the Louisville Education Fund, in the Garden room of the G. H. Cochran school a special film exhibition was held at the new Aristo theater on Main and A. streets, on Saturday, May 20. The bill included the interesting film "The Patchwork Girl of Oz." Leading residents in the neighborhood arranged for selling popcorn, ice cream, etc., and also a grab bag. Mrs. Fred Levy, head of the local children's censor board, and other leading ladies received tickets. The proceeds of the exhibition went to the benefit of a special school fund.

Parlond Theater Closed.

Louisville, Ky.—R. H. Johnson has again closed the Parlond theater, and is preparing to go West to enter another line of business. The Parlond has been offered for rent.

Joseph Goldberg Gives a Lecture.

Louisville, Ky.—Joseph Goldberg, manager of the Hippodrome theater, recently donated the work of Mr. C. H. M. H. A. on "sidelights of the Motion Picture Industry." Mr. Goldberg is the brother of the recently spent several days in Chicago, and made a trip through the plant of a company. He has been the moving picture editor of the Louisville Evening Post and conducts a column of queries and answers concerning pictures stars, etc. The public was invited to attend the meeting.

THE MOVING PICTURE WORLD

New House in Nashville

Crescent Amusement Company, Now Operating 22 Picture Houses in Kentucky and Tennessee, Plans a Fine New Theater for Nashville—Will Cost $100,000.

By G. D. Crain, Jr., Special Correspondent, 1404 Stars Bldg, Louisville, Ky.

NASHVILLE, TENN.—Announcement has just been made by the Crescent Amusement Company, of Nashville, to the effect that work will start immediately on a new moving picture house. The new theater will be known as the "Majestic," and will be located in the present site of the Rex and Alhambra theaters. The old buildings will be torn down at once, and the new structure will be erected by September 15. The theater will have a seating capacity of 1,500, the seats to be twenty-one inches wide, and thirty inches back to back, and there will also be fifteen private boxes.

The plans, which have been drawn by Marr & Holman, architects of Nashville, will call for an expenditure of $100,000, and it is the aim of the company to erect the most modern and comfortable theater that can be built in the city. The plans call for a refrigerating system in connection with the ventilating system, and for the air to be drawn from the street.

An air washer and three large suction fans will be part of the equipment. Arrangement will be made for the theatre to be heated in winter by drawing it over tempering coils. The building will be absolutely fireproof in design, and it will contain many novel features.

Immediately inside of the entrance there will be a waiting room which will be equipped with a wide log fire place, telephones, etc., for the convenience of the patrons. Ladies rest rooms and men's smoking rooms will be placed at either end of the building. The four stairways leading to the balcony will be of marble with a floor of oak. The screens will be placed at the stage wall, with scenic effects built around the picture and a grandiose arrangement of the stage, and the front row of seats will be twenty-five feet back from the screen. A large pipe organ, with whose lofts will be a part of the equipment.

The lighting will be of the semi-indirect type, and will contain various colored lights to produce special electrical effects. These fixtures will be suspended from the ceiling which will be carried through the entire house from the lobby to the dressing rooms. The ceiling will be high enough to enable the scenes to be seen with ease.

The Crescent Amusement Company has been operating in Nashville for ten years, and has been one of the leaders in Nashville, Tennessee and Kentucky. The new theater with its large seating capacity will enable the company to show on the most extensive photo-plays that are at present manufactured.

Got the Kids Coming to See "Myra."

Knoxville, Tenn.—Manager George N. Shorey, of the Gay theater, of Knoxville, recently handled one of the keenest advertising figures for the picture, the purpose of setting a serial well started. Mr. Shorey sent out ten thousand copies of Charles W. Goddard's fascinating story "Myra," and announcement was made to the effect that every boy and girl bringing one of these to the boxoffice would be admitted free of charge on Saturday, to see the story continued in pictures. In addition to the regular advertising, a Mexican war story, Keystone comedy and "Sunday Supplement" cartoons were offered. To such an extent did the picture sell that the public was served by the management offered to furnish one up to Friday night. The idea was to get the news out to say that the house was packed by eager youngsters who will undoubtedly retell the story, thereby gaining the necessary coin with which to see the rest of the serial.

LOCATIONS

FILMING THE GREAT DERBY. Camera Men Hustle and Show Race In Louisville Morning.

G. D. Crain, Jr., Louisville Correspondent of Moving Picture World.

LOUISVILLE, Ky.—Nearly every camera in the city was on the move on Derby day and Monday, with a view to secure every angle of the famous old Kentucky Mile, and on the scene of the running of Downs Downs, track, where the event has been run off for forty-two consecutive years. The Downs, track, headquarters of nearly all the most exciting finishes in years.

The race was fifth on the card, and the films were reeled out on night trains to Chicago and Cincinnati, filming the event of the Derby.

The moving picture men ran some little race of their own in getting the film to the various departments, and a number of lockers and new shelves installed for posters, supplies, etc. The exchange is now the most complete one in the city.

Local Mutuals Offices Improved.

Louisville, Ky.—A number of improvements are due to the Louisville office of the Mutual Film by Percy L. Smith, the local manager. The office and working quarters have been repapered throughout, a private telephone exchange installed and connected to the various departments, and a number of lockers and new shelves installed for posters, supplies, etc. The exchange is now the most complete one in the city.

Will Take Colored Local Films.

Louisville, Ky.—The Broadway Amusement Enterprises, operators of a string of theaters in Louisville and out of the State, have taken delivery of a 1916 Pathé camera with which to take local color pictures to be used in the company's theaters. There has been an increasing interest in local pictures and the company decided that it would facilitate matters considerably by the purchase of the machine.

News Notes from Louisville.

L. J. Ditmar, president of the Majestic Amusement Company, recently left the city for New York, where he will spend about ten days or two weeks on special business.

Ky.—D. J. Burchett is making arrangements to move his picture show into larger quarters, the business having become completely enlarged. He has also made arrangements to start a new pool room.

Winchester, Ky.—R. I. Badger, of Sardina, has opened the Colonial theater as a moving picture house.

Richmond, Ky.—Extensive im rovemnts are being made at the National theater, where the main building is being extended 80 feet and a new balcony installed. The seating capacity will be increased about $800 when completed. Leather chairs will be installed on the lower floor, electric fans, exhaust fans, two new moving picture machines and a gold fibre screen. Miss Ann Bell Ward is manager of the theater.
Serials More Popular

Kansas City District Very Favorable to Serial Motion Pictures—Newspapers Find Weekly Installments Attractive, From Kansas City News Service.

SPECIAL TO MOVING PICTURE WORLD—Kansas City, Mo.—The serial seems to be coming into its own in the Kansas City district, and is reading with a rapidity that is surprising, even to the grasp even of the men who have boosted it. One of the most interesting indications of the growing popularity of the format is the new willingness of the newspapers to publish the stories. The country editors have been made to feel that the publication of the serial is a sales feature and that they are finding this to be a fact. The readers are asking for moving picture news, and they are reporting it. The editors have to come across. One salesman reported recently that he was sold a newspaper an issue of one newspaper was to pay for the plate matter of a serial.

Charles Newman, Leonardville, Kan., is one exhibitor who had no difficulty at all in getting the ‘Exploits of Elaine’ published in his local paper. C. L. Simpson, editor of the Monitor of that place, met him more than half way—he was about to urge Mr. Newman to put out such a serial, and he came right along with him.

In Kansas City the ‘Iron Claw’ is proving a winner; and it is booked in 27 houses. In Topeka and Kansas City served from the Kansas City exchange.

J. S. Stout Promoted

Kansas City, Mo.—A much deserved promotion recently announced is that of J. S. Stout, who is now manager of the Salt Lake City (Mo.) Film Supply Corporation. Mr. Stout has for the past eight months been working as traveller under Mr. Robert McMillin, president of the Kansas City office of the same company, and his promotion comes as the result of his excellent work in that position. No one has as yet been appointed in his place here.

D. O. Reese a Bluebird Road Man

Kansas City, Mo.—D. O. Reese is the latest addition to the Bluebird Company's Kansas City office, succeeding the place vacated by Mr. A. L. Moore, who recently resigned his position as manager of this company. Mr. Reese is by no means a newcomer in the film territory, having occupied a position as manager of another company. He has assembled an efficient staff at his command, and will, without doubt, be the ablest Bluebird representative in the city. He has come here for the purpose of improving the Bluebird's work in the future, and will be assisted by Mr. Roy Emrich, new manager of the Kansas City branch of the Bluebird.

Universal's Educational Department

Kansas City, Mo.—The latest plan to be worked out by the Universal Film and Supply Company is that of a Juvenile Performance Department, which is being conducted in this territory under the direction of Mr. Howard McMillin, district manager, and will be sent out to each exhibitor in this territory, suggesting the adoption of a Saturday night show for children, and suggesting, of course, appropriate films which the Universal can offer for such entertainments.

Howe-McMillin Wedding

G. B. Howe, assistant manager, and Miss Leola McMillin, assistant booker, both employed by the Kansas City Film and Supply Company of this city, were married here on May 18, in an apartment where they had fitted up before the ceremonies. The wedding was a private affair over the city for the character of her work, and Mr. Howe is one of the hustlers in the local industry. A large floor lamp was the gift of the office force of the Universal. In Miss McMillin's place Mrs. W. R. Emrich, wife of the manager of the Blue Bird Photoplay Company, was installed. Mrs. Emrich is also experienced along this line, having resided from the Fox exchange to go with the Universal.

W. P. Cuff Buys the Best

Topeka, Kans.—The best theater at Topeka changed hands last week, when W. P. Cuff, former manager of the Orpheum at that place, took it over from Lew Nathanson. No radical improvements are contemplated at present.

Alhambra at Springfield, Mo., Opens

Springfield, Mo.—The "Battle Cry of Pennsylvania" was introduced into the Alhambra theater, at Springfield, Mo., which recently opened its doors after an extensive series of alterations and improvements. The new house is one of the most modern in the Southwest and has many interesting features.

W. S. Quade Traveling with Unicorn

Kansas City, Mo.—A new traveler with the Republic Serial Department is Walter S. Quade, who will have his territory Kansas and Oklahoma. Mr. Quade is one of the oldest exhibitors in the local field, having handled the Olympic, one of the oldest houses here, before it was torn down. He recently has had charge of the Bonaventure, a Kansas City house.

W. P. Emrich Promoted

Kansas City, Mo.—W. P. Emrich is now manager of the Kansas City branch of the Bluebird, being appointed to the position left vacant by A. G. Hull, who recently left for the East. Mr. Emrich is an experienced man in the moving picture game, being connected with the Fox Film Corporation, both in the Kansas City and Chicago offices. His excellent record while on the road for the Bluebird company earned him his present place. He has won five out of a possible six prizes offered by the local office of the traveler turning in the largest number of contracts at weekly intervals.

Among the Kansas Cities

Richard Robertson, local World Film manager, recently received the highest reception given the Brady-Made World pictures, declaring that at a showing held at St. Joe, Mo., the Novelties in Topeka, Kans., and the Palace at Wichita, have all booked these pictures for two days per week, which Mr. Robertson declares is good. A recent contract to close is with the Apollo, the highest type of suburban theatre in the state, which will carry these pictures each Monday night. "I am more than pleased to think that they have taken such a firm hold on the hardest night in the week. That shows that it is good," recently said Mr. Robertson.

Although his thirty minutes, Harry Nolan, of the Nolan Supply Company, Denver, Colo., had a pleasant visit with us in this city, was en route to New York from San Francisco, telegraphed his old friend "Pat" Hall, and the latter was on hand at the depot to greet him.

Lee D. Balsey, publicity manager of the Kansas City Feature Film Company, has been attending the conventions of the Des Moines and Omaha Screen clubs. The Kansas City Feature Film Company had booths at both shows, and Mr. Balsey and R. C. LeBeau, manager of "The Feud Girl," were the representatives in attendance.

Paul Engler Heads Local Fox

Atlanta, Ga.—Paul Engler, one of the best known and most popular film men, has been named manager of the Atlanta branch of the Fox Film Corporation. Mr. Engler is very popular in Atlanta and is receiving congratulations from his many friends.

ATLANTA NEWS LETTER

June 3, 1916

By A. M. Beatty, Special Correspondent, 43 Copenhalle ave., Atlanta, Ga.

Screen Club Gives Special Show

ATLANTA, Ga.—The Screen Club of Atlanta gave a preview of the picture followers Sunday at the Grand theater. A program selected from the first run of "The Feud Girl" which has been just completed. The southern distribution point was given to a crowded house.

Paul Engler Heads Local Fox

Atlanta, Ga.—Paul Engler, one of the best known and most popular film men, has been named manager of the Atlanta branch of the Fox Film Corporation. Mr. Engler is very popular in Atlanta and is receiving congratulations from his many friends.

Will Make Home Talent Picture

La Grange, Ga.—The proprietors of the Ideal and Grand theaters at La Grange have made arrangements to stage a photoplay in which young people of the city will be the principal actors. All of the leading local talent will be offered to the young lady who is selected for the leading role in the unique production. All those who enter the contest will have an opportunity to take part in the picture.

J. Marius Olsen Here

Atlanta, Ga.—J. Marius Olsen, prominent in the screen world, who arrived in Atlanta last week from Florida, is so well pleased with Atlanta and its moving picture interests that he declared he is going to enter the film game in the city. Mr. Olsen opened the first motion picture theater in Glasgow, Scotland. He has since managed several film houses in Floyo and is receiving congratulations from his many friends.

"The Feud Girl," a Georgia Picture

Atlanta, Ga.—The photoplay for which all Georgians have been looking, "The Feud Girl," the Hazel Dawn production, that has been made by the Georgia Electric Company, is being shown in Atlanta this week.

It will attract more widespread attention through the south than any picture in months, due to the fact that hundreds of Georgians appear in character roles. Most all the scenes are laid in the Georgia hills around Gainesville, Rome and Helen. The novel touches upon the parts of feudists and clannish, and performed their work better than any class of non-professional extra followed. Director Thompson has ever had to deal.
Minneapolis Board of Censors, Advisory Recommending "The Eternal Sapho"—Care for the Young Spectator and the Unintelligent Spectator Its Aim.

By Perry W. Williams, Special Correspondent, Address Minneapolis Tribune.

Minneapolis, Minn.—The Minneapolis Board of Censors, composed of about 50 men and women representing the civic organizations of the city, yesterday unanimously recommended "The Eternal Sapho," the board being unanimous in its decision.

The film was screened in a week at the Lyric theater, the board being present at the screening of the film to see whether the film was suitable for public consumption. The board found the film to be a well-made picture, and recommended it for public exhibition.

Why Picture Was Banned

The Minneapolis Board of Censors, comprised of about 50 members, has barred "The Eternal Sapho," the board finding the film to be an objectionable one. The film has been shown in a week at the Lyric theater, the board being present at the screening of the film to see whether the film was suitable for public exhibition.

THE MOVING PICTURE WORLD

Kellogg, Minn.—Mr. J. W. Kellogg, the well-known physician and author, has been in the city during the week, and has been seen at several of the theaters, where he has been seen by many of the patrons.

C. W. Hardin Goes to Metro.

C. W. Hardin, district manager of the Fox Film for the Atlanta and Southern district, has been selected to accept the management of the Metro Picture Corporation for the district of Kansas, Oklahoma, and Texas. Mr. Hardin is one of the original screen club boosters. His departure will be regretted by the Atlanta film men.

Beautiful Bonita Reopens.

Atlanta, Ga.—The Bonita theater, on Peachtree street, which has been closed several weeks for improvements, opened Monday completely remodeled and fitted with the modern photoplay house equipment.

In remodeling the theater $10,000 was spent on interior and exterior work with the object of making it a maximum comfort and beauty. A new player has been installed in front of the theater. Two new features will furnish music on the inside of the house. The Bonita will show General Film productions and Triangle-Keystone comedy pictures.

PRAIRIE STATE NEWS LETTER.

Special to Moving Picture World from Midwest News Service.

Decision Favors "Nation" Films.

DES MOINES, Ia.—The Birth of a Nation," was shown in Des Moines without violating the law. Judge Meyer in the municipal court decided the film did not come within the scope of the ordinance which prohibited performances which are "indecent or would tend to incite to immorality." Opinion was given at the trial of Harold Cavanaugh, house manager of the Berncl theater and two operators who were yanked out of the theater.

Theater Changes in Iowa.

State Center, Ia.—Attie Nolta has sold the Princess theater to Louis Riemen- schneider and Herbert Hough of this place.

Grinnell, Ia.—H. C. Armstrong has opened a five-cent picture show in the armory.

New Hampton, Ia.—Perry Smith has sold the Idle Hour theater to Joe Konzen.

Wapello, Ia.—George Meron is now operating the Empress theater, having sold the Vernon theater.

St. Charles, Ia.—L. A. White has opened a moving picture theater here.

Fairbanks, Ia.—Clifford Hayes has been making preparations to operate a moving picture show in the opera house.

St. Anthony, Ia.—A moving picture theater has been opened here by Byron Ur- fon.

Wapello, Ia.—The Keck theater has been taken over by the Real Amusement Company.

IN MINNEAPOLIS.

Officers of New Federal Features, Inc.

Minneapolis, Minn.—Mr. W. C. Friedman, former manager of the Seville, Main, Milo and Gopher theaters in Minneapolis, is now head of the new Federal Features group. It has been organized here and taken quarters at 404 Film Exchange Bldg., 15 North Hennepin Ave. The first release of the new feature company is "Defense or Tribute," Associated with Mr. Friedman are A. M. Gruenberg, Peter Marcus, Sam Friedman and Meyer M. Isaacas.

Correcting an Error.

In the list of our correspondents recently printed in this paper the address of Mr. Perry S. Williams, our Minneapolis correspondent, was given wrongly. His address is the Minneapolis Tribune.

Why Picture Was Banned

Minneapolis, Minn.—Although only about a month old, the Twin City Screen Club, whose membership comprises exhibitors, exchange men, road men, newspapermen and other real fellows engaged in or in contact with the picture business, now boasts a membership of 50. The club is the convention of the Northwest Exhibitors at the Armory a few weeks ago furnished the nucleus of a number of out-of-town members. It was easy work, too, once the boys had glimpsed the possibilities of the Hoadson Hotel, where they could make their headquarters when in Minneapolis.

Zenith Opens New Quarters.

P. S. Cary, manager of the Zenith Feature Film Company, which is a Duluth company, reports he is ready to meet his trade at his new quarters, sixth floor, Produce Bldg.

F. L. Andrews Goes to Friedman Film.

F. L. Andrews, formerly with the Super- scription Picture Corp., will start work here as the manager of the Friedman Film Co. Andrews has accepted territory in North Dakota and Montana for the Friedman Film Corporation.

Fred S. Meyer Becomes Daddy.

Fred S. Meyer, local manager for the Universal, is no longer worrying about being a father. Miss Nola K. Uembliss of St. Mary's, is the proud mother of Fred's little girl, Florence Marie, who was born early morning by the neighbor who cut his lawn at dawn. Fred is now daddy to a daughter.

Local Theater Changes.

Red Wing, Minn.—It has disposed of the old Bijou theater at Red Wing, Minn., to G. W. Johnson, proprietor of the Family theater. Mr. Johnson may close his old place.

St. Paul, Minn.—A. Mortensen is proprietor of the Harriet theater, having bought the interests of Ralph Kramer of St. Paul. He has opened the theater after subjecting it to a thorough renovation.

Minneapolis, Minn.—Mrs. B. B. Brinton has purchased the White theater at Mellen, Wis., from Beeder and Fitzgerald.

Fargo, N. D.—E. F. Brown has purchased the Jewel at Eldon has been taken over by N. Lander and Anderson of Wintrop, Minn.

Howard Lake, Minn.—C. E. Brewer has sold the Spils theater at Howard Lake to his son, C. E. Brewer, Jr.

Fairmont, Minn.—Locher and Woodward of Fairmont announce they are in the field for film service. They control the new Crystal theater in that town.

Grinnell, Ia.—A new 700-capacity house at Grinnell is being built by M. H. & Son, proprietors of the Star and Colonial theaters.

Sigourney, Ia.—A new theater is announced for Sigourney, through the sale of the Majestic to A. Page to B. Wertz. Mr. Page announces he will build a new theater at Webster is now being operated by C. L. Williams.

Rhinelander, Wis.—With the completion of repairs and redecorating the old Bijou theater at Rhinelander has been reopened by Manager Alger, under the name of the Corner House.

Waukesha, Wis.—Jacob Schiffman has disposed of his lease on the Park theater at Waukesha for a price of $1000.

Oconto, Wis.—The Grand theater at Oconto has been taken over by J. A. Phillips.

New Hampton, Ia.—Perry Smith has sold the Idle Hour theater at New Hampton to Joseph Kosek.
Denver's New Theater


By E. C. Day, Denver Correspondent of Moving Picture World.

DENVER, COLO.—This city's “Movie Row,” long the marvel of every big man in the film industry who chanced to see it, and dream of the day when he would be working within a radius of two city blocks and a sixth nearing completion. The announcement has been made of another Denver thriller. This seventh theater to be higher and better than any of those now on Curtis street or “Movie Row.” It is to be known as the American. It is to be built on the corner of Sixteenth and Curtis streets. The Bishop-Cass Investment Company, back of the project, purchased the lot for $500,000. An old building now on the ground will be razed and in its place will be erected a three-story structure, 196 feet wide by 125 feet long.

The theater will be located in the center of store rooms around the outside of the plans and allow for entrance to the theater from both the Curtis and Sixteenth street sides. These Denver tenants are thorough. The theater will have a seating capacity of 1,500 and will have elevator service to the balconies.

Fisher & Fisher, architects, are in charge of the plans and they declare that the American will be the best ventilated, most brilliantly lit and most commodious in the United States. It will be entirely fireproof and it is promised will embrace a series of pictures which will be the feature of which are being withheld pending the completion of details.

Business Statistics for Neighborhood.

With the opening of The American the existing capital and street houses will have reached a total of approximately 15,000. This includes in addition to the seven high class or 10 to 25 cent houses, four second class nickel theaters.

Each of these houses runs 12 hours a day, six days a week, with a minimum and figuring that all showed to capacity at every performance it would be possible to run 20,000 to 25,000 people a day or almost half of the city's population.

This takes into consideration only those houses in the heart of the business district and does not include five nickel theaters on Larimer street, in the lower part of the downtown district, nor any of the 50 or more houses in the residence districts.

Most of the latter are now running full ten-cent programs or get an admission of ten cents on four or five nights a week.

Unicorn Office Opens.

Denver, Colo.—Louis Goldstein, late manager of the Unicorn at San Francisco, today opened his plans for opening a private office for the exclusive distribution of big feature pictures, and instead has received the management of the Unicorn exchange. An up-to-date office has been provided at 525 Fourth street. Coincident with Goldstein's retirement from the Universal service comes the announcement that Carl Stern, manager of the East Coast office of the American, has assumed the management of the Unicorn exchange. An up-to-date office has been provided at 525 Fourth street.

Advance Showing of Patriotic Film.

Dallas, Tex.—The Old Mill theater of Dallas, Tex., gave an advanced showing of the Patriotic film and “Are We Prepared?” The Progressive Feature Film Company, who are figureon purchasing the southwest territory on same, had it in their possession.

Will Remodel Rex Theater, Waco.

Waco, Tex.—LeRoy Bickel, who recently resigned his position with the Bluebird at Dallas, and bought out the Rex theater at Waco, is going right ahead to make his theater first-class in every respect. Plans have recently been drawn up for the remodeling of the theater.

Iced Air for Patrons.

Dallas, Tex.—H. H. Hulsey has installed a new cooling system in both the Old Mill and Queen theaters in Dallas, and will furnish his patrons with iced air as well as first-class attractions all summer.

United Opens Office in Amarillo.

Amarillo, Tex.—The United Film Service has opened an office in Amarillo. It is under the management of C. E. Bowell, who was formerly with the company at Oklahoma City.

Greenville Theaters Sold.

Greenville, Tex.—J. D. Jones has sold out his interest in the Rex and Crystal theaters to his partner, F. E. Newman. Newman will pursue the same policy as heretofore.


Paris, Texas—Twelve of the four theaters are operating in temporary buildings at Paris, and everyone doing the best business ever known in that town. It will be remembered that the town was struck by the 1918 fire loss recently, consuming the better part of the business

Two Young Women Buy Theater.

Quintan, Tex.—Misses Eleanor and Jennie Richardson have purchased the Pastime theater at Quintan, Tex., and are now operating same.

Takes Over Southern States for World Film.

Dallas, Tex.—C. E. Tandy has taken over the eleven Southern States for the World Film Corporation of New York, with headquarters at San Antonio. Tandy is still connected with the Texas Paramount.

Trade Notes.

Dallas, Tex.—Harry Drumm, assistant general manager of the World Film Corporation of New York, paid the Dallas office a visit May 13.

Houston, Tex.—A. J. Xydis of the Rex and Southern theaters, is spending the week among the many visitors to Film Row at Dallas during week May 9-13.

Dallas, Tex.—A. E. Estes of the Busby theater, at McAlster, Okla., paid Dallas a visit during week of May 9-13.

San Angelo, Tex.—J. E. Henley has opened a "out door garden here, and is running dramatic stock and pictures and reports good business.

Hallettville, Tex.—B. A. Burghardt has opened an air dome here.

Bonham, Tex.—An air dome has been opened at Bonham, by A. Peeler. Musical "Tab" shows and pictures are being run there.

Denison, Tex.—Jess Cook has opened the Brookstone at Denison, and is running musical "tab" shows and pictures.

W. P. Moran Managing Denver Uni-

Denver, Col.—W. P. Moran, formerly in charge of the Mutual interests in Salt Lake City, has been made manager of the Mutual Picture Company, Denver, Col. Moran was formerly in charge of the Mutual interests in Salt Lake City, has been made manager of the Mutual Picture Company, Denver, Col.
Film companies, and who recently managed the Social Pictures serial in the Dallas office, resigned from the Kalm Company May 2.

Pilot Point, Texas.—The Queen theater at Pilot Point, Texas, managed by Otto Hill, has been remodelled in the near future. This is the only picture house in the town and is at present up stairs where it has been run by Mr. Hill for the past eight years.

Wichita Falls, Texas.—Lake Wichita park at the Wichita lake, at Wichita Falls, Texas, has opened for the summer, and the Moving Pavillion reports business as excellent. W. R. Davis lake is said to be the largest in the State of Texas.

Gainesville, Texas.—Mr. O. A. Roberts of Fort Worth, has contemplated building a theater in Gainesville, Texas, as soon as he can get the proper location for same. He desires making an investment of $50,000 in the new venture.

Wichita Falls, Texas.—The Gem theater has been purchased by M. Pois from Weidman Bros. Mr. Pois has remodelled, renovated and changed the policy of the house and reports business as excellent.

Coriscana, Tex.—M. Levine of the Ideal theater visited Dallas during week of May 1-13.

Plano, Tex.—The Palace theater was represented in Dallas during the week of May 1-13 by Mr. B. D. Ford.

Bowie, Tex.—S. C. Dodge of the Gem visited Dallas during week of May 8-13. Mr. Dodge is one of the oldest exhibitors in the State.

McKinney, Tex.—Chas. Kimball, owner of the Excel and Poppy theaters at McKinney, was a visitor to Dallas recently.


San Antonio, Tex.—G. W. Hatesell, of the King theater, was in Dallas week of May 8-13, rearranging bookings.

Cleburne, Tex.—J. Green of the Yale and Majestic, at Cleburne, paid the exchange of Dallas a visit week of May 8-13.

Houston, Tex.—Miss E. Johnson, of the Key theater, was a visitor in Dallas week of May 8-13, and while in the city gave the United Seating Co. an order for new chairs for her theater.

Cuer, Tex.—J. G. Runder, of the Dreamland, one of the few exhibitors who very seldom visits Dallas, was in Dallas week of May 8-13.

Great Bend, Tex.—Sherel Thomas of the Air dome, accompanied by his wife, paid Dallas a visit during week May 8-13. This is his first visit to Dallas in several years.

Heard in San Francisco.

J. Knowles of the New York Amusement Company of Sonora, Calif., was a recent visitor here.

Otto Laurelle is preparing to start out upon his visit to the Pacific Lyceum, “visiting the small towns in the northern part of the state and making the trip by auto.

Mr. Alvin, formerly became legal manager for the World Film Corporation, has severed all connections with the exhibitor of the business and the Palcland and Cory theaters are now being managed by his brother, W. A. Cory. He has resigned from the Exhibitors’ League, but continuing his work against censorship, in which he has long taken an active part.

Mayor Knowl of Claw & Erlanger was a recent arrival here from Honolulu on the steamer Matsonia.

California News.

Fruitvale, Calif.—The Family theater has been reopened by Chris F. and a series of art pictures have been presented by G. A. Metcalfe.

Marysville, Calif.—J. Edward Evans has purchased the Liberty theater from K. A. Aedberg.

San Francisco Agitation for Stricter Censorship Due to Fear of Prohibition Films—Hearst Expected to Use Power of Film to Advocate a Dry State—Real Forces Line Up Over Matter.

By T. A. Church, Special Correspondent, 1507 North St., Berkeley, Cal.

SAN FRANCISCO, Calif.—Within the current week, producers and exchange interests of this city will know whether or not a strict board of Fast Books is in power here. The Police Committee of the Board of Supervisors, has recommended the passage of an ordinance for the purchase of the California Club and other interests, and it is now up to the board as a whole. At a recent meeting of the Board of Supervisors, the committee on the above matter, which had recommended the passage of the censorship ordinance, unwittingly exposed the weak side of the ordinance in a manner that it was not expected to do, and it is now up to the board to pass an ordinance that will work for public morals.

For some time the moving picture interests have been trying to get to the bottom of the agitation for the creation of a board of censorship, but until the last meeting of the Board of Supervisors were they able to understand it. This was a meeting of Cornelius Deasy, a member of the committee, which had recommended the passage of the censorship ordinance, which was exposed to the light of the public in the manner that it was not expected to do, and it is now up to the board to pass an ordinance that will work for public morals.

When a motion was made by one of the supervisors as an amendment to the ordinance under discussion that the Board of Supervisors be abolished Mr. Deasy arose and moved that the members of the Board of Supervisors, although I did not say it in committee. I was in favor of abolishing the Board of Supervisors, but I understand that Mr. Hearst is interested in the moving picture business. There is to be a fight on prohibition in this city and state next fall and I understand that Mr. Hearst intends to use the moving pictures to put forward his propaganda in favor of prohibition. I would not respect the matter of abolishing the Board of Supervisors.”

This frank confession that a Board of Censorship should not have power over political questions has been seized upon by film interests as a most convincing argument against having anything to do with censorship, and having brought forth a flood of editorials in the daily press opposing prohibition, the Citizens’ Club of San Francisco and the Carpenter’s Union, with a large membership, have passed resolutions against the proposed censorship ordinance and have so advised the Board of Supervisors.

Film Stars Appear in Person.

San Francisco Calif.—The management of the Palace theater has made splendid use of its large stage and with each Paramount picture shown an elaborate stage set is featured. This has been enlivened by presenting several film stars in person, two of these having appeared within a week. Anita King, the “Paramount Girl,” was present at the engagement of “The Race,” in which she starred, and she was followed by Sessue Hayakawa, whose portrayal in “The Hi-Jackers” was an sensation here a short time ago.

Visits Los Angeles Branch.

San Francisco, Calif.—E. H. Emmick of the Peerless Film Company has left for Los Angeles to make a stay of two or three weeks and assist in stimulating business at the southern branch. During his absence, the production of the local exchange will be looked after by H. Solomon.

Visiting Coast Branches.

San Francisco, Calif.—W. O. Edmonds, who has charge of the George Kleine interests on the West Coast, has taken a short visit recently to Los Angeles to open up the branch there in working order and has since returned to the battle and the Northwest on a similar mission. A new theater has been coming in fine shape and the first showing of "Gloria’s Romance," at the Tivoli theater, has proved to be a great success.

Nat A. Magner Goes East.

San Francisco, Calif.—Nat A. Magner of the Nat A. Magner Company, Pacific Bldg., is making an Eastern trip for the purpose of making a large purchase, "The Dumb Girl of Portici," is still being booked heavily in this territory.

Walter Preddy Establishes Plant.

San Francisco, Calif.—Walter Preddy, who conducts a large supply business on Eddy street, has established a plant in Berkeley, Calif., for the reftilling of mercury arc rectifiers and for all kinds of glass work connected with the moving picture business. He has been handling this class of work for some time, but is now engaging in it on a larger scale than ever.

Producing Company Very Busy.

San Rafael, Calif.—Marked success has been met with by the California Motion Picture Corporation in booking "The Unwritten Law," direct to exhibitors in California. Three prints are now working in the northern part of the state and long runs are the rule. At Sacramento, for instance, where three or four days are considered a long run, the production has been booked for a solid week at the Strand.

"Myra" Dinner Planned.

San Francisco, Calif.—Plans are being made for a "Myra" dinner and high jinks to be tendered the one hundred and more exhibitors in the San Francisco territory, who have booked this serial. Those who attend will be garbed in weird costumes and both the dinner and the entertainment will be thoroughly kept in line with the mysticism of the serial.

New Concerns Incorporate.

San Francisco, Calif.—The Animated Cartoon Film Corporation has been incorporated with a capital stock of $15,000 by F. W. Hurgh, J. F. Forbes and T. L. Ford. Articles of incorporation of the Stereoscopic Motion Picture Company have been filed by J. D. Grant, T. E. Edwards, V. L. Dunnin, H. N. Duhem and Purrill Rowe. The capital stock is placed at $50,000.

"Battle Cry of Peace" Scores Hit.

Berkeley, Calif.—For four days the "Battle Cry of Peace" was shown to capacity houses at the Berkeley and "T. & D. theater, securing the best of the business ever witnessed in the College City. The production was well advertised and the price for a number of novel seats was worked out by former Manager M. O. Leboldon before his departure for Portland, Ore.
New Theaters Open


By Abraham Nelson, Special Correspondent

PORTLAND, Ore.—Two big theaters have been added to the city's list of photoplay houses. The Ackerman and Harris Hippodrome, featuring photoplays and filling in with vaudeville, opened May 19. Also May 19, but this time in the middle of the week, the house enjoyed excellent patronage. About noon a line formed and by the time the opening hour, it was nearly two blocks long. The "Hip" has enjoyed S & O business since the opening day. The opening picture program consisted of the Gold Rooster play, "Big Jim Garrity," a "Lonesome Lake" comedy and a Pathe scenic. The vaudeville acts are booked through the Affiliated Booking Corporation and the Western States Vaudeville Managers' Association. Irving Ackerman of San Francisco and Adolph Ramish of Los Angeles were in Portland for the opening. The women already established in the city forgot their feeling of rivalry, if any existed, and John Gold, manager of the Hippodrome, gave a floral offering for the opening. The tribute was in the shape of a horseshoe bouquet, presented by Gene and large enough to occupy a big portion of the Hippodrome's spacious lobby.

T. & D. Opens with Straight Pictures.

The T & D theater, Portland's biggest straight photoplay house, opened Sunday, May 14, to record breaking business. The Billie Burke serial, "Gloria's Romance," was featured together with Lubin's "Dol- lars and Dolls," and an elaborate color and hunger orchestra, the largest theater orchestra in the city, accompanied the pictures an an elaborate stage set was prepared for the Lubin feature.

M. O. Leonhart is manager of the new T & D. He hales from Berkeley, where he managed the local T & D house, and has been associated with Turner and Dahnken for four years.

Among the many changes that have been made to turn the T & D into a straight picture theater, the changes in the lamp room are the most noticeable. The room has been doubled in size, new ventilators constructed and two Power's machines installed. The throw is 135 feet to an 18x24 screen.

Red Tape and Censors Bother.

The two new theatrical enterprises were confronted by the necessity of being compelled to unwind an excess of municipal red tape. As the phrase is, the city has sought to wrap about the permission to transact legitimate business in Port- land. The Municipal Authority, finding the two theaters ready for opening spoke not pleasantly of their dealings with the city administration and one man declared that with the "addition of the usual inspecting and investigating it was a won- der to him that the theater was ever opened at all.

The censor board initiated the T & D right off the bat. The board's viewers refused to pass "God's Country and the Woman," which was intended for the opening and the picture was put to the regular censorship on the Sunday afternoon before the Sunday show. Bruce Johnson saved any unpleasantness with the board by removing Rev. W. F. Sauer's "The Woman" at the last minute. Tom North made a flying trip down from Seattle when he heard of the board's action.

Audiences Want Mixed Programs.

Oregon City, Ore.—W. A. Long, manager of the T & D theater, recently took a vote from his patrons on the length of pictures they preferred. The result was big odds in favor of mixed programs of one, two and three reels. However, preference was shown three days ago for some one reel pictures or two days a week. The growing tendency in the industry has also received attention from Mr. Long in his quest for opinions and he stated that the communities are using the theater with their pictures and those who did not were about equal.

Business Good in Central Oregon.

Portland, Ore.—The Service Film Company has been established on Film Row next door to the Pathe building and the number is 393 Oak street. Manager Pum- phrey stated that the company would handle all Pathe productions and did not intend to enter into the exchange end of the business. The company has arranged to handle single and parts in stock, obviating the long delay in which the exhibitors were formerly subjected in being required to send away for parts. The Service Film Company is the Pacific North- west distributors for the American Standard machines and agent for other com- panies.

The Reliable Film, a New Exchange.

Portland, Ore.—The Reliable Film Service, organized by C. H. Johnson and E. A. Stone, has occupied the former quarters of the Large and Small at 66 Broadway. The storeroom has been remodelled and enlarged and new fixtures have been installed. W. A. Stone, formerly proprietor of the Service Film Company and well known in the film rental business in the Pacific Northwest, will handle the film department of the new concern. Peer- less and United Service has been lined up. The new company will also handle films for outright sale and D. J. Chatkin, vice-president of the United Service, will visit Portland soon on business in connection with the new company. An adequate project room will be maintained for outside films as well as for those of their own. Mr. Johnson, the president of the new company, was formerly a contractor in Portland.

Theater Notes of Interest.

CENTRALIA, Wash.—The City Commission has turned over the request of the Women's Civic Club. The board consists of seven members headed by Rev. C. W. Dubole. Allyn, Ore.—Charles Hughes has sold the Opera House to C. W. Repass, formerly a real estate man of Portland.

PORTLAND, Ore.—Lou Campan, who with Zola Brooks conduct the Star theater at Goldendale, Wash., and J. H. Rose, owner of the Dome theater, Toledo, Ore., were in Portland recently booking service.

Portland, Ore.—Pete Sabo recently sold a new Power's 6A to the People's theater. The People's has another Power's 6A they have used for four years.

PORTLAND, Ore.—H. W. Francis of the Pathe serial department was a recent visi- tor to the Land in Portland. Pathe's new serial, "The Grip of Evil," will run in the Evening Telegram.

BIG ORGAN'S PREMIER.

Salt Lake City's American Has Immense Instrument.

By H. W. Pickering, Salt Lake Corre- spondent of Motion Picture Daily.

SALT LAKE CITY, Utah.—An audi- ence of 3,500 people, the largest ever assembled to see a feature film in this city, was present at the American on Tuesday night, May 9, at the dedication of the giant organ of the American. The occasion was made notable through the presence of Governor Wil- liam Spry of Utah, members of the mili- tary staff, Mayor W. Mont Ferry of Salt Lake, the city commissioners and other officials of the Mormon Church and many pastors of leading denomina- tional churches were present.

The formal address of the evening was made by Governor Spry.

The program began with a short speech by Maurice Tobin, the new manager of the American, Rex and Liberty theaters. Mr. Tobin introduced William H. Swanson as "the first exhibitor of motion pictures in the United States and the founder of the Universal Film Company." At the conclusion of Governor Spry's speech, Prof. John J. McClellan, who is also to speak, passed the "Scotch Tocata in E," by Wil- dor, followed by "The Rosary," and "My Old Kentucky Home." All three selections were beautifully rendered and the organist responded with "The Star Span- gled Banner" as an encore, during which the American organist and the flag was flashed on the screen.

Summer Films at the Orpheum.

Salt Lake City.—Beginning May 27, the Orpheum theater will show motion pic- tures in four houses through the summer, with the exception of a week or so of a brief grand opera season next month. The Orpheum will put on a big vaudeville house until the resumption of the regular circuit season next August.

C. W. Meighan With Swanson Circuit.

Salt Lake City.—Charles W. Meighan is now publicity director for the Swan- son circuit houses in Salt Lake and is manager of the Rex and Liberty, under di- rection of W. A. Loring. T. J. Schmidt continues as editor of the Swan- son Circuit News, the weekly newspaper of the three houses.

IN NEBRASKA.

Special to Moving Picture World from Midwest News Service.

Filming Local History.

OMAHA, Neb.—Historical events of Nebraska are being reproduced in moving pictures by Frank A. Brown, the newspaper man, under the auspices of the Territorial Pioneers' Association. He visits the scenes and wherever possible secured the cooperation of local residents and uses local residents to play the other parts. Simultaneously he is in writing a series of articles on the local his- torical events. The series is being published by the Omaha News. None can estimate the value of the years gone by by these events caught while the memory is fresh.

Oxford, Neb.—J. B. Reid has purchased the Gem theater.
Ole OLD-TIME FILM MAN.

Long Service of J. M. Robertson of the Dominion.

By E. C. Thomson, Special Correspondent, 321 Rogers Blvd., Vancouver, B. C.

VICTORIA, B. C.—J. M. Robertson, manager of the Dominion theater in Victoria, will receive the clasp of the employee of the J. R. Muir of the Dominion Theater Company, having been associated with that house for many years. The Dominion is an important theater in this province, when Mr. Muir conducted an exchange in Vancouver, handling Kleine releases. When the General Film Co. came into the territory and absorbed the exchange, Mr. Robertson took a position with them, and continued there for two years. After the completion of the Dominion theater in Victoria he returned to the service of Mr. Muir, and when the Muir half of the Dominion in Victoria was built, he was placed in charge of that house.

Robertson is probably as well qualified to manage a moving picture theater as any man in this territory, as, in addition to acting as manager for recruiting years he is a qualified operator, an accomplished pianist and organist, and in the theatre a singer of illustrated songs, having taken up this work shortly after his arrival here from Scotland. He is also in the line of personal acquaintance with his patrons and in personal attention given to anticipating the little needs of the patrons in the theatre. A number of automobiles in front of the Dominion seems to indicate that his policy is the correct one.

Paramount pictures are at the Dominion, and Mr. Robertson reports that business is very satisfactory.

Earnest British Columbia Censorship.

Vancouver, B. C.—The Universal feature, "The Campbells Are Coming," has been rejected by the British Columbia censor, and that the picture is not acceptable for British Columbia. The real reason given behind the move is that Indian troops are shown in revolt against the British crown, whereas they should be fighting the Emperors. The censorship is a view of the fact that the picture has been passed in other provinces and has been employed for theatrical purposes by the authorities, its rejection for this cause seems somewhat inconsistent.

Vancouver Notes.

Winnipeg, Man.—The Starland theater is now playing a serial known as "The Ironclad at his house of Peg o' the Ring" and "The Red Circle."

Nelson, B. C.—The O-Roy-Nay theaters, comprising the Gem at Nelson, the Star at Trail, and the Orpheum at Fernie, have contracted for Triangle features, and will run them for the next 10 days at each house. In all four productions, which the Triangles are superseding as the program handle by the National Film Co., there are shown the scenes of the 100 houses, and the feature admission price of 25 cents will be reduced temporarily to 10 cents on the balance of the Big Fours.

"Sixty Years a Queen" was run at the Government theater on the last day of the birthday, and on the following day at Trail, "Tillie's Nightmare" was booked for an early run.

Winnipeg, Man.—The Orpheum theater, playing Orpheum Circuit vaudeville, closed the week of May 6 and Manager E. J. Sullivan has left for New York.

Vancouver, B. C.—Manager James Pilin of the Orpheum theater did his best week's business in many months during the recent enthusiasm at his theater. The "Canada's Fighting Forces," the official Canadian Government films, were shown for the entire week, May 1 at prices ranging from 25 cents to $1.

Exhibitors Must Buy Two Licenses.

On the same day that the Amusement Tax Act was passed in Ontario the changes in the act governing the operation of the theaters themselves also became effective. An important feature of the modifications is that municipalities are now not only authorized to license local moving picture theaters when the latter are licensed by the Provincial Government, but to do so.

Exhibitor in Ontario will, therefore, be required to pay for two licenses, a provincial and city or town license, in addition to the Provincial tax. The municipalities, further, are empowered to supervise and regulate the other newly instituted new picture houses while the inspection department of the Provincial Hydro-Electric System, a Government corporation, now has charge of the installation and inspection of wiring, generators, transformers, etc.

The changes also provide for the equipment of theaters with standpipes wherever there is not a local water system. The new law makes it clear that no municipality shall issue a license to any theater until a Provincial license can be produced. Furthermore, they can refuse to issue a license to any holder of a Provincial certificate.

"Oh, wonderful and comprehensive law!"

Summer Films at Shea's.

Toronto, Ontario.—J. Shea, manager of Shea's theater, Toronto, the finest vaudeville house in Canada, has turned to moving pictures for the summer season. In place of the usual stock company engagement. The prices will not exceed twenty-five cents for the evening shows.

Universal's Essay Contest.

Toronto, Ontario.—During the past six weeks the Canadian Universal has conducted an essay contest for boys and girls throughout the length and breadth of the Toronto Star Weekly, to ascertain what style of pictures the children liked to see.

Rebuilt Theater Burns.

Orillia, Ontario.—After L. W. Robbins has just completed the transformation of the Orilla hockey rink into an attractive theater picture palace, valued at $5,000, the entire building was destroyed by fire. The theater had not yet been opened. The insurance amounted to only $900.

Schreiber House Opens.

Schreiber, Ontario.—The Princess theater, the only amusement house in this village, has been reopened as a picture house after being dark for many weeks.

Toronto World Has Film Section.

Toronto, Ontario.—The Toronto World, a newspaper that has long supported the policy of running a motion picture section every day, the Sunday edition of this publication has long published a moving picture department which invariably occupies three whole pages.

New Incorporations.

Toronto, Ontario.—John, C. Leaf Amusement Company Limited. has received its incorporation papers to own and operate moving picture theaters in Greater Toronto. The capital stock of the company with is $40,000.

Canada Amusements, Limited, is the new name of the theatre establishment with the same amount of capital and organized for the same purposes.
Calendar of Daily Program Releases

Releases for Weeks Ending June 3 and June 10
(For Extended Table of Current Releases See Pages 1772, 1774, 1776, 1778.)

General Film Company.

<table>
<thead>
<tr>
<th>Current Releases.</th>
<th>(Serial No.)</th>
</tr>
</thead>
<tbody>
<tr>
<td>BIOSPHRAPH—The House With Closed Shutters (Drama) (Biograph Relisue No. 52)</td>
<td>20620</td>
</tr>
<tr>
<td>KALEM—Unmasking a Rascal (No. 10 of the “Social Pirates”) (Two parts—Drama)</td>
<td>20621</td>
</tr>
<tr>
<td>LUBIN—Flirby Frilled (Comedy)</td>
<td>20615-6-7</td>
</tr>
<tr>
<td>SELIG—The Hare and the Tortoise (Three parts—Drama)</td>
<td>20619</td>
</tr>
<tr>
<td>SELIG—Selig-Tribune No. 45, 1916 (Topical)</td>
<td>20618</td>
</tr>
<tr>
<td>VITAPRAPH—The Rich Idler (Comedy)</td>
<td>20618</td>
</tr>
</tbody>
</table>

TUESDAY, MAY 30, 1916.

| BIOSPHRAPH—Woman Against Woman (Three parts—Drama) | 20627-8-9 |
| EDISON—Helein of the Chorus (Three parts—Drama) | 20622-3 |
| ESSANAY—The Song in the Dark (Two parts—Drama) (Relisue) | 20624 |
| KALEM—A Bunch of Flivers (Comedy) | 20625-6 |
| LUBIN—The Final Payment (Two parts—Drama) | 20630 |

WEDNESDAY, MAY 31, 1916.

| BIOSPHRAPH—Woman Against Woman (Three parts—Drama) | 20633-4-5 |
| EDISON—(Title not yet announced) | 20632 |
| ESSANAY—The Fable of “The Willing Collegian Who Wanted to Get a Foothold” (Comedy) | 20631 |
| KALEM—A Smokey Adventure (Comedy) | 20630 |

THURSDAY, JUNE 1, 1916.

| LUBIN—The Code of the Hills (Three parts—Drama) | 20641-2-3 |
| SELIG—Selig-Tribune No. 44, 1916 (Topical) | 20645 |
| VIM—The Schemers (Comedy) | 20649 |

FRIDAY, JUNE 2, 1916.

| KALEM—Sis, the Detective (Comedy) | 20644 |
| KNICKERBOCKER STAR FEATURE—Shadows (Three parts—Drama) | 20646-7-8 |
| VIM—The Land Lubbers (Comedy) | 20651 |
| VITAPRAPH—The Lonelies | 20650 |

SATURDAY, JUNE 3, 1916.

| ESSANAY—Our People (Three parts—Drama) | 20652-3-4 |
| KALEM—The Spiked Switch (No. 52 of “The Hazards of Helen” Railroad Series) (Drama) | 20629 |
| LUBIN—Pickles and Diamonds (Comedy) | 20655 |
| SELIG—Crooked Trails (Drama) | 20650 |
| VITAPRAPH—Carew and Son (Three parts—Drama) (Broadway Star Feature) | 20656-7-8 |

Advance Releases.

| BIOSPHRAPH—The Girl Across the Way (Drama) (Biograph Relisue No. 53). | 20620 |
| KALEM—The Fans of the Tatler (No. 11 of the “Social Pirates”) (Two parts—Drama). | 20615-6-7 |
| LUBIN—Otto, the Reporter (Comedy). | 20619 |
| SELIG—A Temperance Town (Three parts—Drama). | 20618 |
| SELIG—Selig-Tribune No. 45, 1916 (Topical). | 20618 |
| VITAPRAPH—New York, Old and New (Scenic). | 20618 |

TUESDAY, JUNE 6, 1916.

| BIOSPHRAPH—The Yaqui Cur (Two parts—Drama) (Biograph Relisue No. 54). | 20620 |
| EDISON—(Title not yet announced). | 20632 |
| ESSANAY—Orphan Joyce (Two parts—Drama). | 20624 |
| KALEM—(Title not yet announced). | 20625-6 |

WEDNESDAY, JUNE 7, 1916.

| EDISON—(Title not yet announced). | 20630 |
| ESSANAY—Vernon Howe Bailey’s Sketch Book of Berlin (Cartoon-Comedy). | 20631 |
| KALEM—(Title not yet announced). | 20630 |

THURSDAY, JUNE 8, 1916.

| LUBIN—The Scapage (Three parts—Drama). | 20641-2-3 |
| SELIG—Selig-Tribune No. 46, 1916 (Topical). | 20645 |
| VIM—The Sea Dogs (Comedy). | 20649 |

FRIDAY, JUNE 9, 1916.

| KALEM—Juggling Justice (Comedy). | 20644 |
| KNICKERBOCKER STAR FEATURE—The Stained Pearl (Three parts—Drama). | 20646-7-8 |
| VIM—A Dollar Down (Comedy). | 20651 |
| VITAPRAPH—She Won the Prize (Comedy). | 20650 |

SATURDAY, JUNE 10, 1916.

| ESSANAY—Poo’s Gold (Three parts—Drama). | 20652-3-4 |
| KALEM—The Treasure Train (No. 53 of the “Hazards of Helen” Railroad Series) (Drama). | 20629 |
| LUBIN—Two Smiths and a Haff (Comedy). | 20655 |
| SELIG—Going West to Make Good (West-Dr.). | 20650 |
| VITAPRAPH—The Strange Case of Robert Burnham (Three parts—Drama) (Broadway Star Feature). | 20656-7-8 |

COMPLETE AND ACCURATE LISTS of Regular Program and Feature Pictures Can Always Be Obtained from the Pages of the Moving Picture World. These are Published Two Weeks in Advance of Release Days to Enable Exhibitors to Arrange Their Coming Programs. Stories of the Pictures in Most Cases are Published on a Like Schedule. Each Synopsis is Headed by a Cast, the Players’ Names Being in Parenthesis. Lay Out Your Entertainment From the Information In the Moving Picture World and You Will Not Go Wrong.

---

**The Yaqui Cur**

IN TWO REELS

Released Tuesday, June 6th

Through General Film Service

**Biograph - D.W. Griffith**

**INDIAN SPECTACLE**

Featuring

ROBERT HARRON
LIONEL BARRYMORE
William A. Brady
in association with
World Film Corporation
presents
Mollie King
The Sunbeam of the Screen

In a new style Brady-made World picture

"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

In answering advertisements, please mention The Moving Picture World
### Calendar of Daily Program Releases

**Releases for Weeks Ending June 3 and June 10**

(For Extended Table of Current Releases See Pages 1772, 1774, 1776, 1778.)

#### Universal Film Mfg. Company.

**SUNDAY, MAY 28, 1916.**

- LAEMMLE—No release this day.
- L-KO—Gambling on the Green (Comedy)
- REX—A Gentle Volunteer (Three parts—Drama)

**MONDAY, MAY 29, 1916.**

- NESTOR—All Over a Stocking (Comedy)
- RED FEATHER PHOTOPLAY—The Iron Hand
  (Five parts—Drama)
- UNIVERSAL SPECIAL FEATURE—The Adventures of Peg o' the Ring No. 6
  (Two parts—Drama)

**TUESDAY, MAY 30, 1916.**

- GOLD SEAL—The Silent Man of Timber Gulch
  (Two parts—Drama)
- IMP—A Double Fire Deception (Comedy)
- LAEMMLE—The Fur Trimmed Coat (Drama)

**WEDNESDAY, MAY 31, 1916.**

- ANIMATED WEEKLY—Number 22 (Topical)
- BIG U—The Attic Princess (Drama)
- L-KO—Tough Luck On a Rough Sea
  (Two parts—Comedy)

**THURSDAY, JUNE 1, 1916.**

- BIG U—Brother Jim (Drama)
- LAEMMLE—Two Mothers (Two parts—Society—Drama)
- POWERS—It Can't Be True (Comedy)

**FRIDAY, JUNE 2, 1916.**

- IMP—Jim Slocum, No. 46339 (Two parts—Drama)
- NESTOR—Good Night Nurse (Comedy)
- VICTOR—No release this day.

**SATURDAY, JUNE 3, 1916.**

- BISON—Tammany's Tiger (Two parts—Comedy)
- JOKER—A Dark Suspicion (Comedy)
- REX—A Cad (Drama)

**SUNDAY, JUNE 4, 1916.**

- LAEMMLE—The Wire Pullers (Drama)
- L-KO—No release this day
- REX—As In a Dream (Three Parts—Drama)

**MONDAY, JUNE 5, 1916.**

- NESTOR—Never Again, Eddie (Comedy)
- RED FEATHER PHOTOPLAY—The Madcap
  (Five Parts—Drama)
- UNIVERSAL SPECIAL FEATURE—The Adventures of
  Peg o' the Ring No. 6
  (Two Parts—Drama)

**TUESDAY, JUNE 6, 1916.**

- GOLD SEAL—The Rose Colored Scarf
  (Two Parts—Drama)
- IMP—His Little Story (Comedy)
- REX—No release this day.

**WEDNESDAY, JUNE 7, 1916.**

- ANIMATED WEEKLY—Number 23 (Topical)
- L-KO—Billie's Waterloo (Comedy)
- VICTOR—Object—Matrimony
  (Two Parts—Comedy)

**THURSDAY, JUNE 8, 1916.**

- BIG U—The Sea Lily (Drama)
- LAEMMLE—Alma Jane Jones (Two Parts—Drama)
- POWERS—Mr. Fuller Pep, He Breaks for the Beach
  (Cartoon)
- —Prigmi's Fancy (Comedy)

**FRIDAY, JUNE 9, 1916.**

- NESTOR—Twixt Love and the Iceman (Comedy)
- REX—The Code of His Ancestors (Drama)
- VICTOR—The Scorpion's Sting (Three Parts—Drama)

**SATURDAY, JUNE 10, 1916.**

- BISON—The Cage Man (Two Parts—Drama)
- JOKER—No release this day
- POWERS—Betrayed by the Camera (Comedy)

#### Mutual Film Corporation.

**SUNDAY, MAY 28, 1916.**

- BEAUTY—The Pork Plotters (Comedy)
- GAUMONT—"Reel Life" (Mutual Film Magazine)
- VOGUE—National Nuts (Comedy)

**MONDAY, MAY 29, 1916.**

- AMERICAN—The Releases of Dan Forbes (Two parts—Drama)
- FALSTAFF—Disguisers (Comedy)
- MUTUAL MASTERPICTURE DE LUXE—Whispering Smith (Signal—Five parts—Drama)
  (No. 105)

**TUESDAY, MAY 30, 1916.**

- THANHouser—The Nymph (Two parts—Drama)
- VOGUE—Shy Thirty Cents (Comedy)

**WEDNESDAY, MAY 31, 1916.**

- BEAUTY—The Comet's Comeback (Comedy)
- GAUMONT—See America First No. 33 (Scenic)
- KARO—Cartoon Comic (Cartoon)
- MUTUAL WEEKLY—Number 74 (Topical)

**THURSDAY, JUNE 1, 1916.**

- AMERICAN—The Trail of the Thief (Three parts—Drama)
- FALSTAFF—Peterson's Pitiful Plight (Comedy)
- MUTUAL MASTERPICTURE DE LUXE—Other People's Money
  (Thanhouser—Five parts—Drama)
  (No. 106)

**FRIDAY, JUNE 2, 1916.**

- CUB—Sawdust Love (Comedy)
- MUSTANG—A Man's Friends (Two parts—Drama)

**SATURDAY, JUNE 3, 1916.**

- CENTAUR—Clouds In Sunshine Valley (Two parts—Drama)
- FALSTAFF—Peterson's Pitiful Plight (Comedy)
- VOGUE—Shy Thirty Cents (Comedy)

**SUNDAY, JUNE 4, 1916.**

- BEAUTY—Isa Knutt Gets a Bite (Comedy)
- GAUMONT—"Reel Life" (Mutual Film Magazine)
- VOGUE—Nailing on the Lid (Comedy)

**MONDAY, JUNE 5, 1916.**

- AMERICAN—Jealousy's First Wife (Two parts—Drama)
- FALSTAFF—Advertisements (Comedy)
- MUTUAL MASTERPICTURE DE LUXE—Whispering Smith (Signal—Five parts—Drama)
  (No. 107)

**TUESDAY, JUNE 6, 1916.**

- THANHouser—John Brewster's Wife (Two parts—Drama)

**WEDNESDAY, JUNE 7, 1916.**

- BEAUTY—Billy Van Deusen's Operation (Comedy)
- GAUMONT—See America First No. 33—Montgomery, Ala. (Scenic)
- KARO—Cartoon Comic (Cartoon)
- MUTUAL WEEKLY—Number 75 (Topical)

**THURSDAY, JUNE 8, 1916.**

- GAUMONT—The Flames of Vengeance (Three Parts—Drama)
- MUTUAL MASTERPICTURE DE LUXE—Soul Mates
  (American—Five parts—Drama)
  (No. 105)

**FRIDAY, JUNE 9, 1916.**

- CUB—Jerry's Big Lark (Comedy)

**SATURDAY, JUNE 10, 1916.**

- CENTAUR—The Lion's Nemesis (Two parts—Drama)
- FALSTAFF—Where Wives Win (Comedy)
NOTICE
To EXHIBITORS

DO NOT accept any Universal Moving Picture Ticket fractions or Admission Coupons after May 29, 1916.

No doubt you will receive inquiries from Merchants who still have some of these tickets on hand. Should you receive any inquiries from Merchants please refer them to us at once.

If you have any tickets on hand yourself that you want redeemed, and your local station hasn't taken care of you, get in touch with us immediately.

Moving Picture Ticket Corp.
18 East 41st Street, New York City
STORIES OF THE FILMS

GENERAL FILM COMPANY

VIM.

BABY DOLL (May 25). Business having blackened with Plunk and Runt, our small friend decides to write to his uncle for a little cash. He gains his ends by bribing the household servant to tell her employers about her sexual activities by herself. By the time Plunk and Runt go to the police the girl is already engaged to the wealthy editor of the newspaper. This Editor, who has been watching the girl's activities, is also interested in the girl and the two of them marry. The end.

KALEM.

A ROGUE'S NEMESIS (Episode No. 7 of the "Sons of the Desert" series).—The cast: Mona (Marin Sais); Mary (Ollie Kirk); Goodwill Clay (Thomas Lingham); the Sheriff (Owen Davis); Minder (Pauline Elly); Butler (Ralph Ollbee). Directed by James W. Horne.

At the end of the day Mona and Mary have their sympathies aroused for the woman who is being cast off by means of perjured testimony. They feel that the girl is innocent and that her fault, as far as they are concerned, is that she is a woman. They are determined to work for her. They are determined to help her to find a job. They are determined to help her to find a husband.

THE TOWN TROUP (May 9).—The cast: Ham (Lloyd V. Hamilton); Bud (Bud Duncan); the Sherriff (Charles B. Lewis); the Judge (Dorren Nicholls). Directed by Harry Edwards.

Ham and Bud are seen as "The Balance Brothers," a traveling acrobatic act. When they stop at the town of Alma they are entertained by the citizens. The sheriff also follows, with dire thoughts concerning Ham and Bud, who are entirely innocent. In the midst of their vaudeville act—which, by the way, is a scream—the sheriff and his cowboy friends bust up the show. A chase follows that brings one exciting happening after another close up to a smooth finish.

NOT WHAT THE VOCTOR ORDERED (May 10).—The cast: Jennie (Elsie Tovar); Monty (Jack MacDermott); Brown (Viktor Rottman); the Butler (David Hinds); the maid (Myra Sterling). Author, Burr Symon.

Brown is a sick—until the doctor writes out a yard-long prescription and says that he is sending a nurse around to keep the invalid company. Jennie, who is in love with Monty, arrives on a visit to Brown with just in time to see the pretty nurse on her way, and when he hears Brown calling for the nurse he substitutes an invalid. All works well until Brown also gets sick. Jennie is to be a fight to see just who will be the invalid. Brown plans revenge and before long everything is a tangle and poor Jennie has a hard time tending all the invalids in the house.

LUNCH ROOM LEGACY (May 12).—The cast: Eric Hopkins (Rose Melville); the chef (Henry Murdock); the proprietor (Richard Purdon); the cashier (Mary Kennedy); the doorman (Oliver Franklin); the bellman (Frank Finney); his clerk (Arthur Albertson); the waiter (Tommy Tammany).

Word that she has inherited a restaurant causes Bla to pack up and leave the farm. On his arrival in the city the lawyer's clerk takes her to the restaurant which turns out to be a fashionable cabaret. Bla proceeds to clean up according to her own quaint ideas of what a restaurant should be. The cabaret has been so successful that the old-times regulars quit because they are not allowed to take tips, and Bla makes use of an indifferent Ignato's mixtures as chef cause the newspapers to glory in the new foreign restaurant.

THE BRIDG OF DANGER (No. 79 of the "Operator" series).—The cast: The Operator (Helen Gibson); Superintendent Thomas (Roy Watson); Bob Bates (P. Pemberton); the surgeon (G. A. Williams). Author, Herman Blackman. Producer, James Deakins.

The new superintendent is an apostle of efficiency. His first order on taking the post is to get rid of the inefficient old-time railroad work is no place for women, and Helen is dropped from the service. While breaking the news to Helen the new superintendent is boasting about the road sprawling up the hill and says, "Yes, I have a snap into your switching," he tells the men.

A minute later, while he is making an inspection of the road, the engine comes down the hill with brakes, a switching engine rams the car. The tragedy is averted just in the nick of time. The recent orders—throws the superintendent to the floor, stunned, and starts the car on the down grade. Why Helen was not killed? Because of the trap is laid, and with Mona masquerading as the husband, Clay is forced to pay a bitter penalty for his wrongs.

LUBIN.

FRILLY FRILLED (May 20).—The cast: Speedy (John Mitchell); Frilly (Frilly Forest); Digger (George Egan); Gilly (Charles Walstrom). Written and directed by Edwin Mcguin.

Svenarick, a German musician, discovers a Thuringian beauty while playing the piano at a friend's studio. He meets Frilly, the actress with whom he insists he hear her sing Ben Bolt. Her singing is bad. Svenarick tells her that she is the worst voice he has ever heard in his life. Frilly is told by the acting manager to sing better. Frilly takes her first lesson in singing with Svenarick, but his power is waning. He hurries away to the city power house to absorb more of the deadly current, only to find the engineer on the look-out. Frilly's young lover having watched Svenarick on a previous trip to the power house bribed the engineer not to kill Svenarick and stop the dynamo at 9 o'clock. Svenarick rushes madly back to the theater, where Frilly is singing "Ben Bolt." The Inefficacy spell she sings so well is everyone under the spell.

Svenarick arranges a concert to make her debut. Frilly enters, but cannot sing. Svenarick sends in a substitute invalid. His power is waning. He hurries away to the city power house to absorb more of the deadly current, only to find the engineer on the look-out. Frilly's young lover having watched Svenarick on a previous trip to the power house bribed the engineer not to kill Svenarick and stop the dynamo at 9 o'clock. Svenarick rushes madly back to the theater, where Frilly is singing "Ben Bolt." Frilly's lover jumps upon the stage takes her in his arms and rushes out.

THE FINAL PAYMENT (Two Parts—May 31 and June 1).—The cast: Pauline (Mae Breen); Joe (Sham); Effie—his wife (Helen Eddy); Mrs. May (Effie); Matt (Melvin Mayo); the Burglar (George Routh). Written by Maude Thomas. Directed by Leon Kent.

Richard Ayres, a young clerk, gives his beautiful wife, Effie, for safe keeping, the final pay- ment on their bungalow. Effie is invited to an afternoon party by her rich friend, but Effie is refused. Mrs. Benton's guests indulge in a game of bridge. Effie is surprised to learn that they are playing for money, but with foolish pride, pays what she owes, although it takes all her savings. Mrs. Benton tells the incident to her husband. The purse is a pendant which Mr. Benton has that country house. He is a dinner engagement with her husband at the country house, and in her hurry leaves her front doorajar.

Effie stops to rest in the park, and discovers that the burglar has left her purse on the table. She returns for it and, finding the door open, calls out, but no answer, gets her scarf from the bedroom. There she sees Mrs. Benton's purse. There is a momentary pause, and Mrs. Benton recovers, and takes the purse in her bosom. She is near to tears with the impression that burglars have broken in. Then she goes home. A burglar watches her from the window.

Effie is horrified to find that the purse contains nothing. She goes to the store where she puts it in her dresser as she hears her husband conversing with the burglar. Effie feels ill. That night the burglar enters Effie's room and steals the purse. He is chased by the Burglar and runs away, and so the burglar is found. The next morning, Effie man who witnessed the whole thing, and gave an account of how a burglar entered the Benton home. Effie is alleviated. She goes to her room and finds her purse, and with a glad smile hands him the money, saying, "Here it is: Haven't I taken good care of it?"

THE COUPE BILL (Three Parts—June 1).—The cast: Jim Bates (Melvin Mayo); Matt Lane (Millard Wilson); Mrs. Lane (Adela); the Burglar (Frank Darrell); the Judge (Robert Emerson (Cecil Van Auker); Nan Lane (Lucy Payton); the Burglar (Everett Rugg); the Burglar (Larry Payton). Written by Millard Wilson. Directed by Melvin Mayo. Written and directed by Melvin Mayo.

The story concerns the arrest of a man for being a bank robber. The Attorney, is ordered to the mountains for his health. When he arrives he is found guilty of the robbery and he goes to the stranger and after an impetuous wedding takes place.

The mountain girl soon feels the difference between her husband's friends and her husband. He is always. The fault is a mistake enables her husband and his lack of patience starts a coolness between them. Wittingly she offers a political power, whose assistance Emerson was seeking, and the breach between the brothers and their father. Rotten health by her husband's indifference, Nan retuns to the telling Robert of the approaching motherhood.

The baby girl arrives but Nan does not recogpnize her as her own. She does not recogpnize her as her own. The news of his conviction is brought to the hills and Nan filled with rage and hate against her husband. She sets out to the city to kill him. Unknown to her, Matt has also gone to the city, where, seeing out from, she begins to play a trick on him.

The women on their way to the prison, and see the man in jail. The way is a small and the strange worlds of the two enemies. Lane recognizes his Nemesis. Emerson being the Judge. Lane is found guilty and sentenced to ten years in the penitentiary. The man is killed. Emerson is also killed. The story is over.

WORLD THE MOVING PICTURE WORLD June 3, 1916
SHELL-GROVE TRIBUNE NO. 38 (May 11).

SHELL—THE people of the Multnomah Athletic Club participate in open air dancing for the benefit of the Charity Day.

El Paso, Texas.—In an effort to make long days in the home as pleasant to the men who were wounded in Mexico, the high school girls held a dance at Red Cross nursing home.

With the help of Mexico.—Something of a problem for the Commissary Department is the amount of the number of horses and mules, now 200 miles beyond its borders.

Philadelphia.—The new dreadnought Oklahoma goes into commission with inspiring minstrel entertainment.

New York, N. Y.—Striking garment makers, who are holding a meeting in the city this week, in protest against the use of certain kind of cloth.

London, Eng.—English society women employ their spare time working in munition factories.

Portsmouth, Eng.—British middle keep in good physical condition racing for the championship of the world .

El Paso, Texas.—Fire completely destroys the house of the beautiful Mrs. Harry Drake (Edw. J. McElroy), which contained in it a value of $25,000.

Montreal, Que.—With the Mississippi River at flood stage here, residents are obliged to vacate their houses and property amounting to thousands of dollars is destroyed.

Ft. Bliss, Texas.—Sending these troops into Mexico by request of the government results in a raid by Villa bands at Glen Springs, in which three troopers and one boy are killed.

San Francisco, Cal.—Spring is ushered in by El Paso, Texas.—Fire completely destroys the house of Miss Ethel of the beautiful Mrs. Harry Drake (Edw. J. McElroy), which contained in it a value of $25,000.

Montreal, Que.—With the Mississippi River at flood stage here, residents are obliged to vacate their houses and property amounting to thousands of dollars is destroyed.

Ft. Bliss, Texas.—Sending these troops into Mexico by request of the government results in a raid by Villa bands at Glen Springs, in which three troopers and one boy are killed.

San Francisco, Cal.—Spring is ushered in by El Paso, Texas.—Fire completely destroys the house of Miss Ethel of the beautiful Mrs. Harry Drake (Edw. J. McElroy), which contained in it a value of $25,000.

Montreal, Que.—With the Mississippi River at flood stage here, residents are obliged to vacate their houses and property amounting to thousands of dollars is destroyed.

Ft. Bliss, Texas.—Sending these troops into Mexico by request of the government results in a raid by Villa bands at Glen Springs, in which three troopers and one boy are killed.

San Francisco, Cal.—Spring is ushered in by El Paso, Texas.—Fire completely destroys the house of Miss Ethel of the beautiful Mrs. Harry Drake (Edw. J. McElroy), which contained in it a value of $25,000.

Montreal, Que.—With the Mississippi River at flood stage here, residents are obliged to vacate their houses and property amounting to thousands of dollars is destroyed.

Ft. Bliss, Texas.—Sending these troops into Mexico by request of the government results in a raid by Villa bands at Glen Springs, in which three troopers and one boy are killed.

San Francisco, Cal.—Spring is ushered in by El Paso, Texas.—Fire completely destroys the house of Miss Ethel of the beautiful Mrs. Harry Drake (Edw. J. McElroy), which contained in it a value of $25,000.

Montreal, Que.—With the Mississippi River at flood stage here, residents are obliged to vacate their houses and property amounting to thousands of dollars is destroyed.

Ft. Bliss, Texas.—Sending these troops into Mexico by request of the government results in a raid by Villa bands at Glen Springs, in which three troopers and one boy are killed.

San Francisco, Cal.—Spring is ushered in by El Paso, Texas.—Fire completely destroys the house of Miss Ethel of the beautiful Mrs. Harry Drake (Edw. J. McElroy), which contained in it a value of $25,000.

Montreal, Que.—With the Mississippi River at flood stage here, residents are obliged to vacate their houses and property amounting to thousands of dollars is destroyed.

Ft. Bliss, Texas.—Sending these troops into Mexico by request of the government results in a raid by Villa bands at Glen Springs, in which three troopers and one boy are killed.

San Francisco, Cal.—Spring is ushered in by El Paso, Texas.—Fire completely destroys the house of Miss Ethel of the beautiful Mrs. Harry Drake (Edw. J. McElroy), which contained in it a value of $25,000.

Montreal, Que.—With the Mississippi River at flood stage here, residents are obliged to vacate their houses and property amounting to thousands of dollars is destroyed.

Ft. Bliss, Texas.—Sending these troops into Mexico by request of the government results in a raid by Villa bands at Glen Springs, in which three troopers and one boy are killed.

San Francisco, Cal.—Spring is ushered in by El Paso, Texas.—Fire completely destroys the house of Miss Ethel of the beautiful Mrs. Harry Drake (Edw. J. McElroy), which contained in it a value of $25,000.

Montreal, Que.—With the Mississippi River at flood stage here, residents are obliged to vacate their houses and property amounting to thousands of dollars is destroyed.

Ft. Bliss, Texas.—Sending these troops into Mexico by request of the government results in a raid by Villa bands at Glen Springs, in which three troopers and one boy are killed.
June 3, 1916

THE MOVING PICTURE WORLD

hearts since childhood. Angela, who loved his maternal grandfather, came from a bird vend-
ner. When she discovered that she could sell the bird, she sought to procure her own. As they sing better-
thus. She becomes furious and has the vend-
er, the judge, an attorney, prosecutes the case and the vend-

James Scott, suffering for the crime of another,
is sent to the penitentiary for life. George

Stewart, a young man, who has been

Jackson, Wick, who has been the crime committed, but


five years. By trying to avoid the sheriff, he is mor-
tually wounded. When he is in the hospital, the physician

he claims a complete confession, accus-


THE FABLE OF THE WILLING COLLE-
GIAN WHO WANTED TO GET A FOOT-
BALL RING. — The cast: Helen Tousout (Sally

Crane); Eileen Tousout (Charles H. Martin); Jean

Desais (Robert Rebecrics); Lizette Desais (El-

dor); Maitou (Leo Stewart); Ed. Morton (Harry Etttinger); Harri-

es (Fred melting; fire chief (John Sturgeon). Author, William Addison

Lastrap, Director, George Ridgwell.

HELEN OF THE CHORUS (Three Parts—
May 30).—The cast: Helen Tousout (Sally

Crane); Eileen Tousout (Charles H. Martin); Jean

Desais (Robert Rebecrics); Lizette Desais (El-

dor); Maitou (Leo Stewart); Ed. Morton (Harry Etttinger); Harri-
es (Fred melting; fire chief (John Sturgeon). Author, William Addison

Lastrap, Director, George Ridgwell.

HELEN OF THE CHORUS (Three Parts—
May 30).—The cast: Helen Tousout (Sally

Crane); Eileen Tousout (Charles H. Martin); Jean

Desais (Robert Rebecrics); Lizette Desais (El-

dor); Maitou (Leo Stewart); Ed. Morton (Harry Etttinger); Harri-
es (Fred melting; fire chief (John Sturgeon). Author, William Addison

Lastrap, Director, George Ridgwell.

HELEN OF THE CHORUS (Three Parts—
May 30).—The cast: Helen Tousout (Sally

Crane); Eileen Tousout (Charles H. Martin); Jean

Desais (Robert Rebecrics); Lizette Desais (El-

dor); Maitou (Leo Stewart); Ed. Morton (Harry Etttinger); Harri-
es (Fred melting; fire chief (John Sturgeon). Author, William Addison

Lastrap, Director, George Ridgwell.

HELEN OF THE CHORUS (Three Parts—
May 30).—The cast: Helen Tousout (Sally

Crane); Eileen Tousout (Charles H. Martin); Jean

Desais (Robert Rebecrics); Lizette Desais (El-

dor); Maitou (Leo Stewart); Ed. Morton (Harry Etttinger); Harri-
es (Fred melting; fire chief (John Sturgeon). Author, William Addison

Lastrap, Director, George Ridgwell.

HELEN OF THE CHORUS (Three Parts—
May 30).—The cast: Helen Tousout (Sally

Crane); Eileen Tousout (Charles H. Martin); Jean

Desais (Robert Rebecrics); Lizette Desais (El-

dor); Maitou (Leo Stewart); Ed. Morton (Harry Etttinger); Harri-
es (Fred melting; fire chief (John Sturgeon). Author, William Addison

Lastrap, Director, George Ridgwell.

HELEN OF THE CHORUS (Three Parts—
May 30).—The cast: Helen Tousout (Sally

Crane); Eileen Tousout (Charles H. Martin); Jean

Desais (Robert Rebecrics); Lizette Desais (El-

dor); Maitou (Leo Stewart); Ed. Morton (Harry Etttinger); Harri-
es (Fred melting; fire chief (John Sturgeon). Author, William Addison

Lastrap, Director, George Ridgwell.

HELEN OF THE CHORUS (Three Parts—
May 30).—The cast: Helen Tousout (Sally

Crane); Eileen Tousout (Charles H. Martin); Jean

Desais (Robert Rebecrics); Lizette Desais (El-

dor); Maitou (Leo Stewart); Ed. Morton (Harry Etttinger); Harri-
es (Fred melting; fire chief (John Sturgeon). Author, William Addison

Lastrap, Director, George Ridgwell.

HELEN OF THE CHORUS (Three Parts—
May 30).—The cast: Helen Tousout (Sally

Crane); Eileen Tousout (Charles H. Martin); Jean

Desais (Robert Rebecrics); Lizette Desais (El-

dor); Maitou (Leo Stewart); Ed. Morton (Harry Etttinger); Harri-
es (Fred melting; fire chief (John Sturgeon). Author, William Addison

Lastrap, Director, George Ridgwell.

HELEN OF THE CHORUS (Three Parts—
May 30).—The cast: Helen Tousout (Sally

Crane); Eileen Tousout (Charles H. Martin); Jean

Desais (Robert Rebecrics); Lizette Desais (El-

dor); Maitou (Leo Stewart); Ed. Morton (Harry Etttinger); Harri-
es (Fred melting; fire chief (John Sturgeon). Author, William Addison

Lastrap, Director, George Ridgwell.

HELEN OF THE CHORUS (Three Parts—
May 30).—The cast: Helen Tousout (Sally

Crane); Eileen Tousout (Charles H. Martin); Jean

Desais (Robert Rebecrics); Lizette Desais (El-

dor); Maitou (Leo Stewart); Ed. Morton (Harry Etttinger); Harri-
es (Fred melting; fire chief (John Sturgeon). Author, William Addison

Lastrap, Director, George Ridgwell.

HELEN OF THE CHORUS (Three Parts—
May 30).—The cast: Helen Tousout (Sally

Crane); Eileen Tousout (Charles H. Martin); Jean

Desais (Robert Rebecrics); Lizette Desais (El-

dor); Maitou (Leo Stewart); Ed. Morton (Harry Etttinger); Harri-
es (Fred melting; fire chief (John Sturgeon). Author, William Addison

Lastrap, Director, George Ridgwell.

HELEN OF THE CHORUS (Three Parts—
May 30).—The cast: Helen Tousout (Sally

Crane); Eileen Tousout (Charles H. Martin); Jean

Desais (Robert Rebecrics); Lizette Desais (El-

dor); Maitou (Leo Stewart); Ed. Morton (Harry Etttinger); Harri-
es (Fred melting; fire chief (John Sturgeon). Author, William Addison

Lastrap, Director, George Ridgwell.

HELEN OF THE CHORUS (Three Parts—
May 30).—The cast: Helen Tousout (Sally

Crane); Eileen Tousout (Charles H. Martin); Jean

Desais (Robert Rebecrics); Lizette Desais (El-

dor); Maitou (Leo Stewart); Ed. Morton (Harry Etttinger); Harri-
es (Fred melting; fire chief (John Sturgeon). Author, William Addison

Lastrap, Director, George Ridgwell.

HELEN OF THE CHORUS (Three Parts—
May 30).—The cast: Helen Tousout (Sally

Crane); Eileen Tousout (Charles H. Martin); Jean

Desais (Robert Rebecrics); Lizette Desais (El-

dor); Maitou (Leo Stewart); Ed. Morton (Harry Etttinger); Harri-
es (Fred melting; fire chief (John Sturgeon). Author, William Addison

Lastrap, Director, George Ridgwell.

HELEN OF THE CHORUS (Three Parts—
May 30).—The cast: Helen Tousout (Sally

Crane); Eileen Tousout (Charles H. Martin); Jean

Desais (Robert Rebecrics); Lizette Desais (El-

dor); Maitou (Leo Stewart); Ed. Morton (Harry Etttinger); Harri-
es (Fred melting; fire chief (John Sturgeon). Author, William Addison

Lastrap, Director, George Ridgwell.
under the broken timbers. The passengers cheered the lovers, as the picture ended.

7,000 POLICEMEN PARADE (On the same reel as foregoing).—More than 7,000 New York policemen marched in the annual parade of the force on Saturday, May 6. Among those who watched the colorful spectacle were Police Commissioner Woods and his staff, Governor Whitman, Major General Wood, Mayor Mitchell and all the other civic dignitaries.

The policemen assembled at Eightieth street and Fifth avenue at 11 o'clock. The procession was led by the police band, followed by Captain Schmidtberger and his staff. The parade passed the reviewing stand and U. K. Whipple, the ammonia munitions, and passed between Twenty-fourth and Twenty-fifth street, about 1,000 feet from where the reviewing stand a policeman, as a theft, was accidentally shot by a patrolman, who thought the "load-up" was a real one.

17 CAN'T BE TRUE (June 1).—The cast: The Kids (Irma Sorter, Gordon Grumin, Frank Butterworth), and the groom immediately appointed Manager (G. Griffith); His Wife (G. Griffith). Mr. Schmittberger sent his niece out to the park to make some exterior scenes, and they did not notice that the children had tied their wagon and jumped into it. As a result, the groom was not admitted to the mansion. The company reviewed the scene of an elaborate, watched intently by the children.

At the close of the play, the director and his staff decided to take off for a little while and have the leading lady to come and rest with him under a neighboring tree. The children had booked and decided to make a picture on their own account. They acted a burlesque of the marriage, and the local authorities inspired them to experiment with the panorama handle.

The next day the company was invited into the projection room to see yesterday's results. The kids were revealed how the actors wasted their time, and the children's leading man to the manager's wife gave that gentleman a painful shock. Everybody was burst, but they were still on the slices of pie by their loving mother for having kept their clothes so clean.

L-KO.

A BUSTED HONEYMOON (May 24).—The cast: The Bride (Alice Howell); The Groom (Ray Griffith); The Bad Man (Fatty Voss). It was his wedding day, but he wandered from the church to the park with a little old haints, where he partook of a little more than was good for him. The bride, knowing his habits, decided she would have to decide to call up his old place and find if he is there? The children were there, and he was in no condition to be called sweet names and rescued her interference.

He wandered into the large garden park, where he found some girls to his liking, but hardly had he opened his mouth to speak of himself, a hundred of one of the girls, a very bad man, came on the scene. The children saw, and the manager decided to call up his old place and find if he is there? The children were there, and he was in no condition to be called sweet names and rescued her interference.

He wandered into the large garden park, where he found some girls to his liking, but hardly had he opened his mouth to speak of himself, a hundred of one of the girls, a very bad man, came on the scene. The children saw, and the manager decided to call up his old place and find if he is there? The children were there, and he was in no condition to be called sweet names and rescued her interference.

He wandered into the large garden park, where he found some girls to his liking, but hardly had he opened his mouth to speak of himself, a hundred of one of the girls, a very bad man, came on the scene. The children saw, and the manager decided to call up his old place and find if he is there? The children were there, and he was in no condition to be called sweet names and rescued her interference.

He wandered into the large garden park, where he found some girls to his liking, but hardly had he opened his mouth to speak of himself, a hundred of one of the girls, a very bad man, came on the scene. The children saw, and the manager decided to call up his old place and find if he is there? The children were there, and he was in no condition to be called sweet names and rescued her interference.

He wandered into the large garden park, where he found some girls to his liking, but hardly had he opened his mouth to speak of himself, a hundred of one of the girls, a very bad man, came on the scene. The children saw, and the manager decided to call up his old place and find if he is there? The children were there, and he was in no condition to be called sweet names and rescued her interference.

He wandered into the large garden park, where he found some girls to his liking, but hardly had he opened his mouth to speak of himself, a hundred of one of the girls, a very bad man, came on the scene. The children saw, and the manager decided to call up his old place and find if he is there? The children were there, and he was in no condition to be called sweet names and rescued her interference.

He wandered into the large garden park, where he found some girls to his liking, but hardly had he opened his mouth to speak of himself, a hundred of one of the girls, a very bad man, came on the scene. The children saw, and the manager decided to call up his old place and find if he is there? The children were there, and he was in no condition to be called sweet names and rescued her interference.

He wandered into the large garden park, where he found some girls to his liking, but hardly had he opened his mouth to speak of himself, a hundred of one of the girls, a very bad man, came on the scene. The children saw, and the manager decided to call up his old place and find if he is there? The children were there, and he was in no condition to be called sweet names and rescued her interference.
the day of his release Sylvia was waiting for him in the hotel. She had heard a noise outside and going to the window she saw a man walking away from the front door. Pinned to the baby's dress is a letter from Sylvia notifying him that she had escaped. Marion

and her son are now in the car. They are going to the city where the chauffeur is waiting for them. Marion is worried about her husband and they are talking about the next step. Marion is not sure if she should go to the police or if she should stay with her son. She is feeling uncertain and unclear about her decision.

VICTOR
THE LIMOUSINE MYSTERY (Two Parts—May 24)—The cast: James Crosby (Joseph W. Girard); Mrs. Crosby, his wife (Mary Fuller); George Kingsley (Anthony Merito); Fowles (Bert Busby); the chauffeur (William Walsh). Scenario written by Catherine Carr. Produced by Mrs. Crosby, a society favorite, drives with her husband in a closed limousine. The chauffeur, George Kingsley, is new and everyone is talking about him. Marion tells the chauffeur to drive on. George Kingsley, however, drives away from the limousine from the side of the street and the chauffeur drives on unaware of his new pass-3. Marion, the chauffeur, and the other passengers are talking and laughing. Marion is worried about her husband and the chauffeur seems to have lost his way.

LAEMMLE.
THE FUR TRIMMED COAT (May 30)—The cast: Walter McPhail (Rupert Julian); Herbert (Douglas Gerrard); Clara McPhail (Elsie Jane Wilson); Neill (Frances McCall Davenport). Scenario by E. J. Clason. Produced by Rupert Julian.

Mrs. Clara McPhail receives a beautiful seal skin coat. The coat is Adelbert's, and Mrs. McPhail goes to find him and asks him to give her the coat for her husband's sake. However, the coat has been stolen and Mrs. McPhail is shocked. She decides to find the thief and retrieve the coat. She talks to the police and the chauffeur, who has been involved in the theft. She发现 the coat and returns it to Adelbert. Mrs. McPhail is grateful and happy.
days past. Clara examines the coat, then sits gazing at it, lost in perplexed meditation. Finally she raises it, and with a note of disgust, a Lillian Russell on her wraps, goes out and paws the coat.

That night at dinner, Clara hands her husband the coat, and tells him that she found it and asking him to look into the possibilities of selling it. He looks at it, then at Clara, then at the coat, and makes no amount of anything. The following afternoon Clara makes a casual inquiry in regard to the coat, and is told by her husband that he never sold it, but will drop it into the pawn shop and return it. The next day, Sunday, Clara comes home from a matinée, and the coat gets into a habit.

First, the coat was happy, but then the husband became addicted more and more to the coat. Clara must have this coat, drink to gambling, and he went from bad to worse. In the meantime a child was born to them, and Clara adds to his misfortunes by taking him out of the man's life. One night, while the husband was at the dance, Clara goes over to the coat, and asks it to come in and arouses the jealousy of her lover. A fight ensues and the lover is killed by the husband. The coat is found, and it appears that a man is heard of him. Meanwhile the little wife tries to save her husband. The baby girl is left in the old man's hands to raise, and Clara tries to make a story and the coat tries to comfort them. So out to find the little child, but she is missed.

The child has wandered on into the woods and is lost. Clara herself searches for her, but can find little trace. The child wanders about until exhausted and then spies a cabin where she begins to sing. She snakes inside and falls on the bunk asleep. The silent man has been longings and returning, sees the bundle on the bunk. He clamps her in his arms, and opening the little ones she finds the face of her wife. An inquiry of her memory, hearing, voice, comes in. Recognition follows and the man and the coat of the young child are consoled in the recovery of her memory and the presence of her little girl. The child wanders on into the woods and is lost. Clara herself searches for her, but can find little trace. The child wanders about until exhausted and then spies a cabin where she begins to sing. She snakes inside and falls on the bunk asleep. The silent man has been longings and returning, sees the bundle on the bunk. He clamps her in his arms, and opening the little ones she finds the face of her wife. An inquiry of her memory, hearing, voice, comes in. Recognition follows and the man and the coat of the young child are consoled in the recovery of her memory and the presence of her little girl.

NESTOR.

ALL OVER A STOCKING (May 29).—The cast: Mrs. Newley (Edith Lyn); Mr. Newley (Eddie Lyn); The Stenographer (Betty Gilbreath); All Other Parts. Produced by A. E. Christie.

Edward Newley (Eddie Lyn) is a little extravagant. A notice of a bargain sale is to Mrs. Newley an invitation to dispose of her belongings, which allows one to pass without getting something.

One day she sees a notice of an extremely curious bargain sale and buys her husband the notice, stating that the guaranteed article cost the Newleys $200. When the husband learns of the bargain he is out for two dollars, and asking for the money. Newley refutes her request. In spite of the fact that she has the pair of stockings, she insists on getting some at the same time. The husband is filled with the urge to buy the house after the two have a fuss over the matter.

Arriving at the office, a stenographer requests to speak with Miss Newley, who is bought by her husband. The stenographer brings the husband to the bank, where he is made to take his own time. But the Newleys are the last ones, and the man can't wait.

Nestor, in a hotel, Newley tells the husband that the bank is closed. Not to be denied, Mrs. Newley demands the necessary funds and Newley leads out for the bank. The stenographer brings the Newleys to the bank, and is bought by a customer, who is taken by some property. He leaves with the customer, and tells the clerk that some property has been sold, and the Newleys ask to close the office. He also leaves the package of stockings to Nestor.

Finishing her shopping, Ethel returns to her husband's office and finds him missing. She determines to look for her and while waiting, discovers that the stenographer has gone, and that a new stenographer is in place against her husband is aroused, and she awakes the office. Eddie O'Farrell (Eddie Lyn) does not return, and the office is closed. Ethel is forced to return home stenographer, while placing some letters on Eddie's desk, and not written upon it is a little note stating it is for his life.

The stenographer, thinking he has forgotten the package, determines to take it home. When Ethel returns to the office, she finds the package and the sound of a gun shot would have a strange effect on the Newleys. The sound of a sound and violently wreath the gun from the man.

One day a stranger and a child arrived in the camp. The boss of the camp meets the stranger and turn that he and the stranger are old friends. They talk of old times and tell each other friendly. The friend tells him that the child is his grandson and that several years before

GOLD SEAL.

THE SILENT MAN OF TIMBER GULCH.

Two hundred years ago, a man named Bishop (Robert Leonard); his wife (Ella Hall); The Stranger (Marc Kohian); His Granddaughter (Ella Hall). Played by Robert Leonard.

Like a wondrous animal seeking the cover of the wood, the man had come to Timber Gulch. Taking possession of an abandoned cabin, Bishop was soon forgotten. The man of the woods was never known to say a word to the other inhabitant of the valley. The man's queer actions had become the subject of speculation among the neighbors, but they knew that he kept his nature guarded. It would be learned that the sound of a gun shot would have a strange effect on the man. His hair turned white and violently wreath the gun from the man.

One day a stranger and a child arrived in the camp. The boss of the camp meets the stranger and turn that he and the stranger are old friends. They talk of old times and tell each other friendly. The friend tells him that the child is his grandson and that several years before

June 3, 1916

THE MOVING PICTURE WORLD

1747

Neal, while sitting in his room, notices an accident in the street. The man's rescue with his car and takes him to the hospital. The man is well. In the case of Billie, makes a great hit with Neal.

Then in a club Neal cannot get the pretty nurse out of his mind. He pretends illness, and is rushed off to the hospital, but, much to his surprise, the pretty nurse comes to him. He throws pillows at her and allo-

ecommerce, a fine. He and the man are well.

A new nurse is put on the case, but when Neal discovers that it is not Billie, he again raves. Harry Armstrong tells Mr. Newley that he promises to give him another nurse but again Neal.

He decides that he will leave the place. As they leave, Mr. Newley is seen to catch in his hand and, back into the hall, Neal knocks enough dope to last thirty minutes.

Neal finally manages to barricade himself within the hotel during the middle of the meeting. The meeting opens with a rush. The doped tiger is brought in and placed in the middle of the room. The man attempts to control the tiger, but it is too much for him. The man is unable to control the tiger and the tiger makes a wild dash for the door. The man is left alone with the tiger, and he uses the only weapon he has, his strength. He manages to get the tiger under control, and he brings the tiger to the meeting. The man is successful in controlling the tiger and the meeting goes on without a hitch.

In another part of the city a bunch of women are trying to save Tammany's Tiger.
June 3, 1916

UNIVERSAL SPECIAL FEATURE

PEG O’ THE RING (Episode No. 5—"The House of Mystery"—Two parts—May 29)—The cast: John Marshall (Tom Jefferson); Jim Marsh (Frank Walton); Mrs. Holt (Mrs. Principal); Teg (Wm. Peg); Margie (Irving Peg); Margie’s aunt (Marie Wereamp); Peg’s housekeeper (Cora Drew); Lillian, her daughter (Rene Romano); Dorothy, her maid (Juan De La Cruz); Mollie, her sister (Marcie Hohn); Eugenie Wife (Marjorie Blynn); Dr. Gilding (Wm. Haben). Scenario written by Lois Wellman.

Behind the Portals of Eternity, the soul of little John Holt, the firstborn of the Holt family, was engulfed by the flames of hell. The first space was the great army of "Change Children." Without a distinguishing mark they were spread out in the street. The29

had his eye on and rides his horse back to the old farm, arriving late the night of his birthday. There is a happy reunion and the future seems bright for all.

UNIVERSAL (STATE RIGHTS)
WHERE ARE MY CHILDREN? (Five Parts).—The cast: Richard Walton (Jerome Power); Mrs. Walton (Mary Jeeves); Attorney General (Fred Bickford); Judge (Marie Wereamp); Walton’s housekeeper (Cora Drew); Lillian, her daughter (Rene Romano); Dorothy, her maid (Juan De La Cruz); Dr. Homer (C. Norman Langford); Judge (Ralph Hope); Eugenie Wife (Marjorie Blynn); Dr. Gilding (Wm. Haben). Scenario written by Lois Wellman.

An old man named Walton, who lives alone, and his daughter, Lillian, are left when the police court always left him sad. It was the practice of the District Attorney that his wife was childless; but never dreaming that it was her fault, he concealed his disappointment. He had an innate love for his daughter and watched the result carefully. When the young Walton watched the result carefully. When the young Walton

BIG U.
THE ATTIC PRINCESS (May 31).—The cast: Hilda Dawn (Zoe Bech); Miss Holt, her aunt (Marjorie Blynn); Mollie, her maid (Lillian Stimson); Teddy, her dog (Scamper); Mrs. Holt’s dog (Buck). Scenario by Calder Johnstone. Produced by George Cochran.

Hilda’s parents were killed in the Payton Railroad disaster. She was five years old at the time and the death of her parents left her to the care of her aunt, Miss Holt, Dudda (Zoe Bech), and her maid, Mollie (Lillian Stimson). Hilda was a little girl with a cheerful disposition, and although she was too young to understand the severity of her situation, she was determined to live as normal a life as possible, and she set about to do just that. She

Big U.

Miss Holt potted to secure that fortune. And so, Hilda was relegated to the attic, fed on the leftovers of the family table and clothed scantily.

But it chanced that a rich artist had long since inherited this house as a study. And it happened that he came several days a week and painted. And one evening, when he returned, he saw the little girl crying, and looking around him he could not help but notice her peculiar way of handling the brush. It was clear that she had learned of her neglect, of her scent of burning, of her bunger. The next day he brought a warm blanket and some food, and talked to her about other things—the little girl believing that faltering. Then came discovery. Whereupon Miss Holt accused her of stealing the good things—but Mr. Benjamin Teg, who was his assistant, had some suspicions. The child was to be converted and be climbed into the attic and defended. This was done by him and his aunt, and the girl was allowed to keep the blankets and the little girl believing that faltering.

BROTHER JIM (June 1).—The cast: John Marsh (Tom Jefferson); Jim Marsh (Frank Walton); Mrs. Holt (Mrs. Principal); Teg (Wm. Peg); Margie (Irving Peg); Peg’s housekeeper (Cora Drew). Scenario written by Lois Wellman.

Jim, now a young man, was the firstborn of the Holt family. He had always been a natural leader and had a special talent for making
the goods. He was a natural leader and had a special talent for making
t the goods.
strict Attorney learned why his home was childless. A bitter scene ensued that made Mrs. Walls sob. "She deserves," she cried, certain to a sense of the wrong she had committed.

After a long silence, the happy couple are ushered into a Harlem flat by the rough janitor, who proceeds to instruct them in regard to the various conveniences of their home. Everything goes along smoothly until they retire to rest. When they return in the morning, they find the place had been invaded by the police. It appears that Lincoln has called for troops.

Paul entices in the Inner Guards, an order that prohibits its members to marry till they are advanced in rank. The two men, during a violent quarrel, are shot. Paul is the victor, but the Mayor's son is also dead. The mayor orders the town, Virginia promises to await his return, but when he returns home a town crier dashes through the streets, crying that Lincoln has called for troops. Paul enlists.

Cleo learns that she is of colored blood, from which she was not aware. She is to be Paul's wife, she goes to him to tell her. He cannot make her content to go home till he comes. He is in a thicket for a last look at Paul standing on the broad levee in front of the old cotton gin. A stray thicket a spy crawls along. He stops and aims his gun to prevent it. A misstep—a fall over and the spy turns his gun upon her and fires. She is shot down as she rises to fire. The soldiers tenderly bury her in a narrow grave which they dig by the side of the little mountain trail, and mark it with Paul's fingers at the grave of the little sister the 'I'gin girl's chance to nurse Billy back to health. Finally be is covered from the grave and joins his mates. By the time they march away. The crude headstones they build are a joke. Billy's grave is the last stone which is found at the foot. It was the year later in the opening scene of the picture.

A CAD (June 35).—The cast: Ben Wilson; Herbert Cragg (Herbert Wilson). Scenery written by Bruce Sei.-Produced by Ben Wilson.

Cleo is accidentally shot by Herbert while they are on a hunting trip. While trying to get to a hotel, Cleo seizes a locket from a woman, thinking it contains the picture of the girl that Billy loved. At first Violet does not believe the story, but manages to trick with Tilly and convinces her. An Indian girl is sent to kill Billy and determines to save him. Herbert, who has joined the force of the Indians kills a man and meets an Indian woman whom he marries and spends most of his time drinking, which gives him the fever. Herbert forces his attentions upon Violet and she finally consents to marry him. As Billy is about to be killed, Violet is shot and cannot find an opportunity to warn him. Tilly and Violet rap on the man who is killed by an Indian for trading with an Indian woman. Violet's supposed unfairness and broken promise is explained to the man who manages to slip down the river in a canoe and escape.

Violet is about to marry Herbert. The minister marries them in the room. Violet, thinking he is dead, fainily denominates Herbert, who is driven out of the house. She then goes to an altar and the minister unites the lovers in marriage.

The MOVING PICTURE WORLD

June 3, 1916

REX.

LOVE TRIUMPHS (Two Parts—May 21).—The cast: Gerald Harragre (Ingeleye Beut); Martha Harragre (Adelle Farrington); Elizabeth Harragre (Gretchen Lederer). Written and produced by Hurley Beut.

Gerald Harragre, a young bank clerk, is in love with Aime Leighton, a woman some years older than herself who owns a fashionable gambling house. Employed by Aime, young Harragre learns the various games of chance, until his small patrimony is exhausted and he finds himself in debt to the establishment.

Martha Harragre, Gerald's sister, who is some ten years old, plays at being Aime Leighton, and the business partner of Aime Leighton.

Aime and Dallord meet with a run of bad luck, and in their despair call her "mother." Enraged, Aime not only spurs the unfortunate Gerald to suicide, but is native of choosing between immediate settlement and exposure to the officials of his bank. Overcome by the fits of despair and the temptation to "borrow" from the bank. His nerve fails him, and he attempts to check the cash which he has taken. That night, Dallord accompanies Martha from the opera, sees her good business, and takes her to his establishment. Martha, on her way to the room, hears the strains of "Ave Maria." She is tempted to "borrow" from the bank. Her nerve fails her, and she attempts to check the cash which she has taken. That night, Dallord accompanies Martha from the opera, sees her good business, and takes her to his establishment. Martha meets Aime, expresses herself ashamed, and bands Aime the east. Aime, not a little amused, asks Martha to be seated while she (Aime) gets the "marketers." Aime draws in the saion, gets an argument in with one of the creatures and then, while she is recognizing it, believes it a coincidence.

In an angry mood, Dallord dictated the story of the saion and his esti. He determines that all of his scenes are to be published. Gerald enter's the room, sees Dallord's efforts to square himself up. In the end, he is able to get the woman he loves, and return to the Harragre house. Aime fuses a moment with the gun, then lays it on the table, giving it away to the negro servant and bids him get Dallord his hat. Dallord passes the news to his mother triumphant. In the Harragre house, Gerald expresses to Martha his gratitude.

VIRGINIA (May 23).—This picture was originally scheduled for release on May 25. It was later announced that "War in Mexico" was released on May 9. A description of "War in Mexico" was found on page 216 of the June issue dated May 13.

HARMONY IN A FLAT (May 26).—The cast: Benjamin Hubrook (Ben Wilson); Rosal (Dee Phillieus); the janitor (Charles O'Brien). Written and directed by William Addison Lathrop. Produced by Raymond U. Wilson. Written by Ben and Rosal are about to be married. In discussing their plans the question arises as to where they will live. Rosal recalls the advantages of a cozy little Harlem flat. Rosal, however, is of the opinion that the hotel, such as the one in which they happen to be living, would prove more desirable than a flat.

The couple return to the flat before them and to Ben they seem miles apart. About 1:30 A.M. a deafening noise shatters the building. Ben is roused and clings to another in dismay, but they have no cause to fear. Professor Knutts teaches his pupils the latest social dances.

The couple return to the flat before them and to Ben they seem miles apart. About 1:30 A.M. a deafening noise shatters the building. Ben is roused and clings to another in dismay, but they have no cause to fear. Professor Knutts teaches his pupils the latest social dances.

The couple return to the flat before them and to Ben they seem miles apart. About 1:30 A.M. a deafening noise shatters the building. Ben is roused and clings to another in dismay, but they have no cause to fear. Professor Knutts teaches his pupils the latest social dances.

The couple return to the flat before them and to Ben they seem miles apart. About 1:30 A.M. a deafening noise shatters the building. Ben is roused and clings to another in dismay, but they have no cause to fear. Professor Knutts teaches his pupils the latest social dances.
Jack is taken from the burning cabin. A doctor is hastily summoned, and pronounces the burns very serious. Too late Frances realizes that it is Jack she loves. Downstairs the guests are waiting for the bridal couple to appear. Then comes a telegram from Cousins's daughter, stating that if Frances cares to see Jack alive, she must come at once. Quickly she tears off her tawny robe, and donning a traveling suit, she rushes away from her hysterical mother, bursts through the astounded wedding guests, and reaches the railroad station. The doctor states that a man in Jack's condition, especially when he does not care to live, has no chance, but at this moment he can be saved, and whereupon she realizes that she is with him his attitude changes and he survives.

GAUMONT

SEE AMERICA FIRST No. 36 (May 17).—The Yosemite National Park is the pride of the Department of the Interior, and the pictures presented in this release are official and show the care with which the park, the animals and the natural landmarks are being looked after. The pictures were taken by a government cameraman and Guimet for the Mutual by special arrangement. The beautiful scenes of the wonderful waterfalls of this magnificent natural grandeur, and the unequalled animal preserves, are all shown. The richness of the landscape has been adequately caught by the lens of the camera. This release has been developed in Paris and shows the work as it was found that it was impossible to do the vast subject justice in a half reel.

SEE AMERICA FIRST, No. 57 (May 24).—The cast: Jasper Hardin (Edward Coxen); His Father (Harry Clark); His Mother (Louise Lowry); Harriet Lawrence (Lizette Thorne); Norma Hardin (George Field); Jasper Wade (Charles Newton).

Jack Hardin, the black sheep of his family, returns after an absence of five years. He remains a moment motionless and then goes into the house. He looks into the library, and sees a figure at work before the wall safe. He enters the room, but the figure slips out before Jack can reach him. Jack crosses the room, and finds the safe and reaches in to see what is missing. As he does so his father working late in his private study off the library, enters. Jack endeavors to explain, but his father grows more and more excited. The accusation follows, and Jack answers with an emphatic denial. Their voices arouse his mother. She sees the situation and her husband's mercy, but the old man is unrelenting. Jack, feeling the unjustness of the situation, takes up his hat and goes to his room and throws a few personal belongings in a bag. Meanwhile, his brother, Norman, arrives and learns the cause of the trouble. As Jack leaves Norman realizes that at least the field is left free to his vision of Harriet Lawrence, whom he has loved as a rival to Jack, comes before him. The selflessness of it, he feels a bit of satisfaction that Jack is out of the way. Jack, who is near the outside gate, decides to see his mother once again. Going to the window he raps softly on the window glass, but Jack, as he knows his mother is seated, sees him and goes to him. Just then his father appears and orders him to leave. Again his mother intervenes and this time with success. His father relents, and all is forgiven.

Norman and his partner, Jasper Wade, are the local owners of a prosperous mercantile company. Norman had been with them a number of years and it is Harding's intention to buy a place in the firm for him. Accordingly he makes Wade his note for a part of his interest, which he turns over to Norman. The note in-
"

June

THE MOVING PICTURE WORLD

1916

3,

MUTUAL MASTERPICTURE.
THE MAN FROM MANHATTAN
Parts— May 2U).— The

Five

Whipple

i

;

Added

him

hopes
-

Mist

ounces,

4

a

$1.50

SANOL LABORATORIES

AMPERE,

N.

J.

;

Edmonson and William Tedmarsh).
Willoughby Whipple, son of a

New

Yorker,

invests his all in a rundown country newspaper, after his father discharged him for writing poetry, instead of attending to business.
The paper turns out to be a "lemon," but Willoughby is determi
make a success of it.
With the assistance
Virginia Winters, a
practical young woi
of high ideals, and
"Daddy" Eggleston,
tramp printer, whose
'-"
worse enemy is drink, "The Bugle'
finally
shows signs of coming to life.
Th«

Moving

and

Supplies

Evrrvtl.ing
r V
r 1:.-. :
Agents Perfection Cable Holder
''

$1.50 per pair, prepaid
We Feature National Carbons

;

building

in which "The Bugle" office is located,
on Willoughby, and offers him rent free

calls

if be
agree to boost the Squire's candidacy.
In the next issue of "The Bugle," Willoughby
denounces the Squire a grafter, and exposes
his attempt at bribery.
Meanwhile, Willoughby
has protected Virginia from the unwelcome advances of Spence, the Squire's son, and has
gained his enmity.
As a result the Squire
calls on Willoughby and orders him to get out
of his building.
When Willoughby goes in
search of a new location, he discovers that the
Squire owns every other available store building in the town. Not to be beaten, Willoughby
moves his print shop into a tent, and later, in
a public encounter, threatens to get even with
the Squire, and defeat his candidacy for mayor.
To get Willoughby out of the way, the Squire

will

old

and

Liugle

e

PACIFIC

TANK & PIPE CO

Poster and Lobby
Display Frames
304-6

W.

42d St.,

NEW YORK

THE STERLING
CAMERA & FILM
Minyficturen

of

CO.

Feature Film Production

Commercial, Industrial and other Camera
a Specialty. All Work Guaranteed

Work
145

W.

45th

St.,

New

York, N. Y.

ORAL ADVERTISING
ALWAYS WINS
Advertise Your Films
By

Ballyhooing the Streets

DEAGAN
Portable Electric Una-Fon

AUTOMOBILE
CENTAUR.
CLOUDS

SUNSHINE

IN

VALLEY

(Two

Robert
Wilton
3).—The cast:
(Al
Clifford); Jim Carr
Mills
(Margaret Gibson); Old Mills

William

i

e

(FerWll-

to

con-

hands, he joins
Carr's defense.

the

faction
the

One

_.

that

poor

of

lie

the deadly battle that c„_„^
Mary s father are killed.
Robert in the meantime has refused to join
the mob, believing that the law can still be
invoked. After the battle, the Mexican woman,
Pedro s wife, goes mad with grief and despair.
She swears vengeance over her husband's dead
body.
She goes to Carr's cabin and shoots
him. In the morning Robert goes to plead with
Carr.
He, to be sure that his own passion of
soul does not master him, empties his gun and
leaves it near the house.
This, with the many

not do this boys, there
a chain of circumstanti

forms

evidence that conhim of killing.
the meantime, the
gone into the
realizing that anoth.
coming, she
turns.
Mary finds her and nurses her and it L
through this charity that Robert is sa\ed. Justice

at

last
at

and love

hands down
last

a

reign in tin

BEAUTY.
THE COMETS COME-BACK

(May

The

cast:
Professor Peedeeque
pling;
Fuller Speed (John
(Carol Halloway)
Heaa E

i

::i..-

I

Fuller Speed flirts with the law when he tries
make eyes at a fair damsel nearby. liut
she was one of the chaste variety ain;
way called over a bluecoat to rout the fresh
young man. Fuller didn't even look when he
to

made

getaway and happened

bis

to

into

stroll

a lecture hall where Professor Peedeeque, aided
by his pretty daughter, Claire, was giving a
lecture on -Speed-Speed."
The Professor told
bil listeners that the world was speeding itself
to death and unless it stopped shortly there
would be no world in 1! ••_'«. Fuller is more interested in Claire than he is in the lecture, so
sticks

out.

it

Hess E. Tate, Claire's sweetheart, anxiously
awaits her coming at the Professor's borne.
While the young folks make merry the Professor takes Ins tehs.ope and scaii>
Suddenly be darts back in amazement. High
up in the blue sky is a strange comet
The
Professor takes a withend parchment from the
safe and anxiously reads it.
He finds that Hoe
Kern, an ancient astronomer, in the |
had discovered a comet, which he claimed would
return at the end of ev, ry thousand year
period.
The gases emanating from tl
"slowed up' the world to the extent U
moving body barely crept along.
!

The maid's call for dinner interrupts the
Professor's discourse. After the meal the youns
folks go for a stroll into the garden, and the
idlo" to watch the
moving comet. The comet mows toi
earth
but the young tolka bask in the moonlight.
Suddenly, however, they are taken with
nd what
is
coming over them
The Professor In hla
studio watches the dial and realise* that the
manatii
comet Is
mi mber*
young
folk>
and
burrleth.m
into
the
the
'
;

studio.

<

'—

to

<

Parts— June

Mary

comes

;

falTs

The citizens of the town nominate Willoughby mayor in the Squire's stead, and are
carrying him aloft on their shoulders, with
shouts and cheers, when Willoughby's father
When Willoughby anspeeds into Homeville.
nounces his engagement to Virginia, the old
pround of his boy that he promise
)

own

their

;

Willoughby'
evidence
that he committed the crirrn
ge. The
night that the Squire plans
the outrage, "Daddy" Eggleston goes on a sp
through force of habit wanders back
*
old Bugle office, now an empty
asleep 01
andoned couch,
Later, he catches the Squire
the act of
saturating the premises with coal-oil, and in
a struggle that follows, is knocked senseless.
Regaining consciousness, "Daddy" discovers the
building on fire, and drags himself into an old
vault, to escape the flames.
The building burns
down, and Willoughby, reminded of his threat
to "get even" with the Squire, is arrested,
charged with the crime.
While an angry mob clamors about the jail,
Virginia telegraphs Willoughby's father, who
starts for Homeville.
The mob has broken into
the jail and are about to drag Willoughby forth,
when a tramp, looking about over the ruins,
discovers "Daddy" Eggleston's dead body In
Daddy, who has died of
the old brick vault.
suffocation, has left a chalked message on the
vault wall, implicating the Squire.
The discovery exonerates Willoughby, and the Squire
and his son, Spence, meet wirh their just de-

the

-

through

1!

port!:.

the

Croaa

nut

1~

mi r'arr Is the owner of the wal
which irrigates a great number ol rai
an unscrupulous man ami decides
.

lb*

.i.t.i

il

,,

the trouble.

He

r.

IN,;.-,

|

h,

I

i

I

only

of

them

I
.

.laughter of

,

,

i

This

.

perishing

1

for

PATENTS

:

acturers want mc to send ther
useful inventions. Send mc ai
iplion of yuur inv

m>i r

i

pj

wim

pi

ws n

GntralfilmCo)
'//. .").

in

Hint

ain

I,
I,

,i

\\ ill..

selling

K

,

the

patent.

Highest

WM.

MOORE. Loan

refer-

,i

.....ion in all cases.

N.

and Trust Building. Washington, P. C.

J.

C.

DEAGAN

to

tun

the ranches by ruining the
does by raising the already b

n,

il,i

,,,,,.

dial
find

Ml

ii

l,i

ImiK-liv.

I

is

the

and other ranchers, who have pioneered and
have made the desert to blossom like a rose
and now are threatened by ruin.
Mary's father deeply fears Carr, because his
land is mortgaged to him, and when the outraged ranchers form a mob to take the law into

i

& RING, Inc.
MENGER
MANUFACTURERS OF

building,

L--

victs

use

to

and

Pacific
Tank s and Racks

Wilton rides to the sheriff
may invoke the law, but

-fixed" and he finds himself helpinto his heart almost when
of the ruin that Is coming to himself

is

Murder comes

less.

he thinks

.-

Sole

)

Barton, who has announced himself
didate for mayor, and who owns the

Machines

Picture

he

that

sheriff

make

a gallon of water will
lasting perfume spray

to

;

;

" Sano

Concentrated

;

;

costs Carr,
to scorn.

FOUR OUNCES OF

(American
Willoughby

cast:

(Win. Btowell)
Whipple, Sr. (Chas.
Wliceloeki; Virginia Winters (RTiea Mitchell);
Her Invalid Mother (Jo Taylor)
Squire Benjamin Barton (Jack Prescott)
Spence (Warren Ellsworth)
Ed. Wheelan (Otto Nelson)
'Daddy" Eggleston (Perry Banks)
Hiram
Blodgett (George Bally)
Skin-Flints (Harry

Spuria fh

NO S. State Sf.

'fKqr.

Chicago


H.B. Warner in
The Market of Vain Desire

May 28th is the release date for this latest TRIANGLE PICTURE PLAY in which H. B. Warner appears. For years a prominent figure on the speaking stage he has now achieved an enviable position in motion pictures and in this latest play he more than repeats the success he made in such other TRIANGLE PICTURES as "The Raiders" and "The Beggar of Cawnpore."

He was a young clergyman and she an American heiress. Her mother wanted the girl to marry a Count for his title and position, and the Count wanted to marry her for her American dollars, so a match was planned that would have wrecked the happiness of three lives.

Should a young girl consider matrimony for the sake of a title? That's the vital question in this TRIANGLE PICTURE, and it's a question that is of deep interest to every motion picture patron, whether young or old. A father or mother will put their daughter in the place of the girl on the screen, or the daughter will consider what she would do under the same circumstances.
THE number of American girls who sell themselves or are sold by scheming mothers merely for the sake of a title or foreign position is ever increasing. Nine times out of ten the girls repent in later years and look back with sorrow at their happy youth. Whose fault was it?

H. B. Warner had to take a mighty radical step to convince the girl and her mother that they were making a big mistake. Few young men would have dared to do what he accomplished. But when your patrons have seen the last of this play they'll believe he did right.

De Wolf Hopper
in "Mr. Goode, the Samaritan"

Then the other TRIANGLE DRAMA will feature another prominent stage star—De Wolf Hopper.
His previous TRIANGLE PLAYS were "Sunshine Dad," and "Don Quixote."

"Mr. Goode, the Samaritan," is a real comedy drama that gives Hopper every opportunity to display his great ability as a laugh-maker, and in it he more than lives up to the reputation he attained on Broadway. For your patrons to appreciate this play they'll have to see it themselves.

Are You an Exhibitor?

Have you carefully considered the advantage of running TRIANGLE PICTURE PLAYS? Have you secured the necessary information in regard to terms, releases, etc.? If not, do not wait, but send in the attached coupon. Possibly we can be of service to you, and there's no obligation on your part.

TRIANGLE FILM CORPORATION, 1459 Broadway, New York City
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 mere announcements of a name.

SHY FIERY CHARMS (May 30). —The cast: A Country Boy (Rube Miller); His Sweetheart (Maddie Kyrie); King of the Gypsies (Arthur Vavara); His Daughter (Ezra Hughes) (Edward Shaw and Charles Evans). Scenario written by Thomas W. C. Dailey produced by Rube Miller. Rubes has a sweetheart, Madge, whom he is going to marry in one day's time. One day when they are taking a walk, they are seen by a man beating an old bag. Rube interferes and saves her. Upon the occasion of the Gypsies seeing Madge and her kidnapped, sending her a note telling him that he can not come across with the sum of one dollar, his daughter will kill the bucket. The father gathers all of his savings, which is only seventy cents, and takes it to the Chief. The Chief, however, is condemned to be tied to a tree and blown up with a bag of dynamite. Rube tries to rescue her, but is followed and shot at by her father. However, the bag releases him, and he pleads to be allowed ten minutes to return with the thirty dollars that is shy. The Chief tells him that he will, but he lights the fuse as soon as Rube is out of sight.

Rube has his money buried six feet deep underground. He digs it up and carries it. He arrives just in time to throw the egg of dynamite after the fleeing gypsies and blows them to bits. He tells the Chief, this having his savings from, so Rube just shovel the dirt in on top of them, and lives happy ever after.

LARGE HAND COLORED PICTURES
Size 22 x 28 inches, 75 cents each. Every prominent player.

FAC-SIMILE OIL PAINTINGS, all sizes, from $0.25 to $25 framed. Quotations submitted on any size, framed or unframed.

THE SEMI-PHOTO POST CARDS, $3.50 PER THOUSAND. The indispensable article for your mailing list.

PHOTOGRAPHS, SIZE 3 x 4, of all the prominent players, 600 different names, 2c. each.

LARGE PICTURES, HAND COLORED, size 11 x 14, all the prominent players, $2.00 per dozen; in aluminum frames, 50c. each.

GRAVURE FOLDER, containing pictures of the prominent players, including stars from the stage, $1.00 per thousand.

SINGLE COLUMN CUTS of every prominent player, 4c. each.

KRAUS MFG. CO.
220 West 42nd Street, New York
11th Floor Candle Building
Send for Catalogue of over 600 players and samples free. Write us, giving details of your dull nights, and we will send you a remedy.

Are You Tired

of playing waltzes and popular songs for all your pictures? Try the "brings out" the dramatic scenes with dramatic music. The

Orpheum Collection contains the best music of this kind published. Issued in Tan. No. 1, No. 2 and No. 3

Price (2 pages each), 50 cts. for each series; $1.15 for any two; $1.75 for all three. Violin, 40 cts. each; 75 cts. for any two; $1.00 for all three. Cornet, 35 cts. each; 50 cts. any two; $0.80 for all three. First and second series we have parts for Cello, Flute, Clarinet, Trombone and Drums. Price of piano alone, or in combination with any above instruments. Discounts on orders for four or more parts. Send for free sample pages. Note new address:

CLARENCE E. SINN
1942 West 21st St. Chicago, Ill.

disturbed spectators raise a strong protest. Nina, treading to see what the row is about, observes Simpkins who is screaming. With outstretched arms she goes to him. The people demand her to go on with her act. Nuggets and Rube rush in and throw Simpkins and Jiggers out. Nina refuses to go on and returns to her place. She has carried her old stage for 20 years. Simpkins, who has been wandering around outside, passes Nina's room and hears her sobbing. Undoubtedly, his way is short-lived, for father and mother enter. Father won't have his son in the ring. Rube himself, who is watching the scene, is amazed at his work and offers him a job at his own price. Simpkins replies the price is Nina.

Here Tono and moher raise a row, but Bizoro accepts the terms. Nina determines her. Bizoro gives in. They turn in. Tono cuts one of the ropes, but does not get out of the way fast enough and Simpkins falls on him and lays him out. His act cut out for the night, Simpkins retires and is met in loving embrace by Nina. Rube helps Simpkins wakes up to find that he has been embracing Jiggers—and that it was all a dream.

MUTUAL WORLDS NO. 72 (May 17).
MUTUAL WORLDS No. 72 (May 17).
Washington, D. C.—Tonno Bosco is open. San Francisco, Calif.—Oil tanker "Acme" is added to fleet. Million dollar vessel goes off the ways.


El Paso, Texas.—Generals Punson and Scott confer with Governor O'born about the withdrawal of American troops from Mexico.

Boston, Mass.—Girl swimmer dives off West Boston Bridge into the water.

Paris, France.—50 auto ambulances ready for the front.

Washington, D. C.—Ezra Meeker leaves here on transcontinental trip in schoonermobil.

Boston, Mass.—Massachusetts Institute of Technology book fair opens.

San Francisco, Calif.—Pacific Coast yachting season opened. Columbia Gridiron is first cruise of the season.

New York City.—Archaeic conveyance makes last trip. Gasoline motor replaces old cars. Berkeley, Calif.—Inspection of cadets at California University opens.

Selma, Cal.—De-Canning a town. Children clean up ten carloads of junk for prizes.

New York City.—Parade of "movie" stars opens Picture Exposition at Madison Square Garden. Rotary Club of Madison mead then announces the opening of the doors.

Sacramento, Ga.—Cruzo sings over ephone to "San Francisco.

Cincinnati, Ohio.—First school for baseball umpires is opened. Subtitle: "I've Never Seen Hal" Chase. The League's premier first baseman.

MUTUAL WEEKLY NO. 73 (May 24).
New York City.—Newspapermen to march 15 hours for "Preparedness." This demonstration transcends in numbers anything ever held in this country.

Sonora, Cal.—Old-fashioned Wild West rodeo. Cowboys compete.


Seattle, Wash.—"Stuffing" machine proves worth. The Post-Intelligencer adopts new invention which will be exhibited here on Sunday.

Paris, France.—Newest modes in spring bonnets.

(Courtesy of Galleries Lafayette.)

New York City.—Metropolitan handicapped race at Sheppard Field. 4,000 speeding kings in 150-mile grid for $15,000 trophy.

Subtitle: Cappi Limburg was first man in a Delage car, which was wrecked and burned, both men losing their lives.

Paris, France.—Exhibitions open for the front.

Washington, D. C.—Stuffage envelopes return from the West. Great throng welcomes campaigners on Capitol steps.

San Diego Cal.—Uncle Sam's flyers at prac.

HIGHEST GRADE

Developing and Printing

FILM TITLES

We guarantee all work, give prompt delivery, at lowest rates. Copies from any size, 2 and 4 inch Kodak Cams or any other cameras. All work done in our own premises.

STANDARD MOVIE PICTURE COMPANY
R. 1628, S. S. Wahab Ave. Chicago

Photo: Randolph 6002
What's the Use?

4 Kilowatt Direct-Connected Outfit

What's the use, Mr. Traveling Showman, in carting around several tons of antique engine and electrical apparatus for making electric current, when you can buy a

Brush Electric Lighting Set

Just sit down and write for our Catalogue. It tells the whole story, and what it tells is SO.

The Chas. A. Strelinger Co.

Box MP-2
Detroit, Michigan, U. S. A.

Lithographed Streamer Banners for all Paramount, Triangle, World, Equitable, Metro, Fox, Pathé, and all other Feature Pictures.

AGENTS WANTED
We Don't Sell
all high priced scenery just
because we have equipped
some of the largest photo-
play houses. We have some
dandy new models of

STAGE SETTINGS
from
$200—$500
Write for our catalogue, or get
our representative to call.

Sosman & Lands company

Great Scene Painting Studios
417-419 So. Clinton street, Chicago

Camera Men
Experienced, Reliable, at
Your Immediate Disposal

The Service Bureau of the Cinema Camera Club brings
it to you—quickly—directly—on
beneficial contact. Consult us FIRST and get imme-
lately satisfying results.

Rapid, Efficient Service
Cinema Camera Club
Phano Bryant 1906 Times Bldg.
1414 New York City

In answering advertisements
please mention
The Moving Picture World

The

The
Kinematograph

Weekly

The reliable Trade organ of
Great Britain; covering the whole of the
British Film market, including the
American imported films. Read
by everyone in the industry,
Specialist writers for Finance,
Technical Matters, Legal,
Musical, Foreign Trading
(correspondents throughout the world)—
and every section devoted to the Kinematog-
raph. Specimen copy on applica-
tion to:

The Kinematograph Weekly, Ltd,

Somewhere in Mexico—American troops pass through a typical Chiapan town on their way to Colonia Dublins. Subtitles:—1—The veterans had always heard about it—searching
for snipers in the village alley.

America Prepare!—is the silent cry of 150,000 patriotic New Yorkers on all industries,
as they march in the greatest civilian demon-
stration ever held.

The Spirit of 76 leads the citizens. 2—Thomas L. Johnson heads the Naval Advisory Board. 3—The women also demonstrate their loyal spirit. 4—Then for thirteen hours this great wave of patriotic feel-
ing sweeps on torouse the country to Prepared-
ness.

PATHE NEWS No. 41 (May 29).
Paris, France.—General Cousin decorates scores of wounded heroes gained by their
husbands at Verdun.

Bois le Prete, France.—A giant forest tree is clipped as an observation post, to ob-
tain a formation of enemy movements. Subtitles:—What a communication trench looks like. Mak-
ing a barbed wire entanglement. The trench
mortars are fired by slow burning fuses on acc-
dommodation.

Saint Cloud, France.—Boys of the Class of
1917, called to the colors, march off to the bat-
terfront to fill the gaps in the invincible line of
heroes fighting for their country. Subtitle:
They have the ardor of the Artillery corps.

Greenwood, S. D.—Three hundred and sixty Sioux Indians, who are admitted to U. S. citi-
zenship, receive their certificates from the Gov-
ernment in observance of American Indian Day.

- Secretary of the Interior, Franklin
K. Lane, administers the oath of allegiance to the
new citizens. The squaws also receive the
mysteries of the White Man, and are present
in their full war costumes, which they don for
the last time.

Phoenix, Arizona.—Four companies of the
National Guard, called out at the request of
President Wilson, leave for the border to aid
the regulars in the Mexican expedition.

Somewhere in Mexico.—Led by Mexican guards,
the last of American troopers con-
tinue the vital trail to the rocky mountain
passes which Villa haunts. 

- The Mexican bandit, Sam's Caviraneses
"tune up" for their work in the trajectories of
murder of their comrades by Mexican bandits at
Glen Springs.

THE IRON CLAW, No. 13, "The Hidden
Face" (Feature—Two Parts—May 22).—The
Laughing Mask suddenly appears at the Golden
house and intimates to Margery that the miss-
ing secretary, Davy, may still be alive. But
the officers are on his trail and he is compelled
to flee. He goes in search of Legar and finds
him in a hovel, is discovered, and makes a
prisoner. However, he contrives to commu-
nicate with the office by means of an electric
light, and saves Legar.

The mysterious Mask then goes again to the
Golden house and finds Davy is still alive. This
he refuses until he reveals his identity. Ac-
cordingly, he tears off his mask and wipes the
puck of his face. But the disclosure is not for
us, however.

WHO'S GUILTY? No. 3, "The Tangled
Web" (Two Parts—May 22).—The
Laughing Mask suddenly appears at the Golden
house and intimates to Margery that the miss-
ing secretary, Davy, may still be alive. But
the officers are on his trail and he is compelled
to flee. He goes in search of Legar and finds
him in a hovel, is discovered, and makes a
prisoner. However, he contrives to commu-
nicate with the office by means of an electric
light, and saves Legar.

The mysterious Mask then goes again to the
Golden house and finds Davy is still alive. This
he refuses until he reveals his identity. Ac-
cordingly, he tears off his mask and wipes the
puck of his face. But the disclosure is not for
us, however.
TOM & JERRY

COMEDY SERIES

Written and Produced by FREDERICK J. IRELAND

RELEASED
JUNE 26th

10 WEEKS 20 REELS

ALL STAR CAST

Business Insurance for the Summer Season. Competition for the Thermometer. That is what TOM & JERRY means to YOU. 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.

MADE BY EMERALD MOTION PICTURE COMPANY

Released Exclusively Through Authorized Branches of

AMERICAN STANDARD MOTION PICTURE CORPORATION

Executive Offices: 164-166 West Washington Street, Chicago

Branches in All Principal Cities
June 3, 1916

PICTURE RIGHTS

To Copyrighted Novels

Strong, gripping stories, full of action, pathos, and heart interest, with all the elements for winning photo novels.

Address

B. G. BOYLE
Syndicate Dept., Rand, McNally & Co.
538 South Clark Street
Chicago

AMERICAN

Fotoplayer

(Trade Mark Registered)

The Musical Marvel Write for Catalogue

AMERICAN PHOTO PAPER CO.
62 West 6th St.
New York City

In writing to Advertisers kindly mention Moving Picture World.

Always Look for the Drake

PACIFIC RIGHTS

To Photographic Materials

Without whose face has frightened all the children in the neighborhood, but who, nevertheless, still hopes to turn him into a tailor's dummy to the justice of the peace.

HOW TO BRING UP A CHILD (Pathé—On same reel as foregoing).—This picture is charming in that it shows a two-year-old kid in its bath, and funny in that the manoeuvres of the child's toilette are ludicrously burlesqued in the abilities which accompany it. The picture quote a few of them:

"Strong hands should be employed in giving the baby a rub-down. Rough treatment early in life will prepare the child for care crashes and other pleasures of later days." If the child wants to wind its legs around its head, let it. So it may later get into a contriver and earn a good salary for you in your old age. "If the kid doesn't go to the content of its food, of course the glass will help the shape of its mouth and make sprouting its losing a "loose." "The bright sunlight, of course, is the place to let the child take its nap. If the baby be- comes frightened in life, it won't mind it so much later on."

THE IRON CLAW No. 14, "The Plunge for Life" (Feature—Two Parts—May 23).—The laughing Mask, adept mimic, and suspected as being the perpetrator of the crimes committed by Tige, who, during the following. It tells of the man's abode in a cave high up on the Palisades.

He is discovered there later and has to flee. Mary is with him all the time. They jump over the cliff. The police find that the man has also taken a place for safety near that of the Mask, and, too, makes the perilous jump to the river below. The Mask later goes to the Golden house to see Margery and is discovered there by the police. He kills his enemy's horse and escapes to the car which is running along some distance off. Commanding this, he brings off his motor- and takes charge of the car. It jumps the track as it crosses a bridge and falls into the street below. The main wreck. The detectives, following the Mask, run up, but no trace of his body is found.

WHO'S GUILTY? No. 4, "The Silent Shame" (Feature—Two Parts—May 23).—The best-known Picture we see Mrs. Hilliard married to a man who has a railroad, and her young daughter is kept at boarding-school. Mrs. Hilliard admires and is deeply loved by Bruce Kingston, a man who is in love with her. In her relations is the purest. Gossip plays with the villain as the young man, and Mrs. Hilliard casts her wife, saying he will divorce her. Kingston says he will marry Mrs. Hilliard as soon as his marriage ends in the spring. By bribery and the aid of an unscrupulous attorney, Mr. Hilliard, knowing his wife has obtained a divorce when, as a matter of fact, he has not. Believing himself free she marries Kingston. Of course this second marriage is bigamous. That is part of Hilliard's revenge, when he convinces it for purposes, he tells her of the trick that has been played on her and she tells Kingston. She leaves Kingston and demands for years self- exiled in Europe.

When she returns it is found her daughter grown and destined to a splendid theatrical career. The daughter is to be starred in a new play of newspaper fame. It is each other devotedly. The daughter's stage name has been stolen by the young wife. The mother-love is strongest, and Mrs. Hilliard does not reveal her past to her daughter nor does she tell her that Brung from King- ston's connection with her own life. Mrs. Hilliard does not reveal the terms of the marriage of her daughter to Kingston. The result of this tragedy, swift and terrible in its effects, are that situation bred by divorce is affecting the lives of four people. "Who's Guilty?"

PICTURE RIGHTS PURCHASED 

FOR THE PACIFIC COAST

SOL L. LESSER

MOTION PICTURE DISTRIBUTORS INC.
AND 
GOLDEN GATE FILM EXCHANGE INC.

All Star Features Distributors Inc.

MAIN OFFICE
SAN FRANCISCO
234 EDDY ST.
CALIFORNIA

EASTERN REPRESENTATIVES
LEON D. NETTER
1325 VINE ST.
PHILADELPHIA, PA.

MOTION PICTURE RIGHTS PURCHASED 

FOR THE PACIFIC COAST

SOL L. LESSER

MOTION PICTURE DISTRIBUTORS INC.
AND 
GOLDEN GATE FILM EXCHANGE INC.

All Star Features Distributors Inc.

MAIN OFFICE
SAN FRANCISCO
234 EDDY ST.
CALIFORNIA

EASTERN REPRESENTATIVES
LEON D. NETTER
1325 VINE ST.
PHILADELPHIA, PA.

MOTION PICTURE RIGHTS PURCHASED 

FOR THE PACIFIC COAST

SOL L. LESSER

MOTION PICTURE DISTRIBUTORS INC.
AND 
GOLDEN GATE FILM EXCHANGE INC.

All Star Features Distributors Inc.

MAIN OFFICE
SAN FRANCISCO
234 EDDY ST.
CALIFORNIA

EASTERN REPRESENTATIVES
LEON D. NETTER
1325 VINE ST.
PHILADELPHIA, PA.

MOTION PICTURE RIGHTS PURCHASED 

FOR THE PACIFIC COAST

SOL L. LESSER

MOTION PICTURE DISTRIBUTORS INC.
AND 
GOLDEN GATE FILM EXCHANGE INC.

All Star Features Distributors Inc.

MAIN OFFICE
SAN FRANCISCO
234 EDDY ST.
CALIFORNIA

EASTERN REPRESENTATIVES
LEON D. NETTER
1325 VINE ST.
PHILADELPHIA, PA.

MOTION PICTURE RIGHTS PURCHASED 

FOR THE PACIFIC COAST

SOL L. LESSER

MOTION PICTURE DISTRIBUTORS INC.
AND 
GOLDEN GATE FILM EXCHANGE INC.

All Star Features Distributors Inc.

MAIN OFFICE
SAN FRANCISCO
234 EDDY ST.
CALIFORNIA

EASTERN REPRESENTATIVES
LEON D. NETTER
1325 VINE ST.
PHILADELPHIA, PA.

MOTION PICTURE RIGHTS PURCHASED 

FOR THE PACIFIC COAST

SOL L. LESSER

MOTION PICTURE DISTRIBUTORS INC.
AND 
GOLDEN GATE FILM EXCHANGE INC.

All Star Features Distributors Inc.
MR. MANUFACTURER

It's the

EXHIBITOR

That You Will Display

YOUR GOODS TO

at the

Sixth National Exposition

and Convention

of the

Motion Picture Exhibitors' League of America

and the

Motion Picture Industry

Coliseum, Chicago, Ill., July 10th to 18th Inclusive

At Our Previous National Expositions and Conventions You, Mr. Manufacturer, Made More Contracts Than You Ever Did in Any Other Way.

Space Selling Fast  Have You Made Your Reservation???

Apply to

WM. J. SWEENEY
Chairman Convention Committee
1413 Masonic Temple Building, Chicago, Ill.

or  LOUIS H. FRANK
Manager of Exposition
THE MOVING PICTURE WORLD

June 3, 1916

ILLUSTRATED SONGS JUST OFF THE PRESS

"There's a Dear Little Mother Longing for you Tonight" and "Peg o' the Ring"
$0.50 Per Set
A. L. SIMPSON, INC.
113 W. 132d Street
New York City

Phone—Bryant 7619
Fan American Film Laboratories
Perfect Film Titles Our Specialty Titles for Export Films will have our Prompt and Careful Attention
145 W. 45th St., New York City

Music for Any Picture

You can change from a Waltz to "hurry," "one step to pathos," "Indian to Mexican," "Oriental to Chinese" at a second notice without turning a page. How is it done?
Write for free sample.
WALTER C. SIMON
Suite 510, Times Building, New York City

"NEWMAN" Brass Frames and Rails

First International Exposition of Moving Picture Art
July 7, 1916

Read what Sam'l R. Tyler, Mgr. of the Lyceum Theatre, Gulf Canal, Lake County, Illinois, says about "NEWMAN" goods:

S P A C I E S

Frames received October 1st, and are everything you claim them to be. The quicker other theatres use new frame, the better for their business.
W. A. TAYLOR
Lyceum Theatre, Shreveport, La.

CINCINNATI
717 Sycamore St.
CHICAGO
80 W. Washington St.

Go to the store with one. He recognizes Joe instantly as the man who had obtained the outfit for the stolen watch. The case that follows is one of the cleverest in the play and Joe fights at the top and the former drops to a low level. Telephone girls have a way of helping each other and Joe still wants to marry Sue, but he confesses that he is only a tramp and departs, leaving her in the clutches of Leo.

HER MARBLE HEART (Keystone—Two Parts—May 7).—The cast: Charles Murray, Louise Fazenda, Harry Booker, Frank Hayes, Martin Branner, John De Witt, and Tubby O'Neil. Charles Murray, a neighbor of Booker, wants to marry Sue. However, Murray has beenoned by the prospect of foreclosure of the mortgage and refuses to conside the love of the girl. A marriage of convenience is arranged, but this re- ceives a rude jolt when Wayland falls heir to a small fortune. He opens the letter and reads the glad news and the hired man doesn't know what to do, so he suddenly changes his mind and consents to the wedding of the girl's farm hand and his pretty daughter.

When Murray arrives, he change of affairs he demands an explanation. Booker shows him the letter. The day after Wed- ding Murray sends a fake telegram to TKark informing him that the first news was wrong; the fortune was left to another man with the same name. Giving it to a messenger, he starts for the city, while the minister believing that his plot will be successful and that he will be given the fortune to throw out the hired man and accept the neighbor in whose hands is the fortune. Bookers the messenger to return and when and Murray and the minister arrive there has been no change in the man's plans. Murray goes in search of the messenger and they return while the ceremony is in progress. Murray's book had been tampered with, but refuses to read it until the couple have been pronounced man and wife. Then they read it. Later he goes for his shot gun, believing that Wayland has obtained Louise by a trick. Before leaving, he tells her that his story is now in poor circumstances, notes for a sculptor. After Murray has left, the tailor has always accompanied her, is not present, and Ar- nold takes advantage of the occasion to force her attentions on him. Murray is not at home, but goes no more to the studio, and later makes a new engagement.

Several years pass before the sculptor again comes into her life. This time he wants Ruth to pose for him in a pose of graphic and, as Grace cannot give the real reason for her opposition. But he accepts the opinion of the great artist to be his model for youth. As for Grace, the two sisters always go to the studio together. After the sculptor leaves, the tailor begins to suspect that his wife is fond of the artist, and to test her, suggests a little pleasure tour. Grace protests that she cannot give until Arnold has completed his work and in the jealous argument that follows, the tailor is. Outspoken and tells Grace finally tells him why she cannot leave Ruth.

Meanwhile Ruth has gone alone to the studio. But in her Arnold has found a more desperate victim. She is up to the task to protect herself. She is just escaping from the studio and its dead weight when Ruth's last letters arrive at the res- ource. His decision has been quickly made after Grace's confession. He is arrested and it appears that he will be convicted on circum- stantial evidence when Ruth can remain silent no longer. Ruth's trial and tells her dramatic story; Marshall is acquitted.

SUSAN ROCKS THE BOAT (Fine Arts—Five Parts—May 14).—The cast: Susan Johnstone (Deborah Howard), Arthur Shirley (Harry Moore), Jim Cardigan (Fred J. Butler); Jasper Thron- ton (Fred Turner), and Susan Johnstone's grandnephew's (James O'Shea).

Susan Johnstone, with a large fortune and no responsibility, tires of her brainless existence and after much reading of the story of Joan of Arc, starts a campaign for Joan. She decides to give her life to the emancipa- tion of the poor and persuades Jasper Thornton, a brilliant criminal lawyer, to aid her in founding the Joan of Arc Mission in the slums. The love affair between them is an easy solution of the prevalent slum desire to avoid work. All the loafers in the neighbor-
WHY THE FILM MEN EVERYWHERE PUT THEIR TRUST IN THE

Moving Picture World

BECAUSE —and "One Good Reason is Enough"

— they BELIEVE IN IT. Confidence in THE MOVING PICTURE WORLD is deeply rooted.

— the paper has stood the test. IT HAS GROWN with the industry and it is still growing.

— it believes in and practises the policy of the square deal.

— it is the faithful servant of the whole industry.

— the advertiser gets some share of the WORLD'S prestige for his advertisement.

— the exhibitor gets honest, truthful reviews and practical help in running his show.

The Moving Picture World

has the biggest circulation—PLUS
the confidence of its readers
Meanwhile Larry O'Neill, of the late politi-
cal bureau, is making an effort to uplift the distric-
t, Susan, who has a feel for the young man, nat-
urally resents his attentions. As a conse-
quence, Larry finds himself more interested in
Susan's political cronies than in the little
stitching of the petty grafting of which she has
been allowed to make a large fortune.

But there remains a trace of resentment for
her interference, and this is almost fatal. A
negro, a fellow from the plantations, has been-
nered to Cardigan's rooms and tries to tell
Larry so that he can ridicule her. Larry is
perverted almost to the breaking point before he
will listen. Then he loses no time, Susan has
been putting up a fair defense for it, and she
is exhausted when Larry breaks in. Several of
Cardigan's followers are there but are over-
come. The end is obvious.

Miscellaneous Subjects

INTERNATIONAL FILM SERVICE.

MYSTERIES OF MYRA (No. 4—Two Parts—
May 18).—A woman of the male type, the
plight of Myra Maynard and, knowing the evil
power which is behind her persecution, he de-
termines to carry out and put an end to the
scheme. He schemes with his Hindu col-
league, who has already gained access to the
Order.

Meanwhile the Grand Master is perfecting an
evil plan. He has chosen a suitable place in
the darkness of his infernal laborator-
y, and infuses a toy balloon with a poisonous
gas. As the over-inflated balloon bursts he
smiles in devilish glee as if contemplating what
will happen when the gas is again liberated.
The Grand Master will also work his will upon
them as to the safe delivery of the balloons into
the hands of the one whose death he seeks.

Herein lies the Black Order by means of a secret
donor in a hollow tree. Hurrying through
nearly woods one of the balloons catches upon
a twig. Fearful lest it burst while attempting to
discharge its poisonous reservoir, it leaves it there.

At this point Dr. Alden and the Hindu reach
the hollow tree and array themselves in "he
car of the Order" he himself sees the deserted
balloon and in trying to extricate it, it bursts
and he is partly overcome. They both
are at the incident, but put it aside for the
more serious business at hand. The Hindu leads Dr.
Alden through the members of the council chamber. As they dash
through a dim archway the fake statue
presses a spring and a heavy grating descends. The
"embers escapes and notifies the others that
there is danger. The members pass through the Hindu's face, and
passes unnoticed.

Meanwhile Alden has wandered into the Grand
Master's lair. Here the Master throws his strange
evil power over him and seemingly elec-
tifies him. While he can see and realize what
is taking place, Alden cannot move a muscle. Be-
nearful the Master speaks from the dark-
ness, "Aid me in my work,—I will make
me sentence you to be buried alive," and then
spitefully, "as you die Myra will also breathe
her last."

Suddenly Alden is surrounded by a red glow
and almost in an instant he is
slowly sink into a pit below. The members have
a wholesale cover for
as the platform upon which Alden is standing
touches the ground the men step forward and
silently lift the rigid form of Alden and lower
it into the coffin. The box is put into the grave
and sealed. Meanwhile the Hindu opens a
Hindu drops out of line and descends to a lower
level of the strange abode. Seizing a pick he
begins to dig an approaching grave. He
happily succeeds in getting the coffin out of
the grand stairwell. Meanwhile the Hindu opens
a window. Meanwhile the two members of the Order carry-
ing the balloons meet Varney outside of
the Maynard house. There is, as
is in her room, and she is suddenly
in the midst of a terrific explosion. Impelled by curiosity she attempts
to reach it as another floats into the room.

Alden is not far behind in the astonishment of Varney and Mrs. Maynard, and,
with alacrity, they both rush to the door of Myra's room. She turns quickly
and, in doing so, explodes one of the balloons. Quick
as a flash Alden covers her mouth and
reaches her by pushing her into the ball, slamming the door after
him. This revelation, Mrs. Maynard is astonished at his strange behavior,
while Varney is, undoubtedly, astounding, though confident that the
deadly gas by this time dispelled, leaving no evidence to support Dr.
Alden's hypnotic suggestions. It seems the group action had saved Myra's life. Together the
four of them return to the Order
in or
der as before. Suddenly Myra utters a stifled
cry of surprise and grief. She has discovered in
the ornate cage the lifeless form of her pet cat.

MYSTERIES OF MYRA (No. 5—Two Parts—
May 22).—Having discovered the abode of the
Black Order and putting an end to their existence, the life of
of Myra Maynard, Dr. Alden appears before
the authorities and secures the assistance of the
Grand Master with Alden's plans and the Master is prepared
in some
situation, the weird head of the order instructs
Varney that it is his duty to see that Myra's
assistance is promptly given. It is
rooted by a terrific explosion, this having been
brought about by the Grand Master, who previ-
ously established a fuse to do this. The
police to enter the old house, but, as they
approach, Myra unexpectedly puts the
at the head of the police and
in theemploy of Demspcy (Joseph Sterling)

Frank Draper, a patriotic young American,
has invented the most wonderful explosive in
the
th

in the United States. In defending a pure girl from
the terrors of the Black Order he
in a
serious crime which sends him, an innocent
man, to prison. Angered at this
wrong, he sets out to hunt the
for the外国 government, interna-
tional spies come successfully at Draper's
escape.

They held him a prisoner and the young
puts a given of sacrificing his own
life or that of his country. He
is accused of having killed a sand
of life have almost run out, when trapped
and about the eleventh hour.
Thankfully able to
the

stage, he gives to his country a woman
His work being done, he accepts the
of the nation's thanks, he receives the love
of the girl he once defended.

AUTHORS FILM CO., INC.

THE GORGONA (Ambro—Four Parts—
May).—The action of this picture takes place
in Pisa at the beginning of the XII century
for the Italian Sea re-
publics, and commences exactly at the moment
when the Pisan fleet starts with the allies to
deliver the twenty thousand Christians from
the

is less easy to have the chief command of the fleet. He asks
Henry "the Corsocrat," who has been successful in the
fishing to re-
linquish his power and to pass it over to him.
When Henry is gone, then Lambert threats him to take revenge
by trying to make the Gorgona, Henry's be-

Henry's absence. Henry says, and Lambert keeps his promise. The
enters Gorgona's home while the girl is alone, praying and keeping the sacred lamp burning.
Price List of Music
Suggested in the cue sheet for the current World release

<table>
<thead>
<tr>
<th>Title</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Fate's Boomerang&quot;</td>
<td>$1.50</td>
</tr>
<tr>
<td>&quot;My Memory&quot;</td>
<td>1.95</td>
</tr>
<tr>
<td>&quot;Chamlee—La Llonjera&quot;</td>
<td>1.50</td>
</tr>
<tr>
<td>&quot;Chamlee—Sierra&quot;</td>
<td>1.50</td>
</tr>
<tr>
<td>&quot;Kar Koff—Serenade&quot;</td>
<td>1.00</td>
</tr>
<tr>
<td>&quot;Clarice&quot;</td>
<td>1.00</td>
</tr>
</tbody>
</table>

Schirmer's Photoplay Series
Composed and arranged by OTTO LANGEY, MOTION PICTURE MUSIC

HURRIES — AGITATOS — MYSTERIOSOS — DESCRIPTIVES

Proper Atmosphere for Every Situation or Dramatic Climax
Loose Leaves handled as quickly as scenes change on screen

TWO VOLUMES (10 numbers each) READY
Per Volume, Small $3.50. Full $4.00
Separate Numbers 60c. and 80c. each
Effective in Any Combination from Piano and Violin to Full Orchestra
Send for Special Thematic Catalog

These prices are subject to a professional discount of 25% to patrons of the Moving Picture World, transportation costs to be added to the net amount. The quotations given are for small orchestras; editions for piano solo, full orchestra or extra parts are in proportion.

To insure prompt service and favorable discounts, a cash balance may be maintained, against which purchases may be charged; or a regular monthly charge account will be opened with responsible theatre managers or orchestra leaders at street or the customary business reference.

G. SCHIRMER, INC.
3 East 43rd Street, New York

"EASTMAN" in the film margin answers the question,

"How clear should a motion picture be?"

EASTMAN KODAK CO., ROCHESTER, N.Y.

RICHARDSON'S
MOTION PICTURE
HANDBOOK
Published by
THE CHALMERS
Publishing Co.

The third and latest edition of this valuable work has just come from the presses.

It is bigger, better, and more helpful than have been either of its predecessors by the same able author.

In daily touch with practical operators throughout the country by reason of his connection with THE MOVING PICTURE WORLD, in which his PROJECTION DEPARTMENT is featured, Mr. Richardson is especially well qualified to deal with the problems which are constantly confronting the motion picture mechanics upon whose skill the industry depends so largely for its healthy growth.

RICHARDSON'S MOTION PICTURE HANDBOOK is a carefully prepared guide to perfect projection.

It is an invaluable help to every single individual in the trade who has to do with the mechanical handling of motion picture film.

There are more than 400 Pages of Text and the illustrations—of which there are many—have been especially devised for this particular publication.

Substantially Bound in Red Cloth $4.00 the Copy.

SENT POSTPAID ON RECEIPT OF PRICE BY
MOVING PICTURE WORLD
17 Madison Ave.,
New York City

MOVING PICTURE WORLD
817 Schiller Bldg.,
Chicago, Ill.

MOVING PICTURE WORLD
305 Haas Bldg.,
Los Angeles, Cal.
chimps on account of the unlovely implied toward the loved one, but each is frightened almost to death at the new pet.

The monkey gets hold of fake teeth and disappears with them onto a painter's scaffolding out the window, and Nap takes John's wig and deposits it downstairs on the porches of the painters, who is busy flirting with the company. The monkey plundered, but the distracted couple who are to be married are wringing their hands over their misfortune. At last they know that the scaffold can be put off no longer, so John seizes a high chair and Sarah X. Seizes the ladder, throws the place their teeth ought to be and they sally forth.

The guests see the strange actions of the bride and groom, but attribute them to embarrassment and the condition of the painters and the sight of the painters, who is busy flirling with the company. The monkey gets hold of fake teeth and disappears with them onto a painter's scaffolding out the window, and Nap takes John's wig and deposits it downstairs on the porches of the painters, who is busy flirting with the company. The monkey plundered, but the distracted couple who are to be married are wringing their hands over their misfortune. At last they know that the scaffold can be put off no longer, so John seizes a high chair and Sarah X. Seizes the ladder, throws the place their teeth ought to be and they sally forth.

The guests see the strange actions of the bride and groom, but attribute them to embarrassment and the condition of the painters and the sight of the painters, who is busy flirling with the company. The monkey gets hold of fake teeth and disappears with them onto a painter's scaffolding out the window, and Nap takes John's wig and deposits it downstairs on the porches of the painters, who is busy flirting with the company. The monkey plundered, but the distracted couple who are to be married are wringing their hands over their misfortune. At last they know that the scaffold can be put off no longer, so John seizes a high chair and Sarah X. Seizes the ladder, throws the place their teeth ought to be and they sally forth.

The guests see the strange actions of the bride and groom, but attribute them to embarrassment and the condition of the painters and the sight of the painters, who is busy flirling with the company. The monkey gets hold of fake teeth and disappears with them onto a painter's scaffolding out the window, and Nap takes John's wig and deposits it downstairs on the porches of the painters, who is busy flirling with the company. The monkey plundered, but the distracted couple who are to be married are wringing their hands over their misfortune. At last they know that the scaffold can be put off no longer, so John seizes a high chair and Sarah X. Seizes the ladder, throws the place their teeth ought to be and they sally forth.

The guests see the strange actions of the bride and groom, but attribute them to embarrassment and the condition of the painters and the sight of the painters, who is busy flirling with the company. The monkey gets hold of fake teeth and disappears with them onto a painter's scaffolding out the window, and Nap takes John's wig and deposits it downstairs on the porches of the painters, who is busy flirling with the company. The monkey plundered, but the distracted couple who are to be married are wringing their hands over their misfortune. At last they know that the scaffold can be put off no longer, so John seizes a high chair and Sarah X. Seizes the ladder, throws the place their teeth ought to be and they sally forth.
June 3, 1916

THE MOVING PICTURE WORLD

**Perfect Laboratory Results**

Are Impossible Without

Perfect Laboratory Equipment

- and it is unpardonable in these days of high class photoplay productions to mar a picture by handling it carelessly after the camera work has been done.

**CORCORAN TANKS**

are known the country over for the high quality of the work which their superior construction makes possible.

Send for Circular No. 8

A. J. CORCORAN, Inc., 11 John St., New York

In answering advertisements, please mention The Moving Picture World

**Peace Pictures**

Beautifully Colored

Also

European War Pictures

(Neutral)

Illustrated Poems

On our own country.

Terms

Accompanied by Violinist, Pianist, Operator, Lantern, etc., for Theatres, Lyceums and Clubs, in or out of town. Music for dances.

LOUISE M. MARION

445 W. 23rd Street, New York

Phone 10394 Chelsea

**“PACIFIC COAST CENTER OF THE MOTION PICTURE INDUSTRY”**

RICHARD WILLIS

GUS INGLIS

WILLIS & INGLIS

WRIGHT & CALLENDER BLDG.

LOS ANGELES, CAL.

THE ACKNOWLEDGED MOTION PICTURE CLEARING HOUSE

OF THE PACIFIC COAST

Our Engagement Bureau, for professionals only, is an institution.

We are placing high priced artists and directors weekly.

PUBLICITY

MANAGEMENT

BOOK AND PLAY PHOTOPLAY RIGHTS

We are arranging for representation in New York, San Francisco and Chicago
state of debauchery with Dolly. A fight ensues, in which Blake obtains half of Will's money. This he brings to Jane, telling her it is from Will. This enrages Jane's husband, and while Blake is away on a trip, leaves to join her husband.

Arriving at Nome, she is shown the cabin where Will and Dolly live, and realizes one of the instant her husband's perjury but Blake's loyalty and generosity to both. While Jane is waiting, there is a fight between Will and Big Tom, in which the latter is victorious. As Big Tom starts off, Will shoots him in the back and starts for his cabin. Here he is surprised to see Jane, but his greetings are rebuked. Big Tom, though dying, manages to crawl to his dog sled and reaches the villagers, telling them of what has happened. Incensed the villagers, who always make a law unto themselves when one of them brands himself a coward, get a rope and drag Will out of his cabin.

Blake, returning from his trip, realizes that there will be something doing when Jane arrives in Alaska, so starts off on the next trail, leaving there in just time to see Will lynched, his pretensions being no avail. The villagers are all returning and Will's body swings from a tree. For a week Jane lies unconscious in the house of the parish priest and when the danger is past, Blake is there, kneeling beside her, and at the sight Blake Jane realizes she has loved him all the time, and they look forward to days of happiness together.

BLUEBIRD PHOTOPLAYS, INC.

NEAKED HEARTS (Five Parts—May 29)—The cast: Maud (First Period) (Zoe Beech); Maud (Second Period) (Frencella Billington); Cecil (First Period) (Edon Grifs); Cecil (Second Period) (Rupert Julian); Lord Love- lace (First Period) (Frederick Stafford); Lord Love- lace (First Period) (George Huppe); Howard (First Period) (George's father); Cecil's mother (Pauline Whitley); Cecil's Father (Nannie Wright). Scenario written by Ogilvy, directed by Rupert Julian.

Two families had lived neighbors in the South for many years. The house of the story was the English house, and the Lane were playmates. One day as they were playing on the lawn the fathers of Maud and Cecil Bobbsey and of their children in a barrel of wine. Shortly thereafter Cecil's father loses his fortune through speculation and com- mitted suicide.

Maud is sent away to school, Cecil begins a tour of education, remaining at home and growing up to be the village music teacher. In after years, when Maud and her former brother Howard arrived with a foppish friend, Lord Lovelace, who straightway seiges to Maud's heart. At the village shrine Maud and Cecil have met and their childish love is rekindled.

Against her will Maud consents to a betrothal with Lord Lovelace. On the night of the betrothal party Maud and Cecil plan to elope, but their arrangements are discovered and thwarted, a duel between Cecil and Howard developing within the hour. Maud hears the shot fired and beholding her brother slain wounded sends Cecil, in anger, away. He leaves the village under the impression that Howard will die.

Cecil goes far away, and in a great city his musical talent is recognized, and while, in contrast, would have Cecil return to her, but he keeps his mother poorly informed and Maud is unable to overrule him. When Cecil composes the song, "Come Into the Garden Maud,"

At this time break outs and Cecil, Lord Lovelace and Howard become soldiers, eventually meeting on the battle field. Lord Lovelace knows of Cecil's song and his great fame as its composer and at the moment he is about to shoot his wounded, Lord Lovelace sends word to Cecil that Maud is waiting for Cecil in the garden.

Believing that Cecil has been killed in battle at the same time her brother Howard and love Lovelace die of their wounds, Maud decides to dedicate her life in sorrow and to her brother's spirit. When Cecil ultimately comes home he is too late to reach Maud with any communica- tion. He spends the rest of his life in sorrow going every day to the convent walls and play- ing his famous song that Maud may hear, knowing that he thus awaits the final end, faithful to his childhood's sweetheart.

A better projection

means pleased patrons; pleased patrons means increased profits.

Maud is always satisfied with the results you get on the screen. Does your light flicker? Any trouble keeping it focused? Do your dense films always come up clear and bright? How about the colored ones?

You've been using alternating current. Perhaps it's the only kind available in your town. Then change it over to direct current with a

Wrestling-Hooper Hewitt Rectifier Outfit

Direct current doesn't flicker. It's easier to keep in focus because one of the carbons burns very slowly. These Rectifier Outfits give complete regulation of light for the dense and colored films. Operation is simple and noiseless, and your current will cost less than it does now.

Want to know more about them? Ask us for folder 4205-B.

Westinghouse Electric & Mfg. Company

DEPT. AR

East Pittsburgh, Pa.
of recruits. President Wilson and his cabinet inspect "Safety First" train which is touring the United States.

New York, N. Y.—Pushing the campaign to obtain the suffrage for women, Governor of New York during the month of May, Battery B, Second Field Artillery, demonstrates what war criminals can do to help the country become "prepared."

 Into the Primitive (Selig—Five Parts—May 15—John L. & O. Williams; Thomas Blake (Guy Oliver); Honorable Cecil Winthrop, with an allus (Harry Lonsdale—Hollister). Thomas Blake, American engineer, was half drunk and in a woman's raving, as he eyed the beautiful young lady, who stood adjacent with bibulous approval. He stooped, unsteadily, and set down a book the young lady had dropped. He chuckled as the lady promptly turned her back to him, and greeted Cecil Winthrop. The friendship between Jenny Leslie and Cecil Winthrop began early aboard ship. Cecil cultivated that friendship for he needed money, and he believed that this American heiress would supply it.

An open boat without ears tossed on heavy seas; reclining in the bottom Thomas Blake, insensible from drink. Perched each in the bow and stern, are Miss Jenny Leslie and the Honorable Cecil Winthrop. Fate has cast the tree adrift on a waste of waters, sole survivors of a wrecked ship. The little craft finally lands on the desert coast of eastern Africa. Thomas Blake calms his senses and he finds a severe headache. This and the fact that his supply of whisky was low, made him feel legislation. However, Thomas resolved to share his remaining stimulant with the man and woman, who by right of nature, he was to protect thereof. Thomas was just as well satisfied, and drained the contents of his flasks. Feeling better, Thomas boldly struck up a conversation with the lady. He had always set up previous situations and had mastered them by sheer brute force. Cecil crowed at the Honorable Cecil and Jenny Leslie, who seemed to be helpless to follow him into the depths and explore the island. They obeyed.

As the boat came to Thomas Blake, he fashioned himself a club and went forth in search of food. The Honorable Cecil and Miss Jenny Leslie were so enchanted at the foot of the tree and both fell asleep. Along the branch of the tree Blake glided. Blake glided down the tree and toward the sleeping woman. Soon the darting fangs were very close to the unconscious girl. Then Thomas Blake returned, and clutching the reptile in his bare hands he struck it down. In this flight Thomas Blake seized a tree and ordered Miss Leslie into it. Despite the protestations of Winthrop and Miss Leslie, they were forced to the refuge. In the dead of night, a lion prowled at the foot of the tree and endeavored to reach the sleeping persons through its branches.

It remained for Thomas Blake to get food, carry water, and to order the march for the next day. The intelligence of the chimpanzees, gorillas, herd of wild elephants, rivers swarming with crocodiles—are too many to narrate. When the Honorable Cecil succeeded all the priceless matches in order to light a cigarette. Blake prevailed upon his magnetic and eloquent Winthrop's monopoly, which he used to light fires.

Blake, with little or no assistance from Winthrop, fashioned a rude dwelling. In which they lived contently for a few weeks. It was a special apartment for the woman. Jealous of Blake and despite the fact that Blake had saved their lives many times, Winthrop whispered to Jenny of the constant danger he believed she was in from the association of this so-called "brute." Jenny believed Winthrop and the woman. Winthrop endeavored to force his way into her room in the dead of night, but was frightened away by wild animals. In the morning he told her that it was Blake.

Time passed, and Jenny Leslie came to know the cowardly nature of Winthrop. Once she informed Blake: "I believe I have more cause to fear you than I have to fear the brute." Thomas Blake only grinned, and he ordered Jenny Leslie to go and fetch clothes fashioned from skins. "I want the skirt for a signal of distress, for some ship may pass," Thomas Blake said. He took the skirt and affixed it to a long pole placed on the highest peak of the island. When Thomas Blake announced that he would go in search of game, and that Winthrop plotted against, Jenny Leslie. Despite the mutterings of the approaching storm, he tried to break through the hail and lightning, and many Leslie's rooms. The tropical storm broke quickly and wind and rain lashed the dwelling. Trees were blown down, and one, as if directed by anavening hand, pinned Winthrop, crushed and bleeding, under it with crushed earth. He was found the next morning by Blake, who cut away the body. The one who had talked with Jenny Leslie to revive Winthrop.

"I have a confession to make," whispered Winthrop. His real name is Hawkins. I was valet to a titled Englishman. I sold his wife's jewels, and I went forth determined to pose as a gentleman and to marry his money. The Winthrop died. Jenny Leslie was left alone with Thomas Blake. An eventful day. An earthquake threw the woman learned more of the heart of gold beneath the rascally exterior. And then one day the whistle of the steamer sounding along the African coast. The skirt tied to the pole had been seen by the ship's captain and rescue was near.

Thomas Blake, American engineer, and Miss Jenny Leslie lived a life of ease and comfort. They became selfish and supercilious, stood together awakening the dangers they feared. However, Blake was hasty—he had always been so with women. The girl looked into the cage-man's eyes. "I love you," exclaimed Thomas Blake, and she gathered the present for the girl into his mighty arms and held her closely.

EMERALD M. P. CO.

TOM AND JERRY—BACHELORS (Episode No. 1—Two Parts—June 11—J. Jerry Simpson and Tom Braddock are two happy-go-lucky chaps with a weakness for pranks and the fact that they possess two beautiful wives does not restrain them from indulging in their flouting propensities.

Mrs. Bradford and Mrs. Simpson, who are successive arrivals on the scene, call on the two men, inviting them to spend a Sunday at their country home. After theusual discussion as to what they decide to take the 5:35 train. This is very much to the satisfaction of the gentlemen, who more than enough: the advantages of their wives presence for a short time so that they may escape the exasperating pressure of the day. Tom and Jerry in arriving at their offiice receive word by letter that their French model, Madame De Luxe, is expected by train. Jerry sends Tom and Jerry, the husband, to draw the picture to the office of her new employers, Bradford & Simpson, but, nevertheless, are forced to once again, and her French beauty and culture is the only way to secure for her a hearty welcome. Jerry knows that his wife has always been faithful. For the next day, extends the Madame an invitation to visit their apartments, under a pretense that they have a number of new costume pieces which they desire her to look over. With a reluctance she accedes.

The Count discovers a card with the address of Jerry Simpson, and being of a jealous disposition, hurries to seek vengeance on the retina of his power of men. In the midst of Tom and Jerry's tetra-tetra with Madame De Luxe, the wives arrive, and in the endeavors of Tom and Jerry to save their marriage, stop the position, complications follow one upon the other, and the final result is that Jerry deserted, and Jerry resigns himself to disarrange the positions, but they do not count upon the numerous accidents which are so common in this kind of family.

The Count De Luxe arrives at their apartment, discovers his wife's cost, and realizes that he is also deceived. He now sees vengeance on the new power of Jerry Simpson, and he forces Tom and Jerry to retain in their apparatus. When they free the windows, they hide the baby in the stock. The brides arrive for the wedding ceremony. They find the hidden treasure, Madame is also brought to light and when Count De Luxe, seeking for the wife, they are made aware of his supposed rival in the story, it brought to a climax with many laughes.

---

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 Seventy Ave., City, where 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 amased at the magnificence and completeness of my new establishment.—THIS PROVES PROGRESS AND SUCCESS.

HALLBERG 29th Century Motor Generator
Weight 475 lbs.
Height 15", Width 15", Length 36".

For 110 or 220 volts, 60 cycle, 2 or 3 phase A. C. Line. For single phase, 46 extra.

Other Sizes and Styles of All Kind—Quoted upon Request

This Perfect 2-Lamp Switch-board only

$260.00

Adjustable for One 30 to 70 Amp. D. C. Arc

For 110 or 220 volts, 60 cycle, 2 or 3 phase A. C. Line. For single phase, 46 extra.

$57.50

For (2) 30-40 amp. arcs with volt and amp. meters and special field rheostat.

No live part on front of board.

5" wide—18" high—10" to 12" from wall.

With angle iron legs.

I am distributor of all makes moving picture machines and furnish everything complete for the theatre, new and used apparatus.

Send for Free Circulars and Catalogues, but for Hallberg's Big 100-page Catalogue, send 25 Cents.

I EQUIP THEATRES COMPLETELY AND CARRY "SPEEDER" AND OTHER MAKE CARBONS AND SUPPLIES.

Send $2.50 for latest Operator's Book "MOtion PICTURE ELECTRICITY"

J. H. HALLBERG

SWEDISH ELECTRICAL ENGINEER

38 East 23d St. The House of Quality New York.
SITUATIONS WANTED.


"Amberlux."

ORGANIST—Experienced pictures (concert pipe organ or Wurlitzer unit), available now; anywhere. Composer, care M. P. World, N. Y. City.

OPERATOR wants position; can and will give first-class projection; has reference. S. W., care M. P. World, Chicago, Ill.


CAMERAMEN—Furnished with outfit—portable electric lights to rent. Features and industrial pictures produced. Ray, 326 Fifth Ave., N. Y. City.

"Amberlux."


AMERICAN PHOTOPLAYER OPERATOR—One year experience. Can play anything. Am able to pick the proper music for the highest class of photoplays. State salary and hours. Address, R. C., care M. P. World, N. Y. City.

CAMERAMAN—Expert photographer, own complete professional equipment. Features, industrial, comedy. All work guaranteed. Samples submitted. Several years' experience, first-class references. Address Cameron, care M. P. World, N. Y. City.

EXPERT CAMERAMAN—Wants work by day or week for next few months. Has own camera. Professional, care M. P. World, N. Y. City.

OPERATOR—Strictly sober, wishes position in theater where good projection is appreciated, willing to leave town. L. N. W., 216 W. 124th St., N. Y. City.

OPERATOR—Strictly sober, desires position in theater where real projection is appreciated. Handle any equipment. Satisfaction guaranteed. Address Henry Alman, Mayfield, Ky.

HELP WANTED.


WANTED—Moving picture-camera owners in every town to take local scenery. Globe Film Co., 905 Edgecomb Place, Chicago, Ill.

WANTED—To operate a branch office for me in each of the following cities: Philadelphia, Reading, Pittsburgh, Harrisburg, Scranton, Johnstown, Syracuse, Erie and Buffalo. Must be able to place a cash deposit of $600 in First National Bank, this city, as security. If you cannot furnish security do not reply. For further particulars address H. Davis, Davis Film Service, 75 W. Washington St., Wilkes-Barre, Pa.

BUSINESS OPPORTUNITIES.


THEATERS WANTED.

CASH FOR YOUR MOVIE—I am a practical successful moving picture broker. Seventeen years of continuous success. Selling upwards of one million dollars worth annually, sales, exchanges and leases. Lewis, the Moving Picture Broker. Established 1896. Offices, 578-90 Elliott Sq., Buffalo, N. Y.

"Amberlux."

WANTED—First-class show located in following territory: Arkansas, New Mexico or Colorado. Must be a money maker, and be able to stand a rigid investigation. Want place running 7 days per week, with daily matinees. In replying, list and invoice the total equipment. Give size of town and number of competing shows and size of same. State what film service used and price of same. Give the net earnings of past months. Full information must be given or no attention will be accorded replies. Banking references furnished on request. Address P. O. Box 348, Morenci, Ariz.

THEATERS FOR SALE OR RENT.

Richardson endorses "Amberlux" Filter.

FOR SALE—Modern theater in a city of eighty-five thousand population, built three years ago. Full sized stage. One balcony. Seating capacity ground floor, 1,000 chairs, balcony 900 chairs. Showing photoplay for past two years. Location excellent. Owner has other business. $10,000 down and terms payment for balance. Price right. Write Dr. A. W. Bender, Utica, N. Y.

FOR LEASE—Modern theater of seventeen hundred seating capacity in a city of eighty-five thousand. Present policy—Photoplay—but suited to any policy. Built three years ago. Annual rent, $7,500. Owner has other business. Write Dr. A. W. Bender, Utica, N. Y.


TWO THEATERS NEAR ALBANY, N. Y.—No. 1—425 capacity; running 7 days week; long lease; receipts up to $240; expenses about $175; price $2,500. No. 2—500 seats; 3d. and 5c. admission; 415 year lease; running 7 days week; receipts up to $315; expenses about $240; price $3,200. On account of owner moving to New York City will sacrifice both at bargain. Send for catalog of business opportunities free. Lewis, 380 Elliott Square, Buffalo, N. Y.

FOR SALE—Motion picture theater seating 250; town of 400, doing good business; owner going West. Write W. D. Nye, Mansfield, Ohio.

FOR SALE—Fully equipped theater, seating 250, open Sundays, located on main business street. Population 18,000. Palace Theater, Peru, Ind. (Continued on page 1769.)

How Would You Like to Save $50.00 A Year ON LIGHT?

By Using the PITECO Condenser System

You Improve Projection 50%
You Bring Out the Detail
You Save on Your Light

Price per Set, $5.00, Postage Paid. When ordering state size projection lens in use.

PICTURE THEATRE EQUIPMENT COMPANY 1604 Broadway Projection Engineers New York

CONSULT US FOR MODEL PROJECTION
**THE MOVING PICTURE WORLD**

**CLASSIFIED ADVERTISEMENTS**—Continued from page 1768

**EQUIPMENT FOR SALE**

*“Amberlux.”*

LARGE STOCK of used moving picture machines—all kinds, from opera and folding chairs at about half regular price; all goods guaranteed in first-class condition, shipped subject to inspection. Emporium Supply Co., Chestnut St., St. Louis, Mo.

For sale: Two Sligdix projector, guaranteed perfect and good as new at reason-
able prices, Second-hand Motograph in good condition. Room 206, 1422 Broadway, New York City.

CAMERAS, perforators, printers, tripods, projector,-devices, outside, et cetera. Directors, Special filming, private screening. Title, 

Title,этно.
A REAL

REPUTATION

can never be built on mere extravagant claims—there must be

Real Performance—
Real "Making Good"

SEEBURG

PIPE ORGAN ORCHESTRAS

Owe their reputation to

Genuine Quality and Actual Performance

WRITE TODAY
To the nearest Seeburg dealer for interesting information

J. P. Seeburg Piano Company

MANUFACTURERS

1006 Republic Building, Chicago

BRANCHES:

BOSTON
M. Steinert & Sons
162 Boylston Street

NEW YORK
177 West 45th Street

PHILADELPHIA
$23 Walnut Street

ATLANTA
65 North Pryor Street

PITTSBURGH
61 Liberty Street

BEAumont, TEXAS
782 Pearl Street

In answering advertisements, please mention The Moving Picture World
### List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1738, 1740.)

<table>
<thead>
<tr>
<th>General Film Company</th>
</tr>
</thead>
</table>

### BIOGRAPH.

**May 6**—During the Round-Up (Drama) (Biograph—Reissue No. 49). **May 9**—Merry Mary (Two parts—Comedy). **May 15**—The Perdy of Moon (Three parts—Drama) (Biograph Reissue No. 16). **May 17**—Beaver of Graft (Three parts—Drama). **May 22**—The Mistake (Drama) (Biograph—Reissue No. 64). **May 29**—Loki Like Now? (Two parts—Comedy). **May 30**—The House with Closed Shutters (Drama) (Biograph Reissue No. 57). **June 3**—The Girl Across the Way (Drama) (Biograph Reissue No. 83). **June 6**—The Yaku Cur (Two parts—Drama) (Biograph Reissue No. 54). |

### EDISON.

**May 3**—The Real Dr. Kay (Comedy). **May 9**—Celeste of the Ambulance Corps (Three parts—Drama). **May 10**—Mr. and Mrs. Black (Comedy) (Biograph Reissue No. 48). **May 16**—The Littlet Magdalene (Three parts—Drama). **May 17**—Robbing the Fishes (Comedy). **May 23**—The Woman’s Code (Three parts—Drama). **May 24**—The Cerephina Moth (Educ.). **May 30**—Helen of the Chorus (Three parts—Drama). |

### ESSANAY.

**May 2**—A Song of the Moon’s Ray (Two parts—Dr.). **May 8**—The Babel of "The Preacher Who Pled His Kite But Not Because He Wished to Do So" (Comedy). **May 9**—Once a Thief—7 (Three parts—Drama). **May 9**—A Return to Youth—and Trouble (Two parts—Comedy—Drama). **May 10**—The Man in Black (Comedy). **May 18**—The Resurrection of a Fairy and the Lorgnette and Why She Got It Good (Comedy). **May 25**—The Jester (Three parts—Drama). **May 18**—The Double Cross (Two parts—Dr.). **May 17**—Helen Howe Balliet’s Sketch Book of San Francisco (Cartoon). **May 14**—A scenic subject on the same reel. **May 23**—A Rose of Italy (Three parts—Dr.). **May 27**—Police (Comedy). **May 20**—Condemnation (Two parts—Dr.). **May 24**—Camerluc Nocturnal Pictorial No. 10 (Cartoon). **June 5**—Our People (Three parts—Drama). **June 6**—Orphan Joyce (Two parts—Drama). **June 7**—Usa Kalem. (Biograph—Biograph Reissue No. 64). **June 8**—A scenic subject on the same reel. **June 10**—Pool’s Gold (Three parts—Drama). |

### KALEM.

**May 3**—The Dumb Heir (Comedy). **May 6**—The Human Telegram (No. 78 of the "Hazard of Helen" Railroad Series) (Biograph—Reissue No. 30). **May 8**—The Rogue’s Nemesis (No. 7 of the "Social Pirate" Two parts—Dr.). **May 9**—The Dead Town (Comedy). **May 10**—Not What the Doctor Ordered (Comedy). **May 12**—A Lunch-Room Legacy (Comedy). **May 13**—Hazard of Helen Railroad Series No. 79, "The Bridge Of Danger" (Dr.). **May 15**—The Big Heel (Comedy). **May 16**—The Artful Dodger (Drama). **May 17**—The Artful Dodger (Drama). **May 18**—The Man in the Hat (Comedy). **May 20**—One Chance in a Hundred (No. 80 of the "Hazard of Helen Railroad Series—Drama. **May 22**—The Missing Millionaire (No. 9 of the "Social Pirates" Two parts—Dr.). **May 23**—Ham’s Busy Day (Comedy). **May 24**—The Bogus Ghost (Comedy). **May 25**—A Baby Grand (Comedy). **May 27**—Hazard of Helen Railroad Series No. 81, "The Capture of Red Stanley" (Drama). **May 29**—Unmasking a Rascal No. 10 of the "Social Pirates" Two parts—Dr.). **May 30**—A Bunch of Cleveres (Comedy). **May 31**—A Smokey Adventure (Comedy). **June 11**—The Detective (Comedy). **June 23**—Hazard of Helen Railroad Series No. 82, "The Spiked Switch" (Two parts—Drama). |

### LUBIN.

**May 4**—None So Blind (Three parts—Dr.). **May 6**—Father’s Night Out (Comedy). **May 8**—Skins and Cinders (Comedy). **May 11**—The Wheat and the Chaff (Three parts—Drama). **May 13**—Jenkins’ Jinx (Comedy). **May 15**—Otto the Artist (Comedy). **May 16**—The Beggar King (Two parts—Dr.). **May 19**—Jackstraws (Three parts—Drama). **May 20**—The Winning Number (Comedy). **May 22**—Otto the Hero (Comedy). **May 25**—Prisoners of Conscience (Three parts—Drama). **May 27**—Oh, You Uncle! (Comedy). **May 29**—Frilly Frilled (Comedy). **May 30**—The Final Payment (Two parts—Dr.). **June 1**—The Code of the Hills (Three parts—Drama). **June 3**—Pickles and Diamonds (Comedy). **June 5**—Otto the Reporter (Comedy). **June 8**—The Scapagrace (Three parts—Dr.). **June 10**—Two Smiths and a Half (Comedy). |

### SELIG.


### VIM.

**May 4**—The Brave Ones (Comedy). **May 5**—Home-Made Pies (Comedy). **May 11**—The Water Cure (Drama). **May 12**—The Pretenders (Comedy). **May 15**—Thirty Days (Comedy). **May 19**—A Fair Exchange (Drama). **May 25**—Baby Doll (Comedy). **May 26**—Villains and Violins (Comedy). **June 1**—The Schemers (Comedy). **June 2**—The Land Lubbers (Comedy). **June 8**—The Sea Dogs (Comedy). **June 19**—A Dollar Down (Comedy). |

### VITAGRAPH.

**May 1**—Jane’s Husband (Comedy). **May 5**—Some Chicken (Comedy). **May 6**—The Resurrection of Hollis (Three parts—Drama) (Broadway Star Feature). **May 8**—The Double-Double Cross (Comedy). **May 12**—Out Agin’ in A’Pity (Comedy). **May 13**—Accusing Voice (Three parts—Drama) (Broadway Star Feature). **May 15**—A Lucky Tobacco (Comedy). **May 19**—More Money than Manners (Comedy). **May 20**—Miss Adventure (Three parts—Drama) (Broadway Star Feature). **May 22**—The Cost of High Living (Comedy). **May 28**—The Battler (Comedy). **May 27**—The Primal Instinct (Three parts—Drama) (Broadway Star Feature). **May 29**—The Rich Idler (Drama). **June 2**—The Lonelies (Comedy—Drama). **June 3**—Carew and Son (Three parts—Drama) (Broadway Star Feature). **June 5**—New York Old and New (Scenic). **June 9**—She Won the Prize (Comedy). **June 10**—The Strange Case of Robert Burnham (Three parts—Drama) (Broadway Star Feature). |

### General Film Company Features

**BROADWAY STAR FEATURES.**

**Apr. 15**—Six’s Penalty (Three parts—Drama). **Apr. 22**—A Caliph of the New Gregad (Three parts—Comedy—Drama). **Apr. 23**—The Man Hunt (Three parts—Dr.). **May 6**—The Resurrection of Hollis (Three parts—Drama). **May 13**—Accusing Voice (Three parts—Dr.). **May 20**—Miss Adventure (Three parts—Dr.). **May 27**—The Primal Instinct (Three parts—Drama). **June 3**—Carew and Son (Three parts—Drama). **June 10**—The Strange Case of Robert Burnham (Three parts—Drama). |

### KNICKERBOCKER STAR FEATURES.

**Apr. 21**—When Might is Right (Three parts—Drama). **Apr. 28**—The Broken Promise (Three parts—Drama). **May 5**—The Oath of Hate (Three parts—Dr.). **May 8**—The Broken Pendant (Three parts—Drama). **May 17**—Spellbound (Five parts—Drama). **May 19**—A Child of Fortune (Three parts—Drama). **May 28**—The Pilot’s Bride (Three parts—Dr.). **June 2**—Shadows (Three parts—Drama).
"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.

ADDRESS NEAREST OFFICE

<table>
<thead>
<tr>
<th>City</th>
<th>Office</th>
</tr>
</thead>
<tbody>
<tr>
<td>Atlanta, Ga.</td>
<td>Columbus, Ohio</td>
</tr>
<tr>
<td>Baltimore, Md.</td>
<td>Dayton, Ohio</td>
</tr>
<tr>
<td>Birmingham, Ala.</td>
<td>Denver, Colo.</td>
</tr>
<tr>
<td>Boston, Mass.</td>
<td>Des Moines, Iowa</td>
</tr>
<tr>
<td>Buffalo, N. Y.</td>
<td>Duluth, Minn.</td>
</tr>
<tr>
<td>Butte, Mont.</td>
<td>Elkins, N. Y.</td>
</tr>
<tr>
<td>Charlotte, N. C.</td>
<td>Fort Wayne, Ind.</td>
</tr>
<tr>
<td>Chattanooga, Tenn.</td>
<td>Hartford, Conn.</td>
</tr>
<tr>
<td>Chicago, Ill.</td>
<td>Indianapolis, Ind.</td>
</tr>
<tr>
<td>Cincinnati, Ohio</td>
<td>Jacksonville, Fla.</td>
</tr>
<tr>
<td>Cleveland, Ohio</td>
<td>Joplin, Mo.</td>
</tr>
<tr>
<td>Kansas City, Mo.</td>
<td>Kansas City, Tenn.</td>
</tr>
<tr>
<td>Louisville, Ky.</td>
<td>Memphis, Tenn.</td>
</tr>
<tr>
<td>Memphis, Tenn.</td>
<td>Minneapolis, Minn.</td>
</tr>
<tr>
<td>Milwaukee, Wis.</td>
<td>Nashville, Tenn.</td>
</tr>
<tr>
<td>New Haven, Conn.</td>
<td>New Haven, Conn.</td>
</tr>
<tr>
<td>New York, N. Y.</td>
<td>New Orleans, La.</td>
</tr>
<tr>
<td>Niagara Falls, N. Y.</td>
<td>New York, N. Y.</td>
</tr>
<tr>
<td>Omaha, Neb.</td>
<td>Oklahoma City, Okla.</td>
</tr>
<tr>
<td>Pittsburgh, Pa.</td>
<td>Providence, R. I.</td>
</tr>
<tr>
<td>Richmond, Va.</td>
<td>Rochester, N. Y.</td>
</tr>
<tr>
<td>St. Louis, Mo.</td>
<td>Salt Lake City, Utah</td>
</tr>
<tr>
<td>San Francisco, Cal.</td>
<td>San Francisco, Cal.</td>
</tr>
<tr>
<td>Schenectady, N. Y.</td>
<td>Schenectady, N. Y.</td>
</tr>
<tr>
<td>Seattle, Wash.</td>
<td>Seattle, Wash.</td>
</tr>
</tbody>
</table>

For Michigan business refer to General Electric Company of Michigan, Detroit

For Texas, Oklahoma and Arizona business refer to Southwest Electric Company, Dallas, El Paso, Houston and Oklahoma City.

For Canadian business refer to Canadian General Electric Company, Ltd., Toronto, Ont.
List of Current Film Release Dates

(Universal Film Mfg. Co.)

ANIMATED WEEKLY.

May 8—Number 18 (Topical).
May 15—Number 20 (Topical).
May 17—Number 20 (Topical).
May 24—Number 21 (Topical).
May 31—Number 22 (Topical).
June 7—Number 23 (Topical).

BIG U.

May 4—The Beloved Liar (Three parts—Dr.).
May 11—No release this day.
May 19—Nadine of Nowhere (Drama).
May 23—Corporal Billy’s Comeback (Two parts—Drama).
May 31—The Attic Princess (Drama).
June 1—Brother Jim (Drama).
June 5—The Sea Lily (Drama).

BISON.

May 8—The Leap (Two parts—Drama).
May 13—A Fight for Love (Two parts—Drama).
May 20—Hula, the Silent (Two parts—Dr.).
May 27—The Guest (Two parts—Dr.).
June 3—Tammany’s Tiger (Two parts—Com.).
June 10—The Cage Man (Two parts—Drama).

GOLD SEAL.

May 8—The Purple Mask (Two parts—Dr.).
May 9—The Mark of a Gentian (Two parts—Drama).
May 16—Darcy of the Northwestern Mounted (Three parts—Drama).
May 23—The Woman Who Followed Me (Two parts—Comedy-Drama).
May 30—The Silent Man of Timber Gulch (Two parts—Drama).
June 6—The Rose-Colored Scarf (Two parts—Drama).

IMP.

May 2—When Slim Was Home Cured (Com.).
May 4—Wood (One Night at a Time).
May 6—Just Kitty (Drama).
May 9—When a Wife Worries (Comedy).
May 10—The Go-Between (Drama).
May 12—The Capital Prize (Two parts—Dr.).
May 19—When Slim Picked a Peach (Comedy).
May 21—Claudia (Comedy).
May 23—The Health Guide (Drama).
May 29—The Unconventional Girl (Two parts—Drama).
June 30—A Double Fire Deception (Comedy).
June 6—Jim Slocum No. 46383 (Two parts—Drama).
June 6—His Little Story (Comedy).

JOKER.

May 13—A Wife for a Rainbow (Comedy).
May 20—A Rival for a Husband (Comedy).
May 27—A Stage Villain (Comedy).
June 3—A Dark Suspicion (Comedy).
June 10—No release this day.

LAEMLLE.

May 7—The Marriage of Arthur (Two parts—Comedy-Drama).
May 11—Her Husband’s Faith (Two parts—Drama).
May 14—Her Great Part (Comedy-Drama).
May 15—Grouches & Smiles (Comedy-Drama).
May 16—Heartaches (Two parts—Drama).
May 20—No release this day.
May 24—No release this day.
May 30—The Future (Drama).
June 1—Two Mothers (Two parts—Drama).
June 4—The Wire Pullers (Comedy).
June 8—Two for a Hundred (Drama).
June 11—The False Gems (Drama).

L-KO.

May 10—The Great Smash (Three parts—Comedy).
May 14—No release this day.
May 17—Gaby’s Gasoline Glide (Two parts—Comedy).
May 22—No release this day.
May 24—A Busted Honeymoon (Comedy).
May 28—Gamboling the Green (Comedy).
May 31—Tough Luck on a Rough Sea (Two parts—Comedy).
June 4—No release this day.
June 7—Billie’s Waterloo (Comedy).
June 11—Four Hands and False Friends (Comedy).

NESTOR.

May 8—Potts Bungs Again (Comedy).
May 12—Never Lie to Your Wife (Comedy).
May 15—He’s a Devil (Comedy).
May 19—The Wooning of Aunt Jenima (Comedy).
May 22—Her Celluloid Hero (Comedy).
May 26—Her Husband’s Wife (Comedy).
May 29—All Over (Comedy).
June 2—Good Night Nurse (Comedy).
June 6—Never Too Eddie (Comedy).
June 9—Twist Love and the Iceman (Comedy).

POWERS.

May 11—Mr. Fuller Pep—He Tries Mesmerism (Comedy—Cartoon).
—Some Monkey Stills (Dittmar Education).
May 13—No release this day.
May 15—Topspike (Comedy).
—Little Journeys in the Frozen North, Nome, Alaska (Educational).
May 20—Their Social Secret (Comedy).
May 25—Mr. Fuller Pep—He Dabbles in the Pond (Cartoon).
—The Juvenile Dance Emperor (Lehn Basketweave in a Group of Classic Deception).
May 27—Storming the Trenches (Comedy).
June 1—Can’t Be True (Comedy).
June 8—Mr. Fuller Pep—He Breaks for the Beach (Cartoons).
—Pigeon of the Zoo (Dittmar’s Educational).
June 10—Betrayed by the Camera (Comedy).

NEW REIFFER PHOTOPLAYS.

May 8—A Hundred of Men (Five parts—Dr.).
May 15—A Youth of Fortune (Five parts—Dr.).
May 22—Half a Rogue (Five parts—Drama).
May 26—The Iron Rooster (Five parts—Dr.).

REX.

May 7—Sealing the Jungfrau (Educational—Scenic).
May 9—War in Mexico (Top.).
May 14—A Scenic (Top.).
May 16—No release this day.
May 21—Love Triumphant (Two parts—Dr.).
May 23—Virginia (Drama).
May 25—Harmony in Italy (Comedy).
May 28—A Gentle Volunteer (Three parts—Drama).
June 3—A Cad (Drama).
June 4—As in a Dream (Three parts—Drama).
June 6—No release this day.
June 9—The Code of His Ancestors (Drama).
June 11—The Sheriff of Pine Mountain (Two parts—Drama).

VICTOR.

May 12—A Strange Confession (Drama).
May 17—The Three Wishes (Drama).
May 24—The Limousine Mystery (Two parts—Drama).
June 2—No release this day.
June 7—Objection to Murder (Two parts—Comedy).
June 9—The Scorpion’s Sting (Three parts—Drama).

UNIVERSAL SPECIAL FEATURE.

May 15—The Adventures of Peg o’ the Ring, No. 5, “In the Lion’s Den” (Two parts—Drama).
May 22—The Adventures of Peg o’ the Ring (No. 4, The Circus Mongrels) (Two parts—Drama).
May 29—The Adventures of Peg o’ the Ring (No. 3, The House of Mystery) (Two parts—Drama).
June 5—The Adventures of Peg o’ the Ring, No. 5 (Two parts—Drama).

UNIVERSAL (STATE RIGHTS).

April—The Dumb Girl of Portig (Seven parts—Drama).

(Mutuals continued on page 1776.)
You can't STAY on the Fence

—you must come down. On which side will you land—success or failure? Do you want to know how others have landed on the side of success?

Better films may be the first remedy that suggests itself. Of what good are better films when they are presented to your audiences, projected on your screens with flickering, wasteful alternating current or with direct current from unreliable, out of date, cumbersome direct current apparatus.

If we can convince you that

**The Wagner WHITE LIGHT Converter**

will improve your projection, materially save you current (if you use alternating current now), and increase your patronage, you must admit it is a thing to be desired—almost necessary to success.

We want to send you Bulletin 10923 and ask that you read it thoroughly. It may be the means of turning a failure into a success. Send today!

**Wagner Electric Manufacturing Company**
Saint Louis, Missouri
List of Current Film Release Dates
(For Daily Calendar of Program Releases See Pages 1738, 1740.)

MUTUAL MASTERPICTURE DE LUXE.
May 11—Her Father's Gold (Thanhouser—Five parts—Drama) (No. 100).
May 15—The Man from Manhattan (American—Five parts—Drama) (No. 101).
May 18—The Fairly (American—Five parts—Drama) (No. 102).
May 22—Nancy's Birthright (Selma—Five parts—Drama) (No. 103).
May 25—The Reclamation (American—Five parts—Drama) (No. 104).
May 29—The Man from Manhattan (American—Five parts—Drama) (No. 105).
June 1—Other People's Money (Thanhouser—Five parts—Drama) (No. 106).

VOGUE.
May 9—Germsic Love (Comedy).
May 14—A Mix-Up at Rudolph's (Comedy).
May 16—The Man from Manhattan (American—Five parts—Drama). (No. 102).
May 21—The Chinatown Villains (Comedy).
May 23—Rival Rogues (Comedy).
May 25—National Nuts (Comedy).
May 30—Shy Thirty (Comedy). June 4—Nailing on the Lid (Comedy).

Pathé Exchange, Inc.

ARROW.
May 8—Who's Guilty? No. 1, "Puppets of Fate" (Two parts—Drama).
May 15—The Snare of Dan O'Mara" (Two parts—Drama).

FEATURE.
May 1—The Iron Claw, No. 10, "The Living Dead" (Two parts—Drama).
May 8—The Iron Claw, No. 11, "The Suing of Dan O'Mara" (Two parts—Drama).
May 15—The Iron Claw, No. 12, "The Haunted Canvas" (Two parts—Drama).
May 22—The Iron Claw, No. 13, "The Hidden Face" (Two parts—Drama).

GOLD ROOSTER PLAYS.
Apr. 18—Big Jim Garrity (Five parts—Dr.)(Com.).
May 13—The Thrill Seeker (四大時代) (Five parts—Com.).

MITHENTAL.
May 1—Trouble Enough (Comedy).
May 15—Reckless Wrestlers (Comedy).

PATHIE.
May 8—Booth Weekly (Animated Com.—Car.).
May 8—The Ascent to Mt. Rainier (Scenic).
—Beautiful Lake Chuzenji (Animated Japanes (Scenic)).
May 15—Siberia, the Unseen Unknown, No. 7 (Com.).
—On the Island of Luzon, (Philippine Scenic).
May 22—Saving the Shale Shipp (Industrial).
—Yunnan Poo (Scenic of Southwest China).
May 22—Leap Year (Animated Comedy—Car.).
—How to Bring Up a Child (Colored—Nonesse Film).

PATHIE NEWS.
Apr. 29—Number 35, 1916 (Topical).
May 6—Number 36, 1916 (Topical).
May 13—Number 37, 1916 (Topical).
May 20—Number 38, 1916 (Topical).

PHUNPHILMS.
Apr. 19—Lady Killers (Comedy).
Apr. 26—Them Was the Happy Days (Comedy).

ROLIN.
May 4—Luke and the Bomb Throwers. (Com.).
May 22—Luke's Late Lunchers (Comedy).

MISCELLANEOUS RELEASES.

AUTOMORS FILM CO., INC.
Mar.—Love's Sackcloth and Ashes (Drama).
Mar.—Sins of the Father (Drama).
April—Alasace (Five parts—Drama).

BLUEBIRD PHOTOPLATES.
May 15—Lustful (Five parts—Drama).
May 22—A Son of the Immortals (Five parts—Drama).
May 29—Naked Heaven (Five parts—Drama).
June 5—The Eye of God (Five parts—Drama).
June 12—Bobbie and the Billionaire (Five parts—Drama).
June 19—The Golden Godfathers (Five parts—Drama).

EMERALD M. P. CO.
June 1—Tom & Jerry—Bachelors, No. 1 (Two parts—Comedy).

FOX FILM CORPORATION.
May 8—The Eternal Sappho (Five parts—Drama).
May 15—Sins and Men (Five parts—Drama).
May 22—The Mystery of Myra, No. 3 (Two parts—Drama).

INTERNATIONAL FILM SERVICE INC.
May 8—The Mysteries of Myra (No. 3) (Two parts—Drama).
May 15—The Mystery of Myra, No. 4 (Two parts—Drama).
May 22—The Mystery of Myra, No. 5 (Two parts—Drama).

JUVENTINE FILM CORPORATION.
Mar.—A Chip Off the Old Block (Comedy).
Mar.—A Chip Off the Old Block (Comedy).
Mar.—Chip's Backyard Barnstormers (Two parts—Com.).
Mar.—Chip's Rivals (Comedy).
LEWIS J. SELZNICK PRODUCTIONS, INC.
May—The Common Law (Drama).

METRO PICTURES CORPORATION.
May 15—The Spell of the Yukon (Popular Western)—Players (Five parts—Drama).
May 22—Notorious Gallagher (Columbia—Five parts—Drama).
May 29—The Scarlet Woman (Popular Plays & Players—Five parts—Drama).
June 5—Borrowing Trouble (Five parts—Drama).

METRO-DREW COMEDIES.
System Is Everything (Comedy).
The First (Comedy) (Comedy).
The Model Cook (Comedy).
Sweet Charity (Comedy).

PARAMOUNT PICTURES CORPORATION.
May 15—The Truuff (Famous Players—Five parts—Drama).
May 25—Pasquale (Morocco—Five parts—Drama).
June 1—The Gutter Magdalena (Lasky—Five parts—Drama).
June 5—The Evil Thereof (Famous Players—Five parts—Drama).
June 8—The Making of Maddalena (Morocco—Five parts—Drama).
June 12—Her Romance (Famous Players—Five parts—Drama).
June 15—Destiny (Famous Players—Five parts—Drama).
June 19—The Clown (Lasky—Five parts—Drama).

PARAMOUNT-BRAY CARTOONS.
May 10—A Toyland Paper Chase.
May 17—Booby Bums and His Goatsmile.
May 24—Kid Casey the Champion (Cartoons—Comedy).

PARAMOUNT-BURTON HOLMES TRAVEL PICTURES.
May 15—Among the Head Hunters.
May 22—Cruising Through the Philippines.
May 29—The Murderous Moros of Mindanao.
June 5—The Stirring of the Sultan (Drama).
June 12—The Famine Colony of Palawan.

PARAMOUNT FILM CORPORATION.
Releases for week of May 7:
The Marble Heart (Keystone—Two parts—Drama).
A Dash of Courage (Keystone—Two parts—Drama).
The Good Bad-Man (Fine Arts—Five parts—Drama).
The No-Good Guy (Ince—Five parts—Drama).
Releases for week of May 14:
Susan Rocke (Paramount—Five parts—Drama).
Noisy Sister (Ince—Fine Arts—Five parts—Drama).

Releases for week of May 21:
A Child of the Paris Streets (Fine Arts—Five parts—Drama).
The Primative Ine (Ince—five parts—Drama).

UNICORN FILM SERVICE CORPORATION.
(Releases for the Fourth Week).
May 14—Bandit's of Lone Pine (Utah—Western—Drama).
May 15—Real Love and Counterfeit Money (Jockey—Com.).
May 17—The Call of the Heart (Supreme—Two parts—Drama).
May 15—The Teacher and the Bully (Gayety—Com.).
May 16—The Easter Feather (Hiawatha—Western—Drama).
May 16—The Rose of Love (Hiawatha—Western—Drama).
May 17—The Black Mark (Judy—Comedy).
—A Musical Deception (Comedy).
May 17—Divided Love (Buffalo—Western—Dr.)(Com.).
May 17—Father's Delusion (Com.)
May 17—The Tell-Tale Stain (Puritan—Dr.)
May 18—The Disappearance of Johnny Brady (Lily—Two parts—Drama).
May 18—Auntie's Romance (Jockey—Comedy).
May 19—Their Indian Friend (Rancho—Western—Drama).
May 19—Wholesale Proposals (Gayety—Com.).
May 19—The Birthday Gift (Supreme—Drama).
May 20—The Mexican Spirit (Sunset—Two parts—Western—Drama).
May 20—All on Account of an Olive (Hippo—Comedy).
May 21—Midnight Escapade (Jockey—Com.).
May 21—The Fisherman's Choice (Puritan—Drama).

(Releases for the Fifth Week).
May 22—The Yellow Hound (Supreme—Two parts—Drama).
May 22—Mary's Mistake (Gayety—Comedy).
May 23—Gleeking the Tricker (Comedy).
May 23—The Dividing Line (Hiawatha—Western—Drama).
May 23—Mother's Surprise (Rancho—Western Drama).
May 23—Hubby's Present (Judy—Comedy).
May 23—Our Darlings' Playmate (Comedy).
May 24—In the Hills of Kentucky (Buffalo—Western—Drama).
May 24—The New Ranch Owner (Hippo—Comedy).
May 24—The Stone Hummer (Supreme—Dr.)
May 25—The Haidoo's Revenge (Lily—Two parts—Drama).
May 25—The Hobo Imposter (Jockey—Com.)
May 26—Falsely Accused (Hiawatha—Western—Drama).
May 26—The Busy Bee (Gayety—Comedy).
May 26—The Village School Master (Supreme—Drama).
May 27—The Mystery of Shallow Creek (Sunset—Western—Drama).
May 27—The Empty Crib (Supreme—Drama).
May 29—A Gentlemen's Leisure (Hippo—Comedy).
May 29—Our Darlings' Chips (Comedy).
May 28—The Indian Child's Gratitude (Utah—Western—Drama).
May 28—O'Briens Lavin (Jockey—Com.).
May 28—The Uncut Diamond (Puritan—Drama).

WORLD-EQUITABLE.
May 22—Tangled Fates (World—Five parts—Drama).
May 29—The Man From Manhattan (American—Five parts—Drama).
June 5—The Woman of It (World—Five parts—Drama).
June 12—The Crucial Test (World—Five parts—Drama).
June 25—La Boheme (World—Five parts—Dr.).
Take Temptation Out of Your Ticket Booth

Every ticket seller wants to be honest. And she will be if you don't put temptation in her way. Remember she's human and the control which every human being has over his or her will power varies. When you allow temptation to inhabit your ticket booth, you are inviting losses. You can guard against them—you can save money—you can remove temptation from your ticket booth by installing

CAILLE Ticket Office Devices

The Caille Ticket seller automatically registers every ticket sold. This register is under lock and key. The theatre owner holds the key. There is no way that the ticket seller can get at the register. Every ticket sold is accounted for. It removes temptation and discourages dishonest efforts between the party in the booth and the ticket taker.

Delivers Tickets Separately

Whether a patron buys one ticket or five the Caille Ticket Seller delivers them to him cut off separately, but stacked together like a deck of cards. Tickets delivered in this way cannot lay across the knives in the chopper. They will drop through instantly.

Handles Tickets of Different Denominations

The Caille Ticket Seller is built in sections. When it is desired to sell tickets of different denominations, additional sections are added. Each section has its individual motor for direct or alternating current.

Caille Ticket Choppers

They tear tickets to shreds. There is no possible chance to use them again. These machines are built for foot, hand or electric operation.

Our Lightning Change-Maker

computes and pays the difference between the amount tendered ($1.00 or under) and the price of admission. Simply press one key and the machine does the calculating and instantly delivers the change direct to the patron in a saucer-like receptacle. Saves time, prevents errors and disputes.

Send for Catalog

describing the complete Caille line. Also our simple Theatre Ledger Systems, Ticket Boxes, Tickets, etc.

CAILLE BROS. CO., Amsterdam Ave., Detroit, Mich.
### List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1738, 1740.)

(Continued from page 1778.)

| V.L. B. ING. | May 2—Britton’s Romance (Vitagraph—Drama). |
| May 2—Low’s Tolt (Lubin—Five parts—Dr.). |
| May 2—His Duke’sship, Mr. Jack (Comedy—Topical). |
| May 2—Hearst-Vitagraph News No. 37 (Topical). |
| May 2—Hearst-Vitagraph News No. 38 (Topical). |
| May 2—Sherlock Holmes (Essanay—Seven parts—Drama). |
| May 2—Hearst-Vitagraph News No. 40 (Topical). |
| May 2—The Suspect (Vitagraph—Five parts—Drama). |
| May 2—Kernel Nutt Wins a Wife (Comedy). |
| May 2—Hearst-Vitagraph News No. 41 (Topical). |
| May 2—Hearst-Vitagraph News No. 42 (Topical). |
| May 2—Kernel Nutt, the Footman (Vitagraph—Comedy). |
| May 2—Into the Primitive (Selig—Five parts—Drama). |
| May 2—The Lights of New York (Vitagraph—Drama). |
| June 2—Hearst-Vitagraph News, No. 44 (Topical). |
| June 5—Hearst-Vitagraph News, No. 45 (Topical). |
| June 5—Those Who Tolt (Lubin—Five parts—Drama). |
| June 5—The Destroyers (Vitagraph—Five parts—Drama). |

**States Right Features**

- **ALL FEATURE BOOKING AGENCY.**
- Apr.—The Fire King (Five parts—Drama).  
- AMERICAN CORRESPONDENT FILM CORPORATION.  
- May 5—The Fighting Germans (Five parts—Topical).  
- THE BEACON FILMS, INC.  
- May —Get Villa Dead or Alive (Two parts—Drama).  
- CALIFORNIA MOTION PICTURE CORP.  
- Mar.—The Unwritten Law (Seven parts—Drama).  
- May—The Woman Who Dared (Seven parts—Drama).  
- July—Kisnet (Ten parts—Drama).  
- CELEBRATED PLAYERS’ FILM CO.  
- May—The Birth of a Man (Five parts—Drama).  
- CHAMPION SPORTS EXHIBITION.  
- Apr.—Willard-Moran (Four parts—Sports).  
- CLARIDGE FILMS, INC.  
- Mar.—The Birth of Character (Five parts—Dr.).  
- DOMINION EXCLUSIVES, LTD.  
- Apr.—“Napoleon” and “Sally” (Comedy).  
- ESKAY HARRIS FEATURE FILM CO.  
- Apr.—Alice in Wonderland (Six parts—Fairy Tale).  
- FEINBERG AMUSEMENT CO.  
- April—Following the Flag in Mexico (Topical).  
- GREAT NORTHERN FILM CO.  
- May—The End of the World (Six parts—Drama).  

### Our ForeSight Meant Your Protection!!

Ten days after the outbreak of war we received the largest stock of French-made condensers ever shipped into this country.

That’s why we are able to offer you now:

**The Kleine White Label Condenser**

at before-war-time prices. Foreign factories formerly engaged in the manufacture of optical goods for the entire world now devote their sole energies to war merchandise for their own countries, thus making possible the distribution of inferior, cheaply made and costly-in-the-long-run-domestic substitutes.

### Prices:

- **Plano Convex**
  - 5%, 7½, 8%, 9½ and 10½ inch E. F. $1.50
  - 5½ inch E. F., 6½ inch diameter ... 1.15
  - 6½ inch E. F. 7½ inch diameter ... 1.75
- **Meniscus and Bi-Convex**
  - 5%, 7½, 8% and 9½ inch E. F. 4½ inch diameter ... 2.00
- **Spot Light Condensers**
  - 5½, 6, 10 and 12 inch E. F., 5 inch diameter ... 2.80
  - 5½, 6, 10 and 12 inch E. F. 6 inch diameter ... 2.50

**Kleine White Label Condensers** are ground from pure optical glass. They do not dis-color—no green, pink or purple effects after a brief use. They are the only satisfactory condensers on the American market today. If you are not using them you are not obtaining maximum results from your projection equipment.

**Complete Motion Picture Theatre Equipment has been our Specialty for Twenty Years.**

Our complete catalogue will be sent upon request.

**Exclusive Edison Super-Kinetoscope Distributors**

**Exclusive Simplex Distributors**

Distributors of Powers Cameragraphs
Distributors of Motiograph Machines

**Kleine Optical Company**

Incorporated 1897

George Kleine, President

166 North State Street

Chicago, Ill.
Is Your Projector Giving Satisfactory Results?

If you buy projecting machines of the same make repeatedly you do it, not because of what the manufacturer says (advertising) but because of what you get (service).

Clever salesmanship or advertising may have secured the first order, but YOUR PROJECTOR must demonstrate its ability to "deliver the goods" right along before you will buy another of the same make.

That is why MOTIOGRAPH SALES have increased 500% in six months.

Just try a LATE MODEL MOTIOGRAPH in your booth. Its ability to give satisfaction will put you right as to what projector to use.

Write for Literature.

The Enterprise Optical Mfg. Co.
572 West Randolph St., CHICAGO, ILL.

Western Office: 833 Market St.,
San Francisco, Cal.

Add This

Manager Sharding of Georgia
Motion Picture Theatre, writes
that his net profits are $43 to $78
a week.

To Your Theatre

And Get This

70c. Extra
Profit from
20 Admissions

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.

This wonderful machine will make big Extra Profits for any theatre, large or small.

"Profit as high as $122 per week," writes F. G. Pickett of the Hippodrome Theatre at Fairmount, W. Va.

"Profiles 5.25 to $8.50 a day from Butter-Kist machine in our lobby," writes H. G. Heek of Utica, N. Y.

Scores of theatres paying rent, light and heat from Butter-Kist sales.

Butter-Kist Pop Corn Machine

makes the famous crackling white pop corn with the toasty flavor. Folks can't resist its coaxing fragrance. Draws people to your theatre. Occupies only 36 by 32 inches of floor space! Plenty of room in the lobby or down near the stage. Move a chair and you have room for it.

Runs Itself

Automatically pops, removes the un popped kernels, and butters each fluffy white morsel evenly—then super heats it to a tantalizing crisp!

We're advertising this matchless treat to millions—line up your theatre with this big new national success.

HOLCOMB & HOKE
MFG. CO.
545 Van Buren Street
Indianapolis, Ind.

In answering advertisements, please mention The Moving Picture World
Expert Cameramen at Your Service

On twenty-four hours' notice we can furnish you expert cameramen. Our own men, who are equipped with the finest cameras and Eastman stock. All work is guaranteed. Our prices are standard—Eastman stock sold you at cost to us.

Our guaranteed quality service at standard prices backs your prestige and gives satisfaction to your customers. Our laboratories are completely equipped and handled by men who know. Let us quote you prices. Write us today.

Imperial Film Mfg. Co.

The Universal Camera For Motion Photography

Write for Illustrated Catalogue
The UNIVERSAL CAMERA CO. Branches
559 W. Jackson Blvd., Chicago
1407 Times Bldg., New York
211 Market St., San Francisco
229 W. Sixth St., Los Angeles

SCENIC and EDUCATIONAL FILMS
Write for descriptive catalogue containing subjects from all parts of the world.
NO RENTALS
GREAT NORTHERN FILM CO.
116 W. 40th St., New York, N.Y.

SPEER PROJECTOR CARBONS WERE USED EXCLUSIVELY
AT THE M. P. EXPOSITION IN MADISON SQUARE GARDEN LAST WEEK

TRADE MARK
SPEER CARBON COMPANY
(Makers of Carbon for Electrical purposes during the past 25 years)

SPEER CARBON COMPANY
For Sale by Leading M. P. Machine Distributors, Including the Following:
J. H. HALLBERG, 36 East 23rd St., New York, N. Y.
KLEINE OPTICAL CO., 166 N. State St., Chicago, Ill.
SOUTHERN THEATRE EQUIPMENT CO., Rhodes Bldg., 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.
The Success of a Film—or of a Motion Picture Theatre

The Success of a Film—or of a Motion Picture Theatre

is more than a question of film service—it is the best presentation of the various film stories on the screen. That means success just as surely as the poor showing means failure.

Bausch & Lomb Projection Lenses

reproduce the action played before the camera with the brilliant illumination and sharp definition that mean satisfied audiences and satisfactory profits.

When your machine has Bausch & Lomb objectives and condensers, the operator knows that his results are sure to be high class—and the public knows it, too.

Edison and Nicholas Power Machines are always equipped with our lenses. Any film exchange can supply you.

Bausch & Lomb Optical Co.
506 St. Paul St., Rochester, N. Y.
New York Washington Chicago San Francisco

Leading American makers of Photographic Lenses, Projector Lanterns (Kulpticous), Microscopes, Stereo Prism Binoculars, Ophthalmic Lenses and other high grade optical products.

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

Send for Catalog “A”

Wangerin-Weickhardt Co.
112-124 Burrell St.
Milwaukee, Wisconsin, U. S. A.

ONLY A

Weickhardt Pipe Organ

can produce real pipe organ effects because it is a Pipe Organ exclusively

WRITE FOR OUR THEATRE ORGAN CATALOG

It will tell you not only what the Weickhardt Pipe Organ is, but also what enthusiastic theatre owners say about it.

Wangerin-Weickhardt Co.
112-124 Burrell St.
Milwaukee, Wisconsin, U. S. A.

THE MOVING PICTURE WORLD
Anti-Censorship Slides

Four Slides .......... 50c.  MOVING PICTURE WORLD
Six Slides .......... 75c.  Address
Twelve Slides All Different $1.50

FOR SALE— No. 5 Power Machine complete. 2 reel feature, "Victims of Satan," $50.00 with paper. 3 reel feature, "Does Crime Pay?" $75.00 with paper. 1 Simplex mechanism, $100.00. 1 Power's adjustable Rheostat, $12.00. All goods shipped subject to examination on receipt of express charges.

Exhibitors Supply Co., 729 7th Ave., N. Y. City

Moving Picture Exhibitors and Theatre Managers. The fight against Legalized Censorship of Moving Pictures is your fight. Show these slides on your screen for the next few months and help create a strong public sentiment against this unnecessary and un-American form of legislation. See page 1743 of our issue of March 20th for text matter. All slides neatly colored, carefully packed and postage paid.

"Keeping Everlastinglly at it Brings Success"
Send your slide orders and remittance at once to Moving Picture World, 17 Madison Ave., N. Y.

In answering advertisements, please mention The Moving Picture World

The confidence that 9500 Mirroroid users have already displayed in Mirroroid, the Perfect Screen, should induce you to send for our large Free Samples for tests and comparison

Mirroroid Results Will Exceed Your Highest Expectations

33 1/3 Cents Per Square Foot

Why pay more for an imitation? The imitation costing you from two to three times as much, and eventually costing you loss of patronage, that means a depleted bank roll.

You cannot afford to take chances.

FOR YOUR PROTECTION PATENTED JUNE 9, 1908—FEB. 16, 1915.

J. H. GENTER CO., Inc.
NEWBURGH, N. Y.
Do they rush out—
Gasping for air—
Because your theatre is hot,
close or stuffy?

"GLOBE"
VENTILATORS

make your theatre healthful—keep your patrons comfortable—insure "capacity houses."
Easy and inexpensive to install and maintain.
Absolutely noiseless, trouble-proof, storm-proof, simple and always efficient. Used for over 35 years wherever perfect ventilation is required.
Let us tell you about GLOBE VENTILATORS, then judge for yourself if you can afford to be without them. The cost is little—the benefit great. Send for complete information.
GLOBE VENTILATOR CO.
Dept. M
Troy, N. Y.

For the fullest and latest news of the moving picture industry in Great Britain and Europe.
For authoritative articles by leading British technical men.
For brilliant and strictly impartial criticisms of all films, read

THE BIOSCOPE
The Leading British Trade Journal with an International Circulation
American Correspondence by W. Stephen Bush of "Moving Picture World"
85 Shaftesbury Avenue, London, W.
Specimen on Application

Quality means EVANS means Perfection
We do PARTICULAR Work for PARTICULAR People
Developing and Printing ONLY
EVANS FILM MANUFACTURING COMPANY
Telephone 6831 Audubon
416-418-420-422 West 216th Street, New York City

Ornamental Theatres

Plaster Relief Decorations
Theatres Designed Everywhere
Write for Illustrated Theatre Catalog. Send us Sizes of Theatre for Special Designs
THE DECORATORS SUPPLY CO.
Archer Avenue and Lee Street
CHICAGO, ILL.

MOTION PICTURE MACHINES

POWER—SIMPLEX—BAIRD

HALLBERG'S
20th CENTURY MOTOR GENERATORS

Minusa Gold Fibre Screens
The Acme of Screen Perfection

SANIZONE DEODORANT
The Perfect Perfume for Motion Picture and All Theatres
WE ARE DISTRIBUTORS
Ask for Catalogs
LEWIS M. SWAAB
1327 Vine Street, PHILADELPHIA, PA.

Animated Cartoon Ads
Exhibitors Increase Your Profits $100 Monthly Without Any Expense.

Demand "Moto-Ads" Accept no Substitute

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., 30 N. Dearborn St. CHICAGO

In answering advertisements, please mention The Moving Picture World
WE BUILD

ORGANS and ORCHESTRIOS

WITH ELECTRIC ACTIONS

THE SYMPHONY PLAYER CO.

Write for Catalog

FACTORY

COVINGTON, KENTUCKY

PORTER SOLD 25 SIMPLEX MACHINES

At the MOTION PICTURE EXHIBITORS' LEAGUE EXPOSITION at the GRAND CENTRAL PALACE. The WISE and SUCCESSFUL EXHIBITORS buy their equipment from the MAN who DARES to TELL the TRUTH about MACHINES. It is just as important WHERE you BUY as WHAT you BUY. You cannot buy FLIVVERS or LEMONS from PORTER. There is only one BEST in everything. Get that one BEST from PORTER. Buy from the MAN who stands between you and the Manufacturer for A SQUARE DEAL.

B. F. PORTER, 1482 BROADWAY, AT TIMES SQUARE, NEW YORK

WHY NOT LET THE EXPERT DESIGN IT?

EDWARD BARNARD KINSILA, ARCHITECT AND SPECIALIST

228 West 42nd Street, New York

THE CREATOR AND DESIGNER OF THE MODERN TYPE OF GLASS STUDIO NOW BUILT IN THE EAST


Also designing the Famous Two Million Dollar Film City, Colic Point, Long Island.

Complete Plans and Specifications for any size Structure. 3% on cost. Personal Supervision 1% Extra. Information and Estimates Free.

EVERYTHING YOU OUGHT TO KNOW

to Get Best Results in the Conduct of Your MOTION PICTURE BUSINESS Where Electricity Is Concerned

Whether You Are OPERATOR, MANAGER OR MANUFACTURER

IS AT YOUR EASY COMMAND IN

Motion Picture Electricity

By J. H. HALLBERG

Electrical Expert with an International Reputation

This Splendid Work Will Pay for Itself the First Day You Have It in Your Possession

Sent to Any Address, Charges Prepaid, on Receipt of TWO DOLLARS AND FIFTY CENTS

Chalmers Publishing Co.

17 Madison Avenue, New York City

“MARTIN” ROTARY CONVERTER

For Real “SUN-LIT PICTURES”

PERFECT REEL DISSOLVING

The voltage of the “MARTIN” poly-phase converter is maintained constant, so that the starting of the second arc does not disturb the light given by the first, making the dissolving of the reels as simple as if the arcs were operated in a Direct Current circuit.

Our emergency panel does away with expensive compens-arcs and cuts the wiring and installation cost in half.

Write for further information.

NORTHWESTERN ELECTRIC CO.

609 W. Adams St., Chicago 1010 Brokaw Bldg., New York
G. W. Bradenburgh
802 Vine Street, Philadelphia, Pa.

Spring clearing sale of one million feet of first-class films, first-class condition, with posters, ranging in length from one to five reels. Send for list of specially selected films, all makes, comedies, dramas, scenic and educational.

Our specialty; A1 Chaplins at moderate prices.

Perfect Developing and Printing
Negatives Developed...1c. ft.
Positive Printing.......4c. ft.
Special price on quantity orders.
TITLES in any language
5c. per foot complete
Cards Free—Tinting Free
Satisfaction guaranteed by our fifteen years’ experience.

GUNBY BROS., Inc.
146 West 45th Street New York City

A Genuine PIPE ORGAN
can be operated from the simple keyboard of the piano,
ORGAN ALONE—PIANO ALONE—OR BOTH TOGETHER.
Write for particulars.

HARMO PIPE ORGAN COMPANY
128 West 46th Street
NEW YORK

Trade of the United States with South America

Compiled by the National City Bank

Imports into United States from
1915 1914 1913
Argentina....$94,677,644 $86,714,749 $82,575,667
Brazil...52,093,000 52,093,000 52,093,000
Colombia... 9,013,000 9,013,000 9,013,000
Peru...10,000,000 10,000,000 10,000,000
Uruguay... 10,000,000 10,000,000 10,000,000

Exports from United States to
1915 1914 1913
Argentina....$52,983,035 $57,127,585 $58,980,415
Brazil...55,940,000 56,075,940 56,075,940
Colombia... 5,951,000 5,951,000 5,951,000
Peru...10,000,000 10,000,000 10,000,000
Uruguay... 10,000,000 10,000,000 10,000,000

Total...$522,282,189 $520,520,375 $518,329,900

*December, 1915, estimated.

TO SECURE YOUR SHARE OF EXPORT BUSINESS
to these various countries, advertise in OUR SPANISH MONTHLY
CINE MUNDIAL
RATES ON APPLICATION
CHALMERS PUBLISHING COMPANY, 17 Madison Ave., New York City

IL TIRSO AL CINEMATOGRAFO
The most important Film Journal in Italy.
Published every Monday at Rome. Excellent staff, special bureau of information. Correspondents in all parts of the world. Yearly subscription for foreign countries: $3.00.
Business Office: Via del Tritone 183, Rome, Italy

In answering advertisements, please mention The Moving Picture World
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 Motion Picture Campaign for the Actors' Fund of America and will help by packing your theatres and increasing your receipts on your day.

Send In Your Contributions NOW

June 15th

SAMUEL GOLDFISH, Chairman
EXECUTIVE COMMITTEE
30 East 42nd Street, New York

Send In Your Contributions NOW

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
We coined the phrase

Perfect Developing and Printing

And when associated with our name it represents the supreme degree of film quality.

Imitators have counterfeited our coin,
but remember there is only one home of Perfect Developing and Printing—the original—and we own, occupy and operate that home in its entirety.

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.
“SIXTEEN YEARS OF KNOWING HOW”

WHEN YOU ARE INTERESTED

IN LONG DISTANCE PROJECTION
— OF MOTION PICTURES —
THINK OF THE RECORD MADE BY

POWER’S CAMERAGRAPH

AT MADISON SQUARE GARDEN
NEW YORK CITY

300 FOOT THROW 34 FOOT PICTURE

NICHOLAS POWER COMPANY
NINETY GOLD STREET
NEW YORK CITY
Scene from "In Cinderella's Shoes" (Kalem)
Edwin Thanhouser Present

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 ETHEL MARY OAKLAND

TWO REELS
RELEASED JUNE 6TH

CLAUDE COOPER & FRANK E. McNISH
AS
OSCAR & CONRAD
"ADVERTISEMENTS"

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, NY.
What the Critics Say of "Sherlock Holmes"

"The Essanay Company has scored a clean and decisive knockout 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 triphammer 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 Holmes, 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.

Essanay

GEORGE K. SPOOR, PRESIDENT

1333 Argyle Street, Chicago, Ill.
"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 wondrous 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
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
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 day is from night. 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 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 subjects. The Dorsey Expedition Pictures are wonderful—and were secured at a cost of over a quarter of a million dollars.
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. George Dorsey (Curator of the Field Museum, Chicago) was in personal charge of the expedition which secured the entire series. When first projected at the Studebaker Theater, Chicago, their success was instantaneous and huge. It is utterly impossible to even begin to describe the immense number of fascinating subjects, scenes, incidents, events—covered in the wonderful DORSEY EXPEDITION PICTURES. Marvelous pictorial records of daily life from the unknown parts of the Orient—the taking of which involved every element of danger—from hostile natives—from climate, etc., etc. Through both unfamiliar and previously explored parts of China, Japan, India, Ceylon, Burmah, Borneo, Siam, Australasia, and many other countries these fascinating pictures will carry your patrons. Each week’s showing will simply whet their appetite for more and more—so as to bring the fortunate Exhibitors solid capacity business for fourteen straight weeks.

On the Regular Universal Program

With the many regular weekly box office attractions on 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 fourteen weeks’ 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 will be released 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 MFG. CO. CARL LAEMMLE President 1600 Broadway, New York
"The Largest Film Manufacturing Concern in the Universe"
PREPARE!
NOW SHOWING
AT THE
LYCEUM THEATRE
45th STREET NEAR BROADWAY
HOW BRITAIN PREPARED
A MOTION PICTURE MESSAGE TO AMERICA

Official Films of the British Government, showing how 5,000,000 civilians were transformed into an efficient army in 15 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
U.S. RIGHTS CONTROLLED BY THE PATRIOT FILM CORP. 729 7th AVE. N.Y.
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 Fascinating than Fiction

United States Rights Controlled by

THE PATRIOT FILM CORPORATION
729 SEVENTH AVENUE
NEW YORK
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 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.
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

BLUEBIRD PHOTOPLAyS (Inc.)
1600 Broadway — — — New York
The thing of art that Rembrandt might have envied
—Lasky Photoplays
Oliver Morosco
PRESENTS
EDNA GOODRICH
in
"THE MAKING OF MADDALENA"
FROM THE PLAY BY MARY & SAMUEL LEWIS
RELEASED JUNE 8
PRODUCED BY
The Oliver Morosco Photoplay Co.
PARAMOUNT PICTURES
Paramount Pictures

are the productions of

Famous Players Film Co., Jesse L. Lasky Feature Play Co., The Oliver Morosco Photoplay Co., Pallas Pictures

Because we knew that there was a demand for better motion pictures the Paramount Pictures Corporation was organized.

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.

Because we realize that all ideals must be progressive, we each day set a higher standard for Paramount Pictures.

Write Our Exchange To-Day.

Paramount Pictures Corporation

Four Eighty Five, Fifth Avenue
Fifty First Street
New York, N.Y.
WEEK'S RELEASES
Jesse L. Lasky presents
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
produced by
Jesse L. Lasky Feature Play Co.

Paramount-BurtonHolmes
Travel Pictures No. 17
"The Murderous Moros of Mindanao"

Paramount Pictographs
No. 17
Preparedness.
Better Babies.
Science and Invention.
Testing Your Mind—
By Hugo Munsterberg.

Paramount-Bray Animated Cartoons No. 20
"Bobby Bumps Goes Fishing"

Write Our Exchange To-Day
Paramount Pictures

Particularly suitable for any program where quality and cleanliness are considered.

Paramount Pictographs
(The Magazine on the Screen)

Paramount-Burton Holmes
Travel Pictures

Paramount-Bray Animated Cartoons

Bray-Gilbert Silhouettes

Our reel productions that will not only entertain but will interest.

Write Our Exchange To-Day

Paramount Pictures Corporation
4085 Fifth Ave., New York, N.Y.
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 only

Chaplin comedy

BOOK THROUGH ALL

Essanay

George K. Spoor, President
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
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.

ESSONAY

GEORGE K. SPOOR, PRESIDENT

1333 Argyle Street, Chicago
How Are You Booking?
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.

What Is Your Order?

V.L.S.E. Inc.
"The Lights of New York"
A Vitagraph Blue Ribbon Feature in Five Parts

with
LEAH BAIRD
supported by
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
Released through V.L.S.E. Inc.
LUBIN

Proffers

Edgar Lewis’s

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.
The Most Wonderful Film Drama of the Year

"INTO THE PRIMITIVE"

Written by Robert Ames Bennet

*Kathryn 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.
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

Released through V.L.S.E. Inc.
To Any Exhibitor—Just For The Asking

"Who's Who In V-L-S-E Plays"

Your Copy of This Book Is Awaiting Your Call
At The Nearest Big-Four Exchange

This handsome, two-colored, forty-eight page book—the size of this trade paper—done up in rich style, gives striking "off stage" photographs of each stage and screen favorite in V-L-S-E Plays—along with a snappy, out-of-the-ordinary personality sketch of the rise and success of these stars with intimate human interest high lights in their lives.

Besides being a book for ready reference on all the features released since the company started, "Who's Who In V-L-S-E Plays" has been designed to aid exhibitors in compiling press notices, program write-ups, and other publicity, all the matter being written from an angle to appeal to every editor. It is a book which will be invaluable to any theatre manager.

A request in person to the branch manager, a word to the V-L-S-E salesman in your territory, or a letter to your nearest exchange will bring your copy to you. Act now before the supply is exhausted.

V.L.S.E. Inc.
Bigger
And Bigger
MARY PAGE
The Sensation
Of the Nation

Essanay
George K. Spoor, Pres.
1333 Argyle St.
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

In answering advertisements, please mention The Moving Picture World
Mr. Exhibitor:

When you subscribe for General Film Service your patrons are assured of seeing many noted stars each week. Not merely in one release each day but in every release, every day. In General Film Service program, week May 29-June 3, these film stars and notables appear:

<table>
<thead>
<tr>
<th>Fritzi Brunette</th>
<th>Henry Walthall</th>
<th>Ethel Teare</th>
</tr>
</thead>
<tbody>
<tr>
<td>Webster Campbell</td>
<td>Patsy de Forest</td>
<td>Harry Mestayer</td>
</tr>
<tr>
<td>Millicent Evans</td>
<td>Tom Mix</td>
<td>Lillian West</td>
</tr>
<tr>
<td>Rose Melville</td>
<td>Helen Gibson</td>
<td>Herbert Prior</td>
</tr>
<tr>
<td>&quot;Ham and Bud&quot;</td>
<td>Charles Kent</td>
<td>Victoria Forde</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Mary Anderson</th>
<th>Frank Mayo</th>
<th>Sally Crute</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lionel Barrymore</td>
<td>Dorothy West</td>
<td>Davy Don</td>
</tr>
<tr>
<td>June Daye</td>
<td>Bryant Washburn</td>
<td>Helen Eddy</td>
</tr>
<tr>
<td>L. C. Shumway</td>
<td>Mrs. A. C. Marston</td>
<td>Melvin Mayo</td>
</tr>
<tr>
<td>Gertrude Glover</td>
<td>Kempton Greene</td>
<td>Lucy Payton</td>
</tr>
</tbody>
</table>

Can you get this value in any other program? Can you offer your patrons anything as good?

Pictures
Abreast of the times, new in plot, interpreted by the world’s best film artists.

Actors
Who charm with artistry, enliven with clean humor and stir with the dramatic.

GENERAL FILM COMPANY, Inc
440 FOURTH AVENUE
NEW YORK
Robert Burnham is a famous detective—
But he is also a thief.
He loves—but
The rest of it can be seen in

"A Strange Case"
A three-part drama of mystery and pathos
Featuring
Harry T. Morey
With NED FINLEY in a well known role

Another example of
BROADWAY STAR FEATURES
Known as the best three reelers in the world
RELEASED SATURDAY, JUNE 10TH
REGULAR RELEASES

"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
Thursday, June 22
NEVER AGAIN
with
Plump and Runt
(Hardy and Ruge)

It's hard luck when you get in wrong with wifey and the girls over a señorita who has a brood of grown children.

Friday, June 23
FOR BETTER OR WORSE
with
Pokes and Jabbs
(Burns and Stull)

Paper hanging is a useful trade, especially when you get a job decorating the home of your successful rival in love.

326 Lexington Avenue
New York City

Comedy posters that start the laugh
Knickerbocker Star Features

present

HENRY KING
in the Three Act Drama —
THE STAINED PEARL——

A sensational tale
of the sea ——— The

FIVE REEL Feature in the

General Service

Released
Friday
June 9

Current Release
LOIS MEREDITH
in SPELLBOUND

Coming June 8
HENRY KING
in PAY DIRT

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

Knickerbocker Star Features
326 Lexington Avenue, New York City
LUBIN
Releases • Week • June 5th

DAVY DON COMEDY
"OTTO TAE REPORTER"
(ONE ACT)

"TAE SCAPEGRACE"
(THREE ACT DRAMA)

"TWO SMITAS AND A HAFF"
(ONE ACT COMEDY)

LUBIN
Selig announces
An Elaborate Three Act Revival of Kate Claxton's Wonderful Dramatic Success

"The Two Orphans"

Which Carries the Most Distinguished Cast of Motion Picture Stars Ever Presented in a Film Drama, Bar None, and Including

KATHLYN WILLIAMS
MYRTLE STEDMAN
T. J. CARRIGAN
LYLLIAN LEIGHTON

WINNIFRED GREENWOOD
ADRIENNE KROELL
CHARLES CLARY
WM. STOWELL

Beautiful Scenic Effects—Gorgeous Costumes—A Strictly All-Star Cast, the Mere Announcement of Which Will Pack Your Theatre. Released Through General Film Company's Regular Service.

The Selig-Tribune
The World's Greatest News Reel, Released Twice Weekly in General Film Service, Helps You Cash In!

Tom Mix Pictureplays
Released every week in General Film Service. Book "The Cow-puncher's Peril." It's worthy!

Selig Polyscope Co.
Chicago and Everywhere
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.

1333 Argyle St., Chicago
Essanay Short Subjects Make Strong Programs

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

1333 Argyle St., Chicago
KALEM "BUSINESS PULLERS"

Any short picture might be a "filler"—But it takes stars of known popularity, backed by years of advertising and meritorious work to make "one reel business-pullers"—Kalem pictures have box-office value.

SIS HOPKINS
Pulls Them in and Sends Them Away Roaring

"JUGGLING JUSTICE"
Sis runs for justice of the peace on the suffrage ticket—is elected—and, Gosh!—how swiftly things do begin to happen in Punkinsville. Sis bosses everything and everyone with laughable results.

Released Friday, June 9th

"MIDNIGHT at the OLD MILL"
A "Ham" Comedy as funny as the title—Ham and Bud land a job that is hard to hold.

Released Tuesday, June 6th

"IN CINDERELLA'S SHOES"
Dad makes a special "comfort before beauty" shoe and poor Ethel has to wear them. Ethel Teare at her captivating best.

Released Wednesday, June 7th

Here's the Sure-fire Cure for Box-Office Blues

HELEN GIBSON
in "THE TREASURE TRAIN"
A thrilling "Hazards of Helen" episode
Helen's quick-thinking and brave defiance of danger save the day when the daring conspirators had all but succeeded in their plan to rifle the treasure train. The director added to the gripping thrill of the picture by setting the camera on the swaying edge of the tender to catch Helen's audacious leap from the speeding engine to a freight car.

Released Saturday, June 10th

One and Three Sheet Posters of the Katchy Kalem Kind on All One Reel Releases

KALEM COMPANY
235-39 West 23rd Street New York City
At Your Command—

**General Film Co. Branches**

<table>
<thead>
<tr>
<th>City</th>
<th>City</th>
<th>City</th>
</tr>
</thead>
<tbody>
<tr>
<td>Atlanta</td>
<td>Detroit</td>
<td>Oklahoma City</td>
</tr>
<tr>
<td>Baltimore</td>
<td>Harrisburg</td>
<td>Omaha</td>
</tr>
<tr>
<td>Bangor</td>
<td>Houston</td>
<td>Philadelphia</td>
</tr>
<tr>
<td>Boston</td>
<td>Indianapolis</td>
<td>Pittsburgh</td>
</tr>
<tr>
<td>Buffalo</td>
<td>Jacksonville</td>
<td>Portland</td>
</tr>
<tr>
<td>Butte</td>
<td>Kansas City</td>
<td>St. Louis</td>
</tr>
<tr>
<td>Charlotte</td>
<td>Los Angeles</td>
<td>Salt Lake City</td>
</tr>
<tr>
<td>Chicago (City Hall)</td>
<td>Memphis</td>
<td>San Francisco</td>
</tr>
<tr>
<td>Chicago (Wabash)</td>
<td>Milwaukee</td>
<td>Scranton</td>
</tr>
<tr>
<td>Cincinnati</td>
<td>Minneapolis</td>
<td>Seattle</td>
</tr>
<tr>
<td>Cleveland</td>
<td>Milwaukee</td>
<td>Spokane</td>
</tr>
<tr>
<td>Columbus</td>
<td>New Haven</td>
<td>Syracuse</td>
</tr>
<tr>
<td>Dallas</td>
<td>Newark</td>
<td>Washington</td>
</tr>
<tr>
<td>Denver</td>
<td>New Orleans</td>
<td>Wheeling</td>
</tr>
<tr>
<td>Des Moines</td>
<td>New York City (23rd St.)</td>
<td>Wilkesbarre</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>CANADA</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Montreal</td>
<td></td>
</tr>
<tr>
<td></td>
<td>St. John</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Winnipeg</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Biograph</td>
<td>Kleine</td>
</tr>
<tr>
<td></td>
<td>Edison</td>
<td>Lubin</td>
</tr>
<tr>
<td></td>
<td>Essanay</td>
<td>Selig</td>
</tr>
<tr>
<td></td>
<td>Kalem</td>
<td>Vim</td>
</tr>
<tr>
<td></td>
<td>Knickerbocker</td>
<td>Vitagraph</td>
</tr>
</tbody>
</table>

**GENERAL FILM COMPANY, Inc.**
440 FOURTH AVENUE
NEW YORK
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”
“Kernel Nutt Wins a Wife”
“Kernel Nutt, the Footman”

The man in the box-office knows.

These superlative single reelers
Released through the
V. L. S. E.

The Vitagraph Company of America
EAST 13TH ST. AND LOCUST AVE., BROOKLYN, N.Y.
NEW YORK - CHICAGO - LONDON - PARIS
C.K.Y. = S.R.O.
EQUITABLE PICTURES

HAVE WHAT MANY PICTURES LACK-

PUNCH!

PLAY THESE

CARLYLE BLACKWELL in "THE CLARION"
CHARLES CHERRY in "PASSENGERS-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"

COMING SOON
"FAILURE"
IN ANY OLD PICTURES

AND PROFIT

EQUITABLE PICTURES

EQUITABLE MOTION PICTURES CORPORATION

RELEASING THROUGH
WORLD FILM CORPORATION
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
A Fine Cure for that melancholy feeling—

"Luke Laughs Last"

A one reel comedy
Produced by
ROLIN FILM CO.

Featuring
Harold Lloyd

Released
the week of June 5th

The Pathé Exchange inc.
EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK
PATHÉ presents

WHO'S

Real stories of
Real life
Created by
the Best
Minds
14 Photo-novels
Each complete
in itself.
Novelized by Mrs. Wilson Woodrow
BOOKS ON
SIGHT

ANNA NILSSON

The PATHÉ
EXECUTIVE
25 WEST 45th ST.
Ably produced by Arrow Film Corp'n
Featuring ANNA NILSSON and TOM MOORE

SEE THE PICTURES—THEN BOOK THEM

EXCHANGE inc.
OFFICES NEW YORK
"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

FEATURE FILM CORPORATION

EDWARD JOSE, Managing Director

The PATHÉ

EXECUTIVE

25 WEST 45th ST.
'Laughing Mask?'
A TRIANGLE MESSAGE

The two letters shown on these pages from S. L. Rothapfel of the Rialto Theater, 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 theaters 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 theater. 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 enthusiastic, over the presentation of TRIANGLE PLAYS.

TRIANGLE FILM CORPORATION
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 theater 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.
Samuel S. Hutchinson presents

THE FEARLESS FILM STAR

HELEN HOLMES in

THE HELEN HOLMES SERIES

FIVE spectacular FIVE ACT dramas
from Popular Novels by Famous Authors

HELEN HOLMES in WHISPERING SMITH

by the Celebrated Author FRANK HAMILTON SPEARMAN

HELEN HOLMES in MEDICINE BEND

by FRANK HAMILTON SPEARMAN

HELEN HOLMES in THE MANAGER

of the B & A

THE THRILLING NOVEL BY VAUGH KESTER

HELEN HOLMES in JUDITH OF THE

CUMBERLANDS

THE RECORD-BREAKING NOVEL BY

ALICE MCGOWAN

HELEN HOLMES in THE DIAMOND RUNNERS

J.P. MCGOWAN'S
SENSATIONAL
Drama Produced in
HONOLULU,
HAWAIIAN
ISLANDS

Elaborately Staged
with Every Chimer,
Containing the Same
HELEN HOLMES Punch
that made
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

RELEASING THE WEEK OF JUNE 5TH

WHISPERING SMITH

IN FIVE ACTS

A powerful dramatization of the celebrated novel
by FRANK HAMILTON SPEARMAN

A stupendous special offering carefully prepared and staged at enormous expense to introduce the

SIGNAL FILM CORPORATION'S GREAT SERIES OF

HELEN HOLMES PRODUCTIONS

Take advantage of the immense popularity of this talented star to pack your theatre.
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

WILLIAM RUSSELL
in SOULMATES
in 5 acts by Edward A. Kaufman

WILLIAM RUSSELL
in THE HIGHEST BID
in 5 acts by Arthur H. Gooden

WILLIAM RUSSELL
in THE GUIDE
in 5 acts by Russell S. 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.
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 Excit.
The Moving Picture World

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 Vines

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 Stepling, 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

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

And 1000 Others
"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

The SECRET of the SUBMARINE

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
**His Blowout**

Vogue comedy with Ben Turpin and Paddy McQuire and pretty Rena Rogers — the funniest people in the funniest story. Every Vogue picture is a masterpiece of humor.

Directed by Jack Dillon. Released June 11th

---

**A Plane Story**

In this Vogue comedy, Madge Kirby gets "up in the air." She says "it's like falling in love the first time." A real thriller, as well as a hundred-horse-power laugh-getter.

Directed by Rube Miller. Released June 6th

**VOGUE comedies are playing to the biggest houses in the land. Book them today and be in "VOGUE."**

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

**Vogue Film Co.** Gower and Santa Monica Los Angeles, Cal.
A TESTIMONIAL 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 THIRTY-SEVENTH STREET

NEW YORK CITY

May 25th, 1916.

Mr. E. A. Medauns

General Manager, Film Service, Inc.

Dear Mr. Medauns:

I am not in the habit of praising a photograph, but I must write to you regarding THE MYSTERIES OF MYRA, which is being released by your company.

I am not acquainted with the film industry, but I have heard that it is very difficult to make a good photograph. I believe that you are making a very good one. I have seen it many times and I can hardly imagine how it could be improved.

I am very pleased with the way the story is told and the way it is acted. The acting is excellent, and the dialogue is very good. I have never seen a film that was so well acted.

I wish you all success with this film. I am sure it will be a great success, and I hope it will be a big success.

Yours truly,

Marcus Loew
C0U5IH
VIILUE
IGNATZ

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 consensus 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 its merit alone.

The Mysteries of Myra
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 unfruitful 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
Bongor 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. H. 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 4215 W. Washington Bldg. L. J. Schlafer
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)
A FEW TERRITORIES STILL UNSOLD.

SCENES FROM DIANA

D-I-A-N-A

THE ENTRANCING SCREEN CLASSIC
MAGNIFICENTLY COLORED BY A MASTER HAND.

Paul Swan as
AROLLO
God of the Sun

GREAT CLASSIC BALLET
FIFTY CELEBRATED BEAUTIES
EXCLUSIVE DISTRIBUTORS
"The Concern With a Conscience"

Baroness Von Dewitz as
DIANA
Goddess of the Moon

UNITY SALES CORPORATION
729-7th AVE. NEW YORK
STARRING
The Eminent and World-Renowned Dramatic Artist

EDWIN STEVENS as "Ali Singh"

Chief of the Mongolian horde that invades the United States as predicted by ex-President Roosevelt in his Detroit speech, and by War-Aide Henry S. Brockenridge.

Sixteen tremendous episodes, the conclusion of each of which leaves your audience in breathless suspense, wondering

"WHAT'S NEXT?"

Thousands of People—Hundreds of Great and Thrilling Scenes
The Cast of World-Known Favorites includes:

FLORENCE MALONE and MARGARET GALE

This advertisement is inserted merely as a matter of record as the entire country is booked up.

EXCLUSIVELY DISTRIBUTED BY
"THE CONCERN WITH A CONSCIENCE"

UNITY SALES CORPORATION
729-7th Ave., New York
Terriss Film Corporation
Presents
Tom Terriss
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
729-7th AVE. NEW YORK
Unity Picture Corporation

Presents

Sheldon Lewis

With JANE MEREDITH and HENRY MORTIMER in

The Supreme Mystery Drama

"The Pursuing Vengeance"

From the World Famous Novel by Burton E. Stevenson

Produced by MARTIN SABINE

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"!

Exclusively Distributed by "The Concern with a Conscience"

UNITY SALES CORPORATION.
729-7th AVE. NEW YORK
WILLIAM A. BRADY
IN ASSOCIATION WITH
WORLD FILM CORPORATION
presents
CAPTIVATING and BEWITCHING
ETHEL CLAYTON
AND
THE PRINCE OF POPULARITY
CARLYLE BLACKWELL
IN
"HIS BROTHER'S WIFE"
A REFRESHING PLOT AND THE
MOST BEAUTIFUL, UNIQUE, AND
NOVEL PLAY OF THE SEASON.
Produced by
PREMO FEATURE FILM CORPORATION
Directed by
HARLEY KNOLES
WILLIAM A. BRADY
INTRODUCES

THE TRIUMPHANT SCREEN FAVORITE
ETHEL CLAYTON
WHO MAKES HER DÉBUT AS A WORLD FILM STAR
IN
"HIS BROTHER'S WIFE"
A PICTURE OF SURPASSING EXCELLENCE

BRADY-MADE
FORM A CONSTANT STREAM
OF
DEPENDABLE PICTURES
WE ARE WILLING TO HAVE YOU
JUDGE US BY THESE

TO BE FOLLOWED BY

JUNE 12th
EDNA WALLACE HOPPER & FRANK SHERIDAN
IN "PERILS OF DIVORCE"

JUNE 19th
ALICE BRADY
AS "MIN" IS A PICTURIZATION OF
"LA VIE BOHEME"

JUNE 26th
FRANCES NELSON & ARTHUR ASHLEY
IN "WHAT HAPPENED AT 22"

JULY 3rd
KITTY GORDON
IN "THE CRUCIAL TEST"
William A. Brady
in association with
WORLD FILM CORPORATION

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

ALICE BRADY
as "Mimi"
in a picturazation of
celebrated Henry Murger's
famous French story
"La de Boheme"
beautiful beyond description
Directed by
Albert Capellani
Produced by
Paragon Films Inc.

BRADY-MADE
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
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 nationwide 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.

Released Monday, June 5th.

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.

Kalem Company
235-239 West 23d Street, New York City
are just learning these facts much to their disappointment and consternation. By the way the late legislature of this state made no attempt to amend the state law so it would prohibit motion picture entertainments on Sunday. Is not this significant? Does it not show that public opinion is not opposed to a Sunday entertainment?

* * *

A GOOD deal is said about the failure of American producers to adjust themselves to export conditions. A good deal of it is true, especially when the South-American market is considered. On the other hand it seems to us that some of our foreign friends are equally slow in adjusting themselves to American conditions. Hence the lack of permanent American agencies of some of the great countries of Europe. The men who know and control one market cannot for this reason impose their ideas and their terms on another market. If some of our foreign friends would study conditions here more carefully and then adjust themselves to conditions they might do much better than they are doing now.

* * *

D OWN South exchangers have organized to get rid of the fly-by-night men in the exhibiting ranks and the exhibitors have organized to insure fair treatment at the hands of the exchange. The idea is good. We hope there will be no black lists. An equitable regard for the rights of your neighbor and especially for the man you deal with in business is all that's required. With the present fierce competition among exchanges a black list will be found impracticable.

* * *

N EXT to the rapid enlightenment of the press on the question of censorship comes the growing conversion of clergymen on the Sunday question. In the Middle West one minister announced from the pulpit that he would be willing to close his church at night if the right sort of film were shown in the nearest motion picture theater. Other clergymen are openly in favor of Sunday opening provided the right sort of program is furnished. It has been said in answer to this position that a show good enough for week-days ought to be good enough for Sunday and that no distinction can logically be made between the ordinary entertainment and the Sunday show. We beg to differ. There is such a word as seasonable and its meaning is easily understood. We have an overabundance of film material especially suited for Sunday exhibition. The Moving Picture World has compiled a large list of such programs.

* * *

I N a splendid editorial written by Granville S. MacFarland, the Boston American, emphasizes once more the dangers of Federal censorship. In the course of the article stress is laid on the civic value of the film and attention is called to the work of Louis D. Brandeis, who is about to go to the bench of the Supreme Court of the United States. Mr. Brandeis it will be recalled has used the moving pictures very effectively to call public attention to the advantages of savings bank life insurance, by which men of moderate means may obtain life insurance more cheaply than it can be obtained from the old private insurance companies.

* * *

A N extract from the copy-book of an old advertising man: Boosting shows nothing but the moral weakness and the mental poverty of the boaster. To which by way of a modern supplement we may add: Uncle Sam is watching the man who boasts not wisely but too well in his advertisements. These he "parlous days" for the reckless circulation "booster."
Merely Fromage

By Louis Reeves Harrison.

No mechanical contrivance intended to produce uniformity of motion could be more dully unvarying than the string of machine-made plays released day after day. They are all new to the cub critic and the occasional patron of the picture show. To the fan and to the experienced reviewer they present a dreary waste, a Sahara-like monotony broken by an occasional oasis of originality and creative talent.

The experienced critics who sit in judgment to the benefit of the whole art are not inclined to find fault—their whole tendency is to be generous in correcting shortcomings and to give praise where there is even sincerity of attempt. A very large number of the reviewers are not only men of high intelligence, but they are fair-minded enough never to discriminate in favor of one producer as against the rest. They go to the trenches to do their duty, knowing in advance that they need expect but scant praise and that their chances of coming away unscarred are very slim. None of them has ever yet succeeded in rendering full justice to all and in pleasing every one concerned at the same time.

Experienced critics have seen photographs in greater numbers and variety, perhaps ten times over, than any producer in the land. It is quite in the nature of things that they should not become wildly excited over some much-touted production—no partisan can be keenly perceptive and calmly judicious—hence the experienced critic is sometimes thought to be lacking in fine sensibilities, whereas he merely holds his sympathies in reserve that they may not blur his vision nor interfere with the exercise of his good common sense.

A great deal has been tolerated in the theatrical art, now just beginning to simulate verity, which should not be perpetuated on the screen. Not to be tolerated is an arrangement for the banal disclosure of what intelligent characters wish to have studiously hidden. Some keen business men, every one of them alert and suspicious, confer on a crooked deal in a room where there are portieres in place of a door. Although secrecy is of prime importance to the success of their plans, no one is stationed at the entrance to keep watch. The set is deliberately prepared for an overheard conspiracy.

The unsuspecting husband leaves wife and best friend in a parlor and steps out into the hall through portieres. The guilty ones fly to each other's arms so that the husband may suddenly throw open the curtains, discover them and stand in scowling silence, a terrible menace to their plans of future happiness. A general and members of his staff confer in the dining room of a house in hostile territory. There is a trunk, or some other equally appropriate object of furniture, in the room capable of concealing a spy, but it is not examined. Thus the beautiful young heroine learns all, to mount a horse soon after and carry news which may decide the fate of a nation.

If a compromising conversation must be overheard, a door would be reasonable, and an emotional outburst could be made responsible, but old stage directors cling to portieres, as they do to the mistaken identity plot, the mythical kingdom play and the innocent man's weapon placed by the villain at the side of his murdered victim. The producer is to blame who asks stage directors to write their own plays, or who delivers to them scenarios not well-formulated in advance.

However a studio can afford to set up a strong door, one which can be slammed without shaking the walls, the portiere should be relegated to the dump, along with the incriminating document, or letter, which is carefully placed where it will fall into the hands of those who should not have it. These are antiquated contrivances of the stage. They are as tiresome as stories in which the leading lady dons her maid's clothes. Only a widespread critical vaccination can protect us against the recurrence of stale devices, the worst of which might be called "forcing the issue."

It is obvious that fiction, while it may aim to promulgate the truth, is not in itself truth but skilled deception. The whole art of its reasonableness lies in skill of deception. It is made ridiculous in the hands of a bungler because his interpretations are false. He bentities the art of story-telling when he has no idea of what is meant by verisimilitude, or simulating verity. That fiction does not record historical truth necessitates care not to thrust the false upon attention.

In a very large number of the stories presented to the critics for review there are situations offered which would jar any audience, if not excite open derision, such as compelling the movements of hero and heroine, so that they "chance" to meet where the chances are a million to one that they will not. In a recent release the hero rescues the maiden in his home town. Shortly after he rescues her, though neither expected that they would meet again, in her home town. Then they happen to be on the same vessel at sea. When the others leave the vessel in boats when it is afire, the lover and heroine happen to be the only two who do not. Thus they happen to be the only ones who discover an uninhabited island near by, the others happening not to see it at all.

Less offensive to common sense are purely arbitrary representations which are far from artistic ones. Prominent among these are the theatrical man's idea of how people dress and act in clubs of the first class and in good society.

We are treated to the spectacle of a gentleman wearing his silk hat at country places, or at the seaside, and even aboard ship. We are shown gentlemen gambling and getting drunk in the open club rooms. The skipper on board a steam yacht removes his cap in the presence of the owner. Flunkies act like studio hands badly disguised. The chauffeur of the millionaire is obviously the director's employee. There is no verisimilitude possible without plausibility of environment.

In the case of environment it might be better to let girl supers wear their own clothes when mingled as butterflies of high society instead of hiring dance flocks from the second-hand clothing shops. In the line of plausible events it might do to have a few days instead of hours elapse before the villain succeeds in ruining the heroine's father in the stock market. And so far as chance and coincidence are concerned, "Only Seen at the Movies" is finding a department all its own in the comic papers. What the characters do, less than what they are, seems to bother the bungler most—he can not arrange matters so that his people live, move and have their being in any believable series of events. The long arm of coincidence has its legitimate functions, but it becomes a lame and impotent arm when there is "nobody home."
Federal Censorship is Wholly Bad

By W. Stephen Bush.

THE MOVING PICTURE WORLD deems it a sacred duty to the industry to urge all friends of the motion picture and indeed all true and intelligent Americans to begin a campaign against the vicious Smith-Hughes bill, which has just been favorably reported to the lower House of Congress. There was a very strong minority report which was published in last week's issue. This minority report, which will be ably defended by members of the House in the debate on the floor, gives us a splendid rallying point. We are willing to supply our readers with blank petitions to be circulated among the patrons of motion picture theaters. Any exhibitor who will write us will be provided and he will incur no obligation whatever except of course the obligation to use the blanks carefully and not to waste them.

In the meantime we want to urge upon every honest, sincere and disinterested friend of the motion picture the reasons why this bill spells irretrievable ruin to the industry and why it makes a sorry joke of every attempt to uplift the industry and to develop its artistic possibilities.

After a very patient and a very painstaking perusal of the favorable report of the majority of the House Committee on Education (to be found in last week's issue), we are more deeply than ever convinced of the harm which will befall the industry if this bill is enacted into a law. We have had and still have an open mind on this question. We are entirely willing to be proved wrong and we joyfully despise that consistency which consists in sticking to an error, but the Smith-Hughes Bill is so full of childish fallacies, of bad logic, of unwarranted assumptions, of bad principle, that it is impossible to refrain from exposing and condemning it. No matter at what part it is taken up you will find that it bristles with absurdities and that it lays foundations for oppression, hardship and injustice to the men who produce, distribute and exhibit motion pictures. Indeed, the whole report refutes itself.

The strongest though withal the most specious argument put forth in favor of Federal censorship has been the claim that it will do away with other forms of censorship. Now what light does the report throw on this phase of the subject? Nowhere is to be found the slightest indication of any such claim. "The National Board," says the report, "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 a good reason to the public for prohibiting the exhibition of the picture." This is nothing more than one hope built upon another and no foundation in law or reason for either. When have local boards ever been at a loss for "good reasons"? "Good reasons," indeed! When have Breitinger and Maude Murray Miller and all the other executors of films ever lacked "good reasons"? If Federal censorship affords no more protection against local and state censorship than such slender hopes it is just a delusion and a snare. Nowhere does the report even intimate that Federal censorship will be a legal barrier to other censorship. The report says: "The character of the motion picture industry renders State and municipal regulation inadequate." It says "inadequate," not "illegal." The regulation of public morals is one of the attributes of state sovereignty, and the whole political history of our country is nothing more than a fable if it does not show by overwhelming evidence how jealously every state insists upon this prerogative. It is nowhere pretended in the report that the censorship states will surrender their particular brand of censorship in favor of the Federal brand. We are urged, however, to approve of a quick passage of the Smith-Hughes bill because "it would 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." Again we have the promptings of hope triumph over the hard cold facts of experience. The burden of proof rests entirely upon the shoulders of the advocates of this bill. They are proposing something new and they must furnish affirmative and credible evidence that their proposals are reasonable and their plans are feasible. They have so far failed to adduce a scintilla of evidence in favor of their proposition. Let us be fair and candid about this thing: Every man of sense and education knows that whatever censorship may be exercised by the Federal Government will not and can not be exclusive. The Federal censorship will run with but never against the local and state variety of censorship. Such concurrent jurisdiction of state and nation is nothing new or unusual in our structure and policy of government and is going on around us every day. THE MOVING PICTURE WORLD, as is well known, is opposed to censorship on principle; we look upon it as an old engine of oppression condemned centuries ago by the experience of the English-speaking races. Even if we were capable of descending to the lower level of mere expediency we could not consistently support Federal censorship. At best it would mean nothing more than additional censorship.

Read carefully this statement in the report:

As the determination by the commission would be really arbitrary because of the absence of legal tasks or recognized standards it is of the greatest importance that the commission should not be vested with supreme power. Where great property interests are involved, the citizen should always be afforded an opportunity for relief from the court if he feels that he has been treated unjustly.

This statement is quoted from the brief of the attorneys of the producers who have committed themselves to the principle of Federal censorship. It seems incredible that such a statement should come from the advocates of the principle of censorship in any form. Read it carefully and it seems like an ill-conceived attempt to foist the functions of censorship on the courts. The courts of this country never have exercised and never have attempted to exercise any such power. As Bainbridge Colby said before Governor Whitman, the whole idea and institution of censorship is so alien to American conceptions and traditions that it nowhere fits in with our system of government; it's an anomaly as well as an abortion. What these learned attorneys evidently overlook is the plain fact that we know no arbitrary power in this country and never have known it since we became a sovereign and independent nation. Ours is a government of laws and not of men. The laws now on the statute books are ample to deal with vicious pictures and always have been. Imagine a producer whipped from the pillar of the Federal commission to the post of the Court of Appeals of the District of Columbia. Of course there are no recognized standards in censorship and we do not see how there
can be. The question of "Who Will Censor the Censors" cannot be answered satisfactorily in a country where the people are supposed to rule. There is no censorship in America founded on any precedent of law or reason; there is and always was regulation by public opinion crystallized into law.

What is to become of the producer who finds his film disapproved by the Federal Commission and fully approved by the state censor of Ohio or some other censorship state? His film cannot leave the boundaries of the censorship state. What about the film disapproved by the state censors but fully approved by the Federal Commission? If the producer or the exhibitor is arrested on a charge of displaying a film not approved by the state and will not be approved by the Federal Commission, will the Federal approval save him from fine and imprisonment for violating the edict of the state censors? We will be glad to have the learned attorneys who are supporting Federal censorship enlighten us as to that. There is bound to be a conflict of the variable standards between the various state censorship and between the decisions of the Federal Commission. How will this conflict both of standards and of legal authority affect the producer and exhibitor? It will beget infinite confusion and uncertainty. It will simply kill every artistic development. No director can do himself justice if the thought is haunting him that he has to satisfy variable and perhaps conflicting notions and standards of ethics and of taste.

We are being told that the Federal censors will be "so entirely different." We are assured that they will be supermen. It is hard for us to grow hopeful on this question. The best of men are unfit to exercise arbitrary power and to impose their standards and their notions upon the rest of their fellow citizens.

"The Play's the Thing," But--

By Epes Winthrop Sargent.

RITING in the Dramatic Mirror, Jesse L. Lasky laments that the motion picture has not advanced of late. The gist of his remarks is that after rapid growth in the last five years, its present problems and seeming stagnation seem suddenly to have come to a standstill. Director, he says, is a new art and the players are not yet doing better work, camera results are better, players are more eager to do well, and still the business is at a dead center. Then he sagely remarks that "As in the spoken drama, so it is with the motion picture drama, the formula is the heart, the vials, the very life of the motion picture drama." Then he goes on to complain that our dramatists are not writing decent plays, though plays are being written by the thousand.

This seems to grieve Mr. Lasky, and yet, is he doing his share toward making things better? Is he giving any definite aid or encouragement to the writing of better stories for films? His editors announce that they are not in the market for stories that would not have been sold if the writer knew that the work, camera results are better, players are more eager to do well, and still the business is at a dead center. They have a number of scripts within that period if paying "for the idea only" is to be classed as buying scarlet letters. Writers, if they will be paid a fair price, are not held to "write and produce," the salary covering the cost of the script; indeed so common has this become that one or two men are making good money fixing up ideas for men not competent to write and yet who have taken contracts to do so.

In a word, Mr. Lasky and all other manufacturers want stories, but they do not buy them when they see them and do not encourage authors to write. Two classes of authors make the majority of few sales. These are the half trained beginners who can get their ideas over in synopsis only and the men with well known names who accept amazing sums for associate junior work. The writer of the good plays, and neither of these two classes can write good film stories. The man who must be interested if the standard of production is to increase must be recruited from the ranks of those who are permitted to be the head of the literary state of authors; the men who write good stories but who have not yet established their names in the literary field. These are the men who can and will write good, sound stories, and who will write them in their best form in continuity of action if they are given the proper encouragement. At present they are either ignored or insulted.

Recently a writer on the subject has been foaming at the mouth in his effort to get over the argument that if manufacturers will spend more they will find better stories. This is true only in a sense. More money must be paid for good stories, but the mere expenditure of large sums will not bring about the result. The money must be spent intelligently. At present it goes in too large sums to persons utterly incompetent, in spite of their reputations to write good film stories, and it is film stories and not reputation that are needed at the moment.

A good example of this may be found in the late and lamented Runaway June. It is said that between $12,000 and $15,000 were paid George Randolph Chester for the scenario of this serial, and here scenario is used in its proper sense as the sketch of the action and not the action itself. It was reported recently by Mr. Chester that he nearly had the opportunity to write the story, as he could make as much elsewhere with work in his own line. He wrote a scenario, and this was done into a continuity by a staff man who endeavored to follow the script. Here was a case where a large payment did not bring an artistic result. Another writer is "Zudora," the script of which was thrown away when the cancellations began to come in, the director and Francis Worcester Doughty, a veteran writer of detective stories, finishing the series. If the screen screenwriters were to be drawn. The beginners—or some of them—will eventually work into the second class, but for the moment attention must be centered upon the second and third classes, for few of the men at the top of their profession will take the trouble to study the theory of the medium. It is not that they may or may not be practicable, but they will not hinder to write their ideas out in action, as is required and only the author himself, if he knows how to do the work, can tell him that the script which he possesses to the audience. It is not the part of the director to write the script of action, nor should any form of studio reconstruction be permitted. The work of the author should be realized as it stands if only authors are trained to give their ideas the exemplification of their ideas in action.

This is not as difficult as it would seem. Bannister Merwin was one of the first script writers, but soon dropped the work when he found that the production methods of that era were not suitable for his stories. The other half is that of setting a sum of money that would be paid to a director for the payment of a sum that would show him a profit on his time. It was not until two or three years later that he found a proper opening with the Edison company. Emmett Campbell Hall, on the other hand, had not yet become the Mr. Merwin had. He was willing to accept $25 and $35 for a single reel because he saw that this business offered him a better future than the magazine field seemed to provide. Captain Peacocke, at that time, was selling to the Black Cat for $25, and to the larger magazines for $50. He was in the better class of magazines, and used to peddle editors with copies of the Black Cat and the Ten Story Book. They found encouragement and grew. They made good. There were others who could be made good. They must be trained in some sort of market and that they will not always be paid an average of ten dollars a reel for "the idea alone." Come out in the open and buy and pay for stories. Give the promising writers a chance to learn the game. Given this sort of encouragement, they will no longer have to write in to inquire if the current release is their story or one like it, as has been done in the past, and it will be found that the supply will equal the demand when there is a real and genuine demand backed by checks.
Club Women Discuss Pictures

Women's Federation Goes On Record Against Official State or Federal Censorship—High Praise Accorded to Motion Picture Art.

By Betty Shannon.

ART LIBERTY for the motion picture is the plea of the clubwomen. Students of the motion picture as an art, and representatives of the women's organizations before the motion picture conference of the thirteenth biennial convention of the General Federation of Women's Clubs at the Seventh Regiment Armory in New York, Saturday, May 27. Most of the speakers were clubwomen and leaders in the organization. Their expressions were unanimously against censorship for the motion picture.

While censorship was obviously the principal topic of discussion, it was brought to the fore by the fact that the conference decided to set out the discussion means of securing adequate motion picture programs for children of pre-adolescent age. The women were advised, both by their own speakers and by representatives of the industry that it would be easy to secure "films for children" if the manufacturer and the exhibitor of motion pictures could be assured of the patronage that would make them profitable.

No formal action was taken at this session, but before the close of the week's activities it is probable that a definite plan of action will be formulated by the federation officially adopted. It appears likely that this action will include the appointment of a committee which will represent the clubwomen in future conferences and co-operative efforts between the organization and the makers of pictures.

As an editorial report it seems certain that if the federation follows the reports and decisions of its specially delegated investigators of the motion picture, a definite and positive stand against censorship will be taken by the whole body of the movement, and that it will be highly important influence against the establishment of federal censorship and against state and local censorship in the thousands of communities represented in the federation membership.

To the motion picture manufacturer and to the exhibitor the federation places a new and added degree of importance, in that it points to the development of a well-defined and established market for children's films. The whole spirit of the conference was a plea for co-operation with the exhibitor in behalf of the children's show, Mary Grey Peck, of Geneva, N. Y., a club leader, and foremost among the clubwomen as a foe of censorship, was the first and principal speaker.

"The motion picture drama has come naturally. It is a great step forward in civilization," said Miss Peck. "Every great civilization before ours has fallen because beauty has been withheld from the masses. The motion picture presents beauty in the only form in which it is available to the people."

"The motion picture is also a conservator of morals. Investigation shows that the saloon and the tobacco trust have found the competition of the motion picture a more serious foe than the W. C. T. U. or any anti-saloon or anti-cigarette league. As long as the admission price for the motion picture theater remains as low as the cost of a drink or a box of cheap cigarettes it will continue to be."

"The motion picture has its faults. The producer realizes this as much as we do, regrets it as much as we do. There are two ways of going about the betterment of the pictures—one is destructive, the other is constructive. The root of all objection to motion pictures can be found in the fact that children are being shown pictures intended for grown-ups, and that these grown-ups are of the masses, with uncultivated tastes. If we allow (60) per cent of the cost to live as cattle or as pigs in a sty, we cannot expect them to have high standards."

"Children have been seeing pictures designed for the man with a very small part of culture. There is the in-and-out way of looking at films forty-eight times. If we set up forty-eight boards of censorship, there will be merely forty-eight standards, multiplied by the number of people, the expense of carrying them on will have to be met. It will mean that the tax on every ticket sold will be passed on to the working man and his family. That will mean the death of the picture show."

"The constructive solution is not to put the censorship of motion pictures into politics. We women do not want to aid, by our consent or support, the establishment of forty-eight political rings, when in thirty-two states we have not the vote to control them."

"The obvious thing to do is to work for the creation of motion picture shows for children. The adult play cannot be moulded into one for the child. There must be a child's picture drama. Educational pictures will never entertain them. Pictures must be given to them in interesting, well-balanced programs. And then, when picture programs for children have been procured, it is the duty of mothers to send their children to see them. On picture theater managers cannot be expected to open their houses to children, if children are not sent to the performances."

"We have been in a position to balance of power. If we do not take our stand on the side of culture, the masses against the making of the censorship of pictures a political thing, we shall see the pictures crushed and their value vitiated. We can make the children's program and children's picture a practical thing by helping create a paying demand for them."

"The solution of the child problem has already been solved in many places by the successful establishment of children's programs. New York City has tried them out, as has Providence, I., and Brookhaven, Miss., and many other cities and towns."

"Children want to go to see good pictures. We want to send them. The producers want to give the pictures. So the only thing for us to do is to make it pay."

---Mr. Peck's letter as to what is the present position of the organization?

"We of this generation are looking at something no generation of the world has ever looked at before. We have seen that art has grown and photography is a well-balanced thing. We have seen that only generation which has seen such a thing. It took centuries for the Greek drama, the drama of art, the German music to develop. And yet one of the most appealing things in art has its growth in the picture. We are the guardian angels of this latest, and perhaps the last, great art."

"No great art has ever fallen below its initial impulse. The motion picture has permanent beauty. I plead with you to give it freedom to develop. You cannot do anything with art by trying to kill it."

"Miss Peck closed her speech by quoting a paragraph from Milton written against censorship of the press. She also spoke at some length on the work of the National Board of Review, saying that the standards of that body were the result of years of work by the members, and that it was the work of the board to bring up their standards as fast as human nature would permit them to."

"The second speaker on the program was John R. Freuler, president of the Mutual Film Corporation. Mr. Freuler said:"

"I understand the general purpose of this conference to be an effort to determine your understanding of the motion picture and the makers of the motion picture. Speaking in general for the Motion Picture Association of America, and in particular for the Mutual Film Corporation, I understand the motion picture theatre—"the exhibitor"—as our problem."

"The exhibitor has invested his money and his effort with the principle that the money and effort spent for the motion picture were for the public for the people, and that he will make them available. It is the duty of the exhibitor to see that the picture was produced for the purpose of being made available."

"We must see that the exhibitor is given the opportunity to make his profit. We must make him the only institution, if possible, which will make a profit for him if the exhibitor makes the effort to meet the demand of the public."

"If we represent a very large and impotent part of the public, we want you to please us as that part of our public. Therefore, I think we must at least communicate to us what we want."

"We make pictures for a market. The pictures of today are made for the market of today, to supply the demand as it is interpreted to us."

"The exhibitor, who is responisble for the vehicle which is to carry the motion picture, will have to produce that which is demanded of him."

"The exhibitor is responsible."

"The exhibitor who runs the theater in your community stands in some sort of a relationship to the theater which you frequent. He is your local or neighbor-house newspaper. Following the same rules, his relationship with you is somewhat like that of the Associated Press. We make and re-sequence a nation of a certain output of pictures. The exhibitor chooses and exhibits them to you by the exercise of somewhat the same kind of policy. He has the right to demand a library of pictures that comes over the wires to choose what he will present to you in your morning paper."

"The letters that go into a newspaper office always get careful considera-
tion because they are the indices of the demand and the trend of taste. The result is, that the public gets the kind of a newspaper it wants. So far as the Electric comes to the public, there are leveled demands such as yours—the woman's club column is a good example.

The newspaper conducts its special columns because they are 'good business.' This seems to me to point the way for the solution of the problem you are considering.

Your special purpose here, as I understand it, is to concern yourself with—to urge upon the press, pietists, politicians, and educators—harm to children. You will have to make it work while to the man who runs your motion picture theater. If he do, you will ask us for the pictures—be it known.

I might take issue with you on "the child and the picture problem." Promoting what is not the same today as it was yesterday, or today as it will harm to children. The drama and the motion picture in particular, must express the 'predigested experience.' I believe that motion pictures and their other license is done with to make today the cleanest generation in our history—clean with positive strength and life, instead of the negation of sheltered ignorance.

If only you will be interested in some of the primary facts about the great physical and financial machinery of the picture business, with which you here propose to deal. The making of a five-reel production—five reel is sampled on a large scale. It involves vast labor and big expense. We must, in the first place, have the scenario, production and any machinery. Any studio worthy of the name today represents an investment of approximately one-quarter million dollars.

The scenario, at this stage, at this stage, we will call a model of the working script or scenario outline of the photograph. It is brought into life by the author or, more properly, by a series of authors, who have evolved somebody's plot into a motion picture scenario. The cost of this scenario completed may total from $2,000 to $10,000, in addition to the required research of the model of the scenario, a cast must be chosen. Actors and actresses employed and the salary of the character cast. In order to draw a salary of approximately $1,000 a week, and that this star will be supported by a cast costing perhaps $2,000 in addition per week; the director, cameraman and his assistants will cost, per se, to recieve anywhere from $200 to $1,200 per week; that the cameraman who actually photographs the picture a week, and their assistants, 12 weeks to our people and place to work in. It is going to take us a minimum of five weeks to make this picture. Meanwhile, we are using the expenditure which is on the mountain, in houses, pictures, sets, and incidentals like libraries, special trains and so forth. The whole money is taken until the negative is complete. In making a five-reel production—which will ultimately be shown to you as 5,000 feet—a total of 10,000 to 40,000 feet of negative will be taken, be edited, and projected over a period of time. The making of a conference of the director of the cinema, a representative of the expenditure on the set what is the development of the negative, the scenario department, a cameraman and, in instance, the stars, a first print or positive copy is negative is projected on the screen for the first time on the negative is seen and possibly shortened or modified. The titles have to be written, photographed and printed. The negative is projected and it is projected and screened again before another conference with the titles in their proper places. If it passes this examination the negative/or finished work is made into a final or positive print.

According to the scope of the operations of the concern through which the picture is released or through which it is sold and delivered to the theater, a large number of prints instance of a standard great comedian a total of several hundred prints are made while on the usual five-reel production it would be fair to say from 30 to 50 prints. The 30 prints will be used in the theater, these prints will be 5,000 feet long and will require hundreds of dollars in the cost of each. These Thems are expensive chemical and mechanical processes. Very large quantities of chemicals, costing as high as $50 per pound, are used. If our five-reel production will run 50 prints of 50 prints which is that probably not less than $50,000 and maybe $200,000 in capital is lost from this.

Now the distributing organization begins its work. These prints must be shipped to the motion picture exchange, from which the theater exchanges case are released. In the United States this means supplying prints to 68 branch offices or exchanges. There are others nearly as large. From these exchanges the theater prints are distributed to the theaters which have rented or booked this production. I have not burdened you with any of the very expensive operations of advertising and promotion which I'm sure that to achieve this magnitude requires before it is booked by the theaters. From the exchange the film goes to the theater; variously by express messenger service. Its rental begins by making the booking of the big city on what we call "first run." After the picture has had its "first run" it goes to the second city in part of the state or district until it has run through its working life, which may be from 120 days to 2 years.

A very pressing concern, such as I have discussed, to operate effectively, must have a capital of several million dollars. All this is at your service for the 50, 50 or 250 which you pay to sit in an opera chair and a ticket. All this is simple, but the product consumes thousands of dollars for every second of entertainment value in the motion picture production.

The first thought of the average American when he wants to change anything is to suggest legislation, to urge a law. Unfortunately, too many are good, and the pocketbook of the rich, she said, she would want to see the children's programs. The thing is that the demand of the people must be made to the theater, and the theater must be made to the program. The public should demand the program. Mrs. Jane Stannard Johnson made a plea for better and cleaner pictures.

Mr. Edith Dunham Foster, of the Community Motion Picture Service of Boston, said that fathers and mothers must be taught to do their part. As the children and then the children must be taught that they are being given something to be desired, when they are allowed to go to see children's programs. Therefore the programs must be interesting and full of life.

Miss Marjorie Howard, of the Universal Film Manufacturing Company, gave the clubwomen a few don'ts, including a request for them to demand good, clear pictures, not worn out ones, for children.

John A. Sherman, assistant to the president of the Paramount Company, was the only dissenting voice on the question. He believed the problem could not be solved by regulations, but a program for some outside regulation and begged the clubwomen to join his own and two or three other companies in a fight for federal censorship.

Mary Newell Eaton, of the Drama League of Grand Rapids, Mich., spoke on the successful work of gaining school credits for attendance at educational film performances for students in her town, and other phases of the successful solving of the problem.

The discussion was then turned over to the audience.
Presiding at this joint meeting of the educational, the civics and the drama departments of the General Federation of Women's Clubs, Miss Louvenia Miss, of New York; Mrs. George Zimmerman, of Ohio, and Mrs. Charles Cartwright, of Minneapolis, Minn., chairman of the various departments.

There were representatives from all the important film companies in attendance.

A Visit to the Selig Zoo
The World’s Los Angeles Representative Inspects the Animals and Studies Their Table Manners.

By G. P. Von Harleman

This week we made a trip out to the Selig studios at Eastlake Park and had the pleasure of spending a good part of the afternoon with Producing Manager Thomas Nash. We had quite a little talk about our mutual friends in Chicago, and then after the trip around the Selig lot the studio certainly has a magnificent lot of animals. Cages upon cages of big cats in elaborately built animal houses are there. The writer has seen many zoological gardens, both in this country and in Europe, but, outside of a very few—one in this country, the Bronx Park in New York City, and two or three across the pond—there certainly isn’t anything like the Selig’s Zoo anywhere in the world.

The Zoo is one of the show places of Los Angeles. You can “rubber neck” cars lined up before the entrance any time at all, and will find a lot of Picnics and lodges outings are held there once or twice a week all during the summer. Sometimes as many as fifteen or twenty thousand people participate.

The Zoo covers a tremendous piece of ground, part of which is occupied by the studios of the Selig Polyscope Company. Two companies are working there at present, most of the production now being done at the large studio in Chicago.

Among the many interesting people we met on this visit was Walter Beckwith, the chief animal trainer of the Selig Zoo. Mr. Beckwith understands big cats thoroughly. He has had animal training all his life and the biggest one of the lions and tigers is simply remarkable. In some of the jungle pictures that have been produced of late, Mr. Beckwith has taken part and had some of the big lions “rubber neck” jump on him. We will have to wait a little longer for that.

Mr. Beckwith took us around to show his pets, it was feeding time and the cats were having their feast of horse meat. “That is the only time,” said the trainer, “when you must not disturb a jungle beast, the time when he eats; even the most gentle of them will get cross and would be likely to make a pass at you. Now look at ‘Teddy’ here; he is generally as mild as a lamb, but get close to the bar and he will roar. By the way, ‘Teddy,’ the two-year-old lion cub, dislocated my hip about two months ago when he was ‘rubber neck’ on my back. The one next to him is his older brother. He sank a tooth through my skull when I was playing with him in his cage about six months ago.”

We could hardly believe this, but Mr. Beckwith showed us the scar where the tooth had struck, and on asking him if it hadn’t almost killed him, reluctantly admitted that he was quite sick for some time but made the comment as a matter of fact that it was all in a day’s game.

Another interesting incident related by Mr. Beckwith was the case of a fox terrier raising a litter of puma lions with her own puppies. Of the two litters only one puma lion and one fox terrier were alive. They were in the same cage and the closest of friends, and, said Mr. Beckwith, “you would hardly believe it, but the dog is the boss.”

After making the round through all of the Polyscope plant watching the work on the stages, we said good-bye to friendly Tom Nash and left the Selig Zoo, having spent our Saturday afternoon in a most profitable and pleasant manner.

At Leading Picture Theaters
Programs for the Week of May 28 at New York’s Best Motion Picture Houses.

Blanche Sweet at the Strand.

The Strand theater presented Blanche Sweet for the week in “The Thousand-Dollar Husband,” a photoplay written for her by Margaret Turnbull and produced by the Jesse L. Lasky Feature Play Company. In her latest film play Blanche Sweet has the role of a maid of all work in a boarding house near a college town. She falls in love with one of the college students who burns the midnight oil over a poker table. When a wealthy uncle leaves her a fortune, with the provision that she marry immediately, the waitress decides to purchase the college boy as a bridegroom.

The first of Max Figman’s one-reel comedies, Finley’s studies of wild animals, a scenic of American National Parks, and a Mutt and Jeff comedy cartoon completed the picture program. The soloists were Olga Carmen, H. K. Guerro, Grace Hoffman and Emerson Williams.

Douglas Fairbanks at the Rialto.

Douglas Fairbanks returned to the screen of the Rialto as the principal attraction of the week in a breezy new Tri- angle photoplay, “Reggie Mixes In,” in which Bessie Love, divided honors with Mr. Fairbanks, playing the role of a girl of the slums.

The story of “Reggie Mixes In” is suggested by its title. A wealthy idler of athletic tendencies, Reggie tires of the stupid routine of his own set and suddenly encounters a cabaret dancer who captivates him. In the course of his Tenderloin career he figures as a “bouncer” and a gang leader.

Science and scientific pictures, and a Keystone comedy also were on the program. Amarita Farrar and Sara Gurowitsch were the new soloists.

“His Great Triumph” at the Broadway.

Marguerite Snow and William Nigh shared stellar honors in “His Great Triumph,” the feature photoplay at the Broad- way theater last week. The picture was written and directed by Mr. Nigh, and gives many interesting glimpses of New York life: the Tombs, Chinatown, the Bowery, Fifth avenue, Central Park and other well-known locations being shown.

“Tammany’s Tiger,” a two-part comedy, was also on the bill. The Broadway News, scenes, and cartoons completed the list.

Eighty-first Street Theater Program.

At the Eighty-first Street theater four Triangle pictures were shown. On Monday, Tuesday and Wednesday Mr. Wolf Hopper, in Mr. Goode, the Samaritan, and a Keystone comedy formed the bill. On Thursday, Friday and Sunday, H. B. Warner was the star in “The Market of Vain Desire.” A Keystone comedy was another offering.

Robert E. Wilson Joins Metro-Drew Staff.

Robert E. Wilson, the well known young juvenile actor, has been engaged by Metro to play 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, where he won an enviable record in prominent roles. 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. He planned originally to take up a newspaper career, but after working as a reporter for six months he gave it up and went on the stage. His first engagement was with the Horne stock company, then playing at Canton, Ohio. He played a season there and another season in Frie, Pa., when he came to New York. Mr. Wilson experienced a 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. Mr. Wilson is extremely versatile and is an expert at riding, swimming, diving, motoring and other outdoor activities. He is a baseball fan and is fond of shooting.

Robert E. Wilson.
"What is a Clean Picture?"

By W. W. Hodkinson, President of Paramount Pictures Corporation.

PARAMOUNT is for policy of clean pictures. Our producers agree with us that this is the thing. We are exercising every possible control we have to bring about a condition of clean pictures—for cleaner pictures mean better pictures and what is more important, better and greater audience. It is a casual generality to state that "it all depends upon the way you look at a thing!" Nothing was ever more false. What is vital is that it all depends upon the way the producer looks at it. It's all a question of the director's, the writer's, the relationship of each one of the various departments. An entirely different actress can give to the identical situation two entirely different interpretations. Producers of clean pictures do not fear any situation. The Paramount policy is that clean pictures can be produced without prudishness.

Which brings us to the question of censorship. A standard of morals is not a constant. What would be eliminated by a censorship board in one part of the country would be passed in another. Good taste, however, is a constant, and to produce clean pictures—that is all we mean by it. It is impossible to produce a program which will be suitable for children and at the same time cater to adult persons. We might see a picture and half of us would agree that it was alkali, but the other half would prefer it in a chamber of commerce.

The other half would say: "I don't believe that is a good picture. I don't believe you could show it to a child without possible injurious effects. So, in saying we stand for clean pictures and only for clean pictures, we must be careful not to misrepresent. For, after all, there are clean pictures of subject matter, however, open to debate as far as an audience of children is concerned. Novels, dramas, motion pictures all reflect life. All sincere art is open to challenge. The producers are the men that conform to any of us. Tie the hands of art and you get into hypocrisy. Now this means showing crime on the screen. Unless you eliminate all crime from pictures in order to keep them clean, you are going to cut out a lot of powerful scenes from the pictures. It is obvious that a picture cannot be taken to see pictures portraying crimes that he would imitate. And, again, we get back to the way a thing is done. The difference between a producer of clean pictures and a producer of uncleen ones is his way of presenting a crime. If you make a crime incidental to the story of the screen and it does not glorify a criminal you are only doing what has been done in the best literature of the world. But if you glorify the crime or the criminal, you are making a sensationalism that is to be condemned. The whole story in connection with clean or unclean pictures. It is not so much a question of subject matter, but of good taste in handling the subject matter before you.

NORMA TALMADGE IN NEW YORK.

Norma Talmadge, the popular Triangle star whose work in "Going Straight," the Triangle-Fine Arts drama just released, added new honors to those she had already won by her work before the camera, arrived in New York Thursday. The Pacific Coast Accent. Accompanied in her was John Emerson, the well-known Triangle-Fine Arts director whose most recent work was the staging and adaption of Macbeth in which Sir Herbert Beerbohm Tree and Constance Collier starred. John Emerson had been taken immediately at the Triangle studio at Riverdale on a new feature film 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 business. Miss Talmadge is a bright young star and equally famous director from the Pacific Coast will be the first to be made for the Triangle there.

HAROLD CAREY WITH PARAMOUNT.

Harold Carey, associate editor of "Every Week," and former managing editor of "Technical World" is now on the staff of Paramount Pictographs. Pictures are not new to Carey. He had charge of the double page pictorial layout on "Every Week"; they being distinctive because of the extremely original subject matter chosen. Carey has the knack of writing witty tales and new and unexpected twists may be expected in the future on the features appearing in Paramount's "Animated Magazine on the Screen."
Berst Plans Fashion Film
Pathe Executive Engages Florence Rose to Manage the New Feature.

J. BERST, vice-president and general manager of Pathe, has inaugurated a series of pictures for the Pathe program which represents a decided departure from the ordinary and which, judging from the way they have been received by both newspapers and exhibitors, promise a marked success. Miss Florence Rose, the fashion expert, formerly editor of L’Art du Midi, has been secured to put out a special reel of fashions twice a month, and a noteworthy list of prominent newspapers has been signed up to run a fashion article six days a week. These articles are to be written by Mrs. Radnor-Lewis, formerly managing editor of Harper’s Bazar, and are based upon the costumes shown in the films.

Among the papers so far signed up for this service are the Chicago Daily News, St. Paul Daily News, Omaha Daily News, Minneapolis Daily News, Cleveland Daily News, Buffalo Observer, Syracuse Post Standard and Utica Observer.

Miss Rose, the energetic and capable lad who has successfully “put over” this new idea in pictures, has had an interesting career, and one that should be an inspiration to women who have to make their own way in the world.

The Florence Rose newspaper 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.

The strength of the proposition from the newspaper standpoint lies in the fact that it offers a way by which double co-operation 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 patrons use the feature and the exhibitor will be interested in distributing it.

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 fashion pictures will be a big success for all concerned.

Paramount Program
Regular Five Part Features Supplemented by Interesting Short Subjects.

PARAMOUNT pictures released for the week of June 12 will be headed by two five-reel features from the Famous Players studios. “Silk 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 Truvaum Theater, “The Penal Colony of Palawan,” the Paramount-Bray Animated Cartoon, “Colonel Heeza Liar and the Bandits,” and the Paramount Pictographs.

At 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; “Me in the Better Babes” department, and “Jobs You Would Not Want,” showing perilous occupations. This edition will also contain a new release of the Trickkids.

Colonel Heeza Liar is now being starred in a new cartoon every three weeks in the Paramount-Bray Animated Cartoons. The latest cartoon is “Colonel Heeza Liar and the Bandists,” in which J. R. Bray takes his hero through a new series of laugh-making adventures.

Edwin Middleton to Direct Gaumont’s Three-Act Plays

THE recent announcement that the Gaumont Company would make three-reel features of the same excellence as its five-reel production has now been followed by the further statement that these productions will reach the screen through the able direction of Edwin Middleton. Mr. Middleton came to the Gaumont Company as director of one-reel comedies. Before he had directed such photoplays as the “Wildfire” feature with J. Allan Russell and the “Rip Van Winkle” feature with Thomas Jefferson. Mr. Middleton made such an enviable reputation with his comedies, which were both clean and humorous, that he was sent to Jacksonvile to head one of the Gaumont winter stock companies producing Mutual Masterpictures. One of his most eminent successes in this field was "The Haunted Manor," the five-reel feature starring Miss Iva Shepard.

Mr. Middleton’s thoroughness is seen in the stipulation 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 Gable, one of the most popular stars in this country. 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 Miss Gertrude Robinson to play opposite him. As there are occasional stories written for players engaged for Mr. Middleton’s company are Henry W. Pemberton, Miss 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 Masterpictures. The three-reel feature with Mr. Middleton will be a silent, the “Spautélate Thumb,” marked for release June 22. Miss Iva Shepard will play opposite him. Following this will be the great Robert Burns’ story of New York life, “Gates of Divorce.”

“HOW BRITAIN PREPARED” AT LYCEUM.

Under the title of “How Britain Prepared,” pictures made under the direction of Charles Urban and officially sponsored by the British government, were given their initial showing in New York at the Tribalune theater on May 28. They are not “war pictures,” so-called. During the two hours and more which are occupied in unfolding them, there is only one “war film,” the destruction of a German blockhouse in Flanders. But they are pictures which explain what war means in a whole nation, even more, perhaps, than would scenes of actual fighting taken at the front. They tell the story of what it means to a peace-loving people and what such people are cowed to do when their country suddenly finds itself in peril.
The Motion Picture Exhibitor

CHICAGO LOCAL WORKING HARD.

It Will Be Advocated at the Coming National Exposition and Convention in Chicago The Big Event of the Kind a Year Is All That the Trade Can Stand.

The first advertising that has been issued by the Chicago Local announcing the Sixth National Convention and Exposition of the Motion Picture Men of America, at the Coliseum, Chicago, July 10 to 18 inclusive, is in the form of an attractive card, 16 by 48 inches, in two colors. These cards have already been placed in the Illinois Central suburban trains and also in those of the Chicago, Milwaukee & St. Paul.

The members of the press and publicity committee are keeping in close touch with every exhibitor in the state of Illinois, and also with many others throughout the country. The Chicago Local is also centering a great deal of interest on the increase of its own membership, and the members are working to the end so that every live exhibitor in Chicago will be an active member before the convention and exposition open.

One of the important questions that will be taken up for deliberation at the coming convention will show the importance of impressing on manufacturers and exhibitors that one exposition and convention a year is all that the trade can stand. The opinion will be advanced that it is better to have one big successful show each year, in which the manufacturers and exhibitors will work hand in hand for its pronounced success, than to have several expositions and conventions poorly represented and poorly attended.

The special committee of the Chicago Local returned to the city from New York early last week, and reported a very successful trip. All the members speak kindly of the courteous and liberal treatment received from the various interests of the industry. Many luncheons were given to the committee by the various manufacturers, and at all times the chief topic of conversation was the Sixth National Exposition and Convention in Chicago.

The members are much gratified over the liberal attitude of the various interests in the purchase of space in the Coliseum. Not only have the producers of films and the manufacturers of machines and supplies shown liberality, but they have also promised to do their utmost to make the coming national exposition and convention in Chicago the biggest and most successful of its kind in the history of the moving picture industry.

Wm. J. Sweeney is constantly on the move in the interests of the big coming affair in Chicago. He left for Omaha on Thursday night to attend the Motion Picture Men's Convention and "Movie" Ball, given under the auspices of the Omaha Screen Club and the Photoplay Managers' Association, which was held in that city on Friday, May 26. His visit was in response to an invitation requesting him to attend. It is needless to state that "Bill" will do all the boosting that is necessary among the exhibitors and other members of the trade in that section of the country, in the interests of the big Chicago event.

IMPORTANT LOCAL MEETING OF EXHIBITORS.

The officers of the local branch of the Exhibitors' League are sending out the following invitation to its members and to all exhibitors in the city:

"A meeting of the Motion Picture Exhibitors will be held on Monday night, June 5, at our rooms at 218 West Forty-second street, at 11 P. M. This organization has been in a most prosperous and sustaining condition, but your advice and support are essential to our business interests."

A number of important questions will be discussed: Standee law; admission of minors without guardians; the best paying attractions at the least possible cost; the national convention at Chicago, etc.

"Some surprises await you. Be on time: do not bother about eats: little spread will be given. Our motto: A Square Deal to All, With Special Privileges to None."

FAVOR FEDERAL CENSORSHIP.

Cincinnati Exhibitors Indorse Hughes Bill—Stearn Says State Board a Failure.

As a result of action taken at a meeting held on Monday afternoon, May 22, at the Chamber of Commerce, the Cincinnati Motion Picture Exhibitors' League is one of the first in the country to place itself officially on record as favoring Federal censorship of moving pictures. A resolution to this effect was adopted, what little opposition developed during the discussion preceding the vote melting away and the vote being made unanimous.

President Max Stearn, of Columbus, head of the Ohio organization, was the principal speaker at the meeting, called to order by L'Abbe Hughes. He also made a speech in the Cincinnati branch, for the purpose of considering the censorship problem from all sides. President Stearn delivered a strong address, in which he pointed out that State censorship has emphatically not been a success, and that inasmuch as some form of censorship seems to be called for, that of the Federal Government seems to be least objectionable. He emphasized the fact that the better exhibitors everywhere desire only clean films, and that they do not object to censorship which aims at the elimination of the unclean. "Motion pictures should be criticized carefully," he stated, in this connection, "but they should not be assailed, which is the form which censorship and criticism too often take. People who make unjust attacks on moving pictures do not realize that they are attacking what has become the fifth largest industry in the United States."

Mr. Stearn pointed out that some of the leading producers, who have millions invested in the business, have indicated that they favor Federal censorship as a relief from objectionable state and local censorship, and argued that the exhibitor might logically follow this lead, especially as it is apparent that a permanent board of unbiased experts, employed by the government, could do better work than a less authoritative or less expert tribunal.

After ample discussion of the matter, especially in the light of recent happenings in Cincinnati and Ohio as a result of state censorship, the exhibitors took the action indicated, giving sufficient proof that they were of President Stearn's opinion on the subject of censorship. Copies of the resolution adopted were sent to the Ohio delegation in Congress, and to the Paramount, Lasky, Metro, Famous Players, Fox and Equitable companies, all of which have gone on record as favoring Federal censorship. The meeting was well attended, and much interest was shown by the exhibitors.

NORTH CAROLINA CONVENTION AT DURHAM.

Local and nearby exhibitors are busy preparing for the semi-annual convention of the Motion Picture Exhibitors' League of North Carolina, which is to be held in Durham, July 19 and 20. Many of the exchanges and others doing business with the exhibitors of this state have already made arrangements for exhibition space. From the present outlook, this convention will be the most successful ever held by the exhibitors of the Tar Heel State.

CAST OF "L'ABBE CONSTANTIN."

"L'Abbe Constantine" is to be filmed by Director Rupert Julian, in five reels, the work of production is about to be commenced. The cast will include Julian, Elsie Jane Wilson, Louise Lovely, Douglas Gerrard, and other Universal City players. Julian has all the grist of work on the scenario of this well-known story, and an artistic production is anticipated.
"Civilization’s Premiere"

Ince's Big Production Given Its First New York Showing on June 2d.

WIDESPREAD, in fact universal, interest has been attracted among states rights buyers and exhibitors at large by the announcement of the forthcoming production at the Criterion Theater, New York, on Friday, June 2, of Thomas H. Ince’s greatest masterpiece to date, the widely heralded and advertised multiple reel cinema spectacle, “Civilization,” which took a year to produce and employs the services of many thousand people. Mr. Ince and his staff, in their suite at the Astor Hotel, have been so besieged 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 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 affected by the war in behalf of Mr. Ince.

And here it might be appropriate to remark that all Mr. Ince will say anent his mammoth production, which by the way is eleven reels, is “Wait and see.” There is but little question in the minds of those “in the know” that these words are happily prophetic. The New York premiere of “Civilization” bids fair to break all records, as already the advance sale of seats has been so tremendous that the house is sold out for four weeks in advance and this one week in advance of the opening date. For the “first night” of “Civilization,” 1100 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.

Scene from “Civilization” (Ince).

YACHT NEIRBO GOES INTO COMMISSION.

The good ship Neirbo went into commission on Sunday, May 29, for the season of 1916. The occasion was celebrated by a voyage from New Rochelle to the summer station off the spacious home of the Belle Harbor Yacht Club. In command was Captain and Owner Charles J. O’Brien. As lay crew were many of the heads of departments and employees of the O’Brien printing establishment, in which each week is printed the Moving Picture World. At the conclusion of a most pleasant five-hour cruise the party sat down to a dinner in the clubhouse. Captain O’Brien was host. Features of the dinner that will live in the memory were steamed soft shell clams and melted butter and planked filet mignon.

In the party that made the cruise and congratulated the captain of the Neirbo on the fine condition of his craft were Edward Jackson, Fred Forrest, Sr., Fred Forrest, Jr., Antonio Falco, Joseph Graham, John Clason, David Perazzo, Frank Fleck, Randall M. White and George Blaisdel.

Here’s good luck to the Neirbo, her hospitable skipper and her jolly crew, lay and professional!

Universal Concentrates in West

All Eastern Producing Companies Will Be Transferred to Hollywood Under General Direction of H. O. Davis.

A BWAYING of the scattered interests of the Universal Corporation in Leonia, N. J., but retaining the finely equipped laboratories connected with the studio and the executive offices at 1600 Broadway, the Universal Company is preparing to move all of its producing companies to Universal City, Hollywood, under the general supervision of H. O. Davis, whose systematic organization of the great western plant has eliminated unnecessary overhead expenses and made possible the production of good pictures at a sound business basis. June 2 will mark the formal opening of the mammoth plant on the site of the old studio, which has been the home of its personnel for a number of years manager of the eastern studios, is no longer connected with the Universal Company. It is reported on good authority that he will become an important factor in the L-Ko organization, which makes pictures independently for the Universal pictures.

The glass-covered studio being vacated is one of the largest and finest in the country. Several manufacturers are negotiating for a long time lease with present prospects favoring the closing of a contract with William Fox.

When the shift of Universal’s producing forces has been completed there will be thirty-five companies at Hollywood where the equipment is more than ample for the increased activities. Director Stuart Paton and his players have left already, and others will follow as soon as pictures in the East are finished. Among those preparing to make their homes in the west are Mary Fuller, Violet Merseray, Matt Moore, Edna Hunter, Jane Gail, Ben Wilson, King Baggot, Hobart Henley, Harry Benham and Edith Roberts.

The wholesale concentration of forces is being maintained by Universal officials as a move to do away with unnecessary expenditures that do not contribute to the betterment of the product. The practical benefits of Mr. Davis’s regime at Hollywood are the doing of pictures on a widespread system through which many of the running expenses have been greatly reduced and some of them cut in half. In the employment of extras, for example, Mr. Davis has shown how money has been needlessly expended, because the requirements of the various studios were met individually with the areas with the proper co-operation in a large studio, actors engaged by the day might be profitably utilized in more than an occasional scene. This is but one of the numerous advantages of an organization such as exists in Universal City.

An announcement sent from the Universal executive office reads in part:

“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 would 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 therewith 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 hitherto have been spent on overhead expenses can now be devoted to the pictures. This will give 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 head charge.

“It has taken much longer to achieve this stage of perfection than anyone in the company anticipated. Innumerable obstacles had to be overcome one by one, but meanwhile an organization was being perfected in all its details. Essential equipment had to be used at Universal for two weeks, week until every department had the finest and most approved ‘tools’ with which to do perfect work. Countless ideas have been discarded. But, after all this period of experimental operation, the company has emerged with an equipment and with facilities unparalleled in the whole world of picture making.”

MARGUERITE SKIRVIN IN “THE QUITTER.”

Marguerite Skirvin, a brilliant and charming young artist, who has been engaged by Metro, will be seen on that program in the leading female role in “The Quitter,” a five part Metro-Rolle wonderplay in which Lionel Barrymore is starred. Miss Skirvin has won universal favor by her sunny and childlike personality, which is attractive to her liking, as she hails from Oklahoma. There, as a young girl, she learned to ride wild horses, swim treacherous streams and do other things she is called upon to do in “The Quitter” before the camera.
Clean Pictures Are the Best Investment.

In the columns of the Moving Picture World for several years past there have appeared again and again articles showing the responsibility of both the producers and exhibitors of films for the making or the exhibiting of subjects that are of a questionable or vulgar type. Great progress has been made in the elimination of such films, and all the leading manufacturers have shown a worthy spirit of uplift. It is this aim that the lovers of photoplays everywhere.

These producers are really their own censors and leave no place for the exercise of censorship by anyone outside the business. There are still producers among us who prefer stories built on the sex problem and other morally unhealthy topics, just as there are exhibitors who seize on such subjects so that they may temporally increase their box office receipts.

Has not experience shown again and again that the clean photoplay is the best investment both for the producer and the exhibitor? Its influence is lasting and it creates a reputation that is invaluable both for the producer and the exhibitor that shows it.

This is no transient business. Its irresistible advance and its remarkable progress within a few years has proved that. And, as in every other line of human activity, the fittest will survive. If producers and exhibitors do their whole duty, there can be no reasonable claim for the censorship of moving pictures.

The following timely editorial that recently appeared in the Chicago American, under the head “Moving Picture Men Must Use Sense,” should be read and inwardly digested by every manufacturer and exhibitor.

“Just a word to you moving picture manufacturers and exhibitors.

“There is always a prejudice against new things, and that prejudice exists among some people against moving pictures, just as it existed against bicycles and automobiles when they were new to the public. Unfairness and opposition, based upon this narrow prejudice, you moving picture operators cannot overcome. Time and custom will dissipate that. Objections and restrictions founded upon any improprieties in the moving pictures themselves can be overcome, and must be overcome, by an improvement in the product.

“If you permit any of your number to produce and exhibit questionable films, you will increase the number of those who demand censorship.

“It rests entirely with you whether there shall be an increased demand for censorship and a legitimate basis for such a demand.

“The only sensible thing for you to do is to establish your own censorship and use all your power and business influence to prevent the production and exhibition of vulgar and questionable films.

“It is up to you, gentlemen, to show your gratitude as well as your business sense by keeping the little picture theaters as clean as a new sheet of white paper.”

Chicago Strike of Express Companies’ Drivers.

The distribution of films in Chicago and in the territory dependent on it has been very seriously hampered for over a week, at the time of writing, by a strike of express companies’ drivers in this city.

A complete tie-up of the shipments and the deliveries of films by express has created untold hardship for both exchange and exhibitors. Among the latter those in the country, who do their booking in this city, have suffered most, while those in the city, in many cases, have had their programs disrupted because the films from the country did not arrive.

Exhibitors have used all efforts to help out their customers—many of them attempting to deliver films to out-of-town points by automobile; but the relief by such means has been wholly inadequate. Outside exhibitors have, therefore, been able to secure their films only by coming into town for them, and loading them in trunks. They have returned the films in the same way.

The strikers have used violence and intimidation, and frequent clashes have taken place between them and the police.

The express company, Equipment, moved a few wagons, and it is said that the police now have control; but every receiving depot in the city is piled high with undelivered goods and many perishable articles have been ruined.

The drivers have no grievance on the score of wages, their chief demands being recognition as members of the union and that eight hours shall be considered a day’s work.

The city press has been mum on the strike, which happens at a most inopportune time, as the National Republican Convention is upon us, and the good name of the city as a great convention center is at stake.

Chicago Film Brevities.

W. J. Patterson, general manager of the Motion Picture-Scope Company, 565 West Washington street, this city, reports that he had an inquiry recently from the British trenches in Flanders concerning the Portoscope machine.

A Canadian soldier, writing from the Belgian battlefield, stated that he had seen the company’s Portoscope advertised in the Moving Picture World, and requested full information regarding it. He showed that while off duty soldiers are entertained with moving pictures, and have time to read their favorite publications. The fact that the Moving Picture World is being read on the firing line in the great world war is an evidence not only of its popularity, but also of its far-reaching circulation. Evidently this Canadian soldier had been an exhibitor before joining the ranks, and he now relieves his mind of the horrors of war by turning to the pages of the World and familiarizing himself with the progress that is being made in the business.

Schuyler Colfax, of the Eastman Kodak Company, Rochester, N. Y., made a brief stay in the city last week. He enjoyed his recent visit to Los Angeles hugely, and looks fit enough to take the place of Frank Gotch in his advertised "go" with Joe Stecher, the Fort Dodge wonder.

E. H. Montagu, European agent for the Selig Polyscope Company, in London, has advised the Chicago office that "The Ne'er-Do-Well" has become unusually popular in the British Isles, and that its presentation always crowds a theater. A most extensive line of publicity matter has been devoted to the big film drama, prominent among which are artistic and beautifully bound booklets giving the story of the photoplay and all the important scenes. On Friday afternoon, May 5, a private presentation was given at the Empire theater, Leicester Square, London.

I. Van Ronkle, manager of the Chicago branch office of the Bluebird Film Corporation, paid a flying trip to New York last week, where he made arrangements for an increase in his standing order. Business has increased so rapidly that the order for June far exceeds the standing order for April and May. Mr. Van Ronkle announces that he has signed contracts with the Ascher Brothers, this city, to show a Bluebird release in all the houses on that circuit, commencing Monday, May 29. The houses are the President, Oakland Square, Frolic, Lakeside, Calo, Cosmopolitan, Columbus and the Terminal.

F. A. Dempsey a popular young Chicagoan, well known in various circles here, was recently appointed traveling salesman for George Kleine, in northern Illinois, to represent "Gloria's Romance" and "The Musty Suffer" comedies.

Betty Wales, of Lanark, Ill., owner of a circuit of eighteen opera houses in the northern section of the state, paid us a visit one day last week. In addition to playing road shows on his circuit, Mr. Wales shows moving pictures in all his houses. He renewed his subscription for the Moving Picture World, and said that he swears by it.
Fred S. Meyer, manager of Universal's Minneapolis office, has received word on his mailing list for Reel Ammunition, issued weekly, that a letter from exhibitors showing their satisfaction with the pay-in-advance policy for film service. One exhibitor from Rush City, Minn., writes: 'Find enclosed check to cover amount of service, in accordance with your new policy, which I think is a good thing for each and every one of us.' Another from the owner of the Star theater, Milton, N. Dak., states: 'This new system of pay in advance for service is something but reasonable, and I am willing to pay in advance.'

The following programs have been announced at the prominent downtown theaters in Chicago for the week beginning Sunday or Monday, May 28 and 29:

- Studebaker—'Gloria's Romance,' fourth chapter; 'The Soul Vortex' (George Kleine), and Tyrone Power and Lois Weber in 'The Eye of God' (Bluebird). Beginning Monday, June 5, in addition to 'Gloria's Romance,' World pictures will be shown at this house, the Colonial-World program being taken over. The third chapter of 'Gloria's Romance' was used in 'The Devil's Smack,' starring Riga and Elida in the leading roles.
- Fine Arts—Alfred Hamburger has retained the Vitagraph feature, 'God's Country and the Woman,' for another week. It made a great hit during its first week's run. Miss Charlotte Dawn is a featured player, which makes pictures in American factories. She has become quite popular with patrons. Miss Stendel is a talented director, and her musical adaptations for the pictures are much appreciated. The 'Merry Whirl,' by the Castles, which originally was announced to open at the Ziegfeld, is to be shown here, May 27, will open at the Fine Arts on Saturday, June 3, instead.
- Colonial—Charlie Chaplin in 'Police' (Essanay), and Ethel Clayton and Carlyle Blackwell in 'His Brother's Wife' (Selig), which opened Saturday, May 20, has become quite popular with patrons. Miss Stendel is a talented director, and her musical adaptations for the pictures are much appreciated. The 'Merry Whirl,' by the Castles, which originally was announced to open at the Ziegfeld, is to be shown here, May 27, will open at the Fine Arts on Saturday, June 3, instead.

Ziegfeld—Alfred Hamburger has retained the Vitagraph feature, 'God's Country and the Woman,' for another week. It made a great hit during its first week's run. Miss Charlotte Dawn is a featured player, which makes pictures in American factories. She has become quite popular with patrons. Miss Stendel is a talented director, and her musical adaptations for the pictures are much appreciated. The 'Merry Whirl,' by the Castles, which originally was announced to open at the Ziegfeld, is to be shown here, May 27, will open at the Fine Arts on Saturday, June 3, instead.

Manager Kopple of the Calo theater, 5406 North Clark street, one of the houses on the Ascher Brothers circuit, invited a committee from the Mothers' Council of the Civic Club to tea on Tuesday afternoon, May 23, at the close of the afternoon show. A special program for children had been arranged for the afternoon by Manager Kopple, and all the ladies invited are particularly interested in the children's programs which are now a feature at the Calo.

On the Pathe 'Rooster-Booster' night, May 16, arranged by H. C. Holah, manager of Pathe's Chicago branch, in addition to his friend, Dan Coleman, many exhibitors attended from Aurora, Elgin and Joliet, Ill., and from South Bend and Elkhart, Ind. A contingent also came from Milwaukee, and one of the members, during the Harry Hastings' show the preceding evening, brought in his brother, Dan with a cut glass decanter surmounted by a sterling silver rooster top, bearing an inscription expressing the esteem of the Milwaukee Rooster-Boosters. A live rooster was also presented Mr. Coleman, over the footlights, by a Chicago man, and the incident created quite a sensation. Mr. Coleman, after the show, was the guest of honor at the North Star Inn. Manager Holah was heartily congratulated by all on the success of the party, as it was the real Booster of the whole affair, which was devised and financed by him personally.

Charles Ridell and Frank Wesley were held on Friday, May 26, to the Grand Jury for alleged operation of a confidence game. They are charged with conducting a fake school for moving picture operators, and had at one time charge of the Logan Square Business College. It is said that they have secured about $4,000 from prospective students.

Director Robert Leonard has completed the picturization of his own story, 'Ambrosia,' and is now filming 'Little Eve Edgerton,' a comedy drama in five reels, featuring Ella Hall and Leonard, with a strong supporting cast. This is one of the film plays so excellently suited to the little girl roles in which Miss Hall excels. It will be at least three weeks before the picture is completed.
News of Los Angeles and Vicinity

By G. P. Von Harleman and Clarke Irvine

JULIUS CAESAR PRODUCTION.
Forty Thousand See Actors' Fund Production of Shakespear's Tragedy Re-Enacted by All-Star Cast in Open-Air.

Let us extend our thanks, and bestow full credit upon those who so tirelessly labored in staging the production; and who, united, made a wondrous magnet which attracted the dollars, and attention, of the world, that, in the evening of their lives, aged and fecile actors might be made bright and comfortable.

These mere men, who have become great, are the ones, and they are today rejoicing in the good they have done.

The force behind the cast was as remarkable as the famed men who portrayed the characters and spoke the immortal words of the great poet.

First credit goes unquestionably to Raymond Wells, who directed the production from the first breaking of ground for the mighty amphitheater, through tedious night rehearsals, and to the successful but bloody climax of the tragedy.

The cast was as follows: Julius Caesar, Theodore Roberts; Octavius Caesar, Charles Gunn; Marcus Antonius, William Farnum; Cicero, Hal Wilson; Pultus, C. H. Geldert; Publius Lena, Howard Foster; Marcus Brutus Tyrone Power; Cassius, Frank Keenan; Casca, DeWolf Hopper; Trebonius, Mark Fenton; Decius Brutus, Horace II Carpenter; Metellus Cimber, Cecil Lionel; Cinna, T. H. Goward; Flavius, Wilbur Highby; Marullus, Gilmore Hammond; Artemidorus, Harry W. Schumun; A Soothsayer, Carl Stockdale; Cinna, poet, Seymour Hastings; Lucullus, Tully Marshall; Titinius, T. E. Duncan; Messala, T. D. Crittenden; Young Cat, Douglas Fairbanks; Lucius, Capitola Holmes; Varro, Nicholas A. Kessler; Pindarum, George Berrence; Calpurnia, Constance Crawley; Portia, Sarah Truax; A Barbaric Dancer, Mae Murray; Cleopatra, Grace Lord; First Citizen, Arthur Maude; Second Citizen, Ernest Shield; Third Citizen, Robert Anderson; Fourth Citizen, Clara Turner; Fifth Citizen, Samuel Searle; Slave to Caesar, Ralph Benzies; Slave to Antony, Robert Lawler; High Priest, M. Luiz; High Priestess, Mrs. F. A. Robinson; Son to Cleopatra, Francis Carpenter.

There are several thousand names which cannot be given. They are not even known, except to those who kept the books of the play. They are the "Extras," or those who took the parts of Centurions, Barbaric Dancers, Gladiators, Senators, Soldiers, Citizens, and Foreign Pageantry. These are the ones who deserve credit for their work, their running, jumping, yelling, demonstrating, tumbling down the hillside to make the play realistic, and their work is highly appreciated by all who beheld.


The great stage, with its various large settings, was in darkness, and the crowd was in comparative darkness, when from the towering hillside a penetrating scarlet glow cast its color on the opposite Capitoline Hill, bathing the Temple of Jupiter in a rosy hue, and the act was on. Behind the great scenes Raymond Wells had started the players on the greatest production the world has ever known. Then followed the action of the story. The light, blazing in radiant and far-reaching rays from the back hill, bathed the different scenes in harmonizing and beautifully illusive shades and lights. The glare of mid-day changed instantly to the gory terribleness of battle and strife, while another scene showed

Cast of Julius Caesar.
Front row, left to right—Raymond Wells, DeWolf Hopper, Frank Keenan, Tyrone Power, Sarah Truax, Theodore Roberts and William Farnum.
THE MOVING PICTURE WORLD
June 10, 1916

Setting of "Julius Caesar." Courtesy of Los Angeles "Examiner."
plained that she had put all her capital into the enterprise and right at the moment when she was ready to achieve success from it she found she did not have quite enough money to produce the film and carry on her theaters until the place where it would begin to bring in financial returns.

The man paid $1,000 for a half interest and became the traveling representative of the firm. Shortly after he began his tour of Southern California, the new production company was informed that his partner in Los Angeles had sold her interest to a stranger, and he was called in off the road. It turned out that the second person to buy an interest was not on the inside with the operation and that when the two partners met and reviewed the situation it was found that all they had was the manuscript of a moving-picture play, a high-sounding firm name and a small equity in the office furniture.

Both men had given up all their available capital for their interest in the production firm and had no funds to carry on the business. During the first victim’s short, unprofitable trip he learned of the power of the great producing companies and saw that to compete with them was a losing game. The two partners who had been thrown together by adversity talked the situation over, concluded that they were a pair of “suckers” and gave up the office.

Before the partnership was dissolved, the men tried to find the woman, the former partner of each, but were unsuccessful. Later she was located in a new office, with a new firm name and the manuscript of another photo play. She was advertising for a partner.

The District Attorney’s office investigated the case, but found itself at a loss so carefully that there were no grounds upon which to institute a complaint unless further evidence of fraud is obtained. It is asserted, however, that the promoters will not be able to operate much longer before a way is found to stop them should they heed the warnings which have been issued.

BOMBAY HAS ONLY SIX PICTURE HOUSES.

Great Opportunities in the Far East for Motion Picture Enterprises, Says Los Angeles Visitor.

Successful American promoters of motion picture industries may find wonderful opportunities in India, according to the high authority of a Parsee, Mr. Bhumgara, a success, and a successful merchant and manufacturer of Bombay who is in Los Angeles this week. Mr. Bhumgara will remain several days before leaving for New York and other eastern cities on a business trip.

Mr. Bhumgara says there are only six motion picture theaters in Bombay, a city with a population of more than 1,000,000. He states also that very few good photo plays from this country are produced in India.

“Too many pictures are made of my country and the United States are very similar,” says Mr. Bhumgara. “Following the war there ought to be a great trade development between India and America. We also are prepared to welcome some high-class motion picture companies in Bombay.”

Los Angeles Film Brevities.

Little Mary Miles Minter accompanied by her mother, Mrs. Charlotte Selby, arrived at Santa Barbara on Thursday last week, to begin her work at the studios of the American Film Manufacturing Company.

James Kirkwood, who directed Mary Pickford in many of her successes, is expected to direct Miss Minter in the company in which she will be starred.

Jack Livingston, Myrtle Stedman’s new leading man of Morosco Photoplay Company, is heading a movement for the formation of a company of militia composed of motion picture actors. Mr. Livingston believes because of the fact that the majority of photoplayers have taken part in military plays in which they had to learn military tactics and the handling of machine guns and other arms, they would make excellent soldiers. Jack Livingston comes of a patriotic ancestry, and is the subject of “preparedness.” His great grandfather, Phillip Livingston, was one of the signers of the Declaration of Independence, while Robert Livingston was a member of the commission that negotiated the purchase of Louisiana from France.

Myrtle Stedman, the Morris film star, is announced as the feature of the concert to take place at Trinity Auditorium next Sunday. Miss Stedman is a mezzo soprano of unusual attainments.

Frank Lloyd will take Vivian Martin and a company of Pallas players to Bear Valley Wednesday this week to film some scenes in Miss Martin’s new picture, entitled “Mountain Laurel.”

The American Women’s Film Company contemplates building a studio to be located at 1339 Gordon Street, Hollywood. J. Parrell MacDonald, the managing director, and L. C. Bihllock, technical director, stated that the plant would compare favorably with the best studios in this locality. Miss Lucretia del Valle is the star of the new company.

Anna Pavlova, the dancer who played with the Universal Film Manufacturing Company last fall, will make a trip to the coast about June 1st and spend her two months’ vacation in Los Angeles. She will not appear in pictures, it is said, but will spend her time in recreation and working out ideas for the ballet production she is to stage next year.

Motion pictures were taken one night this week of ice skating at the Bristol Cafe by a company of L-Ko players, to be used with scenes in a North Pole comedy being produced by the company. The gay after-theater crowd supping in the cafe was used as a background. Billie Armstrong, Dan Russell, Reggie Morris, Carmel Meyers and Gertrude Griffith were included in the cast.

The E. & R. Jungle Film Company at Eastlake Park wants scenarios featuring the two educated chimpanzees, “Napoleon,” and “Sally.” They have a good idea and the company will not hesitate to pay $100 for a well-worked out story. It will not be an easy task to write a scenario; a careful study of the chimpanzees should be made before attempting to write the story.

Sir Bebohm Tree’s film version of Shakespeare’s “Macbeth,” produced by D. W. Griffith and directed by John Emerson, will have its premiere at the Majestic Theater following “Civilization.”

The E. & R. Jungle Film Company has just completed a one-reel animal comedy called “Fowl Play.” The cast includes Walter Rogers, Ethel MacKenzie, Charles Carter and “Napoleon and Sally.” J. J. Franz is the director.

The latest member of the E. & R. Jungle Film Company is Miss Annette De Poe. She came to Los Angeles recently from New Orleans where she played in stock. Her first appearance was in the E. & R. Jungle release last week entitled “Hitting the High Places,” a funny farce with “Nap. and Sally,” produced under the direction of J. J. Franz.

An unusual scene was filmed by the Kalem Company last week in the making of an installment for the “Hazard of Helen” series when Helen Gibson jumped from an aeroplane traveling at the rate of forty-five miles an hour to land on a train box car. Helen Gibson had been engaged for these pictures, refused to take the chance of flying so low over the train and allowing the jump to be made first at approach, but Miss Gibson persuaded him that it would be easy. When the aeroplane swooped down over the train the aviator ran into a cross wire stretched from two telegraph poles which lined the track, almost wrecking his machine. Miss Gibson was then many feet from the height at which she was supposed to jump, but seeing the possibility of wrecking the aeroplane and not being able to fly lower, she jumped, landing on the side of the car below and falling to the sand beside the tracks. The impact of the machine against the wire broke it and pieces were brought to the studio as relics. The scenario was altered to a fright train story where Miss Gibson landed in the sand, as the aviator refused to make a retake.

Harry Millarde has just finished a joyous Kalem reel consisting of sequences in which Ethel is a police officer and wins the honor role class when she was sent out to arrest flirting males. Among those being brought in is Jack, who is already in love with the fair officer. They tarry long enough to marry before Ethel reports for duty at the Palace Hotel, where he is employed. Several members of the Bachelor’s Alliance Club who were held on the charge of flirting with an officer.

Victor Rottman, Jack MacDermott and Gus Leonard are among the bachelors in the cast.

William F. Russell and his company of American Players
have spent the week past at Long Beach, where they made water scenes for a Mutual Masterpicture "TheMan Who Would Not Die."

Shirlock Burton, Harry Keenan and Leonid Hutton are among the cast. Jack Prescott is co-directing with Mr. Russell.

Anna Luther, the Keystone Triangle star, has renounced comedy to return to straight dramatic work and has signed with the Fox Company.

Richard Stanton will direct Miss Luther in her first picture. The scenes of which Mr. Stanton will take his players to the Mojave desert.

Albert Russell took the Universal Company's Mason-Russell team to Colorado to make water scenes of Billie Mason's comedy entitled "The Cannibal."

Little Mary Sunshine is back at the Balboa studio after a month's vacation in Colorado. She was the feature player in a recent Pathe Gold Rooster release bearing her name. Not four years old, the child played the lead like a veteran with Henry King opposite her. The little star will now have a company all her own at the Balboa studio under King's direction. D. F. Whitcomb will write the scenarios for little Mary.

Catherine Burke is the latest addition at the Balboa studios. Miss Burke recently arrived from New York where she has been working pictures for some time. Her first picture will be in a Horkheimer production opposite Henry King.

On Wednesday this week after a day of work about the docks of San Francisco harbor, the Helen Holmes company under the direction of J. P. McGowan, left port for Honolulu, where they are to make exterior scenes of a picture of the first story of the Kimberly Mines entitled "Diamond Run." The production is being made at the studios at present have the appearance of inactivity. In other words, however, they are quite as busy as they have been, as the whole studio is undergoing a renovation, in many cases a reconstruction.

The street was used in the production of "Medicine Bend" is being torn down and in its place is being constructed a street set for the screen version of Alice McGowan's novel "Judith of the Cumberlands." In another part of the grounds a court house is being erected about which many of the important exterior scenes in the production are to be staged. Orin Denny, superintendent of the laboratories, is taking advantage of the company's absence to remodel the projection room. In the cutting room a room has been made a devotional room, for the saving of economy for time in cutting of film. On every hand preparations are being made to be in readiness for immediate local production as soon as the company returns.

Contributions Coming In

Theater Managers Respond to the Appeal for the Actors' Fund.—Percentage Indicates Poor Business.

Marcus Loew, one of the largest theater owners and most successful exhibitors of motion pictures in the United States, has sent to J. Stuart Blackton, treasurer of the Motion Picture Campaign for the Actors' Fund, a check for $350.60, representing the percentage of the gross receipts of thirteen of the principal Loew theaters in New York on the Motion Picture Directory Day. The total of $350.60 is made up of 5 per cent. of the receipts of nine of Mr. Loew's vaudeville theaters, and 10 per cent. of the receipts of four of his largest motion picture theaters. Monday, May 13th, which this week was exhibited in five of his theaters the first run of the new Charley Chaplin film, "The Floorwalker," the greatest moving picture attraction from a money standpoint on the screen today. The theater from which Mr. Loew contributed a portion of his receipts on the Directory Day included Loew's theater, New Rochelle; Loew's National theater, Loew's Seventh Avenue theater, Loew's Orpheum theater, Loew's 86th Street theater, Loew's Lincoln Square theater, Loew's Gresley Square theater, Loew's Bijou theater, Loew's Fulton theater, Loew's Royal theater, Loew's theater, Newark, N. J.; and Loew's Lyric theater, Hoboken, N. J.

Other houses heard from at last report are:

- Rialto Theater, New York City... $15.50
- Garden Theater, Richmond Hill, L. I... $15.50
- Hippodrome Theater, Oswego, New York... 5.60
- Orpheum Theater, Oswego, New York... 5.60
- American Theater, Freeport, L. I., New York... 9.40
- Keeney's Theater, Bridgeport, Connecticut... 11.50
- Keeney's Theater, Newark, New Jersey... 38.41
- Keeney's Theater, New York... 32.12
- Anthenum Theater, Sag Harbor, New York... 3.75
- Elting's Houses, Detroit, Michigan... 23.15
- Bijou Theater, Mt. Clemens, Michigan... 2.30
- Star Theater, Itasca, New York... 22.53
- Coignet Theater, Jamstown, New York... 1.70
- Pittinger Grand Theater, Centralia, Illinois... 2.12
- Carr & Shad, Reading, Pennsylvania... 12.25
- Grand Theater, Ironton, Ohio... 4.25
- Lyric Theater, Hamilton, Ohio... 3.60
- Waterloo Theater, Brooklyn, N. Y.,... 8.12
- Photoplay Amus. Co., Columbus, Ohio... 4.00
- Walter A. Gull, Milford, Connecticut... 3.00
- Midland Amus. Co., Buffalo, New York... 5.00
- Temple Theater, Camden, New York... 5.31
- Vaudette Theater, Houston, Alabama... 2.95
- The Orpheum, Wilkes-Barre, Pennsylvania... 10.00
- Hildreth Opera House, Charles City, Iowa... 3.95
- Ford's Hippodrome, Westerville, L. I., New York... 3.80
- Palace Theater, Tottenville, L. I., New York... 7.50
- Isis Theater, Marion, Ohio... 2.50
- Grafton Theater, Toledo, Ohio... 5.65
- Majestic Theater, Beavivere, Illinois... 1.00
- Plaza Theater, Freeport, L. I., New York... 5.00
- Tepee Theater, Red Cloud, Nebraska... 2.10
- Reading Theater, Reading, Massachusetts... 2.00
- Strand Amus. Co., Tampa, Florida... 10.00
- Park West Theater, New York City... 8.00
- Lyric Theater, Honesdale, Pennsylvania... 2.00
- Gaiety Theater, Porterville, California... 2.65
- Terminal & Dream Theater, Auburn, Washington... 5.00
- Grand Theater, Grand Forks, North Dakota... 22.50
- Pennsylvania Theater, Eau Claire, Wisconsin... 2.50
- Hearn Opera House, Herrin, Illinois... 1.00
- Columbia Theater, Brooklyn, L. I., New York... 10.00
- Lyric Theater, Charles City, Iowa... 3.65
- Cumberland Theater, Brunswick, Maine... 4.06
- Colonial Amus. Co., Oxford, Ohio... 3.00
- Victoria Theater, Beaufort, North Carolina... 1.10
- People's Theater, Zelienople, Pennsylvania... 2.55
- Opera House, Newberry, South Carolina... 5.00
- Western Amus. Co., Bunker, Utah... 3.40
- Ensign Taylor Theater, Salina, Kansas... 4.10
- Schade Theater, Sandusky, Ohio... 28.30
- Howard Wells Amus. Co., Brooklyn, L. I., New York... 13.25
- Bidam Co., Wilmington, North Carolina... 5.30
- Rex Theater, Starkville, Mississippi... 6.65
- V. H. Young, Garry, Kansas... 9.00
- Wilhor A. Shea, Eastport, Maine... 10.00
- Dickie, Hibbing, Minnesota... 8.25
- Bond Theater, Pontiac, Illinois... 5.00
- Liberty Theater, Newark, New Jersey... 2.50
- Flanagan Theater, New York City... 1.50
- Star Theater, Eagle Pass, Texas... 1.50
- Freedom Amus. Co., New York City... 9.60
- Opera House, San Bernardino... 6.66

Lewis H. Stone

Soldier, cowpuncher, big game hunter, sailor, actor— that is Lewis S. Stone, popular on stage and screen, who just finished his work in "The Harv," a multi-reel feature released early in July. Mr. Stone will be in "The Harv," released through the V-L-S-E, according to the Code." Mr. Stone has had a career far more romantic than most of the parts he is set on to portray. Born in Worcester, Mass., in 1897, he was educated at Barnard College, May 15, New York City. When the Spanish war broke out he was with one of the first regiments to go to Cuba. He shipped as a sailor before the mast to see the world. In his wanderings he tried cowpunching and acting for a mining company. Later he took up acting seriouly. In 1917, after a short experience with stock companies, jumped to leading man.

Marguerite Claxton plays opposite Mr. Stone in "Accord to the Code," while E. H. Calvert, who directed the piece, and Sydney Ainsworth play the important roles. The play was written by Charles Michelson.
Ivy Close Goes to Jacksonville


Readers of the Moving Picture World know that in a contest to find the most beautiful woman in the world, Ivy Close, the famous English actress was the winner of the wreath. You also remember that the contest was sponsored by The Chicago Tribune and the London Daily Mail. The late Kalem Company has taken Ivy over to America on a substantial salary. She is now on her way to the Southern studio of the Kalem Company, in Jacksonville, but before she sailed she permitted the readers of the Moving Picture World to meet her, through one of its representatives, in the office of Vice-President William Wright of the Kalem Company.

She is indeed a very charming young woman of the typical Anglo-Saxon type with hair like ripe wheat and eyes like the blue of forget-me-nots. Miss Close, in spite of her beauty, seems not to have been spoiled. She is just as simple and sincere in her sentiments as a girl. There is no posing to make an impression and no affectation in her. She must be a great artist for she has not a touch of the professional about her.

Miss Close sat beside Vice-President Wright's desk and the World man spent a half hour talking with her there. Of course, we talked with the charming actress about the changes that it has made in English life. She speaks with a restrained, pleasing vivacity; but in the intervals when the conversation lagged for a moment, one might notice that her eyes were looking into the far-away, and there was just that leaping light as a summer cloud passes, but the sunshine would flash back again.

Mr. Wright remarked that it took nine days for one of his cablegrams to get to its destination in England, and "why," said Close, "I'll send a cable from the other day and I got my answer the same day."

We suggested that the English government has taught English people a code to identify themselves and so knew that messages would be safe. "I'll tell you what it was," she replied, "they got my accent, you know. It was my accent."

Mr. Wright said, "We'll have to have you send all our English telegrams together."

"Oh, but," making the accent every day, "Oh you know, you know. Your American ways are all so catching."

"Then you like America," we ventured.

"Indeed, I do—no; but I didn't first. I didn't have a friend here at first; but I have lots now."

Miss Close had the misfortune of missing the ship she had intended to take and caught the next, so that no one expected her and she landed as one in a strange land. One of the first things she noticed was the pleasant feeling of the London streets in the evening. London is as dark as a poke on account of "Zeps." There is no fear of "Zeps" here and there is freedom from many of the other cares of war, cares that set on one's nerves. Her friends on the other side were longing the closer Miss Close does not forget their burdens, though free for the time herself.

This is Miss Close's first visit to America and she confesses to a slight feeling of strangeness that has not yet passed. That is one of the reasons she is anxious to get at work before the camera, she says. "I enjoy screen work and put every bit of energy and thought that I possess to the task of pleasing the picture followers. There won't be any danger of homesickness then, for I won't have time to think of anything but my work."

DEVELOPING PARAMOUNT PUBLICITY.

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 subjects are being given by Henry Reuterdalh, the naval expert; Frieda Hempel and Mme. Gaski, stars of the Metropolitan Opera, are commanding full and half pages in the magazine sections of more than two hundred newspapers as a week. This is in addition to the usual 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.

"Who's Guilty?" Series Popular

Pathé Exchange Reports Unusual Demand for This Interesting Subject—Thinks Advance Booking Record Broken.

Pathé has just had the unusual experience of greatly increasing its order of positive copies on a picture three weeks after its initial release. Generally, it is found by a distributor that the original order of prints is larger than necessary, that the eye of desire has been bigger than the organ of digestion. Pathé has just reversed this, the third photo-novel in the "Who's Guilty?" series. Pathé Exchange has had to instruct its Bond Brook laboratories to add seventeen copies to the standing weekly order of 100 prints on the "Who's Guilty?" pictures. Picture orders for the United States and Canada.

For one two expert film distributors did not go wrong in their estimates. Rather, they erred on the side of caution. The demand on "Who's Guilty?" photo novels, bookings increased to such an extent that almost every Pathé branch sent in an urgent telegram calling for at least one and sometimes as high as four duplicate prints. In fact, the quick work called for five additional copies, Chicago and Philadelphia for three each more.

So insistent was this demand that the prints originally destined for Canadian consumption were diverted to the Pacific Coast and the West. Paid $30,000 for May 22nd of new Canadian orders. 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.

On May 17th, 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. The last four of the series place 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.

On May 17th, 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. The last four of the series place 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.

On May 17th, 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. The last four of the series place 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.

On May 17th, 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. The last four of the series place 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.

On May 17th, 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. The last four of the series place 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.
Plot of "The Fall of a Nation"

First Published Outline of the Dixon Drama of National Defense.

The "details which have been lacking concerning the story of "The Fall of a Nation" can now be supplied. The world premiere of the film is at the Liberty theater, 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 big 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 Krups and all the latest death-dealing devices. After 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 haled viceroy of the "provinces of North America."

Virginia Holland professes loyalty to the new regime. Waldron intrusts 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 emperor'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 certain 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 a prologue and the story of a war and, as two are one, in film parlance. Bartley Cushing was the principal stage director. William C. Thompson and John W. Boyle photographed the great spectacle.

Bumping It Down to Bayshore

The Fourth Estate, on a Visit to Ralph Ince's Studio, Finds a New Sensation in Cross-Country Bus Riding.

In addition to the representatives of the American periodicals, there will be representatives of French, English, German, Scotch, Indian and Indian papers dealing with motion picture affairs," so read one paragraph of the prospectus of the junket conducted by Louis J. Beck, on behalf of Ralph W. Ince—"Ince of the Atlantic," or to be more precise, Vitagraph Ince, of Bayshore, L. I.—on the morning, afternoon and evening of May twenty-fifth.

Again quoting from Mr. Beck's composition, now translated into so many tongues, it was "a most important occasion." For corroboration see the Reform News and Dun Hey Weekly, Jewish Daily Forward, Jewish Morning Journal, Italian Evening Bulletin, the Norwegian News, Courier Des Etats-Unis, or, if none of these publications are at hand, ask Jim Milligan, of The Billboard—he knows.

As the crow flies, Bayshore is some forty odd miles from Park Row, and as Jim Milligan might say, the crow always reminds one of a sight-seeing bus with unimpressionable tires, because it is so different. Jim is very strong on the reminiscences of quality, but several shots of technique of cross-country bus riding, as mastered by Harry Havens, who meets the bumps as an expert horseman meets the movements of his steed. For the benefit of less experienced travelers it may be well to note Mr. Havens' method. Placing both hands on the back of the seat in front of him and his feet squarely on the floor, he moves regularly up and down, thus avoiding half the bumps because half of the time he is in the air. Mr. Havens found the exercise so invigorating on the outward journey that he boarded the bus again for the trip home and rode blithely, far into the starry night.

With a fine regard for racial characteristics, Mr. Beck divided The Fourth Estate into two parts, those of a daring temperament not being in Park Row to see that some fellows were doing ten miles an hour, the less reckless occupying another vehicle that steadily strengthened a rearguard position. The first halt was in the more or less picturesque suburb of East New York, where it was planned to connect with a train carrying a delinquents' order of The Fourth Estate, according to reports an American.

The second stop was unpremeditated. Happy laborers had long since consumed their mid-day meal by the roadside, Mr. Havens was taking the bumps with methodical precision and others were shifting spasmodically in their seats, when far away on the crest of a hill there loomed a group of men and a motionless bus. A bearing had cracked under the strain.

Mr. Beck, fresh from a telephone conversation with Mr. Ince, explained the situation, touching lightly on a subject of constantly increasing importance. Twelve miles away "clam chowder was boiling over and spring chickens were burning to a crisp." Quickly the two bus loads became as one, the driver threw on high speed, and disregarding all warnings to slow down within town limits, maintained an even clip of fully eight miles an hour. In four hours flat, as the bus moved, if not as the crow flies, The Fourth Estate was moved from Park Row to Mr. Ince's studio.

Small, nicely appointed tables lined the sides of the room and at these tables the guests were served. Then there was music, vocal and instrumental, during the luncheon, and for subsequent entertainment, Mr. Ince's latest picture, "The Desert," was shown. All along Mr. Beck adorned the trip with the charm of the production, assisted in welcoming The Fourth Estate. The 5.44 train to New York was unusually crowded.

FIFE PLAY FOR ANN PENNINGTON

The play in which dainty Ann Pennington will make her debut as a Famous Players star was written by Shannon Fife, who has been touched by Famous Players as the very best suited to Miss Pennington's talent. In the Fife play the former star of the Ziegfeld Follies will have ample opportunity to demonstrate her versatility, being called upon to do everything from classic dancing to the more strenuous role of heroine in a big fire scene.
Light Breaking in South America

Native Experts Describe Situation and Point to Grand Opening for American Producers—How One American Called a Bluff—Interesting Facts and Figures.

By W. Stephen Bush.

WTH the erstwhile substantial profits from the European market dwindling away to nothing—"and the worst is yet to come"—the eyes of many American producers are turning toward the republics of Central and South America. Very slowly with halting steps and many a disturbing doubt the American exporter has within the last year come somewhat nearer to this market which in spite of appearances to the contrary is one of the most promising in the world. There too are the bit players in the industry but in other commercial fields as well has been left more or less untouched by the commission house and never seen in other parts.

Now of course the broker or the commission house or any other firm connected with the foreign trade of film is in the business of putting up the plane of resistance and the spirit of enterprise and initiative and every trace of progressive and constructive work disappears. The film situation if anything is a good deal worse. From the view point of the American producer it is about as bad as it can be.

The Situation in a Nutshell.

Here is the situation in a nutshell: The film importing and renting business is in the hands of a few men. These men controlling a majority of the nineteen exchanges in South America in their capacity as the owners of the motion picture theaters. They themselves own quite a few theaters which in certain sections notably in Argentina makes their grip of affairs pretty well unbreakable for the present at least. We are now in the first stage of developments where the monopoly holds out the demand and refuses any concession to the importer. We are now in the phase of the struggle that is taking place in the North but there is a very vital difference between the controlling group of producers that dominates the market here in 1909 and the monopolists of South America. You have seen the American industry up here had been lying under a despotism but you will fail to size up things properly if you do not add that it was a benevolent despotism—yes benevolent and intelligent too. The monopoly in the great country to the South of us is neither benevolent nor intelligent. But the American producers have now become conscious of the situation and are taking steps to break away from this reactionary. It exploits the market ruthlessly just for the profit of today and with no thought of tomorrow. Of course a condition like that breeds cheap films. South America has long been known hereabout as the dumping ground for the cheapest product. It has been and still is the home of the aged film. Why should the combine bother about quality when they are able to foist the cheapest stuff on the public and the exhibitor?

Why They Prefer the Cheap Stuff.

Why, indeed? A couple of years ago I was talking to an exhibitor in a large town over in Jersey when a booking agent appeared and offered him a well-known classic film at a very reasonable price. The booking agent talked a good deal as men of his kind will and often must but the exhibitor said no and went back to his office. The booking agent went to the lobby showed him the waiting crowds all pushing toward the box office and then said smilingly: "Why should I show them any thing better as long as this junk gets the money?" The man reaped a short harvest, but today his theater is no more and two blocks from his former field of activities is a new modern theater using the best pictures obtainable and doing a wonderful business.

Notice the perfect manner the American producers in the South-American market to-day. The renter and importer buying the cheapest stuff obtainable and getting the money for it while his patrons never see a first-class American-made picture. Not that they do not pay enough of an admission. In Buenos Aires and indeed in the whole Argentine Republic the price of admission averages about 20 cents in American money. Not a bad margin of profit. In the rest of South America the average price of admission is only a trifle below that figure. The American Indies condition for just about the same, though Cuba begins to take to American films as it learns more about them.

Calling a Latin Bluff.

It has been the custom of brokers buying for the South American market to decry American-made films, to feed fat the anti-Yankee prejudice in those countries, to say that coming from the United States they are not equal to those made in the Patagonian Republic, they are nothing like as good as the Argentinian film. It is inexcusably bad, that there was room only for junk and that any American trying to break into this market would only succeed in breaking himself. This story has been peddled around New York for years and many of our producers are tempted to believe it. Many, but not all. I happened to get a glimpse of a very interesting individual at a buyer for South America and the representative of one of the foremost if not the foremost producing company in this country. Our broker began the ancient Jeremian about fearful competition in the South American market. He was anxious to buy at six or seven cents the cream of this company's production. He was quite fluent and plausible but presently he was interrupted by the American who said in blunderingly.

"Do you know we are tired having you folks come up here and tell us how rotten your market is. It just happens that we know to the last dollar the money your company (the great monopoly) made last year. We have had our own man in this condition of things. The American-made films of South America are the best patrons of motion pictures of any in the world, we find that they have money and are willing to spend it, we find that they appreciate quality whenever the advertisement serves to show it to them. That is what we are going into this market with a vengeance and we are going to exploit it according to our own plans. I may add for your further enlightenment that we are reasonably sure to get more than six or seven cents a foot for our films with the most generous allowance for overhead expenses." The broker was dumbfounded. The American asked him to make application for a job whenever the big invasion was started. "We'll be able to pay you a good salary," he added with a mischievous.

Natives Are Ready for Best Quality.

Now, here is the only practical attitude for the American producer who wants to go into the market and get his share. The most pleasing and not least encouraging feature in connection with the problem is that he will find that the South American market will buy, not only some of the smaller exchanges now held down by the monopoly will welcome him. He need not worry about introductions. The natives are waiting for him with the exception of one or two of the best and most delightfully non-commercial. Our own Cine-Mundial, the growing Spanish edition of The Moving Picture World, furnishes plenty of evidence to this effect. It has become the rallying point of the independent and the uncontrolled exchanges and of many American producers who is buying up their "Cine-Mundial" is blazing the way, as it was intended it should, and that it is fulfilling its mission as the herald of the American producer in Central and South America.

Recently a film expert and exchange man from Buenos Aires called at the offices of Cine-Mundial and spoke with wonder and admiration of American-made films. He has now spent something like three months in this country studying conditions.

Best American Films Unknown.

"Your best films are never seen in South America," he said. All the films you now import into South America do not constitute the stuff the world is buying. The hidden secret of stuff is the stuff that represents the American film in Buenos Aires and everywhere else in South America. As things stand today an exhibitor will not dare to advertise American films. It would queer him with his patrons. What we see of your films today is sickly sentimental stuff, infantile and imbecile and some Wild West films.

Going into the facts and figures our informant said: "If Buenos Aires alone we have 250 motion picture theaters many of which are the equal of the best you have here. We do not count the 'cinemas' run in cafes. Many more are in progress of erection. There is not a village in the whole Argentine Republic which does not have its moving picture house. This city is now renting an entire week's program today to very near $200,000 in American money. In Argentine we have not only daily changes but we often change our programs on the same day. A show rarely consists of more than three reels. Our unit is half a reel and it is unnecessary to say that the average cost of producing these shorts today to very near $100. In Argentina where the locals are usually paid in American dollars. We in America expect more and insist on better. You charge them less than half of what you charge us, and yet you want higher rates of profit. Just what are you trying to get out of Argentina?"
THE two big firms of Waddington's, Ltd., and J. C. Williamson Films have amalgamated. The latter only recently reopened their old Sydney playhouse, the Theater Royal, as a photoplay theater, while Waddington's control a chain of picture theaters in Sydney and suburbs.

When the Triangle films were first screened in America a long program of four pictures was first given a trial, but this was soon changed to the ordinary length of a five-part drama and a two-part comedy.

In Sydney, however, just the opposite has occurred. For the first three weeks the programs at the Triangle Playhouse consisted of seven reels, which ran for a week, and as the pictures were becoming very popular, Australian Films decided to give their patrons an extra treat. So now the Triangle Playhouse opens at 11 a. m. and runs "continuous" with a seven-reel program until 6.30. Then an hour later the evening performance starts. This is composed of a Fine Arts feature, an Ince-Kay Bee attraction, one of which is a comedy-drama, while comedy relief is given in a Keystone. This, with a news gazette, gives an entertainment of three hours, and is the largest picture program ever offered to Sydney picturegoers.

All the programs under this idea will run for a week, which is now the standard for features in Sydney.

This week's Triangle attractions are: "Between Men," a splendid Kay-Bee photoplay, one of the best yet from this studio; "The Lamb," with Douglas Fairbanks, a Fine Arts comedy-drama; "Dizzy Heights and Daring Hearts," a Keystone.

The initial attempt by an Australian company to film a successful play with the original cast was made by J. C. Williamson, Ltd., during the tour of Muriel Starr through Australia about eight months ago.

The subject chosen was "Within the Law," and the picture, produced under the direction of Monte Luke, is a success.

The story is easily adaptable for screen purposes, and though the scenario writer has left out many fine situations, the whole is well done. Muriel Starr has a good range of expression, which is seen to advantage. She is supported by Sydney Stirling, George Bryant, Boyd Irwin and Theodore Bore.

The picture, which is four reels in length, was released last week.

Since the arrival of Triangle and Fox films, with their higher prices of admission, the various newspapers seem to be waking up to the fact that there is a great future in the moving picture industry.

The Theater Magazine is the latest to announce that five pages will be given to the pictures each issue. These will contain picture reviews for exhibitors and film exchange news and will also contain information for the picture-going public.

Roscoe Arbuckle may be interested to know that he was drowned while swimming on the River Thames last month. At least the editor of the Australian Bystander says so, and concludes with an article on Roscoe's life, deploiring the loss to the public.

(Perhaps the editor of the above paper was under the impression that Roscoe was swimming the Atlantic.)

Features showing in Sydney this week include: "The Straight Road," an old Famous Players production, featuring Gladys Henson and Al St. John; "The Celluloid Corps," one of the best Metro features yet; "Samson," a fine Fox feature with William Farnum. This player is attaining great popularity in this country. "The Moonstone" (World), "The Salamander" (Moss), "Just Out of College" (Frohman), and "The Innocence of Ruth" (Edison).

THOS. S. IMRIE.
Sydney, N. S. W., Australia, April 12, 1916.

Louise Green MANAGING BUFFALO EXCHANGE.
Louis Green, formerly road man for the World Film Corporation, and one of the most popular men up-state, is now managing the Exclusive Features, Inc., Buffalo office. Green states that he will keep for all his friend exhibitors, and invites them to call on him when in Buffalo and use his office as their headquarters. He has signed up some of the leading theaters for "The Unwritten Law," the seven-part dramatization, featuring Beatriz Michieina.

HARRISH INGRAHAM WITH HORSELY.
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.

AUSTRALIAN NOTES

THE two big firms of Waddington's, Ltd., and J. C. Williamson Films have amalgamated. The latter only recently reopened their old Sydney playhouse, the Theater Royal, as a photoplay theater, while Waddington's control a chain of picture theaters in Sydney and suburbs.

When the Triangle films were first screened in America a long program of four pictures was first given a trial, but this was soon changed to the ordinary length of a five-part drama and a two-part comedy.

In Sydney, however, just the opposite has occurred. For the first three weeks the programs at the Triangle Playhouse consisted of seven reels, which ran for a week, and as the pictures were becoming very popular, Australian Films decided to give their patrons an extra treat. So now the Triangle Playhouse opens at 11 a. m. and runs "continuous" with a seven-reel program until 6.30. Then an hour later the evening performance starts. This is composed of a Fine Arts feature, an Ince-Kay Bee attraction, one of which is a comedy-drama, while comedy relief is given in a Keystone. This, with a news gazette, gives an entertainment of three hours, and is the largest picture program ever offered to Sydney picturegoers.

All the programs under this idea will run for a week, which is now the standard for features in Sydney.

This week's Triangle attractions are: "Between Men," a splendid Kay-Bee photoplay, one of the best yet from this studio; "The Lamb," with Douglas Fairbanks, a Fine Arts comedy-drama; "Dizzy Heights and Daring Hearts," a Keystone.

The initial attempt by an Australian company to film a successful play with the original cast was made by J. C. Williamson, Ltd., during the tour of Muriel Starr through Australia about eight months ago.

The subject chosen was "Within the Law," and the picture, produced under the direction of Monte Luke, is a success.

The story is easily adaptable for screen purposes, and though the scenario writer has left out many fine situations, the whole is well done. Muriel Starr has a good range of expression, which is seen to advantage. She is supported by Sydney Stirling, George Bryant, Boyd Irwin and Theodore Bore.

The picture, which is four reels in length, was released last week.

Since the arrival of Triangle and Fox films, with their higher prices of admission, the various newspapers seem to be waking up to the fact that there is a great future in the moving picture industry.

The Theater Magazine is the latest to announce that five pages will be given to the pictures each issue. These will contain picture reviews for exhibitors and film exchange news and will also contain information for the picture-going public.

Roscoe Arbuckle may be interested to know that he was drowned while swimming on the River Thames last month. At least the editor of the Australian Bystander says so, and concludes with an article on Roscoe's life, deploiring the loss to the public.

(Perhaps the editor of the above paper was under the impression that Roscoe was swimming the Atlantic.)

Features showing in Sydney this week include: "The Straight Road," an old Famous Players production, featuring Gladys Henson and Al St. John; "The Celluloid Corps," one of the best Metro features yet; "Samson," a fine Fox feature with William Farnum. This player is attaining great popularity in this country. "The Moonstone" (World), "The Salamander" (Moss), "Just Out of College" (Frohman), and "The Innocence of Ruth" (Edison).

THOS. S. IMRIE.
Sydney, N. S. W., Australia, April 12, 1916.

Louise Green MANAGING BUFFALO EXCHANGE.
Louis Green, formerly road man for the World Film Corporation, and one of the most popular men up-state, is now managing the Exclusive Features, Inc., Buffalo office. Green states that he will keep for all his friend exhibitors, and invites them to call on him when in Buffalo and use his office as their headquarters. He has signed up some of the leading theaters for "The Unwritten Law," the seven-part dramatization, featuring Beatriz Michieina.

HARRISH INGRAHAM WITH HORSELY.
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.
Spokes From the Hub
By Marion Howard

WE HAVE had a Barrymore week in good earnest with Ethel in the play, "Our Mrs. McChesney," also in the films in "The Kiss of Hate;" John at three theaters in "The Red Widow" and in an earlier release, "The Dictator." And in the Little Theater, "A Yellow Star," and still at the least of the repertory theaters playing to capacity houses. Then we have Sidney Drew, their relative, at the Park and Fenway in new Metro releases supported by his clever wife and a capable company, in which Miss Franke—our old friend, the splendor of the Battle Cry of Peace," does so splendidly comedy work as a servant, particularly in a recent scream, "The Model's Cook." Whoever gave it that title was mighty bright, since the play treated of a model and a cook, who was not a model one by any means.

Miss Ethel Cunningham, formerly of the Hub, going from here to tour in "The Lion and the Mouse" and from the road to to tour in "The Lion and the Mouse" and from the road to success in "The Scarlet Runner," and will play the hag under the direction of Wally Van. Miss Cunningham was in "The Battle Cry of Peace," and when in Marlon Ohio, in April made a personal appearance at the theater and scored a success in a little speech which, by request, she gave nightly during the run. She has written some scenarios of late, one being considered by a man high up.

"The Kiss of Hate," put on at the Boston and Exeter, did not furnish much cheerfulness, being inspired by hatred all through, and persecution of a helpless race, but it had atmosphere to burn, and there was not a flaw in the acting. H. Cooper Cliffe in a part calling for no sympathy whatever easily carried off the honors. There was too much rampant murder stuff and torture business, which we do not want shown up. It does not go over well, despite the brave efforts of the players. It is the most gruesome of the Metro offerings thus far and has no mission save to show the skill of the producers and the art of acting.

Another piece of good work by "Hard of the Plains" in "The Disciple," seen by me for the first time recently, though released last October. Friends out west recommended it, and so I went out of town for the pleasure. It is old to readers, maybe, but have you seen W. S. Hart do anything better? I wish Bret Harte, the author of the book, could have seen this interpretation of the preacher who went wrong and then found his soul in time to save another's.

Do you expect me to enthuse over "The Dumb Girl of Portici!" Well, so far as little Pavlova goes all is well, but it could be cut to three reels with profit all round, as the mob scenes are too long, too often repeated, too wild-eyed—but don't they earn their money, the players! So much has been written about the dance that is performed on the grave of the Virgin that there is no need to offer a criticism, but why introduce dancing on clouds as a finale? Many thought it great and applauded, so there you are! To a case hardened theater goer, little Eva's ascent to Heaven is recalled only in this case minus wings. The dancing was really fine all through, even on the sandy beach, and crowded houses were the rule owing to the personal popularity of the star in the Hub. The Universals are to be congratulated on the good work in producing so elaborate a spectacle.

"The Come-Back" seems an excellent play to introduce Harold Lockwood and dainty May Allison, as new members of the Metro family. Mrs. Lockwood is playing to seating capacity. While the theme is quite old, the story is well worked out, particularly in the "Way Down East" scenes, with the ever present snow abounding there in season. A very proper person sitting near said she had never seen that nice young man drinking before in any play, and she had been led to believe that he was not a drinking man. I told her that Harold would not get tipsy on that stuff which cheers but not inebriates. It was new to see him in such a likable part, and it was pleasing to see a character development of a naughty girl. We were glad he cut it out and made for the woods to work out his salvation, and incidentally find the girl worth while. It had a good ending, too, with a scene of the pain of the innocent being forced upon him, and the house, and it was some fight—minus deadly weapons, too! George Henry made much of the stern father. The photography was up to Metro standard, and that's saying much.

On same bill was Charles Chaplin in "The Floor Walker," cleverly staged, with the elevator always in action. This was the one thing to cause genuine laughter—not hysteria, the antics being vastly amusing. Apart from that there was the usual slapstick infelicities and much vulgarity like employing the chief portions of anatomy for physical attacks. This is not comedy (perish the thought), but an appeal to—Heaven knows what! After all, we do not have to endure it.

"The Red Widow" in the pictures gives fine opportunity for vivid action not obtainable in the speaking version. We were glad to see Flora Zabelle in the part she created for the stage, as the Hub did not have her. If I mistake not Sophie Barnard did it here. It was also good to see how well she filmed in this picture, for when seen last she was a disappointment—most of the time the mannerisms fit well, but he is not a Hitchcock by any means. The titles were amusing and caused many a laugh, but to me the wedding scene was about the funniest of all, with the Organist playing by playing by the Concerto of the customary march by one Wagner. Jack Daniels' series seem to please the house and cause wholesome laughter and they never quite reach vulgarity.

Gustave Froehman is making a bid for patronage of the high class photoplays which young folks can enjoy, so he put on for the first try at the Copley theater (which he has leased) "The Fairy and the Wolf." Here we have Mary Miles Minter making her first bow as a picture star. "Remember Lillian Russell's Wildfire," no! Madame H. R. Enterprises! No little stable boy and his slide down the pole, and his merriment all through! Well, this boy—Will Archie by name—plays the part of a nice little fat brother in a large family. He is treasured by them; they consider him a playmate. He plays the wait will be a big start some day. Preceding the five reels we were shown some wonderful bird pictures, a delight to all and so educational for the youngsters. The white heron, with its lovely aigrettes blowing out in the strong wind in their marvellous beauty—God's work—proved the value of the Aubeons' plea to leave them where they belong. Fortunately there is a law, in this state, at least, forbidding the sale or wear of these feathers, plucked from the young birds when alive. All such reels are doing a great amount of good and the kiddies like them and remember the lessons taught in them. We are indebted to the Hearst-Vitagraph for these and many more while.

"Maria Rosa," with Jerry Farrar and that admirable pair, Wallace Reid and Pedro de Cordoba, went well and 'most everyone I've heard discuss it seem that it is the best yet for the star. The little play was first put on here at Mrs. Gale's theater by amateurs, with Mr. and Mrs. Robert Norvell Burnham (of the Roundabout) and it attracted widespread attention, with the result that playgoers in all the large cities had the pleasure of seeing it with Lou Tellegen in his first English speaking part. The attention has been divided, however, and the photographs were what stood out as a big feature. What a trio of players we have here and how well balanced is the company, including Ernest Joy, so dependable! The Laskys have a good seller and the picture will never grow old. It will be re-issued years after the modern dramas (filmed) will be out of style, as to costumes anyway. Even now we can tell by the hobble skirts of last year that the reel is out of date, and don't some of them look queer! That is why the costume plays and those pictured in foreign lands will ever hold their own.

George Baldoon, manager of the New England branch of the V-L-S-E, has invited the Film Club to a private view of new reels, at the studio, 67 Church street, on the evening of the 8th, Gustave Froehman, who has the use of the Copley theater balcony the coming season for the Sunday evening meetings of the club.

Burton Holmes is certainly giving some fine educational, or travel films rather, taking us into the very heart of the Philippines, and the land of the natives of different classes. The industries are shown, like that of hemp manufacture, seventeen million dollars' worth being exported annually. In a reel about Central America I noticed a portrait of President. Another, a Vitagraph reel, to get a hand presented out, and even that was good. Another equally good film was Admiral Dewey, and on the very anniversary of the Battle of Manila Bay. They are excellent as fillers between long reels in any theater.
Among the Picture Theaters

News and Views of Photoplay Houses Everywhere

LIBERTY THEATER, SAN JOSE, CALIF.

Careful Study of Conditions Is Nucleus of Success of This Photoplay House—Seats 1,067 and Managed by James Beatty.

The Liberty Theater, located on Market street, San Jose, Cal., is one of the leading houses in the Garden City, as the metropolis of the beautiful Santa Clara Valley is widely known. It is conducted by the Liberty Amusement Company, under the direct management of James Beatty, and has been a success from the date of opening, about a year and a half ago. The location is near the heart of the city and is easily reached from local and suburban electric lines, of which there are a number tapping the rich outlying districts. When this amusement company entered the field San Jose was already fairly well supplied with moving picture houses, and it was realized that to make a success of the venture offerings would have to be of the highest grade, the theater would have to be the acme of comfort and the management above reproach. That these conditions have been met, and even surpassed, is indicated by the wonderful success of the house and the position it now occupies in the community. The showing that has been made in such a brief space of time is remarkable, especially when it is considered that previous to the opening of the theater Mr. Beatty, the manager, had always been engaged in other lines of business and the amusement field was absolutely new to him.

In speaking of the success that had been met with by the house Mr. Beatty recently said: "The success attained by the Liberty Theater I believe to be due largely to the policy adopted in the beginning of showing only the best of advertising heavily and thus informing people of what you have to offer and of maintaining a uniform schedule of prices. Many theater managers have been compelled to learn these lessons through bitter experience, but I was unusually fortunate in this respect and had the advice of one of the leading expositions of the country. The advice and clear judgment of Eugene Roth, manager of the Portola Theater of San Francisco, has been of wonderful assistance to me in every branch of the business from the selection of films to advertising them and managing the house. Without this assistance the success of the house could not have been so immediate nor of such rapid growth."

The Liberty Theater occupies a lot of irregular size, running through to San Pedro street, with a depth of 192 feet. The frontage on Market street is 42 feet and this width is maintained for 75 feet, when it widens to 60 feet. The ticket booth is located in the center of the lobby, just in front of the sidewalk line, and a little farther on is a candy booth, making the entrance way appear shorter than it really is. The foyer is attractively furnished with mirrors, pictures and a thick carpet on the floor, the whole giving an air of California hospitality, which is a feature of the place frequently commented upon by strangers. One is tempted to linger here for a moment, and this is exactly the effect intended, for it serves to accustom the visitor to the subdued light in the theater. From the foyer a broad stairway leads to the balcony, rest rooms, the office of the amusement company, and the operating room. Most of the seats in the theater, however, which accommodates 1,067 persons, are on the lower floor. A large space has been reserved upstairs for a children's nursery, but this has never been fitted up, the demand for such an innovation having not been as marked as was thought probable.

The heating and ventilating systems installed in the house are very satisfactory, the mechanical equipment being installed in the basement constructed beneath the stage. The operating room is splendidly equipped and is located in the balcony adjoining the office. Here are installed two late model Motographs, purchased new this spring, a stereopticon outfit, and a film cleaner. All films are cleaned both before and after using and are delivered to the exchanges in perfect condition. A motor-generator set completes the equipment and in an adjoining room there is a well equipped workshop where minor repairs are made.

This theater represents an investment of about $100,000, but the building in which it is located is not a new one. Its unusually heavy construction made it particularly adaptable for theater purposes and the change was quite easily made. So well were the plans drawn and so skillfully was the building re-constructed that it is difficult to believe that the entire structure was not built for the use to which it is now placed. A full stage has been provided, but it is improbable that it will ever be used for anything other than moving pictures.

Three changes of program are made each week, Fox and Triangle productions being prominently featured. During the first year business was about the same each month, the variation being but slight, with an average attendance of more than fifty thousand people a month. Of late there has been an increase and the management has been investigating the possibility of increasing the seating capacity. The admission price is 10 cents for adults and 5 cents for children.

GREENBERG ENLARGING HIS GRAND.

Abe Greenberg, owner and manager of the Grand theater, Broadway, Camden, N. J., has recently purchased the property of Charles Foulon at 203 Broadway. Plans are now being prepared to rebuild the Grand and to make it about twice its present size. Nothing but the latest equipment will be used in the new structure, and the comfort and convenience of patrons will be given first consideration. The new Grand will have a balcony. The dimensions of the new structure are 62 by 125 feet, and the auditorium will have a seating capacity of 1,600 persons.

Scene from "Nailing on the Lid" (Vogue).
Advertise for Exhibitors

Conducted by EPES WINTHROP SARGENT

Splitting.

HERE'S the last group photograph of Ralph Ruffner and Ray Hepworth that we only had one other). It shows Bagley turning over to Ruffner the key to the advertising department of the Liberty theater, Spokane, Washington, before de-

parting for the Long Beach, Cal. It looked as though Ruffner and Bagley would be permanent, but Bagley's old boss decided to start his own business in California and Ruffner says a lot when he calls him "the cleverest kid in the game." Being a big man, Ruffner is sore merely because his former side partner is going away. He still knows he is clever, but now he has got to hustle by himself and for a starter he writes.

A little stunt that doesn't amount to much but which undoubtedly put some sunshine into some poor lives is represented by the attached. We had the Triangle release, "The Habit of Happiness," with Douglas Fairbanks on the boards, and the sermon preached therein gave me the cue to adopt the idea—of trying to bring a bit of happiness and laughter into the lives of the unemployed and the down-and-outers. We posted 65 clippings yesterday and I know there are several in today. It would have done your heart good to see some of the old characters dig up a smile at the door when they handed our doorman the clipping, and once inside and comfortably seated, the smiles couldn't have possibly slipped off.

It is just a case of practicing what you preach.

The clipping reads:

ARE YOU HAPPY?

Douglas Fairbanks preached happiness; he taught people to laugh; he went among the unemployed and placed smiles wherever formerly dwelt a gloom. It would be mighty fine if there were more people like him. Now, let every unemployed man or woman who reads this present ad and a smile at our door today or tomorrow and "Dough" Fairbanks will help us make you forget your troubles. "THE HABIT OF HAPPINESS" can be acquired and it can be seen at THE LIBERTY THEATER. Come on. We'll make you laugh and we'll make you glad and it won't cost you a red cent. Ralph Ruffner, manager Liberty theater.

And do you suppose that this was run as a press story or as half page display? It was NOT. It was run in the help wanted where only those might see it who were looking for jobs. The reading stories came later, but the "plant" was straight and it was put where it would do good. That is the way to get a story that will mean more and be more than you ever could coax out of a city editor with a poor clear and a lament that the state has gone dry. Maybe you want no "bums" in your theater, but we do not believe that Ruffner got any, either and we do know that he has cheered a lot of heartless men. It's good advertising, the finest sort of advertising.

It Would Help.

The Calhoun theater, Minneapolis, gets out a very pretty program, a broad and interesting program, but it does not date its dates, though there are inches of room. We think it would pay. The house is in line with the Children's Matinee movement and is working it nicely.

May Change Again.

Having done as well as anyone can with his present form of program, Walter H. Brooks, of the Auditorium, Coatesville, Pa., contemplates changing to an eight page. As a sample he reads in a four

paper for his Children's Matinees. Here he has hit upon a nice ar-

rangement; he has made the line of the play a little too short, but something attractive and yet conservative. Then comes the title and a short synopsis and then the line "Saturday morning, May 13th. At 6:30 o'clock sharp — no mistake about the date or time here. Mr. Brooks does not act in the least in accordance with the popular conception of a Y. M. C. A. theater man. He is a real manager. And for his little matinee and play he does not load his program down with a lot of educational stuff. He starts off with fairy stories: "Rumpelstiltskin" and "The Patchwork Girl of Oz." The rest will probably creep in later, but he does not spoil it right at the start by telling the kiddies what a nice, educational and instructive time they are going to have. And to broaden the interest the pro-

grams will be given the senior class of the Coatesville High School. They sell the tickets, and as it means a trip to Washington for them it is probable that they sold them in bunches.

Go to It!

A fair exchange is no robbery. With "Bill" Hearst breaking into the picture game Bill ("William") Swanson is breaking into the publishing end. His third house paper is the Greeley (Colorado) Theater News, the others being in Salt Lake City and Grand Junction, Colorado. The new paper is the best printed of the three, the cuts showing up exceptionally well. J. F. Lyen is the editor and he covers two houses, the Rex and the Sterling. A smaller body type would make for a better appearance (and also increase the bills) and a little more local stuff would help. It is this that makes the paper read.

Tube Posters.

"Tube posters" will sound new to Americans, though at least three cities have them, for they are nothing more than posters in the subway stations. "The posters in question are those put out by Hepworth's Publicity Department under Philip Wright Whitcomb, who turns out about as many good ideas as any one man in the picture business. The posters are interesting on this side in that they show one British angle in "Service Beyond the Films." The posters are large affairs, starting off with a war catchline, running into a paragraph suggested by the head which, in turn, blends into comment on the most recent release. There follows a schedule of places where the release will be shown in London the current week and also giving the show dates of other recent Hepworths. The scheme is not so useful over here, where the houses are generally too widely distributed, but in London it is a handy and effective equivalent for the newspaper advertisements that cover the showing of serials here. But the important point is the care with which even these plain type posters are prepared. The type is well chosen. It is cleverly cut out and it is a plus point that they be said of all type faces by any means. Just because it is all type is no reason why it should not be all attractive, but Hepworth is one of the very few companies—on either side of the Atlantic—when they consider the cut of the face. And by the same token here is where innumerable American exhibitors fail. They take anything the printer gives them. They do not realize that even some body faces are more attractive than others.

Some of the material can be adapted to program use. Note these:

FOR SALE—EXPERIENCE.

If you've seen good picture plays that deal with real-life problems you know more. When you have seen how strong men and women and weak ones, too, act under various circum-

stances, and with what results, you have almost the equiva-

lent of personal experience.

SPEND AN EVENING WITH YOUR BEST FRIENDS.

Friends on whom you can always rely—friends who are always clever and interesting. That's the kind of friend that you find in picture plays. From one vantage point of life to another—from sad to gay, from successful to disconsolate—your picture play friends live with you on the screen. Don't be afraid to call for fear they've gone the blue. Come tonight in cheerfulness and recreation.

CHOICE THE PICTURE SHOW THAT SUITS YOU. Don't trust to luck. Make those two hours at the cinema pay you well. You can't do that if you pick the first cinema you meet. Choose your cinemas as you do coalfires or shops or friends. It will pay you well to consider this point. If you do this properly it is, to let you know where to go to see the biggest and best.

These in the original are all set with the catchline in a rule panel with the rest well indented from the left-hand margin.

True to Color Scheme.

The Colomel, Camden, N. J., sticks to the colonial colors of buff and blue, though A. R. Woodruff writes that he knows these are not effective in printing. The trouble is that he must reverse proportions.
and print in blue on buff, and he cannot get quite the right shade of paper. Buff will touch up blue, if the latter is deep, but the reverse is not true. Even at cost of striking the colors we would suggest a change. Mr. Woodruff also writes:

When a printer could be made to advantage, but we are not printers and therefore appeal to the program doctor to help us improve the sheet.

The printer who gets these programs out is not a printer, either. He seems to have no idea of display. An early issue is worse in this respect than a later copy, but both are poor specimen of typography. In one earlier—there are four eight point full face machine lines that read:

Pathé Weekly.
Pathé Photocolor.
Pathé Cartoons.
Pathé Presents.

These lines are all taken to the left hand margin. The first three are subject to the four letter indication we believe in. To some extent the house is at fault here, for the relative value of the lines should be indicated to the printer, but no real compositor would try it. It is more or less a minor fault compared to the general layout. There are times when trade mark cuts can be used to advantage, but only when they are set into the form by an artist printer. Here the Pathé Triangles, printed V-L-S-E on Kleinkid-Bed is used. No two of them are even approximately the same size, and they are all dumped into the form without particular effort at display. Unless trade marks can be made to increase the typographical appearance, they should be left out. It would be better not to use them than to spoil the appearance, and appearance will always be forfeited when cuts of varying sizes, shapes and designs are piled on. All Triangles or all V-L-S-E can be used to reasonably good effect, but they do not work well in combination unless the work is well done.

We think that the General should completely reconstruct its inside pages. As it stands the program is run on pages three and four, three days to a page. It would be better to run the entire program on three, with boxes of form of the same date, of which have been reproduced lately. This will reduce the width of the page and permit the subjects to be given a better relative display in smaller type. Then the passages of the editorial board should be given an editorial head and split into two columns, to be used for house chat and comment on the releases for the week. The back page can carry the undertine and some of the articles, if desired, the house talk now there being taken to page two. If this is not done and it is desired to run three programs to the page, then it would be well to cut down the size of the page and use the South Bethlehem Orphange layout shown in the issue dated March 4th of this year. In any case the should be eliminated, nor should portrait cuts be used in the program form unless these are of uniform size and can be had one for each day.

The aim of the program is to tell the pictures coming, if this can be done and done well in one page, the use of two merely increases the size of the display, but not its relative value.

Changed Around.

R. L. McLean, of the Capitol, Franklin, Ky., sends in some more programs and writes:

I have just read your criticism in the issue of April 22, and thank you for it. I am enclosing two of my later efforts in which I have eliminated all advertising and in which I have incorporated some of the valuable suggestions you give us in the “World.”

I am also enclosing some of my newspaper ads. The half page was in a special fashion week issue and with the half page the paper was cut. The whole page is printed.

Clara Kimball Young in “The Yellow Passport” and Alton Young in “In a Looking Glass” were all that I used on those days, and they were played by the regular first class plays, capacity both days, and that’s coming in the middle of Lent in Franklin. I am unable to tell you of the results of the above.

If every exhibitor appreciates your aid as I do you will have a hard job listing your well wishers.

Changing the form had given Mr. McLean more space for his program. When he feels as he has this space, we would suggest that he set his titles in larger type. Using advertising around the central space made it possible to use smaller points to advantage. Now with all the space of the program announcement, he has more white and it does not fill nicely. Unless it is too much of a job to collect for the advertisements, we would suggest that he put some of them back, say an inch on the half and bottom. If this is not done, the printer should be told to get a better display in the space now at his command. The squares should not be filled solid with type, but should be confined to the edge of them, and it is better to too lonesome. This is particularly true in the case of programs that list a single five reel feature. Three by three and a half inches is too small. The back page is used up to some extent.

In the advertising Mr. McLean accidentally stumbled against a new title. The copy had to be sent to the printer in a hurry and there was no chance to change the order. The printer was “The Yellow Passport.” This was played up in the left hand margin. In the right hand division mention was made of the “black hundred” and the printer placed this in the paragraphs, and apparently the title proved better than the original. Now there seems to be a desire to get someone to write a play by that title. And speaking of plays, Mr. McLean sprays a new leaf on the photoplaywright department that works in nicely. It runs to the effect that if you see a show and feel that you can write better scripts, it is up to you to go home and do it. It was shot at the script writers who are forever kicking that their own good plays do not sell, but it is a good line to offer those who kick at the stories they see. If they tell you that they can write better plays, suggest that they try. It will keep their minds off other troubles for a time, at any rate. We are not very strong for the half page advertisement. We do not like half pages in which the lines run straight across the page. It is not much sweep for the eye, even in the large type. Some lines can run clear across, but not all should. Mr. McLean has a much better form for his “two eights” in which he runs black type at the left and smaller reading at the right. It is a distinctly good form. This reproduction gives but a small portion of one of the advertisements, but it will show how the stuff is worked and also suggest a stunt for “Don Quixote.”

On the Front.
The Monarch, Georgetown, Texas, recently showed “The Battle Cry of Peace,” and to give it full publicity took the entire front page of the local paper. Full page advertisements are no longer unusual, but a full page of display advertising on the first page, even of a country paper, is unusual. No letter accompanying the paper.

Told as Earned Generous.
The Liberty Theater, Tacoma, is a bit too generous. A recent circular is surprising. Monday night they held a Country Store when the prices (announced as one hundred) are distributed by lottery. Tuesday was Ladies’ Day and any escorted woman may enter free. Thursday is another lottery with money prizes, and every day the house accepts commutation tickets, ten for fifty cents, though the nominal admission is ten cents. And to see that no one is left out, each program is good for a free admission. Nothing whatever is said about the sort of show it gives. As a matter of fact it is to be presumed that the people go to the lotteries and log on the house as a prize package, just as some people require that a prize shall go with each punch board chance, but this will not save the house from trouble if the proper authorities see one of these circulairs. Even were the lottery tickets free, the requirement that a winner shall be present in the house at the time of drawing is, in itself, a “valuable consideration,” and this, in itself, constitutes the affair a lottery, in Federal law, at any rate. This sort of thing is vicious and harmful and the law should be used as a whole.

Bull Protectors.
The “Bull Protector” is nearly a year old, and yet the Gem, Marietta, Ga., sends in the first we have seen to put picture use. The B. P. is a square of card or paper with a die cut that forms an oval without the size of the average ear, save for the bottom part, which is cut through. The tab is labeled “Bull Protector,” and in the card at hand the text urges the holder to put it over his ear when anyone says “Make a Picture.” The measure is bull is cheap slang, but the cards seem to have made a hit where used.

Still There.

H. E. Weber, of Chambersburg, Pa., is still there, though it has been months since he was in last. But his latest contribution is not a new one, but though it is good; merely a newspaper advertisement that starts off with:

After All, the Best Moving Picture Censors are the Moving Picture Patrons Themselves. The people who pay should have the say. We know that Orpheum patrons know good photos, that’s why we get so many good ones.

If you are bothered with idiotic censorship (and Pennsylvania will need a lot of beating in that line) the best way is to put it up to the people themselves and leave it to their own good judgment.

Get it Right.
The Victoria, Philadelphia, is getting out a program that would be better were it more carefully done. Even the house manager does not know his play titles, how he can expect to interest the public, or how he can expect to hold his public’s confidence when they go prepared to see “An Oily Scoundrel?” and find that it really is “An Oily Scoundrel.” On the same bill “By Stork’s Delivery” is used instead of “By Stork Delivery.” A little more pains will help a lot.
Uniform.

The Park, Middleboro, Mass., gets out a vest-pocket that needs only dated days. With one exception all titles are in uniform point and face, the printing arranged the matter neatly and it is printed in green on green with a good tint of stock to go with the ink used. We do not know how large a place Middleboro is, but it has a real city printing office at any rate. In addition to dated title, we would suggest that the date also appear on the front page. This could appear under the ornament or replace it. It should not rise above a ten point type on this size about.

In Keeping.

Gordon F. Fullerton, of the Mission, Seattle, sends in an advertisement framed up for a Selig railroad drama. In the original it is four tens, which gives ample space for the display and yet keeps it open that it is easily read. The Greater Theaters Co. runs four trying to educate our patrons to come to the particular shows they might want to attend. We have done this time and again on our screens and when we were blue in the face without any result whatever.

I have been inclined to attribute the disregard of this matter to the class of our patrons, which are of the middle class.

Now I happen to go at times to one of the largest and finest moving picture theaters in the greatest class of residential district. This theater furnishes an excellent and selected musical program by a very good orchestra from 8.30 to 7 P.M., but to my surprise I found that the patrons in that house do not pay any more attention to the starting times of the different shows than which all consist of big features, than they do in my house. They come and go as they please, so what are you going to do about it?

It seems to us that Mr. Franke makes out an excellent argument for the so-called program which substitutes music and a so-called “stars” instead of trying to make the regular hours of commencement, but in any case, some persons who do not now come and who may not read the slides may appreciate the information, but we do not merely mean that he should announce that the house starts a show at a certain hour. Tell each day. For instance be has a five and a two part picture on this program. The show starts say at 7.30. A man might want to see the five reelers and not the two part comedy. How would he know when to come. But if the program stated that the comedy would be shown at stated hours and that the feature would start at other stated hours, then people might come who do not now come, and those are the ones he most wants to reach.

Mr. Franke seems to be having trouble with his cuts. One trouble is that when he does get them from his exchange they are bad because they are of the wrong screen. Cuts are loaned or rented the exhibitor to help make business and yet the average lay of cuts is either all 50 or 50 or 110 or 120 screen. The number of companies offering both styles of screen is small indeed. If the thing is wrong doing at all it is worth doing well and we think it pays Mr. Franke to be careful to have his own cuts made since then he gets them of the proper screen and they mean something to a patron.

From Across the Bridge.

The Lyric, Lancaster, N. H., uses “Just across the bridge” as a house slogan, apparently to overcome some handicap in location. L. W. Carroll writes that lately they gave all women patrons this receipt, nicely printed for taking home; “Lyric Carrol’s a treasure trove of gelatin in a quarter cup of cold water and dissolve in a quarter cup of boiling milk. Add one cup of sugar and juice of one lemon. Stir until dissolved, then add one cup of mashed banana. Let it stand until it begins to thicken then fold in one cup of heavy cream, beaten stiff, and the white of one egg. Turn into a mold lined with lady fingers, chill and serve with whipped cream. We are not going to run a cook book, but this sounds good enough to pass along for the benefit of hospitality managers. Mr. Carroll reports a good sale of coupon tickets on the basis of twelve, ten cent tickets for one dollar. He uses a throw-away for each day, rectifying the program briefly but attractively. The throwaway is most useful in the small towns, but it has its place and these are clean cut and well printed. Post cards written on the type writer, not mimeographed, are also used for features. Probably the mailing list is small, but even where it is fairly large it pays to send a regular copy instead of a blotchy duplication. Mr. Carroll has the right idea.

What Wilby Did.

R. B. Wilby, of the Strand Amusement Co., Montgomery, Ala., did not like a certain film title any more than did many others, but, unlike the others, he did something about it. This is what he did:

A WARNING.

On Tuesday, May 9th, the Strand will exhibit a film upon which the title "The Crippled Hand" has been wished. It sounds, as we remarked before, like the villain in "The Exploits of Elaine," but is instead an exceptionally delightful comedy-drama, that you will miss much by missing. You’re warned.

Every little while some masseine management kills a good picture with an unfortunate or undignified title. Our patrons have gone back of the title for information and it will not hurt you so much. A title means a lot to an exhibitor, but the fact seems to be news to many manufacturers.

BETTER BUSINESS

Can be made through intelligent advertising.

Picture Theatre Advertising

Covers every angle, gives you copy and suggestions for copy, and shows how the leaders in the game have won their successes. Costs only two dollars and ANY ONE of the hundreds of schemes will bring that much to the house.

GET IT TODAY

The Moving Picture World
17 Madison Avenue, New York City
**The Photoplaywright**

Conducted by EPES WINTHROP SARGENT

**Inquiries.**

Questions concerning the writing (but NOT the marketing) of photoplays will be replied to without charge if addressed to the Photoplaywright Department and accompanied by a fully addressed stamped envelope. Questions must be written in print and in ink.

Questions as to the financial standing of concerns or the probable markets for specific or certain styles of stories cannot be answered.

In no circumstance will any manuscript or synopsis be handled and if sent will be returned without reply.

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

Those Darned Synopses.

RECENTLY a man who should know better spoke of the impossibility of using the continuity supplied by the writers and in the same breath proposed to use the standard of films made by the concern he was connected with. This is IMPOSSIBLE. Stories will continue to be roten just as long as Editors, directors, screenwriters and anyone else about the yard who chooses are permitted to butt in on the careful construction of a real author. We are willing to admit that not many decent continuities are received by the companies who do the paying for it but we do not say this just because they pay the author. We have never in the time his style has been edited out of the script the idea that remains is hardly worth working over, but it is still further spoiled by the recollections of the re-writer. The more advanced the author the more he illustrates this. Meantime the script expense must be averaged up to the usual one to two per cent. of the cost of the film and to save money, synopses only are demanded. As the author has to purchase the idea and make it up the dearer it becomes. The dearer the idea the more it is likely to be sold to the producer. We mean good ideas and good technique, but who wants to be paid a fairly good price, not looked at. He is ignored and shouldered until he turns back to action work, determined to work up to the first grade magazines and then get the fancy prices. Meantime good stories go begging because they cost a hundred a reel and more good ideas are badly handled because authors do not take the trouble to fix up well or properly knowing that they will not be paid for their work if they do.

There are not ten reconstructors in the country today who can take a synopsis of five hundred words to the reel and get from it as good a play as can the original author in spite of his technical deficiencies, and yet the bulk of the stories are reconstructed even where the continuity is purchased because no one around the place is willing to pay the price a synopsis could be worth while. The idea of good continuity is the work for which the plant was erected. A photoplay is a story told in action. That is what it should be, at least, but the average photoplay is a once good idea fussed up by ten or twenty students working with inexact ideas. Suppose that all the book publishers should suddenly change their tactics and declare that royalty to authors is all wrong. Suppose they hire men straight from the high school grades for idealized fairy men to grind into novels. Suppose that they brought out book after book, all more or less alike because all written by the same handful of men. How long would the book publishers stay in business? The average royalty for a novel is between ten and fifteen per cent. of the advertised price. A novel advertised for 1.50 and selling for something more than a dollar net, pays on a ten per cent. royalty fifteen cents for each copy. Books likely to have a small circulation, technical works and similar volumes pay more than this, but the novel offers the best comparison, because the story and the play are close kin. On a circulation of ten thousand copies an author would get $1.50 for his work. He might also get a flat price for serial rights or perhaps first and second right and then be paid for the reproduction in the print edition. Coming down the scale, an author writes the lesser style of stuff, getting from $300 to $500 for a novelette that he will write in a week or two. So $100 for a story he can do in a couple of days can be well taken to write photoplays. His work shows he can invent situations and lively action, but instead of being encouraged to write he is told to do synopses only. He has no chance to get a hundred a reel for a synopsis. He might turn into a novelette for $300, but when he sees what is done to his brain children he despairs of ever getting ahead in pictures and turns back to the safer and more secure situation is synopses.

Right now the bulk of manufacturers seem to be encouraging two classes of writers, the literary stars who get fancy prices for the rot that they force on the public with splitting ads and the hack screen writers who will take comparatively small sums for their synopses. The writers in between who can and should, serve as the backbone of the business are almost completely ignored.

It is all wrong and things must be changed before affairs can possibly right themselves. Either the changes will be made or there will be no business to worry about.

Much Ado.

Rev. Karl H. M. Gardner, of Los Angeles, seeks to enlist our interest in H. R. Bill 14226, which amends paragraph (b) of section one of the present Copyright law with the idea of further safeguarding the author. This amendment merely adds a provision against "abridgment, amplification, adaptation, or other change in form or character of a work. All of this seems to be fully covered by the present law which prohibits novelization or dramatization, according to circumstance, by other than the holder of the copyright. Mr. Gardner contends that if this is done, the authors can print their synopses in any copyrighted publication and get protection from the blanket copyright. It is just as possible to do this precise thing right nowadays and can be done, but if the author is wise he will gain individual copyright in his own name for his particular contribution as a contribution to a periodical. This will obviate a possibly vexatious case because it is the real holder of the right to dramatize a synopsis, for the rights lie with the holder of the copyright, who must transfer this right in proper form. Under the Gardner scheme the holder of the copyright would issue synopses to his correspondents through assignment, to the individual authors who must, in turn, reassign the right to the purchasing producer. We fail to see that the copyright line is going to scare any hardy thief, and if there also is to see that the amendment will in the least improve the position of the author, whose rights are as fully safeguarded by the present law. The Copyright Law was well planned when the newsynopsis went in, and we do not believe in cluttering it up with hairsplitting amendments.

Good Advice.

Lillian M. Rubenstein is syndicating advice to photoplay writers and the ninth lesson gives a list of buying companies that offers such concerns as Ramos, Blanche, Solax, Essanay (Niles Co.), the old Reliance-Majestic-Apollo-Komic combination, the N. Y. M. P., Solax, Victorgraph, Comet, Pilot, Ryno, Minusa (M-in-a-?), Quilot (Pilot again!) and a couple of others. Apples to apples does not always hold. A sale has been formed, that many of the others have been dead for a year or more and that other brands have been dropped, and yet she sets herself up as a teacher.

Where to Go.

A correspondent writes that last October he paid a dollar for a series of 320 lessons in film acting by famous stars. He received only the October issue and he wants to know what we know about it. We do not know of this enterprise and would suggest to this correspondent and others that complaint should be made in cases of this kind to the Post Office Department. The better way is to write off the dollar and charge it to experience. Such a proposition is foolish on the face of it and very evidently intended to catch the come-ons. There can be no such thing as a mail course in acting. At that, this correspondent is not as badly off as the boob who wrote the Kalem company that the Cruze school shut down before he came to the lesson on how to make up and improvise if this would greatly hurt his chances of getting a job with them.

"German Money" Again.

Perhaps you remember that German Money synopsis that was sprung last winter. The answer was that there was no real plot in the suggested incident, but Edgar James Pulcher, who is with a Canadian regiment, has written the incident into an apt little play for representational presenta- tion as a short film. This merely goes to prove that no idea is wasted if you buzz around it a few times. The news just seems again to prove that Mr. Pulcher's idea is so timely that we have suggested to him that he press it up to the high military authorities to be used in training camps generally where there is a projection machine.

Possibilities.

Suppose that you are going down the street to the grocery. On the way the fire engines dash across the street and for a moment you are tempted to run to see what is the matter. This impulse seems to be what Mr. Pulcher's idea is so timely that we have suggested to him that he press it up to the high military authorities to be used in training camps generally where there is a projection machine.

**The Third Edition**

Conducted by EPES WINTHROP SARGENT

**Technique of the Photoplay.**

Will come in the press some time in June. This is not a reprint of the second edition, but a new work of seventy-two chapters and appendix.

Watch for announcement.
**Manufacturers’ Notice.**

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

**Important Notice.**

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

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 23 cents, money or stamps, to the editor or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

**Question No. 140.**

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

Tell us how you think films ought to be cared for in the operating room. Tell us what tools you think an operator should own, and what the management ought to supply.

**Roll of Honor on Question No. 133.**


In this instance I am going to publish two replies, namely: those of Ralph W. Martin, and Worcester, Mass.

Brother Deutche’s reply was excellent but too technical to be readily understood by our readers.

**Reply to Question No. 133.**

By Ralph W. Martin, Los Angeles, Cal.

The question: What is the easiest and simplest method of measuring distance from lens to screen? The rule is: “Intensity of light diminishes with the square of the distance from its source.” Does this hold good in projection light?

The answer:

There may be a great variety of easy and simple methods of measuring the distance from the lens to the screen, but the most accurate method (excepting none) is to measure directly from the aperture to the center of the screen by means of a steel tape line. This may require pushing a pole through the lens port and dropping a plumb line from its end to the floor, and then measuring from the point on the floor to the screen, and then from the top of the plumb line back to the aperture. In some cases the operation may be still more laborious. This method may not be either simple or easy, and may require repeating the measurement several times to insure accuracy, but when the accurate distance from the aperture to the center of the screen is once known it is worth the labor expended in finding it, for it allows making very accurate lens calculations, as follows:

\[ w = \frac{1}{2} \text{height of aperture} \]

\[ b = \frac{1}{2} \text{height of screen picture desired} \]

\[ \text{Distance from aperture to screen} = 100 \text{ feet} \]

\[ x = \text{Desired working e. f. of objective} \]

Then, \[ \frac{a}{b} = \frac{100 - x}{x} \]

or \[ x = 100 - \frac{ab}{b - a} \]

working e. f. of objective.

If, however, the exact e. f. or principal focus (F) of the objective is desired, then:

\[ F = \frac{100}{(100 - x) \cdot \frac{b}{b - a}} \]

or \[ F = x - x^2 \]

The Handbook gives a method for finding the length of the throw by using the width of the slide mat as a base line, and also the focal length of the stereo lens, and the width of the slide picture; which gives fairly accurate results, but this method is subject to considerable error on account of the short base line. Also practical rules are given in place of the above formulas, and which may not be so exact but are close enough for the lenses carried on the market.

The rule: “Intensity of light diminishes with the square of the distance from its source,” would apply to any case where the concentration of the beam is left unaltered and the Intercepting surface, alone, such as for instance, a screen, is moved toward and away from the illumination point. But it must be remembered when the screen is moved farther from the lens, and the size of the picture maintained the same, a different lens is used so as to keep constant the beam of light of the same total amount of light that reaches the screen remains practically constant.

Worcester’s reply gives still another method which is both interesting and practical, though why not use tape and line measure direct from lens to screen, instead of making two measurements?

**Reply to Question No. 133.**

By Worcester, Mass.

As most operating rooms are located above the level of the screen, the easiest method of finding the distance from the screen is to apply the theorem in geometry that the square of the hypotenuse of a right triangle is equal to the sum of the squares of the two legs. In this case the hypotenuse is the distance from the center point of the screen floor and distance of the beam between the two legs. Multiply each by itself, add the results, and take the square root of the sum of the two squares; then divide by two and you get the distance of the lens above the center of the screen is 25 feet, 100 x 100 equals 10,000, and \( 25 \times 45 \) gives 625. The sum is 10,625, of which the square root is 112.8 plus for the hypotenuse or throw.

The rule that intensity of light diminishes with the square of the distance from its source applies to light passing freely. The position of the craters and the action of the lens system, however, modify the law to such an extent that it is practically nullified. The only bearing it has is that as you increase the screen area you diminish the light intensity but this is not always the case, but by lens curvature. Taking the law as it read, it does not apply.

But they have not, either of them, set forth the really simple, practical method of doing this particular stunt—that is measuring the distance. My own way would be to take a tape line as long as I could get, and some reasonably unstretchable cord; tie the cord to the ring of the tape line and run the tape all out of its case. Now if it is a 75-foot tape, hold the 75 feet mark about where the center point between the two combinations of the objective lens would be, pull the string tight, assuming that the cord was placed at the center of the screen. Now tie a bit of colored string around the cord at the point where if reaches the screen, or tie a knot in it, or cut it off at that point, and double back on the tape line. You will thus get a practically exact measurement with a minimum of trouble. The objection may be raised that the tape and the cord may stretch, and certainly it will say some. Well, let me tell you, gentlemen, that, whereas, theoretically in the measurement should be perfectly precise, the variation of even as much as six inches would make no appreciable difference if the throw was a long one, and two or three inches variation would not make much difference, even if it be a short one. It is almost a cinch you would not get any farther, by figuring, because machine purposes will vary slightly, and cheap lenses such as are usually used for projection are notoriously inaccurate.

**Amberlux and Front Seats.**

One of the disadvantages claimed for the Amberlux lens is that it very much improves the view of those seated in the front seats. Guy C. Dailey, Grand Theatre, Delaware, Ohio, says:

People used to balk at going down in front before I installed the Amberlux, but it is different now. They go right down front without grumbling at all and pay for the lens filter many times over. I have had the Amberlux in for three months, and am more pleased with results.

It is rather late in the season to recommend the use of the Amberlux lens. The Amberlux is really not a lens at all, but a plano ray filter which softens the glare of the light without materially diminishing its brilliancy. I have had the Amberlux from the Picture Theatre Equipment Company, New York City, or from any large dealer. They cost $3.50 each and are worth the money.
Projection at the Garden.

The one great, big outstanding thing, from the operators and exhibitors’ point of view, at the Exposition at The Madison Square Garden, was the projection of pictures in the main auditorium. The installation consisted of two Powers Six B machines. The installation was made by William C. Norcross, assistant general manager of the Nichols Power Company, and was in charge of the following operators: Joe Abrams, All Polin, Sol Abrams and Abe Adelson.

The distance from the lens to screen was approximately 135 feet, and the screen was a Moon. The results, considering the tremendous difficulties under which the installation worked, were very good indeed. The amperage was variously stated from 70 to 90, but after looking at the carbons I should say 70, or pretty nearly that figure—D. C., of course. True, the picture was not an unusually large one (15 feet wide), but it was perfectly large enough, and stood out with surprising brilliancy and wealth of detail, when one comes to consider there was literally a flood of light in the auditorium. Two big chandeliers, each containing hundreds of thousands of bulbs, there were blazing arc lights, and Cooper-Hewitt studio lamps sending their glare all over the auditorium. Mr. Smith, the operators, and the equipment are all entitled to credit for the really splendid results attained under the conditions.

I noticed one thing particularly well worth attention by exhibitors and operators, viz: The picture was only 15 feet wide, yet standing on the balcony, opposite end of the great arena, fully 100 yards away, I could, with but slight effort, read the ordinary titles and could easily follow every detail of the film story, although my eyes are by no means as good as they once were.

From the Trenches.

Sergeant C. H. Richardson, 26th Battalion, Second Canadian, formerly operator Star theater, St. John, N. B., writes from Flanders as follows:

You will no doubt be surprised to receive a letter from this part of the world. Although I have been in the uniform for eighteen months I am still endeavoring to keep pace with the operator’s end of the business, through the kindness of A. J. Mason, Imperial theater, St. John, I have received the World regularly since last June. My last two copies, January 15th and 22nd, arrived two days ago. I have them here with me in the reading line so that I can be pulled around along with my brother, who was also an operator before enlist- ing. Just now I am operator of a Ross rifle, giving continuous performances from dawn until dusk, and believe me, if I have some big features over here, though they come entirely unannounced. Things are progressing fairly well, however, and I hope most of our people will be kept up to date as to the progress of the great back, steering the good ship Project. Excuse this pen scribbles, as a fellow almost has to tie himself in a knot in order to write these confused daggers.

My grandfather’s name was C. H. Richardson—the C. H. standing for Calvin Howard, therefore Brother Richardson’s name attracted my undivided attention, and I am going to send his letter to grand- father’s surviving children—“children” is good, the youngest being about sixty-five. Yes, I too hope the brother will soon be back but, well, we have been hoping that for quite some time, and the ful- fillment of the hope still seems as far off as ever.

Temporary Film Splice.

G. Patterson, Wilmerding, Pa., says:

I would like to suggest insulating tape as an excellent temporary film splicer when the film breaks in the machine. Am not in the movie business, although keenly interested in it from all points of view, and expect to get into the game in the near future. Have operated several makes of machines in Ireland and in this country. The brother’s scheme is to get ordinary insulating tape, and, cutting off about two feet, double it back on itself, cementing the two pieces together, face to face; then dip the whole thing in flour and rub off the surplus. This prevents the back side from sticking. Now when the film breaks it is only necessary to clip off an inch or so of the tape, first having separated the faces of the two sides, and stick it on the back side of the film, thus forming a splice.

While we thank the brother for suggesting this plan, still I cannot particularly recommend it, because I think an ordinary paper clip is better, and with the tape the average operator would, I think, use two or three inches instead of one, and thus unnecessarily ruin several pictures in the film.

Has a Cracker Box.

Guy Hill, North Yakima, Wash., sends order for the new Handbook, and says:

It is about four years since I wrote to the department, but I have been reading it all these years, nevertheless. I am the chief, with a capital C, at the Empire theater, this city. Have a regular cracker box for an operating room, it being only 14 feet deep by 38 feet long, with a 13 foot ceiling, in which latter there is a skylight 4 x 10 feet, which opens and closes automatically with the pant hae screen; also can be opened by hand when I need the light. It is sure is a ven- tilating system. Am projecting a 20 foot picture at 110 feet, with a 30 foot drop, and have no keystone effect whatever. (Yes, but you have distortion, Brother Hill, though it is not bad on the 116 foot throw and would amount to practically nothing if the picture were smaller.—Ed.) The equipment consists of two Simplex machines, one spot light, a C. E. Rectifier, and Wagner converter. The optical system of each machine is set according to the tables in the projection department, and are perfect results. Have been in all the ports, the observation port being 14 x18 inches. The house seats 1,300. Show Paramount program five days a week and S & C five evenings and Sunday. Pictures ten cents; vaudeville, six acts, ten, twenty, thirty.

The picture I am sending was taken at three o’clock in the afternoon with the skylight open. You can get an idea how nice it is to work under these conditions. Of course there is a bow blinding the skylight, but clipped across make the room dark. You will notice by the blur on the lamphouse behind me, caused by the arc, that the machine is running. Well, if this gets in the department I may write again some time; and I might anyway. Oh, yes, we are organized, and all three houses employ I. A. men. The scale of wages is far ahead of anything I have heard of in the east, and this is saying something, but it’s true. I am using 40 amperes D. C., and a flat, white non-reflecting screen, and am getting some picture if I do say it myself.

Well, Brother Hill, you’d have to show me that picture before I would believe it—a really good 20 foot picture on a non-reflective screen with 40 amperes of current. However, I will be in the state of Washington sometime next winter, and it is possible I may be able to arrange to come over to North Yakima, provided it does not entail too much additional railway fare. The Moving Picture World is sending to both Galveston and New Orleans, but I will have one first how much additional goat they would be if I include your city. That is some plant you have all right, and I would like to give it the once-over.

From Galveston.

A. E. Kirk, Galveston, Texas, writes:

It is quite some time since I had the pleasure of writing the department. You will, however, perhaps remember me as the owner of the popular downtown theater, and the optical system of the projector, which, together with the method for anchoring the machine table, is included in your Handbook. While I am no longer the manager, I have never missed an issue of the depart- ment from the time you first began the “Trouble Column,” and it has always been a source of instruction, amusement or profit. I now design, build and operate all my own machin- ery, and effects for use in local theatricals, spectacular fea- tures of dances, balls, etc., and I would like to say right here that “perfect projection,” which you so often preach, as ap- plying to motion pictures, does not really apply to the operation of spot lights and stereopticons. It is unfortunate that the average operator pays so little attention to proper handling of the spot light or stereopticon, when these machines are in reality the eldest brothers of the moving picture machine.

I have from time to time noticed some of the boys asking for information as to the best width of shutter blades to fit their local conditions. Several methods have been submitted to the department, the most noteworthy of which is the cutting of a portion of the metal off the side of the shutter blade, and the adding of an extra piece of metal held with screws, so that the blade width may be adjusted to suit. The great fear is that the "goat" in the back end, correctly holding the whole shutter out of balance, which wears out bear- ings and tends to set up vibration in the mechanism. Since I note you have repeatedly said that a shutter having three blades of equal width is ideal, a method of changing the width of all the blades in an absolute equal amount without
destroying the balance of the shutter as a whole has suggested itself to me. I herewith submit it on its merits.

In the illustration, A represents the object of proper proportion of the regular equal bladed shutter. B and C are two thin shutter discs exactly alike, with the blades considerably narrower than the regular blades in A. The actual width determined upon by the operator will depend upon his local conditions. Now, if C be placed on the top of B, with the blades exactly in line, the result will be one shutter with the narrowest blades possible to use, but if C be turned around on B, remaining stationary, you will readily see that the width of all blades is automatically altered in equal amount.

Yes, by the anchoring and the lining methods you are duly and properly identified. I expect to be in your city and deliver a lecture on projection some time next winter. Shall hope to then have the pleasure of meeting you. As to your shutter scheme, I don't see any reason why it would not work well indeed, and it strikes me as worth of attention by manufacturers. Something of the kind is needed, and while I have not studied this matter in all its phases, from a once-over examination it looks pretty good.

Another Opinion.

With regard to the question concerning a 60 cycle transformer (economizer, inductor, etc.) working on 133 cycle, I also submitted this question to the Edison Company, and here is their reply:

If the low voltage transformer referred to is one taking 110 volts from the primary side and delivering about 40 to 50 volts on the secondary side, the only effect of its being used on 133 cycle would be that it would get slightly warm, though not to an extent that would be damaging to the instrument. The loss in efficiency as against its use on 60 cycle current would be about 5 per cent., provided the instrument was of high grade construction.

Standardizing the Optical System.

Ralph W. Martin, Los Angeles, Cal., presents the following as a proposal for standardizing the optical system:

The ideas set forth in the accompanying drawing represent a scheme for standardizing every possible detail of the optical system. The object, very evidently, is to do away with the present difficulties encountered by the use of different condenser lens combinations and different objectives. The drawing must be considered in connection with previous articles on the same subject.

No doubt these ideas are considerably ahead of the game, and are furthermore wholly dependent for practical success upon many experiments yet to be made; but, nevertheless, the idea is here presented for whatever it might be worth.

I am not going to comment on this particular proposition mainly because I don't know what to think of it some operators present merely as an interesting phase of the subject, which I would recommend to the consideration of those interested in the study of the optical system of the projector. In Figure A is another adoption of the same idea, in which the meniscus aperture lens is used. Concerning this Brother Martin says:

Fig. A shows the aperture lens placed between the aperture and the objective. When placed behind the aperture as before suggested, there is difficulty in getting the crater image truly placed at the aperture, and besides this arrangement interferes with the present gate construction in many machines. There should be little difficulty in placing the lens as shown in Fig. A, at least in most machines, so this idea is just given as an added suggestion to the other articles on the same subject.

The placing of a lens between aperture and objective would not, I think, be practical because of interference with the E. F. of the objective.

Arc Position.

John Griffiths, Ansonia, Conn., says:

With regard to Brother Martin's article on "Crater Position," April 8th issue, his argument is excellent, and I think beyond criticism. However, lest some operator place the arc at the position of the image of the aperture as called for, and condemn the idea because result is not satisfactory, I would like to point out that it is not only necessary to put the arc at crater position, but also to put the crater position where the arc can do is maximum work, because if either the E. F. of the condenser or the distance between the condenser and aperture is not suitable for the objective and amperage used, then it would be useless to put the arc in crater position as called for in Friend Martin's article. It should be first noted that the position of the image "at crater position," and the size thereof depend entirely on the E. F. of the condensers and their distance from the aperture. This is not a first noted that the position of the picture being projected, or the E. F. of the objective, so that while it is quite true that the crater and the image of the aperture ought to be located at the same point in order to get the maximum efficiency out of the optical system, it by no means follows that we must move our arc to crater position as indicated by the condensers already in the machine. It is merely necessary that we should change the condensers so that they will move the image to a point where the crater will project an image of itself to the aperture of a size necessary to cover the same. The following points ought to be noted, first, the size of the picture and the quality of the screen determine how much amperage is necessary on the condenser; second, the diameter of the objective and its back focus determine the distance between the condensers and the aperture; third, it is the distance between the condensers and aperture, as well as the amount of amperage being used, which determines the E. F. of the condensers.

The condenser sizes given in Table 1, Page 11 of the Handbook, apply in general to average amperages, but in cases of extremes the drawing will improve conditions, viz., use shorter focal length condensers, and for large amperages longer focal length condensers. As an example of how amperages affect the equivalent focus of the condensers, I offer the following: We will assume the image of the crater at the aperture to be the same size in each case, therefore assuming that the small amperage requires the crater enlargement to be greater, and that the greater amperage requires the crater enlargement only four times, which means, in plain terms, that in one instance the crater will be five times greater, in the other case the crater enlargement in the other instance it will be only four times the diameter of the crater. In each case the distance between the condensers and the aperture equals 20 inches, this being determined by the diameter of the objective lens. Now with the crater which needs enlarging five times, the crater position must be 20-5-4 inches from the curved surface of the meniscus condenser, therefore the condensers must be used which will place it there. But with the crater which only needs enlarging four times, the crater position must be 20-4-5 inches from the curved surface of the meniscus condenser, which would place it about 4 inches from the flat surface of the lens. It will thus readily be seen that it will require condensers with focal lengths, for the crater position four inches from the condenser than it would to place the crater position three inches from the condenser. I quote these examples to illustrate the fact that we must adapt the crater position to the amperage we use. Another way of saying this when the crater is working at the right position is to observe the spot on the shutter, when the shutter is placed where the condenser is focused upon it, and withdrawing the crater from the condenser until the spot on the shutter clears entirely of the image of the arc, and appears evenly illuminated. If the spot at the aperture is now too small to fully cover the same, shorter focal length condensers are needed, and if too large, then longer focal length condensers are needed. Of course it is assumed that the limit of distance is being used between the condensers and the aperture. Increasing the distance between the condensing lenses themselves is equivalent to using shorter focal length condensers and vice versa. When a condenser is held up to the light with the eye at the point of focus the lens will appear as an even disc of light. It is the same when the
crater is at the point of focus; the image of the condenser will appear evenly illuminated.

Druber Griffiths had kicked over the soup again, or at least has tried to. Now I may be wrong, and he may be right, but I have, or had concluded that we ought to establish 3½ inches as the distance of the crater from the rear lens of the condenser and make other conditions fit them. If I am right, we tried it, and what is Druber Griffiths says is correct, then we are going to kick that proposition over and adopt something else, but before I do that I want to know positively that Griffiths' plan is the best plan. In considering this matter there is more than one point to be looked at. In the first place there is increased loss of light when we back the crater away from the lens by even so much as one-half inch. If we do, there is a second point, backing the arc away from the lens has the effect of making the light beam thicker, or wider at the point the revolving shutter cuts it. Both are important items, and entail light loss or decreased illumination. To my way of thinking this particular matter is close to the heart of the whole question of the optical system of the projector, and I would ask our optical friends to be very careful in discussing same. If I am wrong in proposing to work from a fixed distance, the sooner I know it the better, and, conversely, if I am right the sooner I know it the better, and I am not going to give up on that particular point until I know positively that I am wronging. In other words you must show me on this particular proposition.

Adjusting Power's Shutter.

Seth Ward, New Haven, Conn., says:

Enclosed find an idea of mine regarding shutter setting device for use on a Powers' Cameraograph, though doubtless it could be used on other machines. It may be easily installed by any competent operator, and without great expense.

Will you kindly give me your opinion of it, and if you feel so disposed give the matter space in the department. In the drawing 1-1 is a collar on the front of the shutter, just large enough to allow the shutter to be turned on the shaft in adjusting; 2-2 are the slanting transverse guides, preferably seated in a collar enveloping the shaft and the shutter hub, and screwed tight to the same. C-C is the collar which travels on guides 2-2, the same being connected to the shutter by rods X-X. Collar C-C is moved over the guides by metal yoke O which works in a flange on collar C-C. The yoke is attached to the shaft which is actuated by the thumb screw, and moves back and forth as it works in the screw bearing.

This device is very carefully gotten up, but I would prefer not to comment until I have seen an actual model. I might say, however, that I can see no particular advantage in such an arrangement on the Powers machine. When the shutter is once set there is no reason why it should be changed, except perhaps once in a great while when some repair is made to the mechanism. The invention is interesting, however, and for that reason is given space.

Foos Gas Engine.

During the past several years I have from time to time received a number of inquiries with regard to the Foos Electric Light Plant, which for several years has been soliciting the favor of the moving picture theatre patronage. I, therefore, concluded to make a side-trip to Springfield, Ohio, while on my swing around the circle, and inquire into the chronometer balance and cylinder escapement of this particular piece of equipment.

During my visit I made an extended trip through the factory and examined, in detail, into the methods of manufacture. Among the first things that attracted the editor's attention were the cards nailed on the walls of almost every workroom, displaying the legend, in large type, "Quality is no accident." It is a mighty little motto for any manufacturer to adopt, and it certainly may be said to have been adopted when the company posts the legend conspicuously on the walls throughout its extensive establishment.

The methods of manufacture of the Foos Gas Engine make for extreme accuracy. All shafts and crank bearings are ground by means of grinders which have a peripheral speed of approximately 72,000 ft. per minute. This not only assures high polish, but also a high degree of accuracy in diameters and in trueness of the circumference. It also possesses another advantage, in that the wearing parts may be hardened and then ground into their final shape. If you machine a piece of steel down into the finest possible condition and then harden it, it is more than likely to warp out of shape, at least, to some extent, in the process. The grinding method is therefore far superior to any other in making wearing surfaces which must be tempered, highly polished, and absolutely accurate.

Practically all parts of the Foos Gas Engine, both small and large, are made by the use of tools called "jigs." This insures absolute accuracy in the drilling of holes, etc., so that all parts can be made truly interchangeable, a thing which cannot be accomplished by any other possible process. Where holes are drilled and the different parts fitted by means of jigs, it simply means that you can order a new part from the factory and it will fit exactly as well as the old part did. There is no guess-work about it, and you will know that the part will fit, because it is either ground to exact diameter or is made in the same jig, and, therefore, must be correct, but precisely the same.

In Fig. 1 we see the engine ordinarily sold to moving picture theaters, although the company makes a great number of different varieties or designs of outfit, and you can get one larger or smaller, direct connected or belted.

In Fig. 1 AA are flywheels of extra heavy weight and large diameter, designed especially for this class of work. These wheels, with their large diameter and substantial weight, make for steadiness in speed. B is the cylinder head, which is removable, in case it should ever be necessary to open the cylinder, simply by taking off the eight hexagon nuts. C is a spring on the rod at the top end of which is the inlet valve. D is a coil spring on the rod at the upper end of which, under the cap H, is the exhaust valve. These two valves are controlled by ball valves, as N, by rods, as shown. These rods connect withcams which operate them, and the movement is positive.

In Fig. 2 we see a view of the ignition system (W, spark igniter). B and A are the two opposite polarities of the magneto circuit, and when A strikes B (which is a piece of heavy spring steel), the circuit is completed, but as A wipes across B and passes it, the circuit is broken, and is broken with a decided snap. The result of this arrangement is a positive timed and very 'hot' spark. The amount of contact B will have with A is regulated by means of screw D, Fig. 2, which may be readily screwed in or out by loosening lock nut E, thus increasing or decreasing contact of A with B.

This company has been engaged in the manufacture of gas engines for 27 years, and certainly is putting out a mechanically well-made product. In this connection, it may be said that the factory guarantees that the speed of the engine will not vary over 2% from no load to full load, and that the variation under normal operating conditions of the moving picture theater, would be to all purposes, nothing at all. Taking everything into consideration, from what I saw in Springfield I have no hesitation in saying that the Foos Gas Engine is a remarkable machine, and I see no reason why it will not, with ordinary intelligent care and attention, deliver the goods. I would, therefore, recommend that managers contemplating the purchase of apparatus of this kind give the Foos outfit their very careful consideration.

The manufacturer's claim as to the relative cost of current, as compared to current supplied by a power station, is that it will result in a saving of 25 to 75 per cent, the wide variation being due to the possible variation in the price of gasoline, gas and kerosene.

The generator of a standard make may be had to deliver 60, 70 or 110 volts.

Richardson's

Motion Picture Handbook for Managers and Operators.

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

Address All Orders and Remittances

MOVING PICTURE WORLD
17 Madison Avenue, New York

June 10, 1916
**Motion Picture Photography**

Conducted by CARL LOUIS GREGORY

**QUESTIONS** in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents postage accompanies each request by mail on matters which cannot be replied to in this department.

Manufacturers' Notice. It is a rule of this department that no apparatus will be recommended editorially until the value of such appliances has been demonstrated to its editor.

**Camera Man and Director.**

The relations between the camera man and the director of a picture are rarely as intimate as they should be. The production of a film in a proper and fitting manner is one that requires the closest cooperation between every factor of the working forces and the cameraman and director are the two greatest factors in this production. When they do not agree, there is another; when they work at cross purposes, it is self-evident that the production must suffer.

The director is at the mercy of the cameraman for the proper interpretation of his ideas upon the screen. Each necessarily imposes all of his own limitations upon the other and it is only through a thorough understanding and the closest cooperation that these limitations are prevented from conflicting with the perfection of their work.

There are many camera men who are jealous of allowing their director to learn what he ought to know about photography and the limitations of materials and equipment. These directors, who are too prone to regard the cameraman as a mere mechanical accessory, possessing little or no brains. When these conditions obtain neither can reason ahead of a subject, each remembering his limitations for the moment and the cameraman, perhaps, a little too much.

But when the director realizes that his cameraman is a master of his craft, understands and knows what he can do with the camera and when the cameraman knows and confides to his director known facts, he has a concrete idea as to what he wishes to portray upon the screen and knows that what he wishes to portray can be photographed as he wishes to know that the director when making a film, the cameraman and the director have reached an understanding under which they should be able to produce very nearly perfect pictures.

Both camera man and director should realize that not only are they being paid a salary to produce the best of which they are capable, but they should also have a sense of the dignity of the task which they do; that they are making a permanent record of the world in a form that will be accessible to all the world of the future.

I have met many directors who seem not to think the best training in stage craft and drama can be obtained from all-night poker parties and the infiltration of boozes, and many camera men who kept their photography in practice by sighing along the biliard cues and getting the largest part of their technical training from the comic supplements of the Sunday newspapers, and yet they wonder why some camera men are called "crank turners."

Perhaps some of you boys think this is rather drastic stuff, that I slam it too hard once in a while, but mark this—the quiet fellows who are drawing down the real figures on their pay checks on Saturday night are the boys who put brains into their business: who are "Jerry on the job" and "Johnnie on the spot" when it comes to producing the goods. What the thought of the cameraman will belong to the clique of those who knew too much to learn any more and who they were not too proud to exhibit their ignorance when it came to a question of something new, they didn't claim, but were asked someone who did know, or spent the necessary time to dig it out for themselves from some text book where they could find what they needed to know.

There has been much talk recently of overcrowding the profession of camera men, thereby bringing about a general reduction in salaries. The man who knows his business does not have to worry; the man at the top will always get the top-notch salary. If you have the stamina and ingenuity to learn and apply what you should know, you will have little occasion to worry about any reduction in your salary. One of the best indications of this is the fact that there are quite a number of camera men today who are drawing larger salaries than the directors for whom they take pictures, and although it is dangerous to prophesy, it is safe to say that the profession which bears the commonplace name of "camera man," that I do predict that more and more will come an equalization of the salaries of camera men and directors.

**What to Take for Educational Pictures.**

Not alone to the director belongs the distinction of creative activity in the production of pictures. With the raising of the standard of technique, Ingenuity has come to be esteemed by all, and the camera man will come greater reward when he is able to endow the director's ideas with artistic and pictorial worth.

Supplementary to the article "Hats to Newsfilm Cameramen" recently published in these columns a little may be said regarding what to take for Educational Pictures.

Most of the Educational Film Companies have their own cameramen who attempt to cover as far as possible the more important educational features of this country. These traveling cameramen include in their itinerary the principal views of the principal cities, and the best of the natural scenery obtainable. However there are so many important subjects everywhere that may be photographed that are impossible for the regular cameramen to obtain, that any motion picture camera operator can obtain a ready market for film of the highest class.

For example, one of the largest and best known Educational Film Companies recently started a cameraman on a trip across the continent with instructions to take certain views in New York City before proceeding. His orders were among others to obtain a view of the Statue of Liberty in New York harbor, setting the camera on the shore and getting it not for the fact that this particular picture was desired the cameraman might have been well on his way westward, but owing to inclement weather, he had to delay his work until the picture could be taken. It was necessary to wait nearly two weeks for this particular picture.

How much better it would have been for this company to send their cameraman to the spot a year ago and get it then. Even the local man never appreciated the fact that this industry might make a picture worth while.

There is as much of a market for first class educational pictures as there is for "Newsfilm." The educational work being the best for local communities because it appeals to every one, but is often overlooked by the public in general makes valuable material for educational pictures.

Of course, the more technical part of the Educational work, such as micro films and studies in science and organisms cannot be tempted by everyone, but there may be some little feature that occurs to you that might make interesting material for a picture that someone else would like to see.

I have in mind a former professor of physics who has lately taken up moving picture work. He found that the photographing of some of his experiments in chemistry and physics made interesting subjects, and one that had a ready market. Now he is engaged in making a picture of the life and habits of the ordinary frog, so you see there's always a field for those who are alive to the opportunity.**

**Studios in Jacksonville, Florida.**

The editor of this department has been working in Southern Florida for the last few weeks and stopped in Jacksonville on his way North.

There are five companies at the present time operating in Jacksonville, viz.: Thanhouser, Eagle, Vim, Kalem and Gaumont. The weather is almost perfect and the weather, and the sun, is pretty much the same all the way from New York to the Gulf, and Kalem are making preparations to go North for the Summer.

The Thanhouser forces left for the North the 25th of this month.

Lawrence Williams, who has been with the Thanhouser Company for two years, leaves at this writing to go with the Famous Players Company, taking the place of his brother, who died recently in the New Rochelle hospital.

All of the studios operating here have open-air stages with the exception of the Thanhouser Company, which has a glass studio for rainy days in addition to a large open-air studio.

The Thanhouser and Vim studios are the only ones who develop their negatives in Jacksonville, the others sending their stuff North to their respective headquarters for development and printing.

*Copyright 1916, by the Chalmers Publishing Co.*
Music for the Picture

Conducted by Clarence E., Sinn and S. M. Berg

Musical Setting

for

"Notorious Gallagher" or "His Great Triumph."

Released May 29th by the Metro Pictures Corp.

Suggestions prepared by S. M. Berg.

(With special arrangements by G. Schirmer, Inc., Music Publishers,

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

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

The timing of the picture is based on a speed of 10 minutes to a thousand feet. The time indications will help the leader to anticipate the various cues which may consist of the printed sub-title (marked T) or a described section (marked D). For instance: 15 T, "Me fer blim" is a sub-title and is printed reading matter on the screen. But 17 D, "When men climb on porch," is a description of action.

"Buttsy" Gallagher is a harmless product of the slums. One night the police going on in Judge Winter's house attracts him and he draws on the porch roof to watch where, after a time, he falls asleep. The house is burglarized, a servant is killed and the crooks escape. "Buttsy" is arrested as the murderer and finds himself suddenly famous. Women send him flowers and men argue his case. Bob Ewing takes up the case and forces Peggy, the Judge's daughter, who was hidden in the other window on the night of the murder to tell what she knows. "Buttsy" is released on probationary sentence for having committed perjury as he confessed to the murder, delighted at having so much attention. The picture closes with "Buttsy" in a series of exciting incidents that prove his sterling qualities.

This picture is full of action with many pathetic scenes. Note particularly: Shot 18; train effects 55 to 64; struggles and shooting from 64 to 73.

The THEME selected is "One Floating Hour"—Lee.

Time schedule: 72 minutes (five reels, about 5,000 feet).

Time, Subtitles or descriptive cues.

Music.

Opening.

214 T "Buttsy" Gallagher takes.

554 T "Time didn't use to hang heavy."

64 T "You remember my son?"

930 T "This can't be the little."

1114 T "They may have been second."

12 T "Not yer blim!"

1394 T "If you don't help me."

1504 T "If you should awake."

1634 T "Isn't it disgusting."

17 D When men climb on porch.

1814 D When Count hears noise.

2224 T "Somebody hurt me."

2234 T At the trial.

2304 T "The prisoner is palpably."

2364 T "Men fear him."

2394 T "Buttsy" is taken back.

31 T His halo of notoriety.

3314 T "Your handling of the."

3334 T The end of the trial.

3714 T "I done it—I killed him."

3814 T 5:30 A.M.

3824 T No trace.

41 T The path of glory.

42 T "You shan't take it away."

4414 D When "Buttsy" returns home.

46 T "If you haven't fooled me."

4714 T The months that followed.

WILLIAM SHEER OPENS BOOKING OFFICE.

William Sheer, familiarly known as "Billy" to his many friends, general casting director of Equitable, World, Paragon and the other allied concerns associated with World Film, resigned his position with that firm this week and on June 1 will open general booking offices in the premises occupied by him while connected with World and Equitable.

Mr. Sheer during his regime as casting director was instrumental in disposing of the grafting and petty larceny agent and his position was created by Arthur H. Spiegel because of the complaints against agents who, according to affidavits of extra people and supernumeraries, collected at times fifty per cent. of the wages. Since Sheer's inception in the position it is worth noting that not one complaint has reached the offices and it was with reluctance that his resignation was accepted.

Sheer's plans for the future are most ambitious. Already controlling the labors of half a dozen important players and representing a number of stars, and with the optional control of hundreds of types and people who go in for atmosphere and mob material, and has, during his year with the World companies, been noted for his faithfulness to type and local color.

In company with several other well known film and theatrical men Mr. Sheer will soon open his offices at 130 West 48th street. He will make a specialty of casting completely picture play productions, ranging in his people from the leading player and star to the most obscure extra people, and from reports has already made arrangements with a number of the more important manufacturing concerns to supply considerable of their talent.
Motion Picture Educator

Conducted by REV. W. H. JACKSON and PROF. HARDIN LUCAS.

THE "ENTENTE CORDIALE." Establishing the Relationship of the Moving Picture Trade to Educationalism.

By Rev. W. H. Jackson.

A GOOD example comes to us from England, whereby the relationship of the moving picture trade to educationalism has been established. In the first place, they wisely acknowledge two facts: First, the moving picture was full of power and scope, and that its progressive and educational advantages must be admitted. Second, it must be remembered that it is also a commercial enterprise and that co-operation must admit that the usual legitimate business results shall accrue. Upon this basis of practical common sense, the following resolution was passed: "That this conference expresses its appreciation of the educational aspect of the moving picture, and agrees to show as often as possible pictures of an educational character, as far as a reasonable financial success will permit, the educational authorities to be kept posted as to such displays." It was further resolved that exhibitors would have pleasure in co-operating with educational authorities of all classes by arranging for exhibitions for children and young people, using films dealing with such topics as shall be of interest and value, and in cases of special advantage of the great interest to give lessons at such performances. It was further agreed that the terms for such exhibitions should be as generous as a financial undertaking could offer. While this is indeed a most worthy "entente" Cordiale, it is at the close of the conference that the chairman of the committee, who was the chairman of the conference remarked upon fact that a more well-balanced meeting could not have been. In summarizing the work of the conference the chairman said: "Producers and public had not yet realized the great power possessed by the making of a moving picture, which was having and was going to have a great effect upon the future of the people. There were not only dangers to be guarded against, but enormous advantages to be fostered. It is, therefore, directed the right way, no one need fear that the country would ever suffer by it. From the above reports we are bound to admit that in England there is an apparent spirit of adjustment rather than one of contention as is too often displayed in this country, they are evidently admitting the fact that the pictures are moving the people and find it to be their duty to direct the movement rather than to combat it. Censorship must mean proper regulation, the Sunday question must mean adjustment to conditions, and the morale of all pictures must be moulded by an enlightened public sentiment; in this way every form of opposition and antagonism will be abolished and the man who opposes the progress of the picture, whether from pulpit, platform, or back of the bench, will be as scarce as an opponent to printing. In America we seem to be a people of contrasts and extremes, in one place a minister is opposing the pictures as emissaries from the depths of evil, while in another place a minister says he believes that in ten years there will be more preaching by the pictures than by the voice, the picture will be used more than the book, the eye will be used more than the ear. One school-master is doing nothing with the picture because he hesitates to wait until the phonographic description synchronizes with the picture, while in another place the school-master is saving his pupils weeks of time and much weary study by a wise and judicious use of the pictures to enlighten and help.

The picture is moving on and moving the world, and the wise are moving with it. Those who moved with it commercially have already risen from poverty and obscurity to wealth and prominence. In educational and all kindred lines those who move with it will rise more rapidly and certainly, while those who fail to take advantage of the tide will be left behind. Moving pictures are an opportunity not to abuse, help and not hinder, purify and not slander, lift and don't kick, overcome prejudice with enlightenment, ignorance with knowledge of the facts and circumstances, join the great army of those who are pledged to cause the pictures to be its right place among the great forces for the good of the whole world and your own town, city, community, church or school in particular, it will then require no prophet to predict that when the picture has moved co-operating circuits to a higher plane, it will be possible for all to remember that you helped it along and in common with numbers of others who can even now say that the experience of an educational progress was yours.

RESPONSES WARMLY FAVORABLE.

From a number of states have now come to me letters warmly favoring the plan for co-operative, economical, profit-sharing film service as outlined in my articles in this department for April 15 and 29, and May 20 and 27. Several have been sent by the most experienced educators whose opinions must be regarded with great deference and since those who read this page will probably be more pleased if I quote verbatim from a few of the letters received, I shall do so, remembering names are unnecessary for identification.

From the Pacific coast comes such strong (to me it seems too strong by at least half) language as this:

I have been working incessantly on the problems of visual education for the past five years. The Moving Picture World articles in the last two or three weeks I seem have found the first gleam of intelligence in regard to the solution of the numerous and varied problems that we have to face.

He promises to send in to me some very helpful information, all of which will be gratefully received and duly credited.

Another expert in the field of visual instruction writes:

We notice with a degree of keen pleasure that your department has been opened in the World. * * * There are a dozen or more high schools and a considerable number of intermediate and elementary schools in this city and county, which have already purchased and are now using motion picture machines. * * We shall be glad to furnish you with the names of the schools, the persons in charge of the work and any other data. We shall be glad to know of any aid we can render to you in your and her efforts to introduce the films from the efforts which you are making. The work of your department will be watched with keen interest.

The pulse of even the most careful editor could not fail to beat the faster as he reads such responses to his efforts. Such readers are the salt of the earth wherewith to mix the figure a little! the lump must be leavened. In the present problem of organizing widely-scattered schools into circuits invaluable assistance can be rendered by those who know of others who are progressive enough to join our enterprise. I shall be delighted to receive the data referred to and any other helps. Thank you.

Now, please let me send you and those interested send in similar helps at once. Don't wait to inquire whether I shall welcome the assistance. Indeed, I hope each of you will consider yourself a committee to spread correct information about our co-operative, economical, profit-sharing plan for film service. Do this directly by personal letters to officials and others likely to be interested. Tell them of your own prompt action. Urge them to act with equal promptness for the benefit of all.

There is another type of response that should lift our hopes of success in this effort to organize one or more film circuits before July:

Please send us the formal contract blank and further particulars for we would like to consider the proposal for a public school superintendent, and also to two of the high school principals, various members of the board of education and the county superintendent, all of whom we know personally.

I hope the condensed form of contract printed on this page in the May 27 issue will suffice for the needs of this
inquirer and of all others in cases where a favorable
decision has not become practically a certainty. This enter-
prise is founded upon the principle of rigid economy. In
order to make all films and to use for use in schools
everywhere at the lowest practicable rental, we must eli-
minate elaborate advertising and other promotion expenses
usually incurred by purely commercial ventures. We un-
derstand that must be loaded down at the outset
with heavy charges for printing, mailing, clerical hire and
all that, for, of course, the subscribers must ultimately pay
all the costs.

As another interested booster of the use of visual aids in
education writes:

We have read with much interest your article in the Moving Picture
World on "Pedagogical Red-lum." It explains very well the great need at
present of an educational medium. I believe there is a great deal of useful
material existing. * * * All the material now existing in the form of
short series of one hundred negatives could be organized, arranged into
courses, and rented out irrespective of producers, it
would mean that a lot of dead material would be put to use. * * *
When the film producers of various materials are
made it possible for a Board of Education to contract for a year's
material at a very reasonable price, the classes will be
given the opportunity to see a film, and we
lieve we can finally attain our ideal, to make visual education universal.

The writer's ideas and my own are in exact accord here.

I have spoken such thoughts so many times that I was
unconsciously giving expression to one of these
articles. Perhaps I have failed to make the point so
clearly, but that idea has been at the core of all my efforts
too far. My negotiations with film-producers have been
conducted wholly upon that basis. They have consented to
print negatives for educational use at stock prices and
unusually low prices. Ample material being thus assured,
it is up to you, Mr. Educationist. How soon will you make
the possibility of educational film service a reality?

It is now most expedient and reasonable that each
person genuinely interested in my proposals should first read
carefully the condensed contract above referred to?
Then, if you are positively inclined—as I truly hope you will be—you might properly send in a quarter for one or
two copies of the full and detailed contract which will soon
be in type. The metal will be held for a time so that any
desired changes may be made before the final version is
determined upon. The quarter mentioned above is only a
suggested contribution; it is thus—when you will send in a dollar with ten or a dozen addresses,
contracts will be mailed to each of them.

Please write me in detail any suggestions you may care
to offer on any phase of the situation.

HARDIN LUCAS

CHILDREN ARE TO HAVE THEIR DAY.

Had Shakespeare lived in these days he could not have
spoken of the boy "going lazily to school" as one of
the seven periods of life, for today the children go to school
"with tripping feet," at any rate they will shortly be doing so if
the many friends of the educational picture can carry out
their numerous and well intended plans. Among the
growing army of workers in both theory and practice for the
broadening of educational activities are two lads who came
to the front by conducting a well appointed booth in
the recent Exposition in the Madison Square Garden, New
York, where they received many interested callers and
explained their objects as follows:

"We felt that the insistent cry for better films for
children has so far been answered by too few theaters,
progressive schools and social centers, we have set ourselves
the following tasks:

To select programs of such charm and beauty that the
children will never seek the entertainment provided for
them at special Saturday morning performances.

To co-operate with the exhibitor in securing the support
of the neighborhood for his efforts to become a factor in
the health and growth of the community.

To awaken the mothers to an appreciation of the
tremendous powers for good that the motion picture may be
made to exert on the impressionable and growing mind.

To hasten the day when the manufacturers will devote to
pictures for the child the genius that will arouse enthuis-
asment for the noble and elevating; inspire faith in ideals and
cause beauty to captivate and mould the young soul.

"Believing the child should be withdrawn from the shows
arranged for mature and sophisticated audiences and that it
is only with the accomplishment of the foregoing that the
minds of kindred minds may communicate with them. In many towns
there are now organized Parent Teachers Associations
having similar purposes to those outlined above, it will be
well for such to come in contact with those who out of
their experience may be able to give them ideas and
advice. The great question of children's pictures in
addition to the school and educational pictures in general is
of great importance and is receiving much deserved at-
tention, doubtless Miss Varick. The mere enterprise the work
cannot fail to gain great momentum.

* * *

Two very interesting educational releases by the Pathé
Co. are "The Ascent of Mount Rainier" in the Picturesque
American series, and Beautiful Lake Chuzenji in the
Picturesque Japan series. Both of these pictures are
wonderful experiments of the natural beauties of their respective
countries.

In addition to their great scenic beauty which makes
them attractive at any time, they are by their detailed
descriptions splendidly illustrated with geographic and travel,
widening the scope of the class room through
film. Like a mile of the same scale in
scenic beauty and have been appropriately chosen;
for mountain view, natural waterfalls and sparkling cascades
they are without superiors.

USE OF MOTION PICTURES IN FRENCH SCHOOLS.

Consult General A. M. Thackara, Paris, writes in "Com-
merce Reports" that by a presidential decree of March 25,
1916, France will inaugurate "the use of the motion picture in
connection with the Ministry of Public Instruction, to study
means whereby the use of the motion picture may be
generalized in the different branches of public education.

The appointment of this commission is the outcome of a
report made on December 23, 1915, to the Chamber of
Deputies by the public instruction committee of the Chamber.
In laying this matter before the President, the Minister of
Instruction said in part: "Despite the grave events of
the past time many men and women have been
minded of the great importance of the development
of the country. To render its work more efficacious
it is essential that immediate steps should be taken to seek
out means of vivifying our educational methods and of utilizing
the new resources which science has placed at our
disposal.

"The rational use of the motion picture can produce in all
our schools most successful results. It answers the natural
taste of youth for pictures, it places before the eyes the fact
beside the idea, it hastens the working of the intelligence
and broadens the experience."

NEW YORK CLUB WOMEN OPPOSE CENSORSHIP.

In speaking of the attitude of the women's clubs of Amer-
ica toward censorship and the motion picture, it may be of
interest to note the tabling of a resolution presented at the
fortieth convention of the New York City Federation at the
Hotel Astor on Friday, May 12. The resolution, drawn up
by Miss Helen Varick Boswell, chairman of the Educational
Committee, was immediately on the floor. "I am much
opposed, and I feel sure that most of the women in the house
are also opposed, to making picture censorship a reality," said Miss
Boswell. "While the picture industry has not been allowed time to work out its salvation as yet. The censorship of films should come from the people. It
should be the business of club women to increase the demand
for good films."

The resolution was tabled by a great majority.
Catalogue of Educational Pictures.

Compiled by Margaret I. MacDonald.

This list does not include the various news periodicals which made their weekly appearance such as the Animated Weekly, the Pathe News, the Mutual Weekly, the Selig-Tribune, the Hearst-Vitagraph, etc.

Note.—Attached to this catalogue will be found a list of pictures suitable for children's programs and also information regarding the making of the various productions and booking companies mentioned therein, and the locating of the different productions through their brand names.

BIODRAPHY.

Edith Cavell (“Nurse and Martyr”)—Dominion Exclusive—April.

ENGINEERING AND MINING.

Clearing a Mountain of Stumps and Trees (Duggins, winter)—Great Northern.

Engineering Feats in Oregon—Pathe—Feb. 7.


See America First, No. 1 (Shows the scenes at Hibbing, Minn. in operation, also the transfer of ore to the Great Lake steamer)—Mutual-Gaumont—Feb. 6.

Uncle Sam at Work, No. 5 (Showing instruments employed by the westward man, in which busses are displayed, and men of the navy exploding a sunken vessel to clear a channel)—Universal-Powers—Jan. 22.

FORESTRY.

Felling Trees in the Giant Forests of California—Paramount-Holmes—Feb. 16.

Forest Rangers in Arizona (With “Firefighting in San Francisco”)—Paramount-Holmes—Mar. 27.

Home of the Lumbering Industry (See “America First”)—Mutual-Gaumont—Feb. 13 (showing methods used in the lumber woods of Minnesota).


GEOLOGY.

Petrifed Forest of Arizona—Essanay-General Film—Feb. 16.

GYMNASTICS AND DANCING.

Aerial Buds (Trapeze Pictures)—March.

Art of Fencing, The—Great Northern.

Building Up the Health of a Nation, No. 1 (Bernarr Macfadden shows how the body may be strengthened)—Powers-Universal—Jan. 6.

Building up the Health of a Nation, No. 2 (Bernarr Macfadden shows how the stomach may be fortified)—Powers-Universal—Jan. 6.

Building up the Health of a Nation, No. 3 (Bernarr Macfadden explains the proper method)—Powers-Universal—Feb. 5.

Building up the Health of a Nation, No. 4 (Bernarr Macfadden explains how to round out ribs, increase lung capacity, and strengthen the muscles of the arm)—Powers-Universal—Feb. 17.

Champion Wrestlers—Great Northern.

Clevis (Danish Wool Workers) and performing acrobatic feats on a vaulting horse—Great Northern.

Ophi Troupe of Acrobat (Hawaiian Acrobats)—Great Northern.


HORTICULTURE.

How Flowers Breathe—Pathé-Photocolor—Mar. 25.


INDUSTRIES.

Codfishing (Norway)—Great Northern.

Fishing River Lamps (Danish fishermen catching and preparing the fish for the market)—Universal-Powers—Jan. 27.

Harl Working Embroidery (The World Film)—Waters—Feb. 15.

Herring Fishing (Norway)—Great Northern.

See America First, No. 18 (Shows the views of the stock yards and the Gary steel works). (Chicaco)—Mutual-Gaumont—Jan. 4.

See America First, No. 18 (Shows Milwaukee's breweries and illustrates the splendid way in which its bottled beer is handled for the freighting of the Great Lakes)—Mutual-Gaumont—Jan. 11.

See America First, No. 18 (Shows the factory of Hobbled, Minn, in operation, also the transfer of ore to the Great Lake steamers)—Mutual-Gaumont—Feb. 6.

See America First, No. 28 (gives a detailed illustration of methods employed in the lumber woods of Minnesota)—Mutual-Gaumont—Feb. 13.

See America First, No. 23 (Spontage and tortoise fishing, also the manufacture of tortoise shell comb)—Mutual-Gaumont—Feb. 20.

See America First, No. 24 (shows the manufacture of colored posters)—Mutual-Gaumont—Feb. 27.

See America First, No. 28 (shows how cigars are manufactured in the factories of Tampa, Fla.)—Mutual-Gaumont—Mar. 5.

See America First, No. 28 (Shows abalone fisheries on California coast)—Mutual-Gaumont—Mar. 12.

See America First, No. 28 (Shows manufacture of lace at Palm Beach, Fla.)—Mutual-Gaumont—Mar. 28.

Story of the Salmon (showing fishing fleet in action, interior of cannery, etc.)—Film Exchange—Feb. 28, 1916 (5 parts).

Uncle Sam at Work, No. 2 (shows manufacture of money and stamps)—Universal-Powers—Jan. 5.

LITERATURE.

ADAMS (Samuel Hopkins).


AER (Florence).

Her Great Price (with Mabel Taliaferro)—Metro-Roof—Mar. 20, 1916 (5 parts).

BARBARA (Chas).

Black Crook, The (with E. P. Sullivan, Mae Thompson, Harry Hallen, etc.)—Film-Globe—Feb. 10, 1916 (5 parts).

BEACH (Mary).

Lively Mary (with Mary Miles Minter)—Metro—Columbia—Mar. 13, 1916 (5 parts).

BARRY (Thomas).


BRAHNC (Rex).


BELLOT (Adolphe).


BERNARD (Tristan).


BISSON (Alexander).

Madame X (with Dorothy Donnelly)—Savage-Pathe Exchange, Inc.—Feb. 10, 1916 (6 parts).

BOWE (B. M.)

Curlew Corliss (Art Acred-Mast-Muth—Mutual Film Corp.—Mar. 17, 1916 (3 parts).

BROWNING (Robert).


BROOK (Charles Neville).

Call of the Cumbrians (with Dustin Farnum)—Pallas-Paramount Pictures Corp.—Jan. 5, 1916 (5 parts).

The Code of the Mountains ("A Woman's Power"—with Molly King)—Equitable-World Film Corp.—Feb. 21, 1916 (5 parts).

That Lass O'Lowries ("Secret Love"—with Helen Ware)—Bluebird Photoplays—Jan. 31, 1916 (5 parts).

CAMPBELL (Barley).

My Partner (with Burr McIntosh)—Mutual Film Corp.—Mar. 20, 1916 (5 parts).

CAINE (Hall).

Bondman, The (with William Farnum)—Fox Film Corp.—Mar. 19, 1916.

CARPENTER (Edward Childs).

Tongues of Men, The (with Waltham Miller)—"Morocco-Paramount Pictures Corp.—Jan. 6, 1916 (5 parts).

CHAMBERS (C. Haddon).

Passers-By (with Margaret Woodward, Maurice Skirvin, and Chas. Cherry)—Equitable-World Film Corp.—Mar. 20, 1916 (5 parts).

CURWOOD (James Oliver).

The Hunted Woman (with Victor Pearl)—V-I-L-E—Mar. 6, 1916 (5 parts).

DAVIS (Owen).


DE GRAZIA (Madame).

Kiss of Hate, The (with Ethel Barrymore)—Columbia-Metro Pictures Corp.—April 3, 1916 (5 parts).

DEHAN (Richard).


DOWLING (Mary Louis).

Dimples (with Mary Miles Minter)—Collier-Metro Pictures Corp.—Feb. 14, 1916 (5 parts).

DOYLE (A. Cona).

Brigadier Gerard, The (with Louis Waller)—Red Feather-Universal Film Manufacturing Co.—April, 1916 (5 parts).

Foster (David S.).


FOUQ (Pierre de la Motte).

Udino (with Ida Schnell) (not an adaptation of the fairy story merely based on the idea)—Bluebird Photoplays—Feb. 7, 1915 (5 parts).

GOODMAN (Jules Eckert).


GRANT (Ann Warner).


HOBART (George V.).

Miss Meech, The (with Helen Murray)—Biograph-General Film—Feb. 12, 1916 (5 parts).

HARMON (John).
Crossing Siam on the River Menam—Great Northern.
Danish Capital Under Snow, The—Great Northern.
Danish Lakes—Great Northern.
Danish Landscapes at Julland—Great Northern.
Davos (Switzerland)—Great Northern.
Delfi of the Witches’ First, No. 19)—Mutual-Gau-
ment—Jan. 23.
Down the Cuyahoga on a Barg—Great Northern.
Duluth, Minnesota ("See America First," No. 21)—Mutual-Gau-
ment—Feb. 6.
Ete, The Great Northern.
Flams Valley, The (Norway)—Great Northern.
From Kabylia to Constantine (Algeria)—Patho-photocolor—Jan. 10.
From Ostrograd to Great Northern.
Glimpses of Southern France—Great Northern.
Join Canal, The—Great Northern.
Greece—Great Northern.
Hardanger Fiords (Norway)—Great Northern.
Harz Mountains (Germany)—Great Northern.
High Scotland—Great Northern.
In the French Somat—Mar. 25.
In the South of Sweden—Great Northern.
Jutland, The West coast of—Great Northern.
Key West, Florida ("See America First," No. 23)—Mutual-Gau-
ment—Feb. 20.
Kullen, The West Coast of Sweden—Great Northern.
Lake Luzern (Switzerland)—Great Northern.
Lapland, The—Great Northern.
Life in Darerne (Sweden)—Great Northern.
Lian (one of Christiaan’s suburbs—Norway)—Great Northern.
Loch Lomond (Scotland)—Great Northern.
Mets (Germany)—Great Northern.
Miami, Florida ("See America First," No. 24)—Mutual-Gau-
ment—Feb. 20.
Modern Egypt—Great Northern.
Montecarlo, California ("See America First," No. 20)—Mutual-Gau-
ment—Mar. 12.
Moscow (Russia)—Great Northern.
Nehandel Novgorod (Russia)—Great Northern.
North Italian Towns (Italy)—Great Northern.
Norfolk (Norway)—Great Northern.
Norwegian Fiords—Great Northern.
Norwegian Highland—Great Northern.
Northern Canada (Canada)—Great Northern.
Off the Coast of Norway—Great Northern.
Old and New Manila (Philippines Islands)—Paramount-Holmes—April 3.
Old Umbria (Umbria)—Great Northern.
Palm Beach, Florida ("See America First," No. 28)—Mutual-Gau-
ment—Mar. 20.
Petrified Forest of Arizona, The—General Film-Essay—Feb. 16.
Port of Copenhagen, The—Great Northern.
Quaint Valenland (Holand)—Patho-photocolor—Mar. 8.
Quebec, Views of—Jan. 29.
Raaum Valley, The—Great Northern.
Regensburg (Germany)—Great Northern.
Rome (Italy)—Great Northern.
Sofia in Bulgaria—Great Northern.
Santa Clara, California ("See America First," No. 27)—Mutual-
ment—Mar. 10.
Scandinavian North (Norway)—Great Northern.
Scenes in the Canadian Rockies—General Film-Essay—Jan. 10.
Scenes in the Navajo Indians in New Mexico—General Film-Essay—
Mar. 15.
Sea and Landscapes (Denmark)—Great Northern.
Semmering in the Austro-Hungarian Empire—Great Northern.
Siberia, the Bast Unknown, No. 1—Patho—Feb. 14 (4½ reel).
Siberia, the Last Unknown, No. 2—Patho—Mar. 1, 1,000 feet).
Siberia, the Last Unknown, No. 3—Patho—Mar. 18 (4½ reel).
Skaw, The (Denmark)—Great Northern.
Snow Scenes in Norway—Great Northern.
Some Views of Singapore (Straits Settlement—Malay Peninsula)—Patho-
Mar. 18.
Sur Fjord (Norway)—Great Northern.
Sound, The (Denmark)—Great Northern.
South and East in Stockholm (Sweden)—Before Great Northern.
Spanish Landscapes—Great Northern.
St. Paul in St. Petersburg ("See America First," No. 20)—Mutual-Gau-
ment—Jan. 30.
St. Petersburg (Russia)—Great Northern.
Street Life in the North—Great Northern.
Surroundings of Copenhagen (Denmark)—Great Northern.
Sweden (Norway)—Great Northern.
Tampa, Florida ("See America First," No. 25)—Mutual-Gau-
ment—Feb. 27.
Through Southern France—Great Northern.
Toward Eternal Light—Great Northern.
Trolleybahn (Sweden)—Great Northern.
Trondhjem Railway, The (Norway)—Great Northern.
Valley of Froya—The (Norway)—Great Northern.
Villages in the Bavarian Highlands—Great Northern.
Under Southern Skies—Great Northern.
Warmland (Sweden)—Great Northern.
Waterfalls of Tidessalen (Norway)—Great Northern.
Western Canada—Great Northern.
Western Oregon in Snow—Great Northern.
Where The Great White Egrets of America—(This series covering the most beautiful parts of moun-
and the coast of America).—Eagle Films, Ltd., 166 South 4th St., "Hunter" in Columbia National Forest, "The Yarn of the Snowberries" in the region of Lake Chelan, "In the Haunting Glacier Country" The Great White Egrets of America—(This series covering the most beautiful parts of moun-
and the coast of America).—Eagle Films, Ltd., 166 South 4th St., "Hunter" in Columbia National Forest, "The Yarn of the Snowberries" in the region of Lake Chelan, "In the Haunting Glacier Country"
Winter Journey in Norway—Great Northern.
Winter Scenes in Norway—Great Northern.
Winter landscapes in Stockholm (Sweden)—Great Northern.
Winter in Switzerland—Great Northern.
Winter in Transylvania (Sweden)—Great Northern.
Winter in Yvoire and the Pays de Gex—Great Northern.

SCIENCE.

Extracting poison from the fangs of a snake (Ditmars)—Paramount—

Lessons in Carving "carving a roast"—Paramount Photograp—April.

Mementos of the Eye Minises—Photocolor—Jan. 31 (showing the muscular movements of the eye to its minises photographed by a rapid camera).

Uncle Sam at Work, The Gnome, experimental Instruments employed by the weather bureau, etc.—Powers—Jan. 22, 1916.

Uncle Sam at Work, No. 9 ("Uncle Sam, Postmaster and Health Officer"—showing Alaska—See Extracts—Feb. 17 (1,000 feet).

Uncle Sam at Work, No. 8 ("Uncle Sam, Fisherman, Postmaster and Health Officer"—showing Alaska—See Extracts—Feb. 17 (1,000 feet).

Uncle Sam at Work, No. 7 ("Uncle Sam, Fisherman, Postmaster and Health Officer"—showing Alaska—See Extracts—Feb. 17 (1,000 feet).

Uncle Sam at Work, No. 6 ("Saving Wealth and Building Health"—showing how gardens are distributed by the Department of Agriculture, work on gerrameral highways, care of forest resources, recreation of arid lands, construction of big dams, etc.—Powers—Universal—Jan. 29 (1,000 feet).

Uncle Sam at Work, No. 5 ("Selfless Service of the American Army in Europe, etc.—Powers—Universal—Jan. 29 (1,000 feet).

Uncle Sam at Work, No. 4 ("Uncle Sam, Fisherman, Postmaster and Health Officer"—showing the Alaskan Seal preserves the harpooning of the whale and the preparation of its carcass for the market. Illustrative views in the Alaska, Department of Health and Markets, etc.—Powers—Universal—Feb. 17 (1,000 feet).

Uncle Sam at Work, No. 3 ("Uncle Sam, Fisherman, Postmaster and Health Officer"—showing the Alaskan Seal preserves the harpooning of the whale and the preparation of its carcass for the market. Illustrative views in the Alaska, Department of Health and Markets, etc.—Powers—Universal—Feb. 17 (1,000 feet).

Odd Oddities—showing the botter, the salamander, the tree toad, etc.—Universal-Powers—Mar. 23 (split reel).


At the Bottom of the Sea (showing animal life at sea bottom)— Forrest Film Co., Philadelphia.

Caged with Polar Bears—Vaudeville Aet with performing bears.—

Universal—Powers—Feb. 2.

Carl Emory and His Dog (Performing Dogs)—Powers—Universal—

Jan. 6.

Captive White Elephants (India)—Great Northern.

Jungle Life in Southern India—showing glimpses of deadly reptiles and smaller animals)—Mutual—Powers—Mar. 2.

Ladies of the Flowers—Photographing of the National Films Corporation of America—(This series covering the most beautiful parts of moun-
and the coast of America).—Eagle Films, Ltd., 166 South 4th St., "Hunter" in Columbia National Forest, "The Yarn of the Snowberries" in the region of Lake Chelan, "In the Haunting Glacier Country" The Great White Egrets of America—(This series covering the most beautiful parts of moun-
and the coast of America).—Eagle Films, Ltd., 166 South 4th St., "Hunter" in Columbia National Forest, "The Yarn of the Snowberries" in the region of Lake Chelan, "In the Haunting Glacier Country"
Winter Journey in Norway—Great Northern.
Winter Scenes in Norway—Great Northern.
Winter landscapes in Stockholm (Sweden)—Great Northern.
Winter in Switzerland—Great Northern.
Winter in Transylvania (Sweden)—Great Northern.
Winter in Yvoire and the Pays de Gex—Great Northern.
William Lovel Finney’s Animal Pictures (Wild Birds & Animals).
FILMS SUITABLE FOR CHILDREN'S PROGRAMS.

Ambitious, Awkward Andy—Falsstaff-Mutual—Mar. 9 (comedy).
Angels of Alhambra—Essanay-General Film—Jan. 11 (two-part comedy).
Artie, the Millionaire Kid—Vitagraph-V.L-S.E.—April 17 (5 parts).
Basket Ball—Pathe—Mar. 9 (western drama).
Ben Blair—Palis-Paramount—Mar. 9 (western drama).
Bondman, The (with William Farnum)—Fox Film Corp.
Buchanan, Mabel—DeMille—May 5 (five-part romance drama).
Brother Nuncio—New York—Mar. 15 (five-part romance drama).
Brought Home—Essanay-General Film—Dec. 28 (two-part drama).
Butties and Brown Eyes—Kay-Bee-Triangle—Feb. 20 (five-part military comedy).
Call of the Cumbrels, The—Palis-Paramount—Jan. 21 (five-part drama).
Clever Colle’s Showdown, A—Falsstaff—Feb. 1 (comedy).
Chip off the Old Block, A—Juvenile Film Co.—Mar.
Corner in Cotton, A—Roi-Te-Metro—Feb. 21 (five-part drama—showing in comic strip in color).
Curlew Corlies—Mustang Mutual—Mar. 17 (two-part western drama).
Drifters—The Universal—Mar. 15 (Five-part story of love and adventure in the days of the sea pirate).
Despero, The—Pathe—Nov. 15 (1000 feet—almost one reel western drama).
Desperate Chance, The—Cub—Mar. 3 (comedy).
Flight of the Tiger, A—Paramount—April 20 (five-part comedy).
Fouling, The (with Mary Pickford)—Famous Players—Paramount—Feb. 25 (five-part drama).
Going Up—Cub—Mutual—Feb. 25 (comedy).
Harry’s Holiday—Lasky—May 1 (five-part comedy).
Indian—The—Biograph-General Film—Mar. 1 (three-part drama containing spectacular scenes of Indian warfare).
In Darkest Jungles—Universal—Mar. 12 (dream picture).
In the Heart of a Shell—Rex—Universal—Mar. 3 (fairly dreamy).
Jane’s Bashful Hero—Vitagraph-General Film—Jan. 31 (comedy).
Jerry—The—Vitagraph-General Film—Jan. 17 (farce-comedy).
Joyce’s Strategy—Essanay-General Film—Mar. 14 (two-part drama).
Kennedy Square—Vitagraph—V.L.S.E.—Feb. 21 (five-part drama).
Kings of the Road—Kaplan—Pathe—May 5 (five-part drama).
Little Hill’s Schoolboys—L-Ke—Universal—April 23 (comedy).
Little Mary Sunshine—Mutual—June 2 (five-part comedy).
Little Samaritan, The—Essanay-General Film—April 25 (two-part comedy).
Maria of the Jungle—Centaur—Mutual (two-part drama).
Mark of the Beast—Mutual—June 2 (five-part comedy drama).
Merely Mary Ann—Fox Film Corporation—Feb. (five-part comedy-drama).
Mice and Men—Famous Players—Paramount—Jan. 10 (five-part drama).
Mischief and a Mirror—Universal—Mar. 23 (comedy drama).
Milo, the Malevolent—Mutual—April 10 (5 part drama).
Nan Green—Nothing—Big U—Universal—Jan. 28 (comedy).
Paul’s Political Pull—Falsstaff—Mutual—Mar. 28 (comedy).
Peggy—Kay-Bee-Triangle—Feb. 29 (five-part comedy-drama).
Perry-Perkins—Juvenile Film Co. (humorous War film).
Poor, Little Pepinna—Famous Players—Paramount—Mar. 2 (six-part drama).
Reijada—Son of Saint Mary, The—Biograph-General Film—Mar. 15 (three-part farce comedy).
Romance of Toyland, A—Powers—Universal—Mar. 9 (adventures of two dolls and a little boy by half-literate girl).
Separating from Sarah—Essanay—General Film—Mar. 21 (two-part comedy).
Silas Marner—Thansenbuser—Feb. 19 (five-part drama).
Skating Ring, The—Biograph-General Film—Jan. 5 (three-part comedy).
There’s no place like Home—Rex—Universal—Mar. 28 (drama).
Three Wise Men, The—Selig—General Film—April 17 (three-part Christ-mas story).
Tubby takes the Turtles—Vitagraph-General Film—Mar. 3 (comedy).
Two Days—The—Angels of Alhambra—April 2 (five-part western drama).
Why Love is Blind—Selig—General Film—Jan. 17 (human drama).
Wright—Universal—May 1 (comedy drama).
Yaqui, The—Bluebird Photoplays—Mar. 19 (five-part drama scene-laid in Mexico among the Yaqui Indians).

ADDRESSES OF BOOKING COMPANIES INCLUDED IN THE ABOVE CATALOGUE OF FILMS.

American Correspondent Film Co.—230 W. 42nd St., New York City.
Author’s Film Co.—1432 Broadway, New York City.
Bluebird Photoplays, Inc.—1000 Broadway, New York City.
Californian Motion Picture Corp.—San Rafael, Cal.
Champion Sports Exhibition Co.—1476 Broadway, New York City.

Crawford, Wm.—Box 283, Seattle Wash.
Dominion Exclusives, Ltd.—Vancouver, B. C.
Educational Films—Distributing of America—720 7th Ave., New York City.
Film Corp.—128 W. 49th St., New York City.
General Film Co.—71 W. 35th St., New York City.
General Film Co.—Southern Film Co.—71 W. 35th St., New York City.
Hannover Photoplay Co.—Columbia Theater Building, New York City.
Hippodrome Film Co.—110 W. 46th St., New York City.
Hollywood Film Corporation—1534 Broadway, New York City.
Kleine, George—106 State St., Chicago, Ill., and 11 E. 14th St., New York City.
Kule Features—220 W. 42nd St., New York City.
Metro Pictures Corporation—1463 Broadway, New York City.
Moose—Columbia Theater Building.
Mutual Film Corporation—1855 S. Oregon Ave., New York City.
Paramount Pictures Corporation—855 5th Ave., New York City.
Pathé Exchange, Inc.—25 W. 45th St., New York City.
Pratt, G. D.—Commissioner of Reservation, Washington, D. C.
Raver Film Corporation—1004 W. 42nd St., New York City.
Triangle Film Corporation—1450 Broadway, New York City.
Universal Film Manufacturing Co.—1050 Broadway, New York City.
V.L-S.E.—1600 Broadway, New York City.
War Film Syndicate—308 Mallers Building, Chicago, Ill.
World Film Corporation—660 Broadway, New York City.

NOTE: Attached to the name of each film will be found its brand name and also the name of the company or individual releasing the film. By communication with the head office of any of these according to the addresses given above you will be able to learn the location of the exchange nearest you where the film or films you desire may be obtained.

V.L-S.E. OFFICE CHANGES.

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 Mr. Redfield, booker of the Chicago office, as his assistant manager. This promotion will be a reward to Mr. Redfield for the conscientious work he has done, extending back to the pioneer days of the film industry, it is certain he will be well fitted for assuming a greater responsibility that rest upon him.

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. J. Thompson, 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., having been engaged by the New York office to succeed W. P. Allen. Mr. Allen has been transferred to the Syracuse branch.

J. S. Hebrew, manager of the Philadelphia office of the V.L-S.E., announces the appointment of Nat Glasser as salesmen for the Washington office, and Ernest A. Bezosuka as salesman for Philadelphia. Mr. Bezosuka has been con- nected for a short time by an associating with the New York exchange, while Mr. Glasser was manager of the Leader Theater, Washington, D. C.

UNIVERSAL CITY CLOSED TO PUBLIC.

The Universal Film Manufacturing Company, recognized as one of the greatest believers in publicity to be found in the industry, has decided to dispense with its greatest ‘ad’—a free one, at that—consisting of showing visitors around Universal City. When it is remembered that many thousand visitors enter this world-famous fun city annually—at 25 cents a head—that they are for the most part tourists from all parts of the globe who go back to their homes and tell about it, that a visit to the city is considered such an attraction that the great railroad lines entering Los Angeles advertise the same,—it will be understood that it is difficult to believe that a concern that spends hundreds of thousands of dollars on paid advertising are, of their own will, passing up such a bet.

H. O. Davis, whom many consider the last word in production efficiency experts, and who is general manager of Universal City, cut off at one stroke this vast source of advertising and income to his company, for the simple reason that he found it interfered with studio efficiency, and anything that, in the Davis scheme of things, interferes with efficiency must go.

KOPFSTEIN WILL AGAIN HANDLE IVAN PUBLICITY.

Jacques Kopstein, the advertising engineer who was in charge of the publicity and advertising department of the Ivan film productions from the reorganization of that company to about six weeks ago when he resigned, has again accepted the incumbency of that office.
Vitatograph Releases

Week of June 5th Brings Many Excellent Subjects to the General Film and V-L-S-E. Programs.

On THE General Film Program the Vitatograph releases for the week of June 5th includes "A Strange Case," "New York, Past and Present" and "She Won the Prize." "A Strange Case," a Vitatograph three-part Broadway star feature will be released on June 10th. In this picture, Harry Morey has a wonderful chance to show his talent, as he takes a dual role. We first see him as Burnham, a great detective, and then as Lefty, the Crook. Supporting Mr. Morey are seen Ned Finley, Frank Holland, Adele Kelly and Edward Elkas. The filming was supervised by Eugene Mullan. 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 wonderful 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. She goes to Lakewood, where, in a swell attire and a beautiful blonde wig, she poses as an heiress. The boss, also in Lakewood for a rest, meets Molly, and, failing to recognize her in her finery, becomes infatuated. Later he proposes and is readily accepted. 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.

With V-L-S-E for Week of June 5.

In "The Destroyers," a five-part Blue Ribbon feature from the pen of James Oliver Curwood, a new star, Lucille Lee Stewart is introduced and featured. The story, in Curwood's powerful style, tells of a woman, Josephine McCloud, who comes to the frozen timberlands of the North, in search of a man named Peter God. Miss Stewart, as Josephine, is ably supported by Huntley Gordon, John Robertson, Richard Turner, Virginia Kogan and Florence Natol. The picture was directed by Ralph Ince, and his usual attention to detail can plainly be seen.

A century note renders valuable assistance and causes a heap of trouble for Kernel Nutt, in "Kernel Nutt's $100 Bill," the latest of the Kernel Nutt series of one-reel comedies featuring Frank Daniels. Entertaining an heiress on 60c is some job. Kernel Nutt is not very confident of succeeding until he finds the big yellow back—then—well, $100 will buy a lot of things. Frank Daniels does credit to the part of Kernel Nutt and is well supported by Alice Washburn and Adele De Garde. L. Case Russell wrote the story and C. Jay Williams produced the picture.

Denton Vane.

DENTON VANE of the Vitatograph players, after leaving school in Jacksonville, Fla., made a determined effort to succeed in dramatic work and his ambition seems to have been fulfilled beyond his expectations. He was several seasons in vaudeville, once with Maude Odell, and then as Vance, of the team of Vance and Rogers. He has had great experience in stock, having played long engagements at Portland, Seattle, San Francisco, and Los Angeles, and was a Pacific Coast favorite. He was also in a musical comedy, "The Rich Mr. Hoggeneheimer," his rare singing voice being of great aid to him. He was featured once in "Brewster's Millions," and two seasons in "The Fortune Hunter." At different times he has been in the support of Ethel Barrymore, Blanche Bates and other prominent stars. With Florence Gale he made a Western tour, being cast as Mercuto in "Romeo and Juliet." In the season he was with Miss Bates in "The Darling of the Gods" he made so good that he was chosen the next season to originate the part of the young Virginian in the first production of "Salomo."

Mr. Vane's first experience with motion pictures was with the Selig company, and then he was four months with the Kalem company, playing leads opposite Irene Boyle. He joined Vitatograph in 1914, and during that time appeared in the following notable productions, "The Silent Flea," with Edith Storey, "The Barrier of Youth," with Norma Talmadge; "The Radium Thieves," with Leah Baird, "Two Women," with Anita Stewart; "Green Stockings," with Lilian Walker, "The Island of Surprise," with William Courtenay, "The Hunted Woman," with Virginia Pearson, "The Ordeal of Elizabeth," with Lilian Walker, and "Hesper," with Lilian Walker. Added to his excellent stage appearance Mr. Vane has a most pleasing personality and is popular with players and public alike.

Eddie Lyons and Lee Moran in New York.

A new contract has just been signed in the home office at 1600 Broadway between Eddie Lyons and Lee Moran, and the Universal Film Manufacturing Company, whereby these two clever comedians continue under the Nestor brand for two more years. Their contract also provides that they shall jointly direct themselves in their own single and two-reel productions at Universal City, Al Christie and the Universal having severed their connections. Mr. Lyons has not been in New York since Mr. Laemmle sent him to the coast, with the old Imp company over four years ago, and Lee Moran has never been in New York. An effort is being made at the present time to secure a leading woman for them of international prominence.

Scene from "A Strange Case" (Vitatograph).

Scene from "Kernel Nutt's $100 Bill" (Vitatograph).

Scene from "Kernel Nutt's $100 Bill" (Vitatograph).
First Month of Unity Sales

A. J. Cobe Says Corporation Is on Firm Basis—Has Several Popular Productions.

In ONE short month the Unity Sales Corporation is declared by Andrew J. Cobe, its vice-president and general manager, to have waxed from infancy into lusty manhood and is already proving itself a formidable factor in the motion picture industry.

The purchase by the firm, through negotiations conducted by Mr. Cobe, of the sensational and timely serial "The Yellow Menace" in which is embodied the eminent dramatic actor, Edwin Stevens, is starred is not the least of the notable "coup's" accomplished since the birth of Unity. An aggressive and widespread advertising campaign has been inaugurated, new offices of great artistic beauty and practical efficiency established in the firm's handsome quarters in the new Godfrey Building, 729 Seventh Ave., and plans laid for a "service system" which Mr. Cobe declares will result in the maximum of benefit for the exhibitor, exchange manager and producer. Mr. Cobe's long experience in the motion picture field and the regard and esteem in which he is held by all branches of the industry have resulted in immediate success for the new concern, and the Unity offices are fairly flooded with demands for service, and as a logical consequence the working force of the organization and its offices have been considerably enlarged.

The slogan of Unity—"The Concern with a Conscience"—is one which Mr. Cobe has ordered all his departments to live up to in every sense of the word with unfailing exactitude.

"Myself and my associates were impelled to purchase 'The Yellow Menace' said Mr. Cobe, "because we believe it is going to be the serial of the season. It carries within its sixteen episodes a lesson of lofty patriotism and a message of preparedness, with which the air is now ringing, together with a tender and beautiful love story and thrill galore. 'The Yellow Menace' already has the endorsement of every prominent man who has seen it, and they include some of the most famous names in the country. I have seen thousands of motion pictures in the course of my connection with the industry, but I say without hesitancy that 'The Yellow Menace', which was produced, by the way, by William Steiner, is the 'best bet' so far offered the exhibitor. It is deeply gratifying to me to observe the response with which the trade has risen to the announcement of Unity's plans and I can assure our friends that Unity will always maintain as its watchword the two great underlying principles of modern business—service and cooperation—first, last and always."

Unity reports also record breaking returns on the first two features released through its agency, namely, "My Country First," a feature production in six reels made by the Terriss Film Corporation, and directed and starred in by Topp Terriss; and "The Pursuing Vengeance," an intensely exciting and virile detective photodrama, based on the celebrated novel by Burton E. Stevenson, "The Boule Cabinet." This picture was produced by Martin Sabine, and has gained a vast volume of favorable comment the country over.

"Diana," a wonderfully colored and romantic picture, picturizing the romance of "The Huntress," and the life of the Gods on High Olympus, in which appear the Baroness Von Dewitz and Paul Swan, as Apollo, is still another feature put out under the Unity brand and forms a classic and beautiful addition to any program. There are many unique and beautiful lighting and color effects in Diana, in addition to a classical ballet in Isadora Duncan's "Huntress," and is destined to cause a sensation in any community where the picture is shown. Many state rights buyers have already ordered duplicates and additional prints of the classic.

General Film Offerings

The Week of June 5th Has Some Good Subjects in Store.

Standing out strong and distinctly and bristing with attractions that make up an exceptionally forceful program is General’s "The Yellow Menace," which on June 5th-June 10th, inclusive, offers its patrons drama, comedy and travel pictures in which acknowledged stars of filmdom figure. The comedies are of the same excellence that the General Film Program has always been noted for.

A Selig three-reel comedy, "A Temperance Town" in which Otis Harlan stars, will be the first thrown on the screen Monday, June 5th. Judging from advance notices, after film inspection, "A Temperance Town" should prove the comedy hit of the week. "New York, Fast and Present," a Vitagraph historical production, has a prominent place in the first day’s release. It should be a decidedly entertaining picture, presenting an opportunity for comparison seldom offered. Selig-Truime, featuring all 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 mightily to strengthen the day’s releases. "Otto, the Reporter," a Lubin comedy, will provide more 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 Yasqui 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 Howell’s "Sketch Book of Berlin" and Espou and Fagge’s "Love’s Labor Lost" provide varied and strong attractions for Wednesday.

Lubin’s "The Scalp Gracce," in three parts with George Sieg, Adda Glaude 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. In this sensational hit of the week, Mr. King has an exceptional opportunity to demonstrate his acknowledged ability. Another strong feature of this day will be "Juggling Justice" of the Sit Hopkins Series. These Kalem comedies always "get over" and "Juggling Justice" will be no exception. Vitagraph and Vim each supply a comedyformer "She Won a Prize," and the latter "A Dollar a Day."

A three reel Essanay production, "Fool’s Gold" with Darwin Carr, Nell Craig, Patrick Cahlou and Marion Murray, all stars, and Billy is left to guard his heretofore disliked step-mother, that peace is restored in the family.

Triangle Stars on June List

Wille Collier, Jr. to Follow in His Father’s Footsteps in "The Bugle Call"—Fairbanks Coming in "Reggie Mixes In."

TRIANGLE’s June releases will bring Willie Collier, Jr., to the front as a full-fledged film star. In "The Bugle Call" he is a jolly, jinxy, country boy. The story is filled with human interest and the spirit of adventure permeates every scene. The settings, lighting and photography are all excellent. In "The Bugle Call," Billy, as played by Willie Collier, Jr., is the hero of the week’s likable lad, who is brought up at a army post. He has no mother, until his father introduces a lady to Billy as his new mamma. Then the young man’s troubles begin—or at least he thinks they do—and it is not until danger from troublesome Indians and first class villains does he realize that lady, that peace is restored in the family.

The Triangle-Fine Arts feature for release the first week of June presents Norma Talmadge in "Going Straight," a
human interest story, melodramatic at times but ringing true throughout. The story is that of two reformed crooks, a man and a woman, who are married. They decide to forsake their old manner of living and the difficulties in doing so. It provides situations that take a genuine grip on the heart. Norma Talmadge, who plays the part of Grace Remington, one of the reformed crooks, has never done anything finer in this picture. Ralph Lewis, who enacts the role of John Remington, the other crook, is excellent and the children who have by no means an unimportant part in the story quite surpass anything they have ever done before.

Douglas Fairbanks "put over" another typical Fairbanks' success in the Triangle-Feature Arts feature, "Reggie Mixes In." The story provides an excellent vehicle for the buoyant art of the popular screen star and he surely makes the most of every opportunity it offers him. "Reggie Mixes In" serves to bring Bessie Love and Fairbanks together. The part is a sympathetic role and she scores heavily in the part.

The Triangle-Ince feature for release this week presents Bessie Barriscale's "The Sorrows of Love," an emotional drama which is featured by the excellent acting, the elaborate settings and the compelling interest of the story itself. Bessie Barriscale gives a most vivid interpretation of Sister Beatrice, who is so stirringly portrayed by Maude A. E. Harvard again portrays a sympathetic role and she scores heavily in the part.

Among the releases to be made during the latter part of the month are "The Innocent Magdalene" and "A Mild Girl of the Sierras," both from the Triangle-Fine Arts studio and "The Deserter" from the Triangle-Ince studio.

Bluebirds on the Wing

Prententious Little Flock That Will Soon Be Fitting the Hatcher and You.

GENERAL Manager M. H. Hoffman, of Bluebird Photoplays, announces several of the features selected for a release which has so successfully projected during the first half of the year, and declares that the forthcoming issues of Bluebirds will contain even better material than has been found to be so generally favored by exhibitors and public thus far in the series.

"June is going to spend the summer getting ready for the regular season," says Mr. Hoffman, "and the way we shall proceed with our preparations will bring profits to the exhibitors while he is fighting the call of summer up tell and amusements. We believe that equally good films are required in summer as in the regular season, and we propose to keep our program up to standard regardless of conditions.

"June will start summer and Bluebirds will introduce its series of new releases with four features that we are willing to have our future judged by. The Eye of God' produced by the Smallest, with Lois Weber, co-star, gives Tyrone Power the best opportunity he has had on the screen. Lois Weber is responsible for another June release in which we expect Mary MacLaren, a new screen star, in 'Shoes.' And Bluebird is willing to stake its reputation on this subject," said Mr. Hoffman.

Peter B. Kyne's story, "The Three Godfathers," is a third June issue on the Bluebird program, and Louise Lovel, in "Bobbie of the Ballet," completes the list for that month. Continuing Mr. Hoffman says: "Our July productions have all been arranged for and we are talking now for only three, 'Ambrosia,' 'Broken Petters,' and 'The Grass of Greed,' with Ella Hall and Miss Mersereau and Louise Lovel, three popular Bluebird stars, in the respective releases.

"Rex Ingram has directed Violet Mersereau in 'Broken Petters,' a feature for which Mr. Ingram also provided the story. William de Mott has been feature as Miss Mersereau's leading man, and Kittens Reicherts, a favorite child actress, will also be prominent, having the entire first real practical to herself. Paul Panzer and Isabel Patterson will be prominent in Mabel Truline's 'The Grass of Greed,' and Lewis Stone will be Miss Hall's leading man, and for a boy, still in his teens, to be designated as a leading man is highly credit to this clever lad. Warren William, erstwhile queen of comic opera, will be the leading lady and others in the company will be Betty Schade, Grace Marvin, Wadsworth Harris and Kingsley Benedict.

"Louise Lovel will make another regular appearance in the series as star of 'The Grass of Greed,' a feature taken from one of R. Rider Haggard's stories, prepared for the screen by Ida May Park, arriving late in July, with Jay Belasco and Lon Chaney principals in her support, and Joseph Delaney as the director. We have every reason to believe that Bluebird exhibitors are destined to have a mighty prosperous summer," concluded Mr. Hoffman.

BRITISH NOTES

"THE BIRTH OF A NATION" concludes its second run in London at the Drury Lane Theater this week, but there are two companies in the provinces with the production. For exhibitors with designs upon the great feature it has been a difficult matter to ascertain exactly who is responsible for its handling, for it is generally understood that "D.W.G." himself is exploiting the picture, or at least the first presentations of it. Assuming this to be the case, it has been a subject of strong comment that no provisions have been made to make the screening of the film a practicable proposition to the average exhibitor and the intention prominently displayed that "this production will never be seen in any but the highest class stage theaters" confines the supposition that "The Birth of a Nation" is simply a big gold mine. This policy may be actuated with a natural desire to preserve the picture as a distinct and isolated production, but nevertheless to deny the man, the exhibitor, who, after all, has made such things commercial propositions, savors somewhat of affectation, if not superficiality.

In conference at Newcastle, the Chief Constable's Association were treated to a homely on juvenile crime as affected by the war by the Lord Mayor of that city the other day. As may be expected the moving-picture came in for a good deal of attention, favorable and otherwise, and eventually a resolution was passed at the instigation of the Lord Mayor of Bristol urging the government to establish a central state censorship of films.

Mention of censorship brings to notice a curious decision of the Shaftesbury Avenue tribunal which has this week refused to sanction the Cines Company's "Life of Christ" without even viewing the production.

Henry Weirick's multiplicity of interests in the moving-picture business appear as though they will see him domiciled in Gerrard Street for some time to come. Apart from a considerable interest in the British organizations which handle the Mutual output here, the Western Import Company and associated companies, he came over from New York with the World Film Corporation's productions for disposal and three of the older Keystone-Chaplins which had not been released here. These were "Dough and Dynamite," "The Trysting Place" and "The Prehistoric Past." The prospect of three consecutive Chaplin's should overcome the exhibition they were immediately bound up with twenty-five more Keystone comedies, that is to say that in order to show the three Chaplins exhibitors have had to book twenty-eight subjects in all. And although the exhibitor kicked previously when the Essanay Company essayed to do half as much, the plan, Mr. Weirick I believe, has carried admirably and to such an extent that almost every other exhibitor one meets is booked up solid on Keystone for twenty-eight weeks.

The second hustle of Messrs. Winik & Davies is even more astonishing this time in connection with Triangle pictures. Within a fortnight seven provincial branches were started for the handling of Triangle features, in England and one each in Scotland, Ireland and Wales and a few days later first trade shows of "Peggy" and "Patty and Mahel Adrift" were being held in each center. In Manchester, very imposing premises in the second principal thoroughfare in the city, John Birming, a property owner who started to argue in legal terminology about leases and tenancy agreements was bought out of business. The London premises are next door to the present Gerrard Street offices of the Western Import Company.
Mutual Program

Schedule for the Week of June 5 Announces the First of the Mutual Star Series—Other Good Subjects.

WITH the release of "Whispering Smith" and "Soul Mates," first of the big 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. The new Mutual Star productions promise to 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 best 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.

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 players in these new Mutual Star productions. Miss Minter is now at work at the American-Mutual studio in Santa Barbara on her first feature release. Frederick Warde has begun his first feature at the Thanborn 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.

"Whispering Smith," produced under the direction of J. P. McGowan, was adapted from Frank H. Spearman's noted story of the same name. Miss Holmes is seen in the role of Marion Sinclair, which gives her ample opportunity to bring play into her well-known emotional appeal. 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 others.

The Mutual Star production featuring William Russell will be released under the title of "Soul Mates." It was produced at the American-Mutual studios. This production was especially written to match the personality of this virile young star. It was prepared under the personal direction of J. Edward Huggerford. Charlotte Burton appears in Russell's chief support. Others in the cast are Leona Hutton and Harry Keenan.

Mutual releases for this week offer a wide variety of themes and present a galaxy of popular Mutual players. Particularly interesting is the Gaumont-Mutual three-act drama of the week, which will be released June 8 under the title of "Flames of Vengeance." This production presents two feminine stars in the leading roles, somewhat seldom witnessed in motion picture photodramas. Gertrude Robinson, a popular Mutual heroine, long identified with Mutual Masterpictures, De Luxe Edition, and Iva Shepard, the "vampire" of the Gaumont-Mutual studios, are the featured players. They are supported by a capable 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 June 5.

"John Brewester's Wife," from the Thanborn-Mutual studios, for release June 6; "The Pilgrim," from the Mustang-Mutual studios, with Frank Borzage and Anna Little in the leading roles, for release June 9; and "The Lion's Nemesis," a releasing drama from the Horsley-Mutual studios, featuring Margaret Gibson and the Bostock animals, comprise the two-act offerings. The latter will be released June 10.


"Reel Life," the Mutual Film Magazine, "The Weekly Mutual" and "See America First" will be released on the usual days, namely, Wednesday and Sunday.

Miss Eva Unsell with Lasky

Well-Known Scenario Writer and Continuity Editor Goes West to Join Studio Staff.

MISS EVA UNSELL, well-known scenario writer and continuity editor, for a long period with the Famous Players and other companies, left New York last week for Hollywood to join the staff at the studios of the Jesse L. Lasky Feature Play Company. Miss Unsell has to her credit a number of successes on the screen. The Lasky Company has been particularly fortunate with women writers for the screen, who have specialized for this branch of work at the Lasky studio. Margaret Turnbull and Marian Fairfax are examples of successful photoplay writers.

Among Miss Unsell's adaptations for Famous Players were "The Man from Mexico," with John Barrymore; "One of Our Girls," with Hazel Dawn; "Wildflower," with Marguerite Clark; "The Morals of Mac," with Marie Doro, and "The Dawn of a Tomorrow," with Mary Pickford. Miss Unsell left the Famous Players a year ago to devote herself to original photoplays, and among her recent successes are "The Warning," with Henry Kolker; "The Ransom," with Julia Dean, and "The Reapers," written expressly for John Mason. The wide variety of these subjects and their popularity with the public convinced Mr. Lasky that Miss Unsell would be a valuable addition to his company.

Miss Unsell had just opened new offices at the Candler Building, New York City, to cope with the rush of work coming to her from various eastern producers, but the offer from the Lasky Company was so tempting from every point of consideration that Miss Unsell has finally put off all other contracts to become enrolled under the Lasky banner.

GEORGE MARSHALL WINS HIS PROMOTION.

Having won his spurs as an extra man at Universal City and later as an assistant director, George Marshall has been promoted to co-director with Harry Carey to produce western stories featuring Carey, supported by Miss Olive Fuller Golden.

Marshall was for a few months, up until three years ago, assistant director to Henry Mcale at the Coast studio, and was then transferred as assistant to Director Jacques Jaccard, with whom he has worked and to whom he gives credit for his advancement.
World Film Productions

Class and Variety in Pictures Made for Discriminating Patrons Will Be the Rule.

With the idea in mind of catering exclusively to the higher tastes of the photoplay patron at large, William A. Brady's forthcoming World Film productions demonstrate his sincerity and further the distinct personality of his original ideas. He has formed a happy blending of players of stellar magnitude, noted artists and casting of more than one star to each production, so that the casts balance in every instance, as has always characterized the Brady stage productions.

Beginning with the June 5th release of the World Film, Ethel Clayton and Carlyle Blackwell will characterize the program in "His Brother's Wife," staged by Harley Knole and is of a distinct dramatic calibre. This will be followed on June 12th by another two-star production, "The Perils of Divorce," with Frank Sheridan, the virile actor, and Edna Wallace Hopper, the dainty stage star, playing opposite each other.

June 19th will be an extreme event on the World program when "La Boheme," with Alice Brady as "Mimi," will be released as the regular unit. This was produced by Albert Capellani and a complete description of it appears in another part of this issue.

June 26th another two-star production, "What Happened at 22," will be the regular release, featuring Frances Nelson, last seen in "Human Driftwood," and Arthur Ashley, recently featured in "The Struggle."

Following the June 26th release will come Kitty Gordon in her third World Film production, and by far the most vital one, entitled "The Crucial Test," and this feature will be followed by Clara Kimball Young on July 10th in an unusual dramatic document, "The Story of Susan," in which Miss Young finds herself admirably fitted and capably surrounded by a production of special splendor.

Another unique event in the career of World Film will occur on July 17th when Robert Warwick will make his next appearance and by far the most important, in Thomas W. Lawson's powerful tale, "Friday, the 13th," which was staged under the supervision of Mr. Brady by Emile Chautard, after which will come Holbrook Blinn in another novel visualization of a powerful story, "The Weakness of Man," and then another two-star feature with House Peters and Gail Kane in "The Velvet Paw," which is a Tourneur picture, conceived and created by Maurice Tourneur, creator of "Trilby," "Alias Jimmy Valentine," "The Closed Road," and other celebrated film classics.

It is Mr. Brady's intention to so blend his players as to bring the important stars into the program at least once every six weeks.

E. H. SOTHERN READY FOR THE CAMERA.

E. H. Sothern, who is now playing at the Shubert theater, 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 with perhaps the most enviable theatrical record of any American actor now playing on the boards.

General Film Juvenile List

One Hundred and Sixty-five Subjects on This Roll of Distinction Approved by Board of Review.

The General Film Company, through its Information Department, is calling exhibitors' attention to the fact that the National Board of Review (formerly the National Board of Censorship) has especially designated 165 of its pictures for its list "Selected Motion Pictures for Young People Under Sixteen Years."

This list was compiled by skilled, disinterested critics and was made up from films inspected from time to time, beginning less than a year ago, classified under the captions, "Comedy," "Humor," "Fables," "Cartoons," "Vaudeville," "Stories," "Scenic," and "Miscellaneous." Each manufacturer releasing through General Film Service is represented on this list.

General Film Company is reminding exhibitors that these films may obtain unusually attractive, approved films, especially suitable for matinees, when children can best attend moving picture theaters.

Grace Williams

MISS GRACE WILLIAMS leaves the Edison Company after playing the lead in many of their most successful photo-plays for the past three years, such as "Waifs of the Sea," "The Truth About Helen," "Faith and Fortune," etc., and known as the popular Edison "Vice-President" girl, who has found such free expression on the screen. With a person that gives shape and substance to the shadows of screencraft, together with a native wholesomeness that refreshes Grace Williams may well enjoy her distinctive success.

Miss Williams is invigorating and lovely to look upon, radiant and athletic, with the true hail-fellow-well-met attitude. When one is intently absorbed in the "Girl of the West," whom Grace Williams characterizes with such convincing charm, it would be irrelevant to remember that she was born in New York City; just as it would be interesting to learn that Miss Williams gained her schooling, so to speak, in Brooklyn.

Miss Williams has embraced a broad experience on the dramatic and musical comedy stages. At the age of seventeen she made her debut with Miss Mabel Hite in "A Certain Party." Then followed a year of the much valued stock training that served to fit Miss Williams for some of the big New York productions, among which were "The Rose Maid," "Webber and Fields," and "Sweethearts."

So it was with a valuable knowledge of life and the easy confidence gained from her stage career that enabled Miss Williams to make her conquest of the screen. Her art is versatile, for her interpretations of the sturdy "Belle of the Prairies" is in striking contrast to her exquisite adventuress studies.

Miss Williams has had favorable opportunities at the Edison Studio to display her abilities in sport. She is an equestrienne of exceptional merit, and a very excellent swimmer. She was also with the Reliance, Biograph and Life Photo Film Company.

SARNO REJOINS UNIVERSAL COMPANY.

Hector B. Sarno has been re-engaged by the Universal Film Manufacturing Company to play with Allen J. Holubar's company, which will produce a one reel play entitled "An Youth." Sarno was formerly a member of the Jacob company playing heavies in underworld film stories. He is a native Italian actor, with many years of experience abroad before entering pictures.
Lasky Releases for June

Two elaborate 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, one of the most popular women stars of the screen, and Victor Moore, released June 1, in "Chimmy Fadden" 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.

"A Gutter Magdalene" essentially is one of those stories the first telling of which is most successful on the screen. It is a play of action and considerable scope within a moderate period of time duration with numberless interesting and clever characterizations. Miss Ward brings to this picture a fame as a screen star wide established by reason of her Lasky successes including "The Marriage of Kitty," "The Cheat," "Tennessee's Pardner" and "For the Defense." Her supporting cast includes Jack Dean, Charles E. West, Lucien Littlefield, Gertrude Kellar and other members of the Lasky company.


Scene from "The Gutter Magdalene" (Lasky).

Big U Program Week of June 5th

Five Reel Red Feather and Many other Noteworthy Subjects to Be Released.

The Universal program for the week of June 5 contains six startling features in addition to the five-reel Red Feather release, "False Gods." The first, "The Million Cap," and the sixth two-reel episode of "The Adventures of Peg O' The Ring," in which Grace Cunard and Francis Ford are featured.

"The Million Cap" will be released on June 5th followed by the Nestor comedy, "Never Again Eddie," in which Eddie Lyons, Lee Moran and Betty Compson act as official fun-makers. 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 John Carrer in a delightful little Imp comedy, "His Little Story,"

"Object—Matrimony," a two-reel Victory comedy, is the feature of the program of Wednesday, June 7. Harry Myers and Rosemary Theby playing the leading roles and acquit themselves creditably. The situations and plot of "Object—Matrimony" are screamingly funny and almost actor proof.

On the same day, just for a heaping measure of fun, in come Billie Ritchie and Eva Nelson in a one-reel L-KO, "Biteken a vacation. He plans to spend his month's salary. Miss Nelson is a leading lady in the two-reel L-KO howler in which Gene Rogers, Reggie Morris and Eva Nelson disport about a dentist's agony shop.

Kolb and Dill in Mutual Comedy

After years of continuous success on the vaudeville stage, where they gained national fame as entertainers, Kolb and Dill, German comedians, is now using their look-alike appearance as the co-stars of a five-act American-Mutual comedy. This production, something unique in feature releases, is now under way at the American-Mutual studios in Santa Barbara, under the direction of Director R. A. Berger. It is released by Mutual under the title of "The Million for Mary." It was written for them especially by Al Santell from Aaron Hoffman's story of the same name.

Barney Bernard in Yiddish Comedy

Barney Bernard, the original Abe Potash, arrived at the Vitagraph studios Monday, May 22, and began work on a Yiddish comedy under the direction of Paul Scardon. Mr. Bernard is assisted in his first comedy by James Morrison, Miss Marion Henry, Edward Elkas and a number of others. The conception of the comedies was a conception by Samuel Tauber 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 cleverly interwoven. Mr. Bernard will appear to his friends in a familiar role, that of the successful but married business man with a wife who is something of a social climber.
Alice Brady in "La Boheme"

World Film Production Based on Famous Opera Will Be Shown at Forty-Eighth Street Theater, New York.

One more big picture is to be added to the number of important film productions which will characterize the coming summer season at Broadway theaters, and this time it is a World Film Brady-Made production with the renowned manager's daughter, Alice Brady, seen in the title role.

As announced in the Moving Picture World several months ago, Miss Brady attended a performance at the Metropolitan Opera House of Puccini's "La Boheme," and between the acts visited back stage. Cavalieri was playing the role of Mimi, and Miss Brady, during a general talk in the green room, brought up the subject of motion pictures. Cavalieri immediately spoke up and said: "Why don't you do Murgur's story in films, Miss Brady?"

When Cavalieri mentioned the matter of visualizing "La Boheme," Miss Brady began thinking. When Albert Capellani, the director, was taken into council, it was definitely decided that "La Vie De Boheme" as the story is originally named, would be Miss Brady's next picture. Capellani knew well the tremendous dramatic possibilities of "La Boheme," and at once began building and assembling his production.

Coincident with the statement from the World Film offices that "La Vie De Boheme" would be visualized, came a warning from Signor Puccini, the composer, that he would consider the production of "La Boheme" an infringement on his rights and instructed his attorneys to institute restraining proceedings. Despite this, Mr. Brady proceeded with the play and it was completed last week.

Nathan Burkan, representing Puccini, informed Mr. Brady that he was about to secure an injunction against the World Film Corporation and stop the releasing of "La Boheme."

Mr. Burkan, "and further, I shall cable Puccini that I am in favor of its being distributed; it is the most irresistible subject I have ever seen." And then and there Mr. Brady decided to put the show on Broadway, with the result that it will open at the Forty-eighth street theater on June 5.

No Injunction for Chaplin

Application Made by Sid Chaplin to Stop "Carmen" Burlesque Is Denied.

Judge Hotchkiss of the Supreme Court of the state of New York on Monday, May 24, 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, Judge 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 enjoins 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 assumption 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 contractual rights reserved to him rather than to his employer the sole privilege of determining what of his shows shall be inserted motions picture is dubitable.

"Fifth. Whether plaintiff will suffer any damage from the production is problematical, while an injunction is certain to work loss for defendants."

This opinion, it would seem, decisively disposes of Chaplin's contest against his former employers, but it does not absolve him from further sessions with courts. As a result of the case brought against the Essanay Company in Los Angeles, on May 18, he will have to answer to an action to recover $500,000 damages brought by the Essanay Company, as previously outlined in these columns.

Chaplin Appeals.

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.

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.

Richard W. McFarland Appointed Assistant Treasurer of V-L-S-E.

At the last meeting of the board of directors of the V-L-S-E, it was formally announced that Richard W. McFarland of the Lubin New York representatives, has been elected to the position of assistant treasurer of the Big Four, to succeed Paul Melies, who recently resigned. 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.

Jack Mulhall Joins Universal.

Jack Mulhall has joined the Pacific Coast studios of the Universal Film Manufacturing Company to play juvenile roles and already has commenced work with Miss Cleo Maddison's company. He is considered one of the best juvenile types before the motion picture camera and has been with the Biograph Company for over three years. Before that time he had played in stock in various parts of the country.
Reviews of Current Productions
Exclusively by Our Own Staff

"Who's Guilty"
Third and Fourth Numbers Uphold the Dignity of the New Pathe Series.

Reviewed by Margaret I. MacDonald.

The present showing on the new series which is being produced for the program of the Pathe Exchange, Inc., by the Arrow Film Corporation promises that the social problems which are to be presented to the public by means of these films with the affix of "Who's Guilty?" will be presented in a manner both entertaining and profitable. The stars who have been chosen for the series, namely, Anna Nilsson and Tom Moore, have already proved themselves sufficiently magnetic.

Number three under the title of "The Tangled Web" deals cleverly with the problem of a young woman whose guardian has marriage with the object of pecuniary and social benefit tricked her into marriage with a man whom she does not love. Later when she discovers the true nature of the man she has married and the manner in which she has been tricked, she seeks revenge by working with her husband's enemies to bring about his financial ruin. The end of it all is that she and the man she really loves are shot dead by the husband, practically unbalanced under the stress of circumstances.

The fourth number, entitled "The Silent Shame," presents another domestic problem, that of the woman whose husband has ceased to love her. Discovering that she is in love with another man, the husband, with the aid of a dishonest lawyer, pretends to gain a divorce. When she has married the man she loves and has lived with him for some time she learns that she is still the legal wife of the other. After years have passed and she has lived in seclusion abroad, she returns to find her daughter about to be married to the man whom she has illegally married years before. An interesting number, well produced.

Jo, the son of the lighthouse keeper. The hero tells her that she is his mate whether she is willing at present or not, for neither God nor the devil nor the magic that keeps her from him. A storm wrecks his fleet and he has to begin again; but this doesn't take from him his determination. Now a band of smugglers is encamped there and Jo falls under their influence. He steals from his poor father and gets the hero blamed for it. The excitement has been built up by gradual degrees and gets more edge. It. One night Jo puts dope in his father's coffee and the lighthouse is not started. In the dark the smugglers load a load of booty in their cave; but the heroine's ship is wrecked. The hero rescues her and in an exciting group of incidents captures the band. The climax is tense. The whole will prove an acceptable offering for all kinds of exhibitors.

"Fate's Boomerang"

Mollie King Appears as Mountain Girl in Paragon-World Film Picture Presenting Conventional Story.

Reviewed by Lynde Denig.

Even to the concluding scenes, in which an unworthy wife is killed in order that the husband may be free to marry a loyal, untutored girl of the mountains, this five-part World Film drama runs true to a familiar form. It is an average offering, lacking distinguishing marks in plot construction, but well enough produced by Frank Crane, with Mollie King giving a quite appealing characterization of Zel, the ingenuous, pretty heroine. Then there is the unfailing attraction of picturesque backgrounds photographed in a mountainous country being penetrated by a railroad.

For dramatic contrast the attention of the audience is frequently shifted from the blameless life of the young engineer in charge of building the railroad to the frivolous existence of the wife he left behind because she was unwilling to forego the pleasures of society. Most of the characterization is rather elementary and the situations are obvious, though not necessarily ineffective.

Probably the most startling incident in the picture is the death ride of the wife, who, accompanied by a detective, has gone to the mountains to secure evidence on which she may divorce her husband. The drunken driver loses control of the horse and after a wild race down a rocky road on the edge of a precipice the rig overturns and the occupants, according to the story, are killed. With this thrilling happening, handled in an entirely realistic manner, the story virtually closes, for there never is any doubt about the engineer finding a more congenial mate in the person of little Zel. In fact, the picture might be more interesting if the outcome appeared less inevitable.

Miss King possesses the youthful appearance and assumes the childish spirit desirable for a character such as she is given here. Beyond that her performance suggests little comment, for notable acting is not required. June Elvidge is always successful in suggesting the nature of the frivolous, flirtatious wife, whereas Charles Gotthold has no difficulty in portraying the sterling qualities of the engineer. With the exception of a few scenes, photography is good.

"The Battle of Hearts"

Exciting Fishing Village Melodrama by Fox—Masterful Hero Left Under Cloud, Wins Girl in Spite of All.

Reviewed by Hanford C. Judson.

In the latest Fox melodrama, "The Battle of Hearts," the character of the hero, the masterful superman kind, belongs with a more recent type of story, and this character decidedly takes the development of the plot in charge. The heroine, too, is a captain of the fishing smack. Yet there are many of the good, sure-fire things in the incidents, and it will make a very acceptable offering (five reels long) for the average picture house. It is the kind of picture that people are sure to like. Oscar Apfel adapted it for the screen and directed it and his ability in putting over this kind of tale is beyond question.

At the start the hero is masterful. He is rich and the owner of a fishing fleet. The girl doesn't care for him and prefers
Biographies for Early July

"His Trust and His Trust Fulfilled"—A Civil War Drama in Two Parts—"The Blue or the Gray," a Single Reel.

When Griffith made "His Trust and His Trust Fulfilled" in 1911, the reels were released separately under the titles now bracketed for the reissue of July fourth. While not designed as an Independence Day picture, it may be classed as a reasonable offering, in that considerable powder is burned in the first reel, the occasion being an engagement between Union and Confederate troops. For about five hundred feet we have a battle spectacle at not too small proportions. In whom an officer, around whose family the story centers, is killed. A faithful old slave is entrusted with the care of the officer's little daughter, and henceforth the picture is concerned with his fulfillment of the trust.

Wilfred Lucas, playing the devoted negro, gives a capital characterization of the type of slave that we like to read about in southern fiction. Life is only of value to him in so far as it is of service to the two helpless women in his charge. When the child blossoms into a young woman and there is no money to pay for her education he draws upon his own meagre savings to send her away to boarding school. Presently even this fund is exhausted and the outlook appears rather gloomy until a handsome young cousin with money comes to marry the girl and relieve the faithful slave of his responsibility. Despite the number of years which have elapsed since their production, these two reels will stand comparison, on technical points, with those of a similar nature being made today. Moreover, the acting is of the best, with Claire McDowell, Della Henderson, Dorothy West and Harry Hyde in the cast.

"The Blue or the Gray" is another Civil War drama, but quite different in tone. Here the dramatic action, and it is very dramatic, is based on the brutality of soldiers whose passions have been released by drink. Most of the scenes are laid in a southern home where the women are imperilled by Union officers. Donald Crisp, Alfred Paget, Robert Harron, Irene Howley and Mildred Manning are in the cast.

"Into the Primitive"

The Book of Robert Ames Bennet Vividly Visualized by Selig, with Kathryn Williams, Guy Oliver and Harry Lonsdale in the Principal Roles—Ably Directed by T. N. Heffron.

I can fearlessly recommend "Into the Primitive," a five-reel production by Selig, released through V-L-S-E, Inc. May 29, as an enthralling photodrama, in which the story, acting and capable direction are all worthy of praise. No other producer could have furnished the wild animals that appear in it and used them with equally appropriate surroundings, as has been done by the very able personnel of the Selig Zoo. We see the big black-maned lion stalk through the forest and the underbrush not only by ones, but sometimes by droves at a time, while leaping over the rocks or other wild denizens of the African forest—not omitting crocodiles in scudded, stagnant pools—strike our vision and complete the impression of primitive wildness. These wild denizens of the forest, these unusual animals, have been released by the Selig Zoo, and there is a particular reason for it: they play their part in the development of the story just as fittingly as do the human characters of the drama, and contribute to the creation of a perfect atmosphere for the action of the story.

This atmosphere has been made still more real by the settings given the filmed story by Director Heffron. The scene showing the hunt of the three castaways during the tremendous hurricane that sweeps the jungle on the East African coast, one night, is the most realistic of its kind that I have ever seen in moving pictures. The havoc wrought on the trees and on the barricade in the vicinity—brought actually before our eyes as it takes place; the torrential downpour of rain, and the vivid flashes of lightning that reveal the fury of the storm form impressions that are akin to awe.

With artful touches Director Heffron has prepared the spectator for the approaching storm. He gives us an angry sky through the forest treetops, and after we see Jenny Leslie (Kathlyn Williams), the girl castaway, walking restlessly in her sapping-netted hut, suffering from the moisture-laden, suffocating air.

Finely appropriate sea-coast views that fit in well with the requirements of the story also reflect nice directing care on the part of Mr. Heffron. The entire action of the photodrama is sustained by Kathryn Williams, Guy Oliver and Harry Lonsdale, who appear, respectively, as Jenny Leslie, an American heiress; Thomas Blake an American civil engineer, who, through a turn of fortune, has become a wanderer and a drunkard, and the Hon. Cecil Winthrope, a pseudo nobleman who turns out to be nothing more than the valet of an English duke.

Miss Williams is positively rejuvenated in the part of Jenny Leslie. Never has she appeared more charming of face or in manner. The fine scorn that she shows for Thomas Blake at first when all three are cast on a savage shore, after the shipwreck, must have hurt that worthy, but he never lets his face or manner show it. He is the boss of the castaways for their own salvation, and although the proud American heiress calls him a brute to his face, she finds out in the end that he is the gentleman and not the Hon. Cecil Winthrope, whom she had trusted.

Mr. Oliver’s Thomas Blake is sturdily played. He is just overmastering enough to escape the charge of being brutal. The gradual restoration of the true manhood of the man who has been cheated of his fortune, and who, in turn, cheated himself of his character, is well drawn by Mr. Oliver.

Harry Lonsdale’s Winthrope stands up well in contrast with the fine characterizations of Jenny Leslie and Thomas Blake. Excellent photodramatic forewords throughout.

With my review it will be interesting to read the following letter, written by Robert Ames Bennet, author of the book, to Mr. N. Selig.

"Permit me to express to you my profound gratification over your splendid production of my book, ‘Into the Primitive.’ The Denver V-L-S-E staff 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 filming. But this five-reel picture is magnificent in every respect—acting, animals, settings, scenario and photography.

I am taking the liberty of expressing my appreciation direct to Mr. Heffron for his wonderful artistry 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 the Lonsdale are no less perfect in their roles; the animals are a delight to a nature lover like myself; the photography is wonderful—indeed, there is everything to praise about the picture and not the slightest thing to criticize."

"Committee on Credentials" Completed.

Director Harry Cares and George Marshall have concluded the production of Peter B. Kyne’s story, "The Committee on Credentials," in two reels, featuring Carey, with Olive Fuller Golden opposite. Carey and Marshall are now working on a new two-reel Western, entitled "The Bludgeon Man," with Carey featured and Miss Golden opposite. This film play provides strong action for the company of Western actors and cowboys. The story is by Harvey Gates, of the Universal City staff.
"Her Husband's Wife"

Five-Reel Melodrama of Studio and Theatrical Life, Written and Directed by Ivan Abramson.

Reviewed by Edward Weitzel.

In place of Husband read ex-Husband, and the cryptic nature of the title of Ivan Abramson's latest photoplay disappears. Taken by itself, such a title suggests French farce. Familiarity with Mr. Abramson's work, however, teaches that the writer of "Her Husband's Wife" deals only in serious dramatic material preferably which contains plenty of popular punch. His latest photoplay has several lively goes with the Seventh Commandment, and, incidentally, hits the spectator a wallop between the eyes, when the present Mrs. James Gates is introduced to the first Mrs. James Gates and the fact is brought out that the two ladies are mother and daughter. Although floored, for the instant, by such a situation, one is bound to sit up and take notice of what follows. And the road to this dramatic knockout is not bathed in sunlight nor strewn with roses.

The action of the drama opens in Paris. The wife of a photoplay actor runs away to New York with a sculptor and leaves her six-year-old daughter with her father. Once in America, the lady throws over the French gentleman and becomes the wife of an American theatrical manager. Quickly tiring of him, Mrs. Gates has an affair with a man in her husband's employ, is found out and divorced, goes back to Paris to renew her relations with the sculptor (her first husband died shortly after she deserted him), returns to America to collect her alimony, finds that her second husband has married again, and that the new wife is her own daughter; the march of events leading up to this unusual situation not transgressing the laws of stage fiction laid down for dramas of this class. In her surprise, the mother blurts out the truth: then, retracts.

Scene from "Reggie Mixes Up" (Triangle).

Scene from "Her Husband's Wife" (Ivan).

her statement, takes poison, and dies. Food aplenty in such a story for moral reflection—albeit, a bit strong in flavor. On its artistic side, the picture has rapidity of action, clear-cut character drawing, and holds to the main thread of its plot with gratifying constancy. A well-balanced cast has been intrusted with the acting. Sally Crute played the first Mrs. Gates and indicated the many moods of the woman, with ready skill. Mignon Anderson was an appealing figure as the daughter, and Augustus Phillips, Edward Mackey, Bradley Barker, William Bechtel, Arthur Law, Brinsley Shaw and little Kittens Reichart were always equal to the task assigned them. The author appeared in one of the minor roles.


Reviewed by Louis Reeves Harrision.

"Reggie Mixes In" is delightfully imbued with Douglas Fairbanks, though a little less of him and a little more of Bonnie Sweet Bessie Love would give the flavor more delicacy. Not that his personality lacks interest. It is so strong and forceful that it suffers from a surfeit of those admirable qualities, admirable when they are delivered in nice proportion—his excess of enthusiasm carries its own condemnation. He is so ever-present that a story must be written for him, one that he can carry on his own shoulders, one that makes every other dependent upon his strong will, physical prowess and exhaustless energy. It must portray him as irresistible and superhuman, irrespective of logic or verisimilitude. He is now so well established in favor, a veritable motion-picture artist, that he can afford to appear in plays dealing less with surface aspects of character and those more subtle which penetrate underlying motives for action. "Reggie," as impersonated by Fairbanks, is a wealthy college athlete with a penchant for adventure in walks of life hitherto unexplored by members of his family, those of the underworld, and he saillies forth with a pickeled-faced valet, who soon becomes pickled indeed, to seek whom he may devour in a dance hall much frequented by murderous toughs. He there finds a fairy-like little dancer, "perfectly straight" in spite of her crooked environment, engaged in supporting a mother of decayed gentility. Of course Reggie rescues the little dancer from all kinds of perils and mixes it with the toughs, both singly and in groups. He is now in his element, but love for the little dancer decides him to return to civilization. He secretly provides her with a fortune, a supposed inheritance, tries her love to the utmost and reappears as a Prince Charm-

Scene from "Sorrows of Love" (Triangle).

ing at the end. The story is very animated, contains a large number of elements of popularity, and it should prove a money-maker for producers and exhibitors.

"The Sorrows of Love."

"The Sorrows of Love" is the story of a girl brought up in an atmosphere of rigor and emotional suppression, that of a concept who slips out into a world of ill-suppressed emotion, that of Venetian struggle between a patrician class engaged in making oppressive laws and a working class clamoring in vain for justice. There her religious training inspires her to successfully advocate honorable methods instead of violent ones for oppressed working people, while she seems to be unable to apply her fine principles to her own conduct. She deserts her lover in a fit of suspicion, informs on the working people when they seek to redress their wrongs by revolution, and brings on the death of the man she loved, whom her suspicions deeply wronged. Having accomplished swiftly far more evil than good, she retires to the protecting shelter of a nunnery to repent at leisure.

The story is far from impressive in spite of its picturesque backgrounds, intelligent treatment and the strong interpretations of Miss Barriscale and Wedgwood Nowell. Barriscale is satisfactory, but not attractive, in her unattractive role. She is artistic in conduct and costume, but she neither suits the part, nor could it suit her. The play itself lacking any viable and vital motive or any modern reason for existence, the only chance to make it effective is through characterization, but characterization is not there. There is very little of interest to be revealed, hence the subtle qualities in which Miss Barriscale excels are wanting in the role to which she was assigned.
Two Kalem Releases


Reviewed by Henry Weltsel.

SOCIETY journals that derive their chief income from prac-
ticing the gentle art of blackmail, have been the subject of
considerable dramatic literature this season. The
"Tattler" of the eleventh instalment of the George Bronson

Howard serial is one of the publications that thrive by threat-
ening to uncover the skeleton that is popularly supposed to be
hidden in nearly every family closet. This par-
ticular disreputable sheet is a prominent society man, and
his victims are members of his own set. He bribes the maid of
a young lady to steal a packet of compromising letters from
her mistress. The lady has put this weapon in the hands of
the editor by trying to help a friend, and is unable to pay the
sum demanded as hush-money. Xena and Mary are called in,
and a neat little plot is set in motion, by which the fangs of
the "Tattler" are extracted in anything but a painless manner.
The blackmailing plot is made to look as if wrecked
by a shot from one of the big guns at Verdun, and the
propr
tor is forced to evacuate the scenes of his nefarious means of
livelihood.

The way in which Mona and Mary accomplish their object
makes entertaining matter for the spectator and gives all good
men and their wives an opportunity to rejoice at the downfall
of a scoundrel. Director James W. Horne shows no abatement
of his interest in the screening of the series, and Marin Sais
and Ollie Kirkby still do their excellent team work as the two
heroines and, also, maintain their friendly rivalry in fetching
frocks and frills. Frank Jonasson, Edward Olsbee and R. L.
Dell play the male characters.

"A Bunch of Flivvers."

A great mystery is solved in this one-reel "Ham" comedy. For
over twenty years many worthy persons have wondered in
what part of the universe lay that Sargasso into which the
wrecks of flivvers and sea-going taxies finally drift. The
answer is simple. The Kalem company have cornered the
flivver market and shipped them all to its Western studio to be
used in the latest "Ham." They form a remarkable collection
and one fraught with many dangers, but the intrepid Lloyd V.
grasps the steering gear of each and every one and, like an-
other Casablanca, does not desert his ship until it is blown
from under him. A lively and highly amusing reel, with Bud
Duncan, A. Edmondson and Norma Nichols, members of the
crew.

"The Pursuing Vengeance."

Mystery Story Offering Many Complications and Swift
Action—Handled by Unity Sales Corporation.

Reviewed by Lynde Denig.

ADAPTED from a story by Burton E. Stevenson, these five
reels are well devised to arouse interest in a first rate story
on the afterthoughts, mysterious ingredients, to maint-
ain suspense up to the denouement and altogether to provide a very
satisfactory hour and a quarter's entertainment. As in all
mystery tales worthy of the name, author and director pre-
suppose close attention on the part of the spectator, for an
intelligent comprehension of the meaning of the swiftly mov-
ing scenes is dependent upon a clear comprehension of the
characters and their varied purposes. To drop in on this picture
after the first reel was underway and attempt to pick up the
plot thread would be a task of no little difficulty; but care-
fully followed from the beginning, it is only fair to state that
it is a photoplay of cumulative strength.

Sheldon Lewis, facile as ever at assuming the varied dis-
guises so necessary if one is to achieve preeminence among
photoplay criminals, acts Crochard, the instigator of numerous
villainies that baffle the keenest minds in the police depart-
ments of New York and Paris. In the particular exploit chosen
for "The Pursuing Vengeance," the center of mystery is con-
cealed in a Boule cabinet, shipped from France to an American
connoisseur. To all appearances it is a harmless piece of
furniture; but as a matter of fact it is an extraordinarily evil
contrivance that causes deaths at the rate of about one a reel.
Marks on the back of one hand, seemingly punctured by
poisoned prongs, are the only clues offered for the solution of
the mystery.

Naturally, the audience is given occasional suggestions of
the game Crochard is playing and is allowed to draw its own
conclusions about the real history of the cabinet, supposed to
contain love letters which a countess is intent upon recover-
ing; but for a complete and correct solution it is best to wait
for the concluding reel. Scenes are short, the action is snappy,
the continuity is good and the acting of Mr. Lewis, Jane
Meredith and Henry Mortimer suffices. Newspaper inserts and
the typographical arrangement of the sub-titles might be im-
proved. Martin Sabine directed.

"What Love Can Do"

Five-Reel Red Feather Production Featuring Adele Farrington
in Part of Experienced Newspaper Woman.

Reviewed by Robert C. McLaray.

ADELE FARRINGTON, whose long experience on the legit-
imate stage has given her a certain deftness in char-
acter work, appears in this number as a trained news-
paper woman, slightly passe, but possessing the attractions
that are frequently found in a clever mentally alert woman.
The characterization is excellent, but there is a break in it
toward the middle of the story which seriously weakens
the production as a whole.

Miss Farrington first appears as an actress searching for
an engagement. She has written a novel which she leaves
with the theatrical manager, who afterward decides to dram-
atize her story and let her play the leading role. This is the
part of Lil Magill, the cleverest newspaper woman in her city.
The story of Lil Magill carries a strong heart interest in the opening scenes. She is beloved by the city editor, known as "Old Grouch," but for five years has been the friend of Paige, owner of the paper, whom she thinks will marry her. Paige, who has a grown daughter in California is playing fast and loose with Lil. She discovers this and decides to call him to account.

While it is perhaps true that "hell hath no fury like a woman scorned," it seemed that Lil's sudden filling up on liquor and her rush to Paige's home with a revolver in her handbag with which to kill him, was overdone. Cutting out the drinking scenes, or toning them down considerably, would hold the sympathy of the observer to better advantage. Straight dramatic handling in place of exaggerated melodrama, would have made the scenes in the Paige home much stronger. The strike feature is quite well presented, though the continuity is not maintained at all times.

The production, written by Gertrude H. Andrews and directed by Jay Hunt, is one of moderate strength.

"Pirates of the Air"
Two-Reel L-KO. Comic Number Makes Feature of a Race Between Two Aeroplanes in Midair.
Reviewed by Robert C. McLerravy.

This two-reel comic production makes an interesting feature of a race between two aeroplanes. The fact that they are suspended in a studio, with a moving back-ground of clouds behind them, does not materially detract from the burlesque. When Alice Howell climbs in her agile way from one aeroplane to another, the scene carries very well for burlesque purposes.

The aeroplane race is the strong feature of the number. The opening scenes, taken in a country inn, contain considerable laughter, but the humor is not in the best tone. The frequent squirting of water and soup out of the mouths of waiters and customers is overdone and the kitchen scenes lack cleverness. The plot centers about the theft of a newly invented aero-

Scene from "Pirates of the Air" (Universal).

plane. The waitress in the hotel learns that it is hidden upstairs and puts her friend, the secret service man, wise. This leads up to the double flight in the air. Simultaneously with this, an automobile on the ground below tears through houses and fences.

Fatty Voss and Phil Dunham are also in the cast. The number is not as strong as some previous ones, but is better than the average comic in certain respects.

"Bobbie of the Ballet"
Louise Lovely Featured in Appealing Five-Part Melodrama for Bluebird Photoplays, Inc.
Reviewed by Margaret I. Macdonald.

The story of the pretty ballet girl whose mother died leaving her the care of two small children is nicely suited to portrayal in film; nor could a more appropriate one have been chosen in which to exploit the charms and talents of Louise Lovely. The original story by Grant Carpenter was put in scenario shape by Ida May Park, and produced by Joseph De Grasse with a cast consisting, in addition to Miss Lovely, of Jay Belasco, Jean Hathaway, Gretchen Lederer, Gilmore Hammond, Lon Chaney, Lule Wattington and two exceptionally clever children.

There is a wholesomeness about the way in which the production has been staged, and there is never a moment when the moral balance is lost sight of. The manner in which Bobbie becomes the butt of circumstances and is tossed at last to safety in the home of the Stimson's, whose son she marries, is portrayed in a distinctly appealing way. Bobbie's struggle to evade what the children term the "adoption people" and the quaint scenes in which Hook Hoover, a criminal who accidentally finds refuge in Bobbie's attic room, appears, will please old and young. The consistency with which the story works out the effective human details which have been inter-polated, together with excellent photography are prime factors in making the picture one of the most enjoyable of the season.

In the opening of the production there might be an objection to the number of apparently unnecessary closeups of Miss Lovely, which were evidently suggested to the director by the unusual beauty of the star. And in the minds of some specta-

Scene from "Bobbie of the Ballet" (Bluebird).
ters an objection might arise to the use of the criminal as a benefactor. The fact that the production is developed along melodramatic lines, however, will in a measure justify the employment of an extreme situation.

Entertaining Mutuals

Reviewed by Margaret I. MacDonald.

Frank Borzage has learned the happy faculty of making his western pictures that the public like, clean and wholesome, containing touches both of comedy and tragedy combined with simple, near-to-nature atmosphere. "Jack," in which Borzage himself plays the title role, presents a simple tale of human hearts. It dabbles not at all with problems of a more serious nature, and the director has evidently concentrated on developing the single thread upon

Scene from "Jack" (Mustang).
ing her mind. Others of the cast are Jack Richardson, Dick La Reno and Margaret Nichols.

"Sawdust Love."

Billy Armstrong and Tommy Hayes, Mlle. Ottawa, Carl Lang, Ed. Roberts and a number of others have a place in this truly amusing farce comedy which takes the form of a dream in which Simpkins and Jigger are transported to a circus heaven. Simpkins becomes the hero of the day, and the hit of the circus, and is about to take unto himself a sweetheart in the person of the circus queen, when he awakes to find it all a dream. During the course of the dream Simpkins performs some amusing acrobatic feats. The picture will be amusing to any audience, and is reasonably free from vulgarity.

"Saints and Sinners"

Peggy Hyland Scores in Her Famous Players Debut in an Adapted Henry Arthur Jones Play.

Reviewed by George Blaisdell.

A YOUNG woman introduced to us as "a noted English stage favorite" bids fair to become an American film favorite. Peggy Hyland, in "Saints and Sinners," from the play by Henry Arthur Jones, and the latest Famous Players release, shows marked adaptability for film work. She has intelligence and charm of personality. She shows deftness of touch in lighter moments and real strength in sterner situations.

"Saints and Sinners" is a play of English country life converted to an American locale. It is a simple story, devoid of the spectacular, but nevertheless possessing human elements that make for interest. Letty Fletcher, the daughter of a minister, through her infatuation for a man against whom she has been warned by her father, is guilty of an indiscretion—an indiscretion that is sinless but is sinister in aspect. That Letty does not fall is due to inherent force of character, the result of home teachings. The picture is wholesome in tone in spite of the villainies produced by the libertinous Panahwa and by the avaricious Hoggard. The cast is adequate. Standing out are Albert Tavernier as the gentle, fatherly old minister; Ester Banks as the equally gentle spinster housekeeper, and Clarence Handysides as the banker who would employ in forcing the minister to violate his

Scene from "The Thousand Dollar Husband" (Famous Players).

trusteeship of an estate the purloined evidence of what on its face was a major misstep on the part of Letty.

The exteriors are staged in picturesque spots in Florida by James Kirkwood, and the subject is splendidly photographed. "Saints and Sinners" is a good picture.

"The Thousand Dollar Husband" (Famous Players).

A Meritorious Lasky Production in Which Blanche Sweet and Tom Forman Take the Leading Parts.

Reviewed by W. Stephen Bush.

THERE is a good deal of genuine pathos and not a little of genuine humor in this play. The story deals with the unselfish love and devotion of a girl in an humble station of life. The object of her combined affection and devotion is a young man whose social standing is very far above her own. How the seemingly unbridgeable gulf is finally bridged by mutual esteem and love is very prettily though at times somewhat diffusely told in the development of the plot.

Blanche Sweet plays the part of the naive and unsophisticated servant girl who through an access of unexpected good fortune suddenly becomes wealthy. The young man whom she has loved and who faces disgrace and poverty brought on by his own fault when the girl comes to his rescue willing to sacrifice not only her money but her entire happiness to the

salvation of the youth she loves. At first the latter accepts the sacrifice without any thought of his own obligations in the matter. Gradually, however, he begins to realize that he owes something to the girl. The intimacy between the two grows, and though the girl understands and accepts the situation, he is unable to gain a foothold in the world of wealth. Only after a long period of probation does the girl obtain a position of importance.

The pictures from "The Thousand Dollar Husband" are extremely well drawn. The work of Arturo Glazebrook is especially effective in depicting the opulent settings of the girl's new life and the spartan surroundings of the boy's meioor nobility.

Scene from "The Thousand Dollar Husband" (Lasky).

downs a subordinate part in the story with his usual power and skill. Blanche Sweet shows more cleverness than usual in the portrayal of a semi-comic character, while Tom Forman gives a most plausible rendition of a part, which needed much skill to make it acceptable to the audience.

"The Fool's Game" (Horsley).

Desert land close to Newhall, California, just outside of the beautiful San Fernando valley, will serve as the setting for a number of the scenes in the forthcoming David Horsley production, "The Fool's Game," an unusual story from the pen of Crane Wilbur, who will also be seen as the star in this picture.

"The Fool's Game" is a story which may be termed different. It appears to be the best work of Mr. Wilbur and besides providing for him an entirely new character for portrayal, it introduces Miss Gaston and Mr. Oker in roles which they are suited for.

In the cast there are but three characters of prominence. The star and author will be seen as a multi-millionaire of about middle age, big hearted but stern indeed when he is dealing with an impostor. He falls desperately in love with a pretty face which fails to betray a life of laziness and sham affection. That part falls to Miss Gaston.

Mr. Oker is called upon to shoulder a part which gives him unlimited opportunity for fine acting. He, too, is of the lazy calibers, and is the rival of the rich man for the hand of the woman. Work he hates, but he loves to "work" others. With the girl a scheme is launched whereby she shall marry the millionaire for a price, to soon after have her "love" melted and with her new wealth marry the lazy youth.

The scheme is successful, but before the woman can carry out her desire to overthrow the man who really loves her, she is unexpectedly surprised by her husband and defeat is handed to her. Then comes the weary hours, days and weeks on the desert with the working up of the "Fool's Game" to the great climax of the love test.

New Gold Rooster Play in Pathcolor.

Pathes announces another Gold Rooster Play in Pathcolor for release in week beginning Monday, June 19th. It's called "A Matrimonial Martyr," and features Ruth Roland, the charming star of the "Who Pays?" serial, the Gold Rooster play, "Comrade John," the forthcoming Gold Rooster play "Sultana," etc. Andrew Arbuckle, the "Smiling Sam" of "Red Circle" fame; Daniel Gilfether, Balboa's best character actor; Marguerite Nichols, of "Who Pays?"; "Little Mary Sunshine" popularity, Mollie McConnell, the Balboa granddame, and It. Henry Gray are numbered in the supporting cast. "A Matrimonial Martyr" was produced by the Balboa company for Pathes.

"Hungry Hearts" (Vim).

Voes of a penniless artist whose model is an heiress, but doesn't know it, give a sprightly turn to the events which succeed each other rapidly in "Hungry Hearts," the Vim comedy release of June 15. A patron wishes to buy a full-length study of the girl en deshabile. Rather than submit her beauty to the gaze of alien eyes, the artist destroys the picture when temptation proves too strong. For this and other acts of faithfulness he wins a rich reward.
O TTO THE HERO (Lubin), May 22.—The valiant gentleman who hires a pair of thugs to assist him in acting the hero, is not a novel character in the stage fiction. Jack O'Neill has followed a well-worn path in this two-reeler comedy. The situations are always amusing, however, and D. L. Don is the right actor for the title role. George Egan, Bernard Selig, Florence Williams and Patsy De Forest act the remaining parts.

THE SELIG-TRIBUNE, No. 41, 1916 (Selig), May 22.—U. S. troops camp in streets of El Paso; Flora Pageant, Vicksburg, Miss.; auto race at Sheephead Bay; Naval Reserve diving, Chicago; Glen Springs, Tex., scene of Mexican attack; parade at Navy Yard, Charleston, Mass.; Preparedness Parade, New York.

THE COST OF HIGH LIVING (Vitasagraph), May 22.—In this one-reel comedy, written by Joseph P. Polkan, a young college chap, tries to run away from the girl picked out for him by his blind mother with the usual results; he falls in love with her before he learns that she is the lady he is trying to avoid. The picture makes an entertaining offering, which is aided by the acting of Corinne Griffith, Carmen Phillips, Edgar Keller and Anne Schaefer.

HAM’S BUSY DAY (Kalem), May 23.—In this one-reel farce Ham and Bud becomes inmates of a hospital and rivals for the hand of one of the nurses. The comedy is of the “rough house” order and was produced by Harry Edwards.

THE CECROPIA MOTH, AND TOM THE TAMER AND KID KELLY (Edison), May 24.—This split-reel is made up of five hundred feet of cleverly photographed educational film and a half-reel of amusing cartoon comedy.

THE BOGUS GHOST (Kalem), May 24.—Ethel Teare has the leading role in this one-reel comedy. As a young woman in need of a job, she secures a position with a pair of fake mediums and plays ghost for them. A love affair in which the lady medium takes part and tries to capture the ghost’s young man is another comedy motive. The picture is spiritedly acted and contains a number of laughs.

A BABY GRAND (Kalem), May 25.—Because a family has a baby grand in the house, that is no sign they have a grand baby. It is this mistake that creates the comedy in this one-reel Sils Hopkins, and Author Frank Howard Clark has turned out a laughable farce. Rose Melville’s grin is as guileless as ever, and the members of the supporting company, including Henry Murdock, do the same dependable work.

THE SELIG-TRIBUNE (Selig), May 25.—Judge Thomson of Chicago, acts the part of Solomon; McKinley Springs, Tex., U. S. soldiers pursue Mexican bandits; the banquet of cowboys, Mount Shasta, Calif.; searching Mexicans at El Paso; opening day at Brighton Beach, Cal.; American prisoners capture their guards at Daramas, Mex.; pupils of school at Morgan Park, Ill., act like soldiers.

General Film Company Specials

THE MISSING MILLIONAIRE (No. 9 of “The Social Pirates”) (Kalem), May 25.—A review of this installment of the George Bronson Howard serial was printed in the issue of May 27, page 1504. Two unscrupulous stock manipulators have a millionaire confined in an asylum, while they raid one of his railroad holdings. Mona and Mary come to the rescue. Familiar material but well constructed.

PRISONERS OF CONSCIENCE (Lubin), May 25.—A review of this three-reel photoplay was printed in the issue of June 3, page 1710. The picture is a modern melodrama, in which a man and a woman sacrifice their own happiness because they learn that the woman’s husband, who they thought dead, is still alive.

THE FLIRTING BRIDE (Knickerbocker), May 26.—A comedy situation, introducing some melodrama in the last reel, is reasonably well handled in this three-part picture, reviewed in the issue June 3d. Jackie Saunders is particularly attractive in the title role.

THE TEST OF CHIVALRY (Selig), May 22.—The outstanding virtue of the leading characters in this three-reel photoplay is their lack of selfishness. None of them thinks of himself first, the women of the cast being as ready as the men to sacrifice their own happiness. The story is a true one, adapted by Gene Autry, center, and has been effectively produced by Wm. Robert Daly, Fritzi Brunette and Edward J. Piel play the leads, and Vivian Reed, James Bradbury, Wm. Scott, Frank Clark and Lilian Hayward complete the cast.

THE CONDEMNATION (Essanay), May 23.—A man’s unreasoning jealousy forms the groundwork of this two-reel drama. The sequence of events leading up to the climax where the jealous husband is about to shoot an innocent man is well put together, the characters being of good social position. The sets are mostly handsome interiors. Nell Craig, Darwin Karr, Endud F. Cob and Jane Thomas comprise a quartet of efficient principals.

Bluebird Photoplays, Inc.

BOBBIE OF THE BALLET (Bluebird), June 16.—A five-part melodrama featuring Louise Lovely. The play is clean and wholesome, treating of the struggle of a ballet girl to support her with the care of two children. The manner in which circumstances tend to her favor has been told entertainingly. A full review of the production will be found on another page of this issue.

Mutual Film Corporation

MUTUAL WEEKLY, No. 73 (Gaumont), May 24.—A diversified number containing glimpses of the New York “Preparedness” parade, motor-cars of Sheephead Bay, a scene covering in Washington and war sidelights in Europe and on the Mexican border.

PREPAREDNESS (Cub), May 25.—This is an amusing farce comedy, featuring George Ovev. Jerry, in love with the daughter of a negro colonel, finds a troublesome rival in a policeman. In seeking to rid himself of the policeman he bitches one end of a rope to his rival’s belt and the other to a wagon, thus hoisting the policeman to the top. A telegram per the close of the story shows Jerry being conveyed to the police station. Very funny.

REEL LIFE, No. 4 (Gaumont), May 25.—An excellent number of the mutual Magazine in Film showing a total eclipse of the sun as seen at the Paris, France, observatory, wild life in the Florida Everglades, including the Sacred Ibis, the heron, the egret, the Diamond Back rattlesnake, the King snake and the water moccasin. The humane execution of animals by the Animal Rescue League of Boston, the operating room in the Angell Memorial Hospitals at Boston, showing a couple of cases where ailing dogs are being attended, and a scene from mothering young chicks and ducks are also exceedingly interesting items.

NATIONAL NUGS (Vogue), May 28.—An amusing baseball farce with Paddy McGuire, Ben Turpin and Rena Rogers in the leading roles. Jeff, a submarine chaser, in love with the daughter of a multi-millionaire, plots to ruin the chances of Strikeout Murphy, who is admired by the pretty maid. The umpire, who has been bribed by Jeff to put arsehole on the ball, confesses to the fact, and Strikeout Murphy wins in the love match.

SHY THIRTY CENTS (Vogue), May 30.—A Rube Miller comedy, done in characteristic burlesque style. The gypsy camp makes a good song. The hero tries to save all his money in order to procure the girl’s release. A keg of dynamite plays an important part. This comes under the head of entertaining nonsense; it contains laughable spots.

SEE AMERICA FIRST, No. 38 (Gaumont), May 31.—An excellent series of scenes taken on the ascent of Pike’s Peak, on the famous cog railway. This tourist trip has been pictured in films before, but is splendidly picturesque and worth seeing again. A half-reel story.

ESCAPADES OF ESTELLE (Gaumont), May 31.—On same reel with above. Estelle, a buxom negro girl, is thrown into the water while fishing. A goat eats up her clothes while she is drying them. These animated drawings are clever and laughable.

SAWDUST LOVE (Cub), June 2.—This farce comedy, in which Billy Armstrong is featured, will be found unusually entertaining. Simpson and his pal, in a dream, are transported to the scene of a circus where the most amusing occurrences take place. A review of the film will be found on another page of this issue.

PETERSON’S PITYFUL PLIGHT, (Falstaff), June 3.—This pictures the adventures of a young business man, who marries while up to his ears in debt. His creditors pursue him constantly and he pretends he is relatives. There are not enough plot complications in this; it is only mildly interesting as it stands.

A A KNOTTS GETS A BYE (Beauty), June 4.—Orval Humphrey is the central figure in this comedy, which will be found very entertaining. Ima Knutt, a peculiar type of New England farmer, is scut- timized closely by his wife. One day Ima is persuaded to attend a Sunday school picnic at the beach. Here he gets into trouble over the pretty ladies who cavort in the water and on the beach in bathing suits of the briefer sort. In an escavade during which he follows the girls into the water a big cramp takes a death grip on his toes. This is really very amusing. A fall off the pier by Ima is taken advantage of to interpolate a short bit of cartoon work, showing what happens to him at the bottom of the sea.

Mutual Film Corporation Specials

THE RECLAMATION (Mutual Masterpicture de Luxe), May 25.—A five-part American, featuring Winifred Greenwood and Franklin
Ritchie. The production is well made and attractive. It abounds in consistent and interesting action, and deals with the attempt of a wealthy land owner to gain control of the water rights in the arid belt in which he resides. This, while thrilling, is only part of the story; however, settlers conspire to outwit the opposing side. This is done indirectly by the clever manipulation of the situation by the daughter of one of the settlers.

JACK (Mustang), May 26.—A two-part western drama, directed by Frank Borzage, who also plays the title role. Anna, little, playing the feminine lead, portrays intelligently the character of an Indian maiden who is both brave and beautiful, and who rushes off to Cape Colony to marry her lover and is pursued and kidnapped by a would-be suitor, is told rather too much in the narrative style to be classed with legitimate dramas. The story is well constructed, although the acting, as the wearing of high-heeled shoes in the saddle. A splendid old lion figure in the latter part of the picture.

THE RELEASE OP DAN FORBES (American), May 29.—A two-reel subject by THE ISLE OF LION (Featuring Wintzell, Miss H. Lund, Roberta Seiwert, Helen Resson and Harry Von Mayer. The plot is conventional to the extent that it concerns a returned convict, who barely escapes being sent back for life by a judge. In the Better B lions section, a plan is shown that some strong dramatic effects are obtained. The development is natural and unforced, and when the tense scenes occur they are effective. Familiar in plot material, but well handled.

THE Nymph (Thackoer), May 30.—A two-reel number, by Philip Lonergran, featuring Barbara Gifrey, Thos. Curran and Robert Vaughn. It is the story of an artist who finds a fisher girl bathing off the rocks. He paints a picture of her which she has insinuatingly refused to pose for him. Later he exhibits it in the city and the girl's fiancé takes a very proper revenge, by punishing the artist and shaking the picture. This is an attractive and almost a mysterious short subject, not an especially strong subject, but tells a good running story and holds the attention well throughout.

Paramount Pictures Corporation.

BOBBY BUMPS GOES FISHING (Bray Studios), June.—There is nothing truly original in this, but it usually finds a market. It has been very cleverly handled by Earl Hurt. Bobby and his father are assisted in the fun-making by a dog and a cat, which are distinctly amusing, humorous and clowns. The story does make the corners, and who turns from being a visit and looks in vain for the trifling attentions paid her by male friends in the east. Dick La Reno, Jack Richardson and Margaret Nichols are also cast in the cast. Full review of this interesting production will be found on another page of this issue.

THE KAFFIR'S GRATITUDE (Centaur), May 27.—A two-part production from the Horsley studios, featuring William Clifford and Margery Golden. The story is one of which there has been a young girl journeys to Cape Colony to marry her lover and is pursued and kidnapped by a would-be suitor, is told rather too much in the narrative style to be classed with legitimate dramas. The story is well constructed, although the acting, as the wearing of high-heeled shoes in the saddle. A splendid old lion figure in the latter part of the picture.

Universal Film Mfg. Co.

NEVER AGAIN, EDDIE (Nestor), June 5.—A farcical comedy, by J. Lewis, in which the young wife and her brother dress up turn tables on the flirtatious young husband. Billie Rhodes appears in boy's clothes. This makes an amusing offering. Eddie Lyons and Lee Moran are also in the cast.

THE SILENT SHAM (Arrow), June 6.—Matt Moore appears in this number as a tramp, who tells a sad story in a wine room to a chance visitor and the waiter. While telling the tale he deftly abstracts the man's watch and the waiter's money. This holds the interest closely and has a rather humorous windup.

THE SEA LILY (Big U), June 8.—A pleasing sea tale, by Burton C. Law. Thomas Jequezor, Zoe Dech, Frank Newberg, Marjorie Ellison and the author appear. The keeper of the light adopts a little girl he finds floating after a wreck. Later a pretty love story develops. The scenes and plot are good.

THE CODE OF HIS ANCESTORS (West), June 9.—A pleasing subject, featuring Ben Wilson, Dorothy Phillips, Charles Ogle, Lols A waved, and others. The young husband surprises his wife's former lover by taking him in a strange case. The character of the man in question is handled a little vaguely, but there is enough originality in the main situation to make the number a good one.

WHO'S GUILTY, NO. 4 (Arrow), May 29.—"The Silent Shame" deals with the problem of the woman whose husband has ceased to love her. Anna Nilsson plays a double role opposite Tom Moore. As mother and daughter, Moore and Nilsson are a pleasure to watch in a bit of action in which the man to whom the supposedly divorced wife has been married, later becomes engaged to the daughter, Miss Nilsson does very good work. This number has been elaborately staged and will be found enjoyable.

Universal Film Mfg. Company Specials.

THE SCORPION'S STING (Victor), June 9.—This three-reel number, produced by Percy Nast and presented by an English company, is a comedy in the English style of another order. It appeals most strongly. It never rises to any great dramatic height and the settings and presentation are not particularly good. It depicts the career of an ex-convict who sells his soul to the devil for power and riches. The devil appears to him in person at intervals during the story. The closing scenes contain considerable action and are the strongest in the offering. As a whole, it is but mildly interesting.

AS IN A DREAM (Rex), June 4.—Three-reel subject, by L. V. Jefferson, featuring Sydney Ayres, Doris Fawn, Olive Fuller Golden, Richard Sterling and others. There is distinctly good action or certain respects, there being considerable lack of continuity in the opening scenes. The hero is a preacher in a small mission house. He saves the daughter of a factor by persuading her to leave the mission and is about to become the victim of a wealthy young despoiler. The contrasts of wealth and poverty are well shown; the story itself is fascinating.

THE CAGE MAN (Bison), June 10.—A two-reel number, by Harold E. Burr, featuring C. Raymond as a convict. Others in the cast are Hayward Mack and Roberta Wilson. The story of the convict's past is shown in a series of flashbacks—how he was successful in love over a rival, his dissolution after marriage, and the shooting of a policeman in a fit of jealous rage. He returns, after years in prison, to find his former wife married to the rival and living happily. This theme is a very old one and there is not much novelty in treatment. At the same time the offering is quite well presented.

THE MADCAP (Archer), May 22.—A five-reel production, based on a story by George Gibbs. It features Flora Parker De Haven in the part of a rich young girl in search of happiness. She falls in love with a famous artist, but he plays tricks on her, painting portraits and the singing. This is uniformly artistic throughout and makes a strong appeal to the eye. It is slow in action and there are some dull reels, but the story winds up with the last two reels. The love story is complicated by the intrusion of a second woman, who tries to create a scandal and almost succeeds. Site is a conventional offering, but unusual acting, production, photography and direction.

V-L-S-E, Inc.

HEARST-VITAGRAPH NEWS PICTORIAL, NO. 41, 1916 (Vitagraph), May 21.—Colclough, Ohio. The method of Assemblies for Delegates: Senator Warren G. Harding; Theodore Roosevelt; Russian soldiers in France;
World-Equitable.

FATE'S BOOMERANG (Hrady Made), May 29.—A story of the faithfulness of an uneducated mountain girl in contrast to the selfishness of a society woman, the wife of an engineer, is adequately presented in these reels. A longer review in this issue. The story is conventional, but not uninteresting, as acted by Mollie King, Charles Gotthold and June Elvidge.

Miscellaneous.

THE PURSUING VENGEANCE (Unity), May.—A five-part mystery picture handled by the Unity Sales Corporation. The story holds the attention and was adequately produced. A review appears elsewhere in this issue.

CASEY'S SERVANTS (Reserve Photoplay), May.—One-reel farce by Johnnie and Emma Ray. It is interesting to note that something else is being directed by Casey. A longer notice of it will be found on page 1534, issue of May 27, 1916.

CASEY, THE WHITE WING (Reserve Photoplay), May.—One-reel farce by Johnnie and Emma Ray. It has little plot and no real comedy idea. A longer notice will be found on page 1534, issue of May 27, 1916.

CASEY'S DREAM (Reserve Photoplay), May.—Farce by Johnnie and Emma Ray. It has little plot and no real comedy idea. A longer notice will be found on page 1534, issue of May 27, 1916.

CASEY'S KIDS (Reserve Photoplay), May.—Farce by Johnnie and Emma Ray. It is a collection of slapstick incidents with little plot behind it. There are a number of laughs in it. For a longer review see page 1534, issue of May 27, 1916.

"The Return of Eve" (Essanay).

Adam was the first leading man, but it remained for Eve to conceive the first plot and to do the directing. Since then several billions of Eves have been creating plots and doing the directing. And when the directing results disastrously, or, there, nothing else for it, they are directed by Adam. Wrong in the scheme of things, the modern Eve brink is intentionally and cently and passes the blame to Adam—and he, poor spineless creature, takes it. Nevertheless, the great original plot remains the most absorbing of all the seven, or thirty-seven, or whatever number it is that have come after.

Therefore, in this year of revival, the first of the series of the Populair Pictures Corporation as it were, the office of the Populair Pictures Corporation have become unusually busy. There is a lively demand for franchises on the part of producers. Most of the Exchange are interested in the Populair's line of exchanges, and President Milton M. Goldsmith finds himself the center of unusual activities. The work of planning out a complete line of exchanges that will thoroughly cover the United States and Canada is now in progress.

The first picture to be handled by this new organization will be "The House of Mirrors," which will also be the first picture produced by the Klawto Film Corp. It was directed by Mrs. Marshall Farnum and is a story replete with thrilling and interesting situations. The story is by Frederick Chapin.

Five Strong Knickerbockers.

Unusually well balanced and varied is the Knickerbocker Star Feature program for June, which, in addition to the five-reeel feature, "Fay Dirt," already announced, includes five strong three-reeel dramas.

"Shadow," a drama of modern social conditions, featuring Frank Mayo and Lillian West, tells a strong story of the lengths to which a man's hopeless passion for a girl drove him and the unfortunate victim of his fury.

"The Stained Pearl," featuring Henry King, is a sensational tale of the sea, whose swift and vivid action centers about a beautiful girl, and is identified in its plot with the power of an adventurer. 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 remarkable drama of the Canadian Northwest. Virginia Norden has the role of a half-breed girl, who, in the life of a young Englishman, marries him, and is later introduced into high society when he inherits a title. In this strange environment she fails to hold his love, and returns to her mountains, where she finds happiness. This is the release of June 22.

Frank Mayo and Lillian West are featured in "The Master of the House," the release of June 30. This is an unusual 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 girl, and to whom she is the best of reasons for believing to be a burglar. In his absence from home the burglar entertains his aunt and cousin. Remarkable double exposures are a feature of this picture.

Using Simplex Machines.

Globe theater, Broadway and Forty-sixth street, New York, is now premiering George M. Kline's serial masterpiece, "Billie Burke" in "Gloria's Romance." Mr. Kline, the man who knows, selected Simplex Machines to attain results. Go and see what some of it is worth while.

Charles Urban of London, who brought over the feature: "Where Britain Prepared," which is shown in the Lyceum theater, Forty-fifth street, uses Simplex Projectors.

Mary MacLaren, New Star in Bluebird.

OIS WEBER, whose craftsmanship has done so much for the success of Bluebird Photoplays, has accomplished a lasting benefit to the program by "discovering" Mary MacLaren, the young star who makes what is practically her first screen appearance in "Shoes," the sociological problem Bluebird has prepared for release June 26.

When Miss Weber was writing the scenario of "Shoes," from the Stella Wynne Herron story in Collier's, Miss MacLaren applied for the part of "Extra." Impressed by her style and peculiar type of beauty, Miss Weber arranged to give her a "bit" in "Where Are My Children?" which the Smalkeys were at that time producing.

In the management of Miss Weber considered Miss MacLaren for the leading role in "Shoes," the more firmly she was convinced of the young girl's fitness. It was finally decided not alone to give Miss MacLaren the star role in "Shoes," but to furthermore elevate her at once to stardom in the Bluebird ranks. She gave Miss Weber the name of Mary Macdonald when she applied for work, and, considering turn about fair play, Miss Weber's firm was the name of Mary Macdonald when she made her a star.

"The First Stone," will be Miss MacLaren's second medium in the Bluebird series, Miss Weber being now at work on the elaborate preparations. Mary MacLaren is a mighty lucky young lady to have Lois Weber sponsoring her future upon the screen, for in this event Mary's future is right here, and she is a full-fledged star in about the fastest time known to screen history.
Thrills in "The Secret of the Submarine."

Thrills run riotously through "The Secret of the Submarine," the big Mutual-American serial with the preparedness theme. Each chapter has thrills that are new to the picture-going public. In the eighth chapter, for instance, there is a retrospective view of the house that is sent tumbling over the cliff as a climax to the sixth chapter.

Almost before one has recovered breath there is a tremendously realistic collision between two trains in a tunnel. The struggle of the survivors to reach a place of safety is illustrated in the accompanying picture. The tunnel used as the location for this scene is El Canelo, midway between Ventura and Los Angeles.

Then while a gay crowd makes merry in a cafe the building is destroyed by an earthquake. Director George Sargent has "put over" this remarkable scene with a most telling vividness, every member of the big picture's cast measuring up to the tension of the situation. Director Sargent had arranged to have buckets of Fuller's earth and flour (representing plaster and dust) thrown on to the struggling players when the building is first swayed by the earthquake shock.

And when the clouds of earth and flour descended there was no need for acting, because the flying particles filled the eyes and lungs of the players, making their efforts to reach the open air absolutely sincere. They were all just as anxious to get out as Director Sargent was anxious to have them look anxious to get out.

They crawled madly over the fallen walls and debris. As the scene resulting was just what Director Sargent wanted he offered no apologies for taking his players by surprise, although the danger to which they had been exposed was greater than was either expected or intended. When it was found no one was injured or any worse for the tumbling walls and bricks and things, the enthusiasm of the company was unbounded.

"The Sea Lily" (Universal).

Thomas Jefferson is rapidly endearing himself to Universal photoplay lovers for his splendidly sympathetic acting in homely roles. In "The Sea Lily," a Big U drama, he again co-stars with dainty little Zoe Beech, the Universal child actress whose wonderfully natural acting is alike the marvel of the Big U studio and to those who see her on the screen.

In making "The Sea Lily" Mr. Jefferson and company visited the San Pedro lighthouse near Los Angeles, where permission was granted them to set up lights in the interior. The great reflector which warns ships off the coast plays an important part in the story.

The living rooms of the lighthouse keeper were turned over to the Big U players and every facility for the taking of pictures was granted the Universal forces. As a result the scenes in "The Sea Lily" are realistic in the extreme. Many long weeks passed before a storm sprang up on the coast which Mr. Jefferson deemed severe enough to take pictures of, but when it came three cameramen were on hand in the lighthouse and on the rocks below to catch the rollers as they plied up on the rocky shore.

Marc MacDermott's First Vitagraph Picture Under Way.

Marc MacDermott, 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 MacDermott and gives that capable artist many opportunities to bring into play the talent which has won him the thousands of admirers who are always awaiting a release in which he is featured. 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 gives a good idea of the life and people of "the painted world."

The cast includes such well-known Vitaphraphers as Naomi Childers, Robert Whitworth, Josephine Earle, Templar Saxx, William Shea, Katharine Lewis, Jack Bulger and Emmanuel A. Turner.

"A Temperance Town" (Selig).

"A Temperance Town," written by Charles Hoyt, and featuring the famous comedian, Otis Harlan, will uphold the enviable standard set by the Selig Feature "Midnight in Kansas," which was released last week. When this production is released Monday, June 5th, T. N. Heffron, the director, is to be complimented upon retaining the Hoyt comedy in this film. Mr. Harlan is supported by an all-star cast, and no time or expense has been spared to present "A Temperance Town" with elaborate scenic effects and mirth-provoking action.

"A Temperance Town" should appeal to the patrons of all motion picture theaters in the United States, for the cities and towns are few, indeed, where the "Wet" and "Dry" factional campaign has not been waged. "A Temperance Town" hits off the many laughable details in connection with many of the campaigns, particularly in smaller communities. There, during the course of campaigns for and against Rum, excitement rises to a high pitch, and nothing is left undone by either side. Jefferson depicts in "A Temperance Town" the Selig feature Jonesville in the scene of the "Wet" and "Dry" campaign. There are the usual mass meetings, the customary crusades against "blind pigs," the doctor, who does a thriving business writing prescriptions and the drugstore which flourishes through filling them. There are a number of exciting climaxes, and a love story runs through the comedy. Exhibitors will make no mistake in booking "A Temperance Town," for the action is that which can be appreciated by almost everyone.
“FOOLS’ GOLD” (Essanay).

This is the story of a young wife lured by the fascination of the gaming table until she is on the brink of ruin. Nell Craig, as the dashing young woman, carries out the wife’s early adventures with a swing and buoyancy that well befits the part. Later she is called upon to display more emotional work when she faces the crisis, having become so deeply involved in debt that she fears to face her husband with her losses. But she is saved from final disaster by a detective who is looking for a notorious criminal and finds it is the same man who holds the reckless wife’s I. O. U.’s. The criminal is caught and the gambling accounts destroyed. But the young wife learns her lesson and is content thereafter to settle down to the joys of married life. Darwin Karr, as the well-to-do and stable husband, enacts his role with his customary ability, while Patrick Calhoun does clever work as the gambler crook.

“The REDEMPTION OF DAVE DARCEY” (Blue Ribbon).

“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. James Morrison is seen as Dave Darcey, a crook, who, after accidentally shooting a rival gangster, escapes and is given a chance to reform by the owner of a steel works. When Benton, his benefactor, forgetting his affianced bride, falls in love with a woman of whom Dave is suspicious, he tries to warn Benton, but is reprimanded for his insolence, better position is offered him at the steel works. Excellent support is given Mr. Morrison by Emanuel A. Turner, Billie Billings, Belle Bruce, Mother Maurice, Robert Galliard and many other prominent screen artists. To Paul Scardon goes the credit for the direction of the picture.

“The FLOWER OF NO MAN’S LAND” (Metro).

“The Flower of No Man’s Land,” the five-part Metro-Columbia wonderplay, in which Viola Dana, the newest Metro star, makes her debut on the Metro program, will be released June 13. This feature was written and directed by John H. Collins, who was formerly associated with Miss Dana at the Edison company. There is a strong supporting cast in “The Flower of No Man’s Land,” which includes Duncan McIntee, the well-known English dramatic actor, Mitchell Lewis, Harry C. Brown, Fred Jones, Nellie Grant Mitchell, Eldine Stewart and Marcus Moriarty. 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.”

The production is mounted on an elaborate and pretentious scale and there are scores of big scenes. One of the interesting features is a series of scenes which were actually photographed in the Metropolitan Opera House, showing the world famous “diamond horsehoe,” 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 stage coach that saw service for many years in the far West is introduced into the picture and figures in a thrilling accident.

“The SPATULATE THUMB” (Gaumont).

What is by far one of the most interesting three-act photo-dramas the Gaumont company has ever produced is “The Spatulate Thumb.” The authors are the well-known actors and screen artists, Lionel Barrymore and Wright Huntington. Their knowledge of the silent drama has eminently fitted them for the work of photoplay writing. Their exceptionally strong story is founded upon that freak of physical nature, the “murderer’s thumb.” This is a short, stubby thumb, differing from the one on the individual’s other hand. It is said to occur in only one person out of every one hundred thousand. It is indicative of fierce and sudden passion.

In the story of “The Spatulate Thumb” the method of identification of the real culprit in an unusual crime depends upon the clever manner in which the lawyer for the defense of an innocent man ferrets out details because of his love for the girl whose sweetheart is accused. Alexander Gaden plays the brilliant role of the young attorney. Miss Lucille Taft appears as the sweetheart of the weak young man, enacted by John Reinhard, whose one false step involves him in a net of circumstantial evidence that comes near costing him his life. The story role opposite that of Mr. Gaden is in the capable hands of Miss Iva Shepard. Carroll, who is the possessor of the spatulate thumb, is played by Henry W. Pemberton. “The Spatulate Thumb” will be released as a three-act Mutual Picture June 22.

POLI CIRCUIT BOOKS ALL IVAN PLAYS.

R. H. Miller, who supervises the booking of motion pictures in the Poli houses has contracted with the various Ivan Exchanges to play all Ivan features in the circuit of theaters owned by Mr. Poli.
"SHOES" (Bluebird).

There is a new screen star projected in this Bluebird, and Mary McDonald, who has previously been referred to in conjunction with "Shoes," takes on a new name—Mary McLaren—for her entry into the list of regular Bluebird stars. Miss MacLaren is a "genuine find," according to Bluebird's publicist, and until the professional critics have had opportunity to controvert the assertion so let it stand.

Lois Weber, who prepared the scenario of "Shoes" from the story by Stella Wynne Herron, published in Collier's, discovered Miss MacLaren and gave her a "bit" in "Where Are My Children?" When Miss Weber approached her work of producing "Shoes" Miss MacLaren so perfectly fitted the role that the part might, in fact, have been written with the frail and demure girl in mind.

"Shoes" depicts with gripping intensity three vital weeks in the life of a shop girl—the half-slave, under-paid pawn of commerce. At home her mother takes in washing to support two younger children—and a lazy, good for nothing, novel reading, "can rushing" father; a male too lazy to even look for work, in the mortal dread that he might find it. For every dollar that the shop-girl and her mother can earn there is pressing need—rent is to be paid, the butcher and baker demand cash, and father simply must have money for tobacco and beer.

What matters if the shop-girl's shoes are worn to tatters, that pasteboard soles are required to keep her feet from picking up splinters from the rough floor behind the counter where she stands? There is need for every penny at home; and so, after three weeks of promises that she may take $3 from the unopened pay-envelope she lays each Saturday night in her mother's lap and buy a pair of shoes—the girl gets them. When she comes home with the shoes on her feet her mother follows the downcast eyes of her oldest child to where their steady gaze falls pitifully upon the new shoes—then the girl throws herself in her mother's lap. The tears of these two stricken women mingle in a flood of understanding and unspoken forgiveness—and the sins of the child are washed away.

There is a greater sociological lesson in "Shoes," according to the Bluebird publicity service, than there is in "Where Are My Children?"—for in "Shoes" the problem is approached before the fact instead of afterward; because in "Shoes" the problem of the masses and not the classes is revealed. And in dealing with its subject Miss Weber has surpassed herself in craftsmanship, turning out a picture that strikes the heart with broadside and overwhelmingly instead of with the moated "punch" of most encounters with problems.

KING BAGGOT IN "HALF A ROGUE" (Universal).

The accompanying scene shows King Baggot, with hat and arm around a girl, making a speech to the now picture-wise inhabitants of Savannah, Georgia. The scene of which the still was taken is a part of "Half A Rogue," the five-reel Red Feather-Universal photoplay in which Mr. Baggot takes the role of a playwright who returns from New York to his hometown to run for mayor.

The playwright is seen making a speech to a crowd of five thousand children—and a good, well turned public address. The statement, published in the local paper, has had upon his candidacy.

In order to get the crowd Baggot advertised in the local newspapers that he would publicly thank the citizens of the town for their courtesy to the Universal company during their visit to Savannah. The newspapers ran long stories about the photoplayers' life and adventures and as a result a dense crowd packed the heart of the city when Baggot got up on a platform to speak.

Scene from "Farmer Al Falfa's Tentless Circus" (Paramount-Bray)

Scattered through the crowd were a number of moving picture cameramen, the Universal "regulars," of course, being close up to King Baggot. The scene when incorporated in "Half a Rogue" shows Baggot apparently making a political speech. "Half a Rogue" was released on May 22 with Edna Hunter and Clara Beyers, supporting Mr. Baggot. The story of the play was originally published in novel form by Harold MacGrath, and will also appear in a forthcoming number of "The Black Cat Magazine" in short story form. The play's popularity among exhibitors has been instantaneous.

"FARMER AL FALFA'S TENTLESS CIRCUS" (Paramount-Bray).

Big tops of the Barnum and Bailey days never held such enchantment for the small boy who crawled under the tent to see Buffalo Bill or carried water for the elephants to get a glimpse at the three-ring show, as when audiences are offered in "Farmer Al Falfa's Tentless Circus," a future release of the Paramount-Bray Animated Cartoons.

When Farmer Al Falfa, Paul Terry's hero of the Paramount-Bray short reels, decides on a circus of his own out on the farm it rivals any yet staged under canvas. In the opening scene a poster is seen on the screen announcing the coming of the circus. Farmer Al Falfa, catching a glimpse of the placard, decides at once to arrange a show of his own.

Returning to the farm, Al Falfa decides to make his pig play the part of the bare-back rider's horse while he takes the part of the circus performer. They dash off at top speed, Al Falfa performing strange and wonderful acrobatic feats on the animal's back, while the pig is dashing around at top-notch speed. An added thrill is injected into the picture by the mule, who engages Al Falfa in a kicking match of which the venerable farmer gets decidedly the worst.

Scene from "Farmer Al Falfa's Tentless Circus" (Paramount-Bray)
June 10, 1916

THE MOVING PICTURE WORLD

"THE EVIL THEREOF" (Famous Players).

"The Evil Thereof," a powerful photoplay with a great moral lesson, written by Channing Pollock and Rennold Wolf, is the Famous Players release on the Paramount program for June 5th. Frank Losee, whose remarkable performances in Famous Players productions, notably in the role of Josh Whitcomb in that company's adaptation of Denman Thomson's celebrated "The Old Homestead," won him international distinction, is featured in the leading role, with Grace Valen-
tine, Crawford Kent and others of equal prominence in important parts.

The scene opens with a gay party presided over by a wealthy broker—the role assumed by Mr. Losee. As favors the women each receive one hundred dollar bills which are accepted with a nonchalance that tells plainly in what slight esteem these bills are held by the recipients.

Then the history of these one hundred dollar bills is traced—the suffering and misery, the heartache and the poverty which have resulted from the ruthless manner in which they have been wrested from the poor, the innocent and the helpless.

Robert Wilder is "The Evil Thereof." Mr. Wilder has done remarkable work in obtaining complete realism, particularly in those scenes which show the broker's final dinner and the interior of the barber-shop. The production, both in theme and in treatment, is an exceptional one and is sure to create unusual interest because of the great moral lesson which is embodied in this thrilling and pathetic story.

LUCILLE LEE STEWART IN FIRST PICTURE.

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 5th as a Blue Ribbon Feature. Miss Stewart plays the leading role in the drama and those who have seen the film proclaim her to be all which Ralph Ince, who directed the picture, prophesied her to be. Although this is Miss Stewart's first picture for the Vitagraph Company, having played minor parts before, she has instilled a naturalness and sweetness into the role that will help make it a production worthy of the director.

MARIE DORO ON HER SECOND LASKY PICTURE.

One of the most successful feature play productions of several months is Marie Doro in the Lasky production, "The Heart of Nora Flynn." Miss Doro, who under the management for a long period, has started work under the direction of William C. De Mille on her second production for the Lasky Company written especially for her by Marian Fairfax. Miss Doro will practically have an all-star cast in her support.

EXTENDS "NE'ER DO WELL" ENGAGEMENT.

So enthusiastic was the audience that attended the opening week of "The Ne'er Do Well" at Shea's Hippodrome, Buffalo, that an extension of "The Ne'er Do Well" has been ar-
ranged by Mr. Shea. Mr. Shea advises that this big production has gone far beyond all expectations in drawing power, and what is better still, his patrons showed unmistakable signs of being well pleased.

A CORRECTION.

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 Satur-
day, May 13. In reality the story comes from the pen of Ross D. Whytlock, who has written many other Vitagraph successes.

KERRIGAN COMPANY IN MOUNTAINS.

After having spent twelve days in the Cuyamaca mountains, about seventy miles east of San Diego filming scenes for the big feature photoplay, "The Silent Battle," the J. Warren Kerrigan company, working under the direction of Jack Con-
way, has returned to Universal City. On this trip the company encountered not only rain storms, but also snow in the high mountain peaks, and more than once the members, including Miss Lois Wilson and Harry Carter, had fun with snowballs. Conway reports some very successful photography, as splendid locations were found for the film play.

M. RENE PRIEUR GETS RAY COMEDIES.

Mr. Prieur of London and Paris was a pleased attendant at the initial presentation of the recently and Emma Ray Comedies at the Broadway theater last Monday, May 16. Immediately after the showing Mr. Prieur went direct to the offices of C. Lang Cobb, Jr., manager of sales and publicity of the reserve Photoplays Company, and insisted upon a three-year contract to represent Ray Comedies in Europe and Australia. After a masterful presentation of facts regarding the enormous busi-
ness accomplished for Mr. Cobb on his Ramo Features, the gen-

eral manager of sales agreed to appoint Mr. Prieur once more his European representative—only this time for Ray Comedies.

EVART OVERTON IN VITAGRAPH'S LATEST CUR-
WOOD STORY.

Evart Overton, whose work in "The Ordeal of Elizabeth" caused so much pleasing comment, is now working under the direction of Eugene Murlack in a dramatic story by James Oliver Curwood. Overton will be seen in a role espe-
cially 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.

"THE GUIDE" (Mutual Star.)

After ten days spent in shooting exteriors on "The Rim of the World" on Little Bear Lake, fifteen miles up in the mountains from San Bernardino, Calif., William Russell and his company of players appearing with him in "The Guide," a forthcoming Mutual Star Production in five acts, have returned to the Santa Barbara studios to put the finishing touches to the piece. The trip occupied nearly ten days and a number of exceptionally interesting scenes were obtained. "The Guide," as the name implies, is a romance of the great North Woods, in which tragedy and love are intermingled. William Russell, in the leading role, appears as a guide, whose unusual literary abilities are but seldom associated with one of his calling. Charlotte Burton, as the daughter of a pub-

lisher, essays the chief supporting role. Others in the cast are Jack Prescott, who also acted as co-director with Russell, Harry Keenan and various others of equal note.

The story of the piece deals with Russell, in the role of Garry Murdock, a noted guide and trapper who, between sea-

sons, devotes himself to writing poetry. John Condon, a

Scene from "The Guide" (Mutual).

publisher, has his summer home deep in the woods where Murdock lives and hunts. With the publisher lives his daughter Mable, who is engaged to Meynard Randall, a wealthy New Yorker, whose god is money and who is backing her father in his business. Mable lacks faith in him. Murdock, under an assumed name, sends his poems to the publisher and in time they are published and make a fortune for both. Murdock, after many adventures, marries Mabel and Randall disappears. Considerable of the villainy of the piece is fur-

ished by Pierre, a half-breed, portrayed by Jack Prescott.
WAR AND PEACE IN MUTUAL WEEKLY NO. 74.

Preparations for war and memories of war vie with the arts of peace in Mutual Weekly No. 74. An echo of a past generation is the screen presentation of the confederate veterans' reunion at Birmingham Ala. Vincent Astor is seen in the war aeroplane of from war command. A re-enactment of the week's events is by picture shows as he starts his flight for Washington. Charlestown, Mass., sends pictures of the launching of a new naval supply ship. A new kite type war balloon is tested before the motion picture camera at Cleveland, O., before U. S. government officers and attaches from the embassies of several European powers. Work little heard of is what the women of the border are doing for the sick and wounded in the Mexican campaign. The Mutual Weekly in this issue shows Mrs. Frederick Funston, wife of the commanding general, with women of Fort Sam Houston at work at sewing machines as exemplars of American Red Cross preparedness.

The closer binding of the ties between this country and Canada are shown in the removal of restrictions upon automobiles crossing from one country to the other. Sacramento, Cal., celebrates the completion of a million-dollar causeway connecting the east and west banks of the river, and Los Angeles, Cal., celebrates "Olde Day" by giving away thousands of gallons of the ripe fruit. The Wellesley college girls have their annual war canoe race; and at Medford, Mass., there is a back-to-nature revel of classic dancers.

EDNA GOODRICH FILM FINISHED FOR MOROSCO.

The initial Edna Goodrich photoplay to be released by the Olis Moroseco Photoplasy Co. on the Paramount Program has been finished at the West Coast studios. "The Making of Maddalena" is the title of the next Moroseco offering and will be released as.

As a play this subject by Mary and Samuel Lewis has met with big success throughout the country having starred Mary Esmondson as the principal role. In preparing the story for the screen the Moroseco company gave its producing staff full sway in the matter of financial outlay in order that the best results obtainable may be secured. Early reports from the continent indicate that the photoplay offers another excellent subject for the Paramount Program, not only because of the fact that it is understood to present the best work of the star and an exceptional cast, but on account of the capable and skilful manner in which it has been staged. As an instance of the care with which each feature of the photoplay has been treated might be mentioned the fact that Miss Goodrich spent three weeks and over three thousand feet of film in tests working for the perfection of her make-up. Great artistry was required to simulate the Italian type of beauty in contour, eye shading and character shadows of the face before the beautiful star was satisfied with the result. In staging the big dramatic scenes of the play musicians were on hand to bring out the best efforts of the artists. Directed by Frank Lloyd, with the assistance of Waldo Walker, "The Making of Maddalena" is expected to score another triumph for its producers. 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 Trees whose novel effects in Moroseco pictures are creating no little attention.

Simultaneous with the completion of "The Making of Maddalena" another Moroseco company has commenced work on Mme. 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 Moroseco Photoplay Company and is planned for release in July.

KALEM'S "LOTUS WOMAN" ON JUNE 28TH.

As a result of Kalem's desire that exhibitors in all sections of the country should have an opportunity to view "The Lotus Woman" before booking, June 28th has been set as the release date instead of June 20th, as stated in last week's trade papers. "The Lotus Woman," which features Alice Hollister, the original screen vampire, supported by Harry Millarde, will be released by General Film and prints of the subject are being shipped to the exchanges for the pre-release showings.

In explaining the plan a Kalem official declared, "The policy of showing the goods worked so well with 'The Social Pirates' that we are following it wherever possible. It is in order that exhibitors even in distant sections of the country may see before they buy' that we have set the release date back. "The Lotus Woman" may be secured in the regular program service of the General Film Company without extra rental, but even under those conditions we feel that the day is past when a theater owner can be asked to book a 'pig in a bag.' We want exhibitors to see this five-act feature and judge of its merits itself.'

Scene from "The Lotus Woman" (Kalem).
Feature or Program?

Boston Exchange Men are Warmly Discussing the Future of the Show Business—Are the People Going to Ask for Big Features or Will They Prefer, for the Most Part, the Diversity Offered by the Program?

By William M. Flynn, Boston Correspondent of the Moving Picture World.

BOSTON, MARCH—There is a friendly controversy going on at present among the film exchange men in this territory as to which are going to triumph in the long run, the big feature photoplay productions or the short one and two reel film subjects and the exhibitors are waiting for the outcome with much interest. So far honors are about even but the exhibitors have profited by the arguments hurled back and forth.

One exchange man, who specializes in two and three-reel subjects, claims the big productions are overdone and that many small houses are going "over their heads" trying to make a front.

"The moving picture business is a five and ten-cent business first, last and always," he said one day last week.

"There is hardly a story that is now being told in the multiple reel feature that cannot be told with greater force and convincing force, and two reels. Yet the tremendous cost of five, six or more reels, is freely indulged in. And the cost for features with its dependant search for effects and rapidly depleting supply of scenic material is getting greater and greater."

This man's opinion is not shared by the great majority of those who handle the multiple reel features who claim that the huge photoplays have lifted the motion picture business out of the realm of the commonplace and paved the way for its wonderful development. They assert the future of the trade rests in maintaining the high standards that have been set by the artificers of capital and have put years of study into what has come to be recognized as one of the greatest industries of modern times.

Meanwhile the controversy goes on and the exhibitor says "I need them both."

Frank H. Vine Gets Loving Cup.

Boston, Mass.—Frank H. Vine, New England manager of the International Film Service, one of the ten branch managers presented with a loving cup by William Randolph Hearst for the records of all previous serial bookings with the "Mysteries of Myra," being congratulated by exhibitors and his other friends in this territory for his achievement. "Beamng" Frank with his usual modesty, has accepted the felicitations and says he hopes to do even better with the split reel comedies he is handling in New England for the International in addition to the American army in Mexico reel, which he claims is going big.

Mrs. Carter Signs the Contract.

Boston, Mass.—It is reported that contracts have been signed by Mrs. Katherine Carter and Gustave Frohman, in her new association with the Gustave Frohman Photoplay Exchange in Boston, placing the distribution and management of all educational subjects under her immediate care.

Mrs. Carter's intimate knowledge of educational films and her reputation among school and church interests are expected to be a big boom not only to her department but the patrons of the department as well.

"Canada's Fighting Forces" Draws.

Boston, Mass.—"Canada's Fighting Forces," the Canadian government official films, are playing at the Tremont Temple in Boston and General houses twice daily. Sergt. Fred Wells, the veteran newspaper man and correspondent, who was wounded during the fighting in Europe, is lecturing with the films.

BUFFALO NEWS LETTER.

By Joseph McGuire, Special Correspondent, 611 Erie County Bank Bldg., Buffalo, N. Y.

J. M. Gorchof Will Represent Fox.

BUFFALO, N. Y.—May 2.—Several changes in the positions at the Buffalo film exchange were a feature here this week.

J. M. Gorchof, whose picture appears herewith, has been appointed representative of the Fox Film in the Buffalo territory as far east as Syracuse. "The new million dollar Annette Kellerman production will receive my attention," said Mr. Gorchof.

Mr. Gorchof at one time managed the Victoria theater at Lafayette, Ind. He has had ten years' experience in the show and film business in Chicago and other cities and enjoys the friendship of many exhibitors in this territory.

"Please mention, if you wish, that I was the first to suggest the formation of the Buffalo Screeen Club," said Mr. Gorchof. "After I solicited some of the film men on the subject, they quickly offered their co-operation."

Mr. Gorchof, formerly Mutual road representative in this territory.

J. R. Levy to Manage Local World Film.

Buffalo, N. Y.—J. R. Levy has been appointed manager of the local branch of the World Film Corporation, succeeding J. L. Mulhauser.

Details of Mr. Levy's appointment will be later.

V. H. Bendell Succeeds Frank Leonard.

Buffalo, N. Y.—V. H. Bendell, formerly special representative of the Essanay Company in this market, is now located at the Buffalo branch of the General Film. He succeeds Frank Leonard, who handled the Mary Page pictures. Mr. Leonard has been appointed road representative of the World Film in the Buffalo territory.

Louis Green Heads Exclusive Office.

Buffalo, N. Y.—Louis Green has resigned as the World's road representative here and has been appointed manager of the Buffalo branch of the Exclusive Features, Inc., with offices in the Chapin block.

E. Auger Visits Local Mutual.

Buffalo, N. Y.—E. Auger, special representative of the Mutual Film, visited G. H. Christoffers, manager of the Buffalo branch of this company, this week. Mr. Auger recently completed a three-months' trip through the Central West.

"Business was satisfactory in the various points I covered," said Mr. Auger. "Of course, some of the film companies are complaining that their business is being cut up and doing away with the various exchanges. All our patrons are eyewhanging over the Chaplin series, his "Floor Walker" picture being a great success."

The Edisonia Closed.

Buffalo, N. Y.—The Edisonia, a five-cent nickelodeon picture theater, has been closed. At one time this house, which is located in a good, residential district, was a money-maker. The building of two palatial theaters not far from the Edisonia, however, naturally cut in on the patronage of this smaller house, of which Tracey & Walsh were the proprietors.

Elmer S. Davis Back at Elmwood.

Buffalo, N. Y.—Elmer S. Davis, former manager of the Elmwood moving picture theater, Buffalo, has assumed that position again. This is a high-class house in one of Buffalo's best residential districts. Mr. Davis features the Paramount service and has a nine-place orchestra. He reports a satisfactory patronage.

A New Corporation.

Buffalo, N. Y.—For the purpose of doing a general theater and hotel business, the General Hotels Company of Buffalo was recently incorporated with a capital of $500,000. The directors are: S. B. Nye and W. S. Sears of Buffalo and Frederick W. Rockwell of Albany.

Buffalo Times Service Making New Features.

The Buffalo Times Film Service is preparing a series of feature pictures, with Helen Green and Earl Metcalfe as stars. Seven to five leading newspapers and many smaller ones are printing the features of this company, whose studios are at 423 Classon avenue, Brooklyn, N. Y.

Park Theater to Open.

South Dayton, N. Y.—D. D. Bacon will open the Park theater at South Dayton, N. Y., some time this month. The house will cost upwards of $30,000 and will have a large stage, six theater rooms, a fine ventilating system, a pool room for the use of patrons and other features.
New Philadelphia House

Stanley Amusement Company Buys Ground on Southeast Corner of Nineteenth and Market Streets on Which It Will Build a Splendid Picture Theater—Will Seat 3,000 Persons and Will Cost a Half Million Dollars.

Special to the Moving Picture World from Philadelphia News Service.

PHILADELPHIA, Pa.—Word has been received in local moving picture circles that the Stanley Amusement Company has concluded negotiations for the acquisition of a large site at the southeast corner of Nineteenth and Market streets. A model moving picture theater will be built on the property at an estimated cost of about $500,000. The building will be of fireproof construction and will contain 1,200 seats, and will have a seating capacity of 3,000 persons.

The site of the new theater is directly opposite the Nineteenth street subway station, thus making it extremely handy for residents of West Philadelphia and other points. The work of construction will be rushed forward with all possible speed and it is thought that the theater will be ready for occupancy on or about the first of the year. The Stanley company, owners of the Palace Theater Bldg., 1214 Market street are proprietors of the Stanley theater, Sixteenth and Market streets, Philadelphia’s leading moving picture theater.

NEW THEATER IN LANCASTER. George M. Krupa Building a 2000 Seat House.

Lancaster, Pa.—George M. Krupa, proprietor of the Hippodrome theater, Lancaster, has put the finishing touches on his new house, located at that place, which, when completed, will be the largest and most beautiful in that section of Pennsylvania. The new house will be fitted with luxuriant furnishings and will have a seating capacity of 2,500 persons. The work of construction is progressing rapidly and Mr. Krupa declared that he expects to be open by the 4th of July. Practically all of the equipment to be used in the new theater has been purchased at the Calisphere Supply Company, 1331 Race street, and includes several projecting machines, a screen and other such paraphernalia.

ACCIDENT TO BUILDERS. Balcony Ceiling Collapses and Injures Worker.

Reading, Pa.—A most deplorable accident recently occurred during the remodelling of the Palace theater, on Penn street between Sixth and Seventh streets, Reading, Pa., recently taken over by Carr & Schad. The balcony ceiling collapsed when force of platers were working on the rear walls resulting in the death of one man and the serious injury of three others. Attorney for Messrs. Carr & Schad stated to the police that the reason for the accident was that a metal ceiling was stripped off and that of plaster was being stripped off, while the supporting beams gave way under the extra weight. The coroner is investigating.

Palace Theater Leased.

Norristown, Pa.—A. & L. Sablosky, operators of the Strand Palace, the Garrick and other moving picture theaters in Norristown, Pa., have recently leased the First National Bank building on Main and Mill streets from Frank Leichtlehammer. The same character shows will be exhibited at this theater as have popularized other theaters in the city. Mr. Sablosky and it is expected that the patronage of the Palace theater will steadily increase under the new management.

John Smith Improving Liberty Theater.

Philadelphia, Pa.—Mr. John Smith, owner of the Liberty theater, Tacony, and well known in local moving picture circles, has recently taken possession of the Liberty theater, installing a considerable new equipment. Mr. Smith, who has been working on the installation of an expert on projection, purchased a new Super-Eldon machine from the Caleiff Supply Company, receiving it at the most expensive on the market and has obtained a wonderful reputation by the clear manner in which it projects pictures upon the screen.

Visitors to Philadelphia.

Philadelphia, Pa.—Many out of town visitors recently paid their respects to Philadelphia and the local moving picture supply houses report accomplishing considerable business along this line. Numbered among the visitors were I. H. Trousdale, exhibitor of the Empire house, Front Royal, Va.; Mrs. Reese, of the Reese theater, Harrington, Del.; William Hunt, well known exhibitor of Wildwood, N. J., and many other exhibitors.

Theater on North Broad Sold.

Philadelphia, Pa.—A New Philadelphia picture theater, 4817 to 4821 North Broad street, lot 68 by 135 feet, has been purchased by Nell L. Cardyhoski from Rosario Magrini, for $18,000. Mr. Cardyhoski is the present owner of the theater, and it is expected to mortgage the property for $14,000.

Decker & Harper Take Local Theater.

Waynesboro, Pa.—Messrs. Decker & Harper, exhibitors of this vicinity, have assumed management of the Waynesboro’s leading moving picture theaters and have purchased considerable new equipment from the Swab Film Service, 157 Vine street, including a new 6H projecting machine.

Revolves Orpheum License

License Committee of Bayonne’s Common Council Votes to Suspend License of E. A. Schiller Who Is Showing “Damaged Goods.”

By Jacob J. Kalter, Special Correspondent, 51 Strand Theater Bldg., Newark, N. J.

NEWARK, N. J.—What is regarded in many circles of Newark as a most highhanded threat took place Wednesday when Chief of Police Long caused the arrest of Emanuel A. Schiller of Bayonne for showing a damaged picture, “Damaged Goods,” playing at the Orpheum theater.

At a meeting of the license committee Thursday, members of the committee unanimously voted to suspend the license of the theater for a period of three weeks covering the time of the lease obtained by Mr. Schiller. The serving, however, of the formal notice of the termination of the license has been withheld until the aldermen can obtain some legal advice on the matter.

At the hearing Thursday, the Orpheum was still running the photoplay, and Mr. N. R. Greathouse, who has the state rights on the film, became the special correspondent of the Moving Picture World that he expected to exhibit the picture till the expiration of the license.

The meeting of the license committee Wednesday evening was called for the sole purpose of considering the Orpheum case. But at the close of the meeting, counsel for Mr. Schiller denounced the procedure, saying that only one side of the case was heard and that the committee given them a little more time, they would have produced several prominent men testifying to the good work done by the picture.

The two exhibitors, Mr. Tunison and Mr. Greathouse, both said that although they have been in the business for a considerable time and have not received a refusal of license at other places, they have refused to show it at their playhouses.

The committee was composed of the owners of the theater. Saul Cohn said that in this case his client was the govt. He could see no reason why his case should have been put over to Thursday. He revoked permanently in view of the fact that the theater owner had absolutely no connection with the picture, 120 Market street.

The case will be tried this week in the offices of the vice-chancellor.
Advertising Bill Passes

District of Columbia Bill Curtailing Extravagant Statements in Local Advertising Passes House and Senate—Will Doubtless Be Signed Before This Is Read
—Provisions of the Measure and Penalties for Infraction.

By Clarence L. Lint, Special Correspondent, 632 Tenth St. N. E., Washington, D. C.

WASHINGTON, D. C.—There will soon be placed upon the statute books of the District of Columbia a law that will tend to curtail extravagant statements in advertising where there is intent to defraud the public. The Johnson bill, containing provisions drawn from reports that have been printed in this column, has been adopted by the House of Representa

By virtue of the appeal to the Senate and the recommendation to President Wilson, who will no doubt place his signature upon it before the moving picture season begins, Mr. Bunn and I are sorry to leave it, but I believe my prospects are much better in this larger offer.

It is to be remembered that on April 1st, Mr. Bunn sprang a surprise on his friends in this territory by slipping off to Chicago and marrying Miss M., when everybody thought him to be a confirmed bachelor. This in all probability is what started his thoughts again toward the west.

H. E. Friedman.

Friedman broke into the film game right here in Washington about a year ago and since has become a notable factor in the theatre world of North Carolina and Virginia. He is enthusiastic over the business and has done much to help the exhibition community of this territory to which he has been assigned. He was of considerable aid to the exhibitors

WASHINGTON EXPECTS PERFECT EXCHANGE BUILDING

Local Exchange Managers Are Looking Forward to Having a Most Up-To-Date Home For Distributing Offices

Washington, D. C.—This city is to have one of the finest film exchange buildings in the United States if the plans of Mac

In the same position as assistant manager of the Chicago Pathe office his future is also better assured. The Washington corres

Washington, D. C.—J. Frank Brown, formerly a member of the corporation which operates the Pathe Mutoscope Company in this territory, is back in Washington preparatory to traveling through Maryland, Delaware, West Virginia, and Pennsylvania, for the Masterpiece Film Attractions Company. In addition to the states named, Mr. Brown will also look after the bookings in the District of Columbia. He is to market "Neptune's Daughter," "The Spillers," "Cabirla" and "Somewhere in France."

Toward the King Row.

A checkerboard move is being made by two of the local exchanges for the Mutual, of 454 Fifteenth street, to occupy the quarters now tenanted by the Washington Film exchange, which has moved to 1111 Nineteenth street. The latter goes to a building in the next block adjoining the offices of the new exchange. This firm has arrangements for a new building in their new homes within a very few days.

WASHINGTON EXPECTS PERFECT EXCHANGE BUILDING

Local Exchange Managers Are Looking Forward to Having a Most Up-To-Date Home For Distributing Offices

Washington, D. C.—This is to say that one of the finest film exchange buildings in the United States is to be opened in Washington, D. C. The building will be located at 454 Fifteenth street, and will house the offices of the Pathe Company, Mutual Film, and several other exchanges.

The building will be of the latest design and will be equipped with all modern conveniences. It will be a two-story structure, with a large exhibition room on the ground floor and administrative offices on the upper floor.

The exhibition room will be equipped with the latest projection equipment and will be capable of showing films of high quality. The building will also be equipped with a large library and will have comfortable seating arrangements for those attending the showings.

The building will be situated at 454 Fifteenth street, and will be easily accessible from the main roads of the city. It will be a welcome addition to the city's cinema scene and will provide a much-needed facility for the exchange of films and information among the various companies.

All of the public corridors will have terrazzo floors and marble bases. The stairs will be of ornamental iron with slate treads, except the first floor which will have marble treads. On the first floor space is to be provided for private telephone exchange and telegraph office. On the roof there will be a roof garden, a reception room, and a dining room, all with private entrances.

Heat, water, elevator service, janitor and service women will be furnished at all reasonable hours. Each floor will be subdivided, but should a prospective tenant desire exclusive floors, entire floors can be removed and, in the event of one desiring more than a single floor, arrangements will be made for private stairways connecting them. It is said that subject to promptly obtaining leases, occupancy will be given on or about December 1, 1916.

WILL FILL A NEED

Washington has long been in need of a building of this type, one that will fill a real need and, at the same time, fit the needs of the rapidly growing business. It has been in the minds of a number of people for some time, but it has been the first real announcement of intentions. The building will be located somewhere in the vicinity of the main theatres, and will be a number of motion picture theaters, and will be easily accessible from all parts of the city. With all of the principal film exchanges under one roof it will be of considerable advantage to visiting exhibitors from other cities. It is expected to be a building of considerable size and will be a welcome addition to the city's cinema scene.

Each tenant will have joint use of the exhibition room and library, and will also have a large locker space located in the basement.

The building will also be equipped with a large projection room, a comfortable lounge for the relaxation of the patrons, and a large stock room for the storage of films.

In conclusion, the building will be a great addition to the city's cinema scene, and will provide a much-needed facility for the exchange of films and information among the various companies.
Sidney B. Lust’s Business Extends.

Washington, D. C.—Sidney B. Lust, who operates the United Film Service Company in this territory, has extended his activities to the point where he not only carries a line of films, but is in position to do poster mounting. He is now utilizing the entire upper floor of the building at 903 E. street, northwest, for that purpose and he has installed an outfit which he claims will enable him to give prompt service to the exhibitors who do this work for the local exchanges, having his place of business at 114 Ninth street, northwest, is no longer in the field.

Change Affecting Local World Film.

The North Carolina territory of the World Film Corporation, formerly located at the Lynch office, will hereafter be controlled, according to report, by the S. A. Lynch Enterprises, having headquarters in Charlotte. It is said that this organization has closed for the World service in ten or eleven of the Southern states. The service will hereafter be from the Atlanta office of the World Film. The S. A. Lynch Enterprises control a large number of theaters throughout the South, as well as being interested in other connections.

Manager Thompson Badly Burned.

D. J. Thompson, manager of the Cleveland theater, 1390 Market street, near Nineteenth street, northwest, is in one of the hospitals badly burned, as a result of a fire that swept that building, which burned out the front of the house and destroyed a large number of films. It seems the operator saw that there was danger, he jumped from the booth. Mr. Thompson quickly went up in the room and did his level best to put out the fire. As a result he badly burned the head, face, hands and arms and his mouth was also badly burned. He was given credit for the pluck that he showed. It will be several weeks before he can again be on the job. The manager of the F. A., in good condition, was also damaged.

F. B. Watche Gets Loving Cup.

Fritz B. Watche, manager of the Washington, D. C., branch of the International Film Service, has been made the recipient of a loving cup, one of the ten offered by the company to the branch managers as a testimonial of their success in handling first-run bookings for its serial, "The Mysteries of Myra."

BALTIMORE NEWS LETTER.

By J. M. Shellman, Special Correspondent 1902 Mt. Royal Terrace, Baltimore Md.

Another Pearce and Scheck Theater.

BALTIMORE, Md.—It was announced by the management of Pearce and Scheck’s Victoria theater, 419 East Baltimore street, that plans are now under way for the construction of a new large theater in the 400 block of South Broadway consisting of 12 lots, near the Leader theater, another of their interests. At the present time the Hippodrome has been opened, in which they now have large interests, they were contemplating the building of a theater on this lot. The pressure of business in regard to this enterprise, however, forced them to postpone the project.

Pictures at Casino.

Baltimore, Md.—Another surprise in the building line is the announcement that the old Casino building, now located on East North avenue near Charles street, is shortly to be remodeled for use as a large moving picture theater. An ordinance will shortly be introduced in the City Council asking for permission to proceed with the enterprise. Architects are now preparing plans for the remodeling of the structure into a theater.

Theater for South Baltimore.

Baltimore, Md.—An offer of $8,500 was made by Mr. P. J. Kortes, through John B. A. Whetle, counsel for the Parkway Theater Company, for the former pure house at 1111 Blockley building at Light and Poulney streets.

The object of the Parkway Theater Company in acquiring the property is to erect a new picture theater on the site, and the offer was made providing the city will authorize the erection of a new theater. Included in the offer that the sale would carry with it the transfer of an irrevocable ground rent of $217, now being paid by the city.

The Board of Estimates, to which the offer was made, stated that it is not doing business about the passage of the ordinance, but would not guarantee the transfer of the ground rent.

New Crescent Opens.

Baltimore, Md.—The New Crescent theater, 1509 Lafayette avenue, opened its doors to the public on Monday, May 22d, in gala array after having been entirely restructured. The theater was planned to show its patrons only the big productions.

S. M. Buckman Managing the Peabody.

Baltimore, Md.—The Peabody theater 11 East North avenue, is now under the management of Mr. Buckman. It was stated at the Peabody on Wednesday, May 24th, that Mr. Buckman has been managing this theater since May 1st.

Baltimore, Md.—The Gordon airshow, located at Baltimore and Catherine streets, is now open to the public. A high class program has been arranged for its patrons by the management.

Altona’s Strand Opens

Handsome New Quarter-of-a-Million Dollar Theater Was Formally Opened Monday, May 29—Owned by the Silverman Brothers—Seats 1,500 Persons—A Fine Organ and Details of Its Construction.

Special to Moving Picture World from Pittsburgh News Service.

ALTOONA, PA.—The handsome new Altona, a $250,000 motion picture palace, was formally opened on Monday, May 29, in a brilliant and very auspicious manner. The Strand is model of architectural beauty. This house had been in the course of construction for the past ten months and em- bodies the latest in every detail of the extended experience of the owners, Silverman Bros., pioneer exhibitors of Altoona. Neither lack of planning nor any effort was spared in carrying out the project.

All the latest and best ideas in theater building for the past ten years have been incorporated in the Strand. It is a brick and steel fist at 12th street, imposing in every detail. One of its many beautiful decorative features is the lobby, which is finished in the rare marble of Alabaster. The interior is equally striking and luxurious in its furnishing and equipment. The seating capacity of the house is 1,500, which number was reached by the opening. A Hope-Jones organ was installed at a cost of $16,000, and this is augmented by an orchestra of 15 and a projection room. The projection equipment consists of two Simplex machines, supplied by the Feature Film & Camera Co., Pittsburgh. Tri- angle and Paramount pictures are shown, with a chance of program three times a week.

The Pitt Begins Summer Films.

Pittsburgh, Pa.—The Pitt theater, Penn avenue and Seventh street, inaugurated its summer season of high-class photo- plays on May 29, with the showing of the Clune film spectacle, "Hamona," beginning a series. A fine idea of the license presentation of play- plays has been heard in this series, and the Pitt has been a favorite of the Pittsburg Filmmakers. The symphony orchestra of 30 has been augmented by a Mexican Miramba band. The orchestra has been raised to 25 cents and 50 cents matinees and 25 cents to $1 evenings. The Pitt is being brightened up with all modern decor, electric displays and other decorations, while the auditorium, cooled by a new ice air system, is one of the most comfortable to be found.

OPENING OF THE ORPHEUM.

Mark Browarsky’s Splendid New Theater in Pittsburgh.

Pittsburgh, Pa.—The new Orpheum theater at Forbes street and Murray avenue, in the Squirrel Hill district, was thrown open to the public on Saturday, May 27. Mark Browarsky is the owner of the Orpheum, which is a very handsome addition to that section’s fine array of modern theaters. The seating capacity of the house is 400, while the equipment and decoration would do credit to any theater of much greater proportions. The magnificent supply of a Seeburg style R organ. The pictures shown are in keeping with the high standard set in the construction of the theater, Metro, Paramount, Fox, Big Four and World subjects constituting the program, which is released 21 reels weekly, chiefly one and two reels in length.

Travelogues at the R. & C. Theaters.

Pittsburgh, Pa.—All of the Rowland & Clark theaters, including the Regent, the Strand, the Oakland, the Bellevue and the Capitol, are showing with much success the new weekly travelogue features just inaugurated by the Metro. Unusual interest is displayed by the patrons of the Rowland & Clark houses in these pictures, which are considered a new and striking departure in their treatment of animal and bird life, aside from their portrayal of scenic splendor.

May Bar All Young Children.

Eric, Pa.—A movement has been under- taken in the city by officials of Eric, Pa. to have children under 12 years of age barred from motion picture theaters. An ordinance to this effect is being consid- ered, it is said.

Quality Film’s New Branch.

Charleston, W. Va.—The Quality Film Co. has recently established a branch office at Charleston, W. Va., in the Boarisky building. Mark N. Horwitz is in charge.

AL. W. Cross on Booking Trip.

Pittsburgh, Pa.—Al. W. Cross, head of the Hunson Feature Film Company, Pitts- burg, Pa., is on a ten-days’ booking trip to Harrisburg, Williamsport and other cities in eastern and central Pennsylvania.
Favors Sunday Shows

Cleveland Congregational Minister Comes Out in Favor of Sabbath Picture Shows—Says They Might Be Doing a Work That Changed Social Conditions Prevent the Average Church Doing.

By Hubert Persons, Special Correspondent, Standard Theater Bldg., Cleveland, O.

CLEVELAND, O.—The movement planned by James H. Bradley, Cleveland moving picture theater to close on Sunday in observance of a state law, seems to have been made. In the stead, now comes Rev. Dwight J. Bradley, Congregational minister, declaring he is not one of those who think any movement to close picture theaters on Sunday is made without his being held to his Sunday congregations and urge other pastors to do the same, through the Bland theater, what he calls "inspirational" films. His suggestion was made in a letter to Charles J. Gooingler of the Melba and Home- stead theaters, asking him to suggest a means of improving picture programs.

"Personally," Bradley declared, "churches should help and not criticize the picture theaters. 'On Sunday nights,' Rev. Bradley said, the moving picture houses could run an especially inspirational film, for example, "The Christian," which is so coming to the Melba soon. If it were possible to make some such selection for every Sunday night, you would do to work which a changed social condition has made almost impossible for the average church to do any longer.

"Persons should be glad to put my influence behind the support of such a move and in some definite way. All churches could get together on the theater manager and say to him: 'We'll close our churches on Sunday nights and urge our combined congregations to attend your program, provided you will agree always to have a distinctly inspirational feature, just as long as we do the most holy religious; but one that will breed high ideals, and let one of us ministers take ten or fifteen minutes in putting in the main ideas of the film before it is shown, to help the people get the big pinch in it.'"

Rev. Bradley's suggestion is likely to be worked out on the West Side in the near future.

BIDDING FOR FEATURES.
Proposal to Have League Members Bond Themselves Against It.

Cleveland, O.—S. F. Deutsch of the Sun theater has formed the Northeast Ohio Motion Picture Exhibitors' League some food for thought at a recent meet- ing, when he presented the idea that the league should be required to put up a substantial cash bond, binding themselves not to out- bid each other for photoplay attractions. No action was taken on the suggestion, but it created a mild sensation in the meeting.

BRABANT FILM GROWS.
Company Asks to Increase Capital Stock to $500,000.

Cleveland, O.—The Brabant Film Corp., 3608 Euclid avenue, has just filed an application with the secretary of state to increase its capital stock from $35,000 to $500,000. Captain H. H. B. Holland, who is president and general manager of the company, application to Robert T. Hayes Hunter of New York, to be director general of the company and has also pur- chased property at 3825 Superior avenue, a contemplated method of production which experts be- lieve will greatly reduce the cost of produc- ing pictures. The company has a plan for making plays male leads in Brabant productions.

Work on a ten-reel feature on the scale of "The Birth of a Nation," is, it is said, to be commenced at once by the Brabant company. The picture will be produced at Norfolk, Va. This site was selected because the scenario for the dramatic Civil War battle between the Monitor and the Merrimac, which occurred near Norfolk.

The company will produce other features in Cleveland in a studio soon to be built. The films will be made on which options are held. George G. Kimberley, wealthy real estate and insurance man, is to be treasurer of the company. Will also be a director with Captain Holland, Mr. Hunter and Morrison and Company.

A film made by the Hunter method was recently privately screened before newspaper men at the Metropolitan theater and was favorably commented on by the photoplay editors of both the Leader and Plain Dealer. It is declared to be a real asset to the new company which appears to be getting under way in good shape.

Luck Favors Genius.

Cleveland, O.—Louis Becht, proprietor of the Mall theater, Superior avenue, is a third of the organization of the Cleveland Rooters' Club. Because of this fondness for the national sport, the group has a board above the entrance to his theater.

Then he encountered a problem. To use the same board a new set of scores would interfere with the entrance and exit and bring down the wrath of the city buildings inspectors. The board without a ladder seemed out of the question, until Becht saw George Mont- gomery of Temple theater.

Montgomery is seven feet three inches tall in his stockings. The score board is just eight feet above the sidewalk.

Cincinnati's Open Sunday

Mayor Puchta Believes in Clean Picture Shows on Sabbath in His City and Has No Intention of Forcing them to Close.

By Kenneth C. Crain, Special Correspondent, 610 First Nat. Bank Bldg., Cincinnati, O.

CINCINNATI, O.—Local exhibitors breathe a bit easier since the question of whether the amenable statute regarding theatrical performances on Sunday has been placed squarely before Mayor Puchta, and decided in their favor. It will be recalled that the Supreme Court of Ohio decided recently that the statute in question is in full force and effect and that, moreover, it applies to moving pic- ture performances, making them illegal on Sunday. Certain religious organiza- tions, including the Christian Endeavor of Sabbath, called the mayor's attention to this statute and the decision construing it a few days ago and asked him to take action to close up Cincinnati's picture houses on Sunday. He stated definitely, however, that there was nothing objection- able in clean picturabrows on Sun- day or on any other day, and that he had no intention of forcing them to close. As a matter of fact, a resolution is a dead letter in virtually every city of the state, remaining merely as a weapon for hands of the days of Sun- day closing in the smaller towns and villages; and the attitude of the mayor is that as yet Cincinnati will not join these.

Former Censor on Censoring.

Cincinnati, O.—The steadily increasing interest taken in moving pictures by club women as well as increasing view of the censorship problem, were shown in an address by Miss Helen Duey, of New York, before the Julia Ward Howe Club, of Cincinnati, recently. Miss Duey, who is well known as a former censor herself, pointed out that there are at least two sides to the subject, and that the only safe criterion is the opinion of the real public and not of isolated individuals of narrow view. The need for pictures es-pecially suited to children under sixteen was suggested as one of the great needs. Miss Duey, speaking of the V-L-S-E exchange, was a speaker at the meeting, outlining briefly the evolu- tion of the moving picture industry, outlining the immense improvement which has been seen in a comparatively short time, the inference that still further im- provement may be looked for.

FOX MANAGER PLEADS GUILTY.
Fined $100 and Costs for Disregarding Orders of Censors.

Cincinnati, O.—O. N. Moller, Cincinnati manager of the Fox Film Corporation, on the charge of failing to obtain licenses from "The Eternal Sapho," ordered by the Board of Censors, were made before the film was shown in Cincinnati, resulted in a plea of guilty and a fine of $100 and costs for the film man. The case was presented in the Cincinnati Municipal Court, being the first of the kind tried in Cincinnati, or, as
New Detroit Ordinance

Alderaman James Vernor Has Introduced Into Common Council an Amendment Calling for Formulation of Codes Covering Structural and Sanitary Conditions in Picture Theaters—Certificates of Inspection and Changes.

By Jacob Smith, Special Correspondent.

DETROIT, Mich.—On May 23 Alderman James Vernor introduced an amendment into the common council of Detroit (ordinance No. 208) that requires the city building chief to sign any certificate of inspection and changes which will be made in any kind of moving picture theater, the certifying that the building is properly and safely equipped for holding such shows and for the regular inspection of them. If they perfectly conform a certificate of inspection shall be signed by him.

"And after the issuance of such certificate, no change or alteration shall be made in the building, such as a new house or play house without application having been first made to such department and officer and a certificate of approval of such change or alteration be had from each of the departments and officers above mentioned.

"Sec. 2. This ordinance shall take immediate effect.

"GLORIA" A BANGING SUCCESS.

Management of Majestic Had Fought Shy of Serials, But Is Learning.

New Triangle Local Office.

Detroit—It is now a fact that serials can be shown successfully in the higher grade of motion picture theaters is being demonstrated at the Majestic theater, Detroit, "Gloria’s Romance" is being run. The business at all performances the first week was tremendous. Previous attendance records—even the matinee performances drew capacity houses. That the serial is being accepted by the majority to see the serial is proven by the fact that the number of motor cars which line up each day is more than for any four days times greater than ever. "We have always been opposed to serials for the Majestic," said Manager George D. Hull. But we may say that this section in the case of "Gloria’s Romance," principally because of Miss Burke being in the cast—and because we knew that George D. Hull would make it an exceptionally good serial. And we are not disappointed. Our patrons seem to thoroughly enjoy this serial. In fact, they practically all of them will come back for the remaining chapters."

Delinquent in Payment for Licenses.

According to State Fire Marshal John W. Winningham, there are 810 moving picture theaters in Michigan who have neglected to comply with the law which requires a license fee of $500 per license. Notices have been mailed demanding immediate remittances. Those who fail to pay will be on the list of those whose licenses have been revoked.

To Mr. and Mrs. Kent, a Girl.

Detroit, Mich.—Best wishes and tons of congratulations to James O. Kent, manager of the World Film Corporation office in Detroit, who is once again a happy "papa."

A bumbling baby girl—Syliva Marie—was born to Mrs. Kent on May 11, to Mrs. J. B. Addison Pelley, lessee of the Majestic in Kalamazoo, Mich., has installed a handsome new stage setting and new drops; a new light increases the effects of the decorations and the picture is in a number of other ways materially improved the appearance of his house.

Detroit Briefs.

The Universal Film Company, the Blue Bird Company and the Michigan Metro Film Corporation are located indefinitely at 1833 Adams building, just a block east of the former location. Harry I. Garson, of the Broadway Street theater, is devoting a lot of time to the forthcoming release of the Clara Kimball serial, which he is heavily interested in the Michigan distributing company. Mr. Garson is getting letters and telegrams almost daily from Michigan exhibitors asking for the exhibiting rights in their respective localities.
Need a Box Office Phone

Louisville Exhibitor Points Out How Telephone in the Box Office Will Pay—Pictures Conditions and Shows Why It Is a Real Necessity Even in Houses That Distribute Hand Bills with the Daily Program.

By G. D. Crain, Jr., Special Correspondent, 1404 Starks Bldg., Louisville, Ky.

Louisville, Ky.—According to one of the leading exhibitors, and he is a man who has no personal interest in boosting the telephone business, every theater should have a telephone, merely as a business-getting proposition and a matter of service to patrons. He stated that he was unable to see how any theater could be so penny-wise-and-pound-foolish that it would either not install a phone, or both 'phones if it happens to be in a city where there is more than one telephone company.

In a measure this condition has been relieved by passing weekly handbills in the neighborhood, but the handbill is often lost or misplaced, and an entire family will go down town rather than walk a block for a microphone theater. One outskirt house features telephone service, and requests its patrons to call under their own names for playbills, programs, and players. The box office girl handles the calls, gives the number of reels in the photoplay feature, the producer and director, and, according to her, she also tells what comedies or other material may be on the bill. One of the downtown exhibitors reports that they pay for themselves every month through the volume of business that comes into the theater following calling to find out what program is on, or what time certain shows will start. One exhibitor figures that if he breaks even on the 'phones, he is bound to be ahead in the personal service and the service to patrons.

MANY AIRDOMES OPEN.

Summer Sets Park Theaters in Race.

Louisville, Ky.—The final opening of real summer weather has brought a lot of the airdomes open which have not opened are making preparation to get into the game as quickly as possible. Business with the parks has started somewhat better also, but, according to the leading exhibitors, the downtown moving picture theaters are not suffering any from the airdomes or tramps. The Hilltop Amusement Co., which some time ago took over the Crescent airdome, in Crescent Park, has just opened this theater, which, according to the management, has arranged to take pictures each week of local happenings of interest, and has planned to run a regular weekly film. Some excellent and material was obtained on Saturday evening, May 20, when the big film of the Cooperative Company burned to the ground. This was one of the most spectacular seen in Louisville for years, and burned most of the following Sunday.

Louisville Notes.

The Rex theater of Louisville is playing a "home" serial and drew a very good audience at an admission price of 25 cents. This theater has done a far better business since it was remodeled and its name changed from the Novelty to the Rex. Manager George Hackett of the Sun theater, recently let a contract for repainting and decorating the building inside and out, and when the work is completed will have a very attractive suburban house.

A number of theaters in this district have contracted for the new serial, "The Adventures of Mr. Belvedere," and the leaders of the Empire, Crystal, Norman, Hilltop, Sun, Gem, Franklin, Lyric, New Albany and Kirkwood.

J. M. Wentzel, owner of the Norman theater, has again contracted for Universal service. Mr. Wentzel is one of the successful, solid, old line picture men of the city.

Sam Switow of the Switow Amusement Co. has had the Crystal theater done over inside and out and has made several improvements in the building.

The Yellic's has taken out a building permit for several minor alterations on its airdome at 2424 E. Broadway, which will be opened in a few days.

The Macauley Theater Company, the oldest airdome house in the district, has filed articles of incorporation, listing a capital stock of $2,120. The incorporators holding the entire issue are Annie A. Macauley, Mary L. Smith, Rachel M. Bigelow and Albert A. Bigelow. The domicile is placed at 1105 E. Broadway.

The Idlehour Amusement Company, with a capital stock of $1,800, divided into 150 shares, has filed articles of incorporation. The company proposes to conduct moving picture theaters and is authorized to incur indebtedness up to the capital stock. The incorporators are Floyd Whitehead, Harry T. Kraft and F. L. Hoff.

L. J. Dittmar, head of the Majestic Amusement Company, returned from a business trip to New York City recently.

Kentucky News Notes.

Sardis, Ky.—The Sardis opera house nas installed a private telephone which will no longer be forced to depend upon erratic local central station service.

Richmond, Ky.—C. E. Ritter, manager of Lexington, Ky., is arranging to open a new airdome at Irvine with a seating capacity of 100. Irvine is one of the rapidly growing oil towns of the state.

Paintsville, Ky.—Gus Arnett and Harry Conley have taken the management of the Stafford theatre. Mr. Conley and Mme. Arnett have effected a satisfactory settlement with their creditors and the bankruptcy petition was withdrawn.

TENNESSEE NEWS LETTER.

By G. D. Crain, Jr., Special Correspondent, 1404 Starks Bldg., Louisville, Ky.

Summer Films at Strand.

Memphis, Tenn.—The Strand theater, Bellevue and Linden avenues, will be open one week only, to be in connection with Lanier's Merry Garden, according to announcement made recently by Arthur Lane, who is in charge of the airdome and to be run in connection with the Strand. Mr. Lane has announced that he will display photoplays de luxe at the Strand, and there will be a big change of pictures along with the daily change of pictures. First run pictures only will be shown and a special matinee will be arranged for children on Saturdays.

Tennessee Notes of Interest.

Nashville, Tenn.—The Crescent Amusement Company has been receiving bids on the new $100,000 Majestic theater, and contractors for erection of same building will probably be let inside of a few days.

The Knickerbocker theater of Nash- ville, which received a smart increase in patronage and business due to improvement in the efficiency of its high grade orchestra. This orchestra is under the leadership of R. E. Reinhart, manager.

The Majestic Amusement Company of Memphis, Tenn., raised prices to ten and twenty cents at New Majestic No. 2, during the showing of "Fiddler." The Alhambra of Nashville, Tenn., recently exhibited the fifth episode of "The Mystery of Miste."

ST. LOUIS NEWS LETTER.

A. H. Gieble—Special Correspondent, 236 Vanol Bldg., St. Louis, Mo.

Russell Airdome Leased to Skouras.

ST. LOUIS, Mo.—Spyros Skouras, manager of the 12th Street theater, Lafayette and Jefferson avenues, has leased the Russell airdome on Russell avenue, just east of Jefferson, for a period of two years, and plans to operate a first class roller coaster and airdome, under the management of Mr. Skouras. He has already put down one hundred and twenty trees, symmetrical, in the form of a globe. The arrangement for operating the theater, to run the Lafayette's program during the hot months, the cold and rainy season last year almost put the outdoor shows out of business. Mr. Skouras is in an excellent location, and when he is not actually pouring down rain, the Russell in an outdoor place. Mr. Skouras has decorated the place, which was already a handsome airdome, with Grecian statues, many brilliant lights, and...
beauty of the garden. An excellent orchestra furnishes the music for the entertainment. The pictures are carefully chosen, usually a new feature every day, with a comedy and travel and news films. The Russell seat alone has 900 persons, and the admission is ten cents.

War Exhibit at Pageant. St. Louis, Mo.—A. E. Morelock, manager of the Pageant theater, 5851 Delmar Bl., gave a showing on May 22 of films of war scenes in France and America to benefit the French wounded. The moving picture exhibition began at 5 o'clock in the afternoon, and after an hour and a half of the pictures, a dinner was served at a popular west end restaurant. After the dinner a dance was given, which has become the tradition of the benefit entertainment. The proceeds will go to the support of the rural hospitals throughout France.

Business Notes. Ambrose Abrams, special representative of the National Photoplays, Inc., visited the St. Louis branch under the charge of S. J. Baker, during the week of May 15. Mr. Abrams found trade conditions good. In all the districts he visited, and was especially pleased to hear that the St. Louis exhibitors have the largest proportionate amount of business done during the month of April.

General Manager of the International Film Company paid a hurried call on E. W. Dustin, local manager of the International, at the Biograph, May 20. Mr. Berger found trade prosperous in the Mississippi Valley. The International, although a new organization, has exceeded all expectations in recent bookings in this territory.

Tom Leonard to Travel for Universal. Tom Leonard has just recently been appointed Universal traveling salesman. Mr. Leonard is an old time exhibitor, having been in the business since its infancy. He is personally acquainted with nearly all the exhibitors in the territory, and should have no difficulty in placing Universal contracts.

Illinois Theater Changes. Moline, Ill.—The Grand theater, at Fifteenth and Sixth avenues, has been closed. Lewis Loyd, manager, blamed lack of business. Rock Falls, Ill.—Richards, manager, has purchased the motion picture theater here and will operate it.

Florida, Ill.—Paul Black has sold the Star theater here to Mr. and Mrs. Miles Cutting of Rockford.

Rock Falls, Ill.—A. E. Berlin, Jr., manager of the Lyric theater here, will erect a 40x60 motion picture theater, seating 500.

Charleston, Ill.—C. D. Mitchel has abandoned his plans to erect an opera house on Sixth street and announces that he will operate the old motion picture theater on the same site.

Harvard, Ill.—Alrich & Scott, who have sold the Ruritan at Richmond, will now devote all their time to the Palace theater here.

Rock Falls, Ill.—Mr. and Mrs. William Boston, who will open a new airome here within a few weeks, will call it “The Rock airome.”

Ottawa, Ill.—The Gayety theater will not be used for moving pictures, Frank Thildan of the Ottawa Orpheum having leased it for other purposes.

Quincy, Ill.—Edward C. Broai has purchased the Bijou theater and has remodeled it. He will reopen it as a show house.

Oak Park, Ill.—Manager John G. Hodgson of the Oak Park theater has smashed his rule not to run serials and is going to run George Kleine’s “Gloria’s Romance.”

The Real Censor Spirit

Oak Hill, Ill., Censors Tell Just What They Want—Would Be Fine for a Finishing School for Young Ladies, but Do Full Grown, Healthy Minded American Communities Want Anything at All Like It?

By Frank H. Madison, Special Correspondent, 6749 Emerald Ave., Chicago, Ill.

OAK PARK, Ill.—The West Suburban Better Motion Pictures, after a partial survey of photoplay houses in this city, still feels that its program is not so idealistic, but that it might be even more improved by the wise and happy co-operation of the public and the management of the moving picture business. In its report the committee spoke of the attitude of the exhibitors in feeling that the public might be misled by some motions pictures. "The committee feels that it is due," said the report, "both to the fact that proper guard in exhibition and management does not understand or properly interpret the real wishes of the public and that the public does not clearly understand the desire of the moving picture management. That is, that the moving picture management thinks that a moving picture house is a good place to visit and that to see a 'risque' film indicates a desire on the part of the community for more of that sort of entertainment."

Though the committee wishes to see the general moral standard of the moving picture business improved, it advises that one or two bad films not be permitted to remain in the picture house. "The committee," it said, "feels that the record of the picture business at all either alone or with his family. The committee also believes that the public and the moving picture management can be, and should be brought together and be made to understand each other for the good of both; and has addressed itself to that task.”

Principles Evolved. As a result of its experience, correspondence, study, discussion and deliberation, the committee is ready to make the following recommendation of principles to govern the choosing and presentation of films in Oak Park:

Pictures to be Eliminated Entirely.

(A) On the Social Evil Grounds: 1. Those that present scenes of vice, sex or crime, which arouse unworthy curiosity and stir the imagination. 2. Those depicting tripping scenes and unwholesome books and magazines. 3. Those Alt and stage life. 3. Those in which characters appear in scanty clothing displaying their personifications without either in jest or in earnest. 4. Those in which the characters take undue liberties with the law, or as a result of their misdeeds they are belittled by others. 3. Those showing scenes of the "underworld," crime, "risque" life. 7. Those showing the indiscreet "love" making. 8. Those where the sanctity of the industrial home is broken by a solution of family life. 9. Those showing the home life of a happiness in its home, and that the home and the family are shown, as such. 4. Great historical and epoch-making events are better left to the printing pictures. 6. Clean comedy and cartoons. 7. Educational films, even those having to do with sex, should in no case be shown even in a sex per version (when shown to adults only).

Ways and Means. 1. Establish a frank understanding between the moving picture home management and those who wish to influence their objectives. 2. Begin and continue a campaign of education in the community to attain the objects of the committee.

(A) By talks before all the various clubs, societies and organizations, especially the boys and girls clubs. 1. Urging closer scrutiny of moving picture programs on basis of foregoing prior to parents giving permission to children to see them. 2. To urge parents to personally accompany children to see films more frequently. 3. Urging parents to closely watch the papers to keep up to date with the movement of moving picture houses when they find objectionable features in films. 4. Urging parents to urge their churches to see it and at the same time urge the management of moving picture houses when films are worthy. 5. By the appointment of a committee by every organization interested and that the chairman of that committee be automatically a member of a general community committee for the accomplishment of the purpose to be attained. 6. By issuance of literature. (C) By the use of the press. Encourage and promote safe and sane legislation to help accomplish these objectives.

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

New Incorporations.

Springfield, Ill.—Secretary of State Stevenson has issued charters to the following:

Foreign Features Film Company, 28 East Jackson Boulevard, Chicago; $2,500; to exhibit motion pictures and other entertainment.

Ritter, E. O. Loon, Parke & English, Blackburn and North Storms.

Terminal Theater Company, Chicago; incorporators: Nathan Ascher, Max Asch-

er, Lewis F. Jacobson.
Bunch of Bitter Enemies

Indianapolis Exchange Managers All Live Hustlers—They Like Each Other and They Have to Respect Each Other; But Contracts Come Hard When Competition Is Awake—Some of the Best of 'Em.

Special to Moving Picture World from the Indiana Trade News Service.

INDIANAPOLIS, Ind.—Efficiency experts and those who see the hustler in his native haunts, not to mention moving picture producers who are tickled to death at the results, looked at branch managers of any of them—would find it more interesting if he travelled just once around the branch offices and agencies in Indianapolis and its environs, struggling, struggling “bitter enemies” gathered together in one town Indianapolis in that reputation among her branch agents.

It can safely be said that each and every fellow knows his business from A to Z. It can further be said that they have to know the business thoroughly or they don't stay here where they make it a point to know it all.

Manager Miller.

For instance, there is Manager Miller over at the Mutual. The Mutual is just now handling a picture in three of the biggest theaters in the city, not to mention any of the more than eighty managers in this, the largest motion picture house city in the country, for it is a fact that Indianapolis has more moving picture theaters, considering the population, than any city in the United States.

Miller is a regular booster. His ability to boost is the secret of his success. Not only has he managed to put the Chaplin stuff in three theaters downtown on the same day when the Mutual opened a similar serial. It is the first time one picture has ever been shown simultaneously in three theaters in a city. The same Chaplin film box office but then—well, it must be handed to Miller.

Manager Hurst.

Over at the Pathe there is Hurst, and he comes across with some good stuff relative to claims for work in his department.

“I see where the boys over in St. Louis are boasting that they are releasing seventy-six times with one copy of the ‘Iron Claw.' Here, within a radius of less than 100 miles—our territory—I am releasing that number of shows with various and eighty showings, and with only one copy. St. Louis is good, but, without boasting a bit, we are better.”

Manager Jameson.

The Famous Players has its live one in Jameson. He's a regular hustler, with something to hustle with, for the Famous Players' gels are just about the top notchers in favoritism in Indianapolis and the immediate neighborhood. Then there is G. Montgomery of the World Film Corporation, a newcomer in Indianapolis, but going some. And so on down the line. They are a good bunch of live men.

FILM MEN BOTHERED

Arrested on Sunday Show Charges But Not Prosecuted.

Princeton, Ind.—Princeton is having its Sunday show troubles. Jean Barrett and William Lightner, owners, were arrested and charged with the violation of Sunday show laws on Sunday. After much wrangling the cases were set for trial in a justice court and a will be heard in the justice court. They are in need of the judge to set a trial. After the jury had been obtained the state refused to introduce any evidence and the case was disposed of. Finally instructed the jury to find for the defendants. This was done, resulting in acquittal of the defendants. It cleared them, but it did not make up for the time, expense and general trouble caused the picture men.

The moving picture men are charging the politics figured extensively in the case, and the law, true. This year, a campaign year throughout the state, and a year in which both political sides are seeking public favor by hook or crook, may cause the moving picture men some burdens. The moving picture house in Indianapolis is near and dear to the public, and it is the public that votes. Thus the moving picture men may look for some dose of some kind of political medicine.

FRED BOWER'S PRETTY HOME.

Recently Opened Theater Pleases Covington's Patrons.

Covington, Ind.—Fred Bower, popular moving picture theater manager, has opened his new house, the Lyric, and has become the first patronage of the Covingtonians.

Bower is entitled to all he gets, because the Lyric is a beautifully appointed theater. While not a large theater as large theaters are known in larger cities, there is ample seating capacity and no Vents are left vacant, so the decorative effects. The finishing has been done throughout in soft colors and one feels like a homelike home instead of a theater when one enters.

A "homey" theater has always been one of the Bower strong points.

True Censorship Begins at Home

Says an Iowa Preacher, "A Man Trying to Run a Clean Show Has a Hard Time While Some of You Church People Hunt Vile Films."

BURLINGTON, la.—Rev. A. R. Forsythe is an evangelist who has praised the moving picture show in a revival meeting. "A man would be a fool," he said, "to believe that the motion picture show is not here to stay, and that they cannot be controlled. We call it a form of business when we wanted to hold Passion week service in a downtown church the door was locked and when we wanted to hold Easter week service the picture house showed enough Christianity to let us use his auditorium for the meetings. Now, I want you to get that way in your communities and try to know something about the people about you. At some time a man who is trying to run a church can have a hard time trying to pay expenses while some of your church people are hunting around for a place where you can find low and vile films."

Show Near College Wanted.

Ames, la.—A proposed ordinance to bar moving picture shows from the 4th ward, in which is located the Iowa State College, has caused a great deal of agitation here. A petition has been prepared containing the signatures of 2,000 persons, including many members of the college faculty. This petition asked that the ordinance be rescinded. Manager Joe Gerbracht of the Twentieth Century-Fox has made arrangements to open a theater within a block of the college campus.

May Produce Film on Campus.

Ames, la.—"The Brown Mouse" film version of Herbert Quick's novel dealing romantically with the problem of rural education, probably will be staged on the campus of the Iowa State College here. Five hundred summer school students will assist in the production. The story from Midwest News Service. will be produced by the Barker-Swan Film Company, of Peoria, Ill.

Iowa Film Wins Suit.

Davenport, la.—The Laemmle Film service came out victorious in a suit brought against it by the McCullough Realty Company for $250, alleged rent. The property was leased to the company. It knew that when the Laemmle company signed a lease, an ordinance was being passed by the city council, which would compel all film exchanges to have offices and supply rooms in one-story buildings. He also said the Realty company was aware of the nature of the Laemmle company's business although it was classed as dealing in theater supplies. Therefore, the film company could not be held to the terms of the lease.

Theater Changes in Iowa.

Mason City, la.—Manager M. R. Turnier of the Star theater will remodel his house and increase the seating capacity to 700.

Cresco, la.—Clyde Mitchell has reopened the Cozy theater.

Vinton, la.—Arthur G. Stolte of Waterloo, succeeded Brightly Dayton as manager of the Palace theater.

Fairbanks, la.—W. F. Rechenkiner and Earl Guenther have opened a moving picture show here.

Williams, la.—Clarence King of Luther has assumed the moving picture theater here from Charles Vaughn.

Kingsly, la.—Edward Warner and E. Clarke have opened a moving picture theater here.

Tama, la.—C. E. Olson of Sioux Rapids has purchased the Star theater here from E. Porter.

Forest City, la.—W. O. Howard has opened a moving picture theater here.
To Frolic for the Fund

At Minneapolis, Twin City Screen Club Will Help Actors' Fund by a Party—
Friday, June 9, Will Be the Time and Some Central Theater, at 11 P.M., Will
be the Place—Committees Appointed to Have Charge of the Matter.

By Perry S. Willamsa, Special Correspondent. Address Minneapolis Tribune.

MINNEAPOLIS, Minn.—Friday, June 9, 11 p.m., has been set aside by every
person in Minneapolis engaged directly or indirectly in the moving picture business
in the city, as the time for "do his bit" to aid
the Actors’ Fund of America. The date was
set by the Twin City Screen Club which has
for some time been collecting for the re-
cipient of donations for the fund had been
extended to June 15. At a large meeting
in the thirteenth floor of the Radisson hotel the club voted unanimously
to help out the fund and the mid-
night entertainment at some theater cen-
trally located was hit on as the best
medium through which to work. The fol-
lowing individuals and committees were
appointed to carry out the scheme:
Chairman—Fred S. Meyer,
Stage man-
ger—William Koening,
Entertainment
committee—Prosper Schwie, L. C. Calvérnt,
James Keough, William F. Koch, Harry
Billings and Andy Campion. Purity
committee—Benjamin Berg, Charles
C. Hinds, Leslie Murray and Thomas J.
Hamlin. Ticket committee—Gilbert Ty-
ler, Ben Mortensen and D. O. Hoye. Program
committee—E. A. Westcott, D. C. McClellan, E. G. Marohn.
L. J. Long. Board of managers—
Benjamin Goldman was made head of a committee which will
draw up a new contract for the management
of the Minneapolis Club.

The membership of the Screen Club al-
ready has grown to one hundred and fif-
teen members. A list of applicants is waiting for the word which will
make them members. The club is con-
sidering the purchase of a lot at the cor-
ners of十六th and Sixteenth Ave.

IN THE DAKOTAS.

Praise for Pictures.

Grand Forks, N. D.—Rev. A. H. Thomp-
som, pastor of the First Methodist
Church,-gradient, is belying the his-
sion of the photoplay was for more good
than for evil. He pointed out they had
received a powerful counter attraction to the saloon.

Local Theater Changes.

Lemon, S. D.— Oscar Huse, of Bangor,
Wis., and Lew Finem have formed a com-
pany to operate a moving picture theater in the Huse Building on Main street.

Fargo, N. D.—Edward Nelson and Mrs.
Ida Erickson have purchased the Strand
theater from Christ Wilhelmsen for $15,
900. Abel Erickson, who will be mana-
gers for the new owners, announces that
nothing but moving pictures will be shown.

Langdon, N. D.—Langdon is without a
moving picture theater until the building
under construction is completed. The Opera house is not in good condition.

Powers Lake, N. D.—Edward Mortensen
has that these plans to engage in the
moving picture business.

Dakota Items.

Langdon, N. D.—The Electric theater was
destroyed by fire. The building was
owned by W. F. Winter. Some equipment
was saved, but most of it was badly dam-
aged.

Church’s Ferry, N. D.—Editor Dela-
nator of the Knox Advocate has pur-
chased the moving picture theater from
Cecil G. Gessher.

Enderlin, N. D.—The Grand theater has
installed its own lighting plant.

The New Grand Openers.

Lancaster, Wis.— Tofta brothers report
a capacity house at the first program in
their new, large-capacity house, the New
Grand theater.

Will Build in Dillion.

Dillon, Mont.—This city is to have a new
picture house, according to the an-
nouncement of W. B. Hartwig, manager of the Pastime theater. Necessary
preliminary moves have been made and construction will start shortly.

June 10, 1916

THE MOVING PICTURE WORLD 1921

C. C. Knapp Heads General Film
Exchange.

Minneapolis, Minn.—Charles C. Knapp,
for the past two and a half years road
representative of the General Film, has been made manager
of the branch here, succeeding J. T. Van
Derheyden, who has been
appointed to take over the management of the Win-
ipeg exchange.

General Western Manager F. C. Alken
is responsible for the shift in the local
management. Mr. Alken came here from Chicago to announce the change.
Mr. Knapp will hold the position of the
former. The new manager has made
his house meet with success in his capa-
city since he is well acquainted with moving
picture men throughout the terri-
try and has covered practically every foot-
ground of the district served by the Minneapolis exchange.

Agent for Chicago, who is in
charge of the film department of the Western Vaudeville Managers’ Associa-
tion has advertised for a new manager
over the past few days and his name is being
mentioned in connection with a place on the General Film Company’s staff.

May Close Sabbath Shows.

Granite Falls, Minn.—This city may be
without Sunday Sabbath shows. Petitions
asking for the Sabbath closing are being circulated.

To Build in Dillion.

Dillon, Mont.—This city is to have a new
picture house, according to the an-
ouncement of W. B. Hartwig, manager of the Pastime theater. Necessary
preliminary moves have been made and construction will start shortly.

To Frolic for the Fund

At Minneapolis, Twin City Screen Club Will Help Actors’ Fund by a Party—
Friday, June 9, Will Be the Time and Some Central Theater, at 11 P.M., Will
be the Place—Committees Appointed to Have Charge of the Matter.

By Perry S. Willamsa, Special Correspondent. Address Minneapolis Tribune.

MINNEAPOLIS, Minn.—Friday, June 9, 11 p.m., has been set aside by every
person in Minneapolis engaged directly or indirectly in the moving picture business
in the city, as the time for "do his bit" to aid
the Actors’ Fund of America. The date was
set by the Twin City Screen Club which has
for some time been collecting for the re-
cipient of donations for the fund had been
extended to June 15. At a large meeting
in the thirteenth floor of the Radisson hotel the club voted unanimously
to help out the fund and the mid-
night entertainment at some theater cen-
trally located was hit on as the best
medium through which to work. The fol-
lowing individuals and committees were
appointed to carry out the scheme:
Chairman—Fred S. Meyer,
Stage man-
ger—William Koening,
Entertainment
committee—Prosper Schwie, L. C. Calvérnt,
James Keough, William F. Koch, Harry
Billings and Andy Campion. Purity
committee—Benjamin Berg, Charles
C. Hinds, Leslie Murray and Thomas J.
Hamlin. Ticket committee—Gilbert Ty-
ler, Ben Mortensen and D. O. Hoye. Program
committee—E. A. Westcott, D. C. McClellan, E. G. Marohn.
L. J. Long. Board of managers—
Benjamin Goldman was made head of a committee which will
draw up a new contract for the management
of the Minneapolis Club.

The membership of the Screen Club al-
ready has grown to one hundred and fif-
teen members. A list of applicants is waiting for the word which will
make them members. The club is con-
sidering the purchase of a lot at the cor-
ners of sixteenth and Sixteenth Ave.

IN THE DAKOTAS.

Praise for Pictures.

Grand Forks, N. D.—Rev. A. H. Thomp-
som, pastor of the First Methodist
Church, gradient, is belying the his-
sion of the photoplay was for more good
than for evil. He pointed out they had
received a powerful counter attraction to the saloon.

Local Theater Changes.

Lemon, S. D.— Oscar Huse, of Bangor,
Wis., and Lew Finem have formed a com-
pany to operate a moving picture theater in the Huse Building on Main street.

Fargo, N. D.—Edward Nelson and Mrs.
Ida Erickson have purchased the Strand
theater from Christ Wilhelmsen for $15,
900. Abel Erickson, who will be mana-
gers for the new owners, announces that
nothing but moving pictures will be shown.

Langdon, N. D.—Langdon is without a
moving picture theater until the building
under construction is completed. The Opera house is not in good condition.

Powers Lake, N. D.—Edward Mortensen
has that these plans to engage in the
moving picture business.

Dakota Items.

Langdon, N. D.—The Electric theater was
destroyed by fire. The building was
owned by W. F. Winter. Some equipment
was saved, but most of it was badly dam-
aged.

Church’s Ferry, N. D.—Editor Dela-
nator of the Knox Advocate has pur-
chased the moving picture theater from
Cecil G. Gessher.

Enderlin, N. D.—The Grand theater has
installed its own lighting plant.

The New Grand Openers.

Lancaster, Wis.— Tofta brothers report
a capacity house at the first program in
their new, large-capacity house, the New
Grand theater.

Will Build in Dillion.

Dillon, Mont.—This city is to have a new
picture house, according to the an-
Threat of Censorship Aids Formation of Motion Picture Protective Association of Louisiana—Meeting Held at Triangle Theater—Ernst Boehringer Chosen President and Pat Brennon Secretary—Finance Committee Appointed.

By George Cheney, New Orleans Correspondent of Moving Picture World.

New Orleans, La.—Protection in the broadest sense of the word, protection from the fraudulent and irresponsible "fly-by-night exhibitors," and protection from censorship, which arises as a bugaboo at the State Capitol, Baton Rouge, where the legislators are met, was sought by exhibitors and exchange men alike at two important meetings in New Orleans on Monday of this week.

The first meeting was called to order at eleven o'clock in the Triangle Theater Building. It was attended by some 100 persons, as host to more than a score of Louisiana exhibitors and a sprinkling of New Orleans exchange men.

After some discussion as to ways and means of fighting the censorship menace, there was formed the Motion Picture Protective Association of Louisiana, with Ernst Boehringer as president, the Lynch Amusement Company, president, and Pat Brennon, of the Beverly theater, secretary. A finance committee was elected as follows: William H. Hannon, Nola Film company; Mr. Jacobs, the Prytania theater; Mr. Marks, the Cadiz theater; R. King Evans, manager V-L-S-E exchange; Karl A. Bugbee, manager, Metro exchange.

Watchword Is Preparedness.

Rumors that a censorship bill was about to be brought before the legislators in session at Baton Rouge precipitated the meeting in the Triangle theater. Last year the Little Colonels went without dis- tinct censorship measures introduced at the capital. Last year the exhibitors were not organized. Still in all, not one of the four bills was passed. This year the watchword of Louisiana exhibitors is preparedness. There are indications that there won't be an unforesawable rush of business so lucky from now on; that anything accom- plished to kill the censorship mania must come from organization and co-op- erative action.

A regular assessment will be made on exhibitors and exchanges, the amount to be determined by a determination of the actual situation. It was brought out at the meeting that right now that the moving picture men are more or less isolated from an actual situation. Should the situation become acute, it was declared that the Motion Picture Protective Association would stand back of the newly-formed Louisiana association, and would send men and money if necessary.

New Exchange Association's Charter.

Objects and the Agreement of Eight Local Distributors to Protect Their Mutual Interests.

New Orleans, La.—Eight exchange managers of New Orleans, who banded themselves into the Associated Film Exchange Managers of New Orleans in order to dis- courage unfair, illegitimate and fraudulent practices prevalent among a certain class of exhibitors have had a second meeting. The eight exchanges represent- ed, and who became charter members of the association were: General, Mutual, V-L-S-E, Cine, Scrap, Kleine-Edis- on, Pathe and Universal.

These managers were selected to serve: R. King, V-L-S-E, president; K. A. Bug- bee, manager, treasurer; H. F. Wilkes, secre- tary.

The executive board will consist of the officers and the following men: R. King, Kleine-Edison; Raulon Jutnet, Pathe; Al. G. Shear, Universal-Consoli- dated; A. T. Roosevelt, Cinescopic.

Dues will be six dollars a month, five of which goes to the association's attor- ney; and the meetings will be weekly or oftener if necessary. The Association of Film Managers of New Orleans is a re- vival of the Film Traders Club, with the exception that the association is pat- terned for serious matters rather than for social purposes. Extracts from their charter are as follows:

Extracts from the Charter.

WHEREAS, Unfair, illegitimate and fraudulent practices and abuses have been indulged in and perpetrated by certain moving picture ex- hibitors to the detriment of the under- signed, and others engaged in the business of exhibition; and the antitrust practices are now seriously restraining the trade, and the business of the under- signed and their respective honest exhibi- tors of moving pictures; 

WHEREAS, The following violations have been reported:

1. The rules of the film exchange that exhibitors must pay for film service either before the delivery of film, or not later than the expiration of the current week has been violated.

2. That fraudulent practices have grown up whereby certain exhibitors in this territory, by false pretenses and pay worthless checks upon the ex- hibitors for legitimate goods.

3. (Refers to sub-leasing without au- thority of the exchange.) 

4. (Refers to destruction of films through faulty projectors, and loss of films by fire, theft or other casualty.)

5. Failure of exhibitors to return the films to the distributors when due.

6. After booking or leasing film under contract, the exhibitor or lessee some- times refuses to accept delivery, in violation of the contract, the exchange or lessor, being in law and equity the agent of the respective exchanges, and therefore their respective offices for the exclusive use of the exhibitor of lessee, with whom the ex- change or lessor has contracted.

7. (Refers to exhibitors who book film at a stipulated price, and ship them back with a C. O. D. ticket attached.)

Now, therefore, because of these abuses, etc., the undersigned by these present have agreed and stipulated as follows:

The Agreement.

Article One. By the undersigned exhibitor to pay up in full for rental from one ex- change bars him from doing business with any other exchange a member of the agreement.

Article Two. Passing of a bad check or other similar penalty, until full res- titution has been made. In case of a repetition, the exchanges will not lease any film to him for a period of six months after the second notice of demnition unless the exchanges mutually agree to waive the provision for good causes shown.

Article Three. Sub-leasing without au- thority. The same penalties are provided as in Article One.

Article Four. In case of loss or de- struction of films either in whole or in part, inability of the undersigned exhibitor, whether such loss is caused by the act of the exhibitor or his agent, and employees, or by the act of a third person, by theft, fire, or other casualty, will refuse to lease films to the offender until full payment for the damaged films has been made.

Article Five. Failure, refusal or neg- lect to return films to the exchange promptly, if shown to be unfair and fraudulent purposes, will be penalized for the same penalties as in Article Three.

Article Six. Where the exhibitor fails, neglects or refuses to accept delivery or carry out his contract in performance, will exchange films, and ships back the films with a C. O. D. attached, the same penalties shall be in- voked.

Article Seven. The association formed by this agreement shall be known as the Associated Film Exchange Managers.

Article Eight. Upon the happening of any of these abuses, due notice shall be given to the undersigned, and the undersigned will promptly send the films back to the association, who shall communicate it to the exchange a part of the agreement.

In the name of the undersigned, a member, each of whom shall be named by the parties hereto whose duties are set forth in Article Eight of this agreement.

LITTLE COLONEL IN BIRMINGHAM, GEORGIA.

Henry Walthall Spends a Few Days in Birmingham During Confederate Reunion.

By A. M. Beatty, Special Correspondent.

A TLANTA, Ga.—Henry B. Walthall, who played the role of the "Little Colonel" in "The Birth of a Nation," left for Birmingham, his home town, this week to spend his vacation mingling with the Confederate veterans and white who were holding their reunion.

The way the young ladies took on over the Little Colonels. Some of them, at the Tutwiler Hotel was positively painful to the young chaps in their teens who had to stand and look on.

Every time Mr. Walthall would start to leave the lobby the girls would make a rush for him and surround him, and clasp their hand and give him little feminine exclamations of admiration.

"I just want to shake hands with you, Mr. Walthall," they would say, "I saw you in the 'Birth of a Nation,' and you were—oh, so grand!"

Mr. Walthall would stop and shake hands all around and make another dive for the revolving doors, but there was nothing doing. It wasn't every day in the year that these southern girls had the opportunity of feasting their eyes on the flesh and blood who typified in their youthful fancy the brav- ery and the chivalry of the South, and they didn't propose to let him get away from them.

Nor were the girls the only ones who showered Mr. Walthall with compliments. The veterans, who had seen "The Birth of a Nation" at a local picture theater, slapped him on the back and wrung his hands and told him how they used to watch him when they were taken back to the days of their youth, and to the scenes of the civil war. And when they were back to the breastworks and charge the Yankees with the Stars and Bars wrapped around him.

Another veteran told how he had stood on end and made them rise up and yell themselves hoarse when they saw the Little Colonels ridin' on the white lead like a whirlwind, because many of these same veterans had been one of these Ku Klux clans, away back yonder.

New Company Asks Charter.

Atlanta, Ga.—The Southern World Film Company was soon to file application for a charter in the su- perior court Saturday morning. The company is licensed to manufacture and lease moving picture films.

The new film concern will be capitalized at $100,000, with privilege to de- cline stock up to $50,000. J. W. Hanlon, R. O. Holton and D. B. Thornton are the incorporators.
Sara Kelley Gets Picture Job.
Atlanta, Ga.—Miss Sara Kelley, who is employed at the Georgia Chamber of Commerce, will leave later this afternoon for New York, where she will begin work with the Famous Players company. Miss Kelley has been helping the pictures by Director Frederick Thompson, who was impressed with her behind the scenes of the silent dramas in Atlanta expect her to be highly successful as a member of the screen world.

Film Benefit at the Grand.
Atlanta, Ga.—For the benefit work in the slums of Atlanta the Friend Rescue Mission of Decatur street conducted at the Grand Theatre an exhibition of moving pictures. A select and appropriate showing of features were donated by the distributing houses.

There was no admission charge, but a free-will contribution was taken at the door, which will be devoted to this worthy cause.

Fulton county has purchased a motion picture machine for the Battle Hill Tuberculosis Sanitarium, located on the outskirts of Atlanta, and frequent picture shows from the machine in the auditorium to help the officials solve the problem of keeping the patients amused and contented.

Incidentally the Fulton county health department is to use the machine to stage picture shows in the negro sections of the city. As the negroes are highly susceptible to typhoid measures and at the same time to show the negroes what is being done at the sanitarium for the members of their race.

IN KANSAS CITY.
The General's Hospitable Projection Room.
The General Film Company's offices are getting to be a gathering place for exhibitors. Formerly that exchange used its premises only for the use of its members. Now, it is in constant operation. P. O. Proctor, manager of that office, is elated over the great showing being made by the Chaplin release, "Police." Not only is it making a great deal of business in the outside territory, but it recently established a record for the consecutive run of a Chaplin comedy, when the Wonderland booked it for seven consecutive days.

C. S. Edwards, Jr., Gathering With Allen in Claw.
Thirty-eight houses in Kansas City are now showing "The Iron Claw," a record which indicates that the place is making the best made in this city on any serial ever presented. Not only is it an extraordinary showing from the city proper, but the out of town houses showing this picture are extremely enthusiastic regarding the organization of such a body. It is the plan of the committee to have a weekly roll call of the members, and to conduct the organization can be perfected and put on a permanent basis. Present plans contemplate all members of the exchange being members of the management of the trade. Kansas City has not had anything like this for some time, and it is the belief of those starting the movement that such an association would fill a much-needed want. It is very probable that the mid-west will see nothing equal to Kansas City on its feet demanding recognition from the country at large.

J. W. Hicks Promoted.
John W. Hicks, for the past two months office assistant of the Kansas City branch of the General Film Company, is now acting manager of the Kansas City branch.

Screen Club Coming.
Organization Will Soon Be Complete. Stag Dinner.
Kansas City, Mo.—The much-needed Screen Club of Kansas City will soon become a reality. Under the direction of the Kansas City Exhibitors' Club, which has been formed, the officers of the club are making plans for the organization of such a body. It is the plan of the committee to have a weekly roll call of the members, and to conduct the organization can be perfected and put on a permanent basis. Present plans contemplate all members of the exchange being members of the management of the trade. Kansas City has not had anything like this for some time, and it is the belief of those starting the movement that such an association would fill a much-needed want. It is very probable that the mid-west will see nothing equal to Kansas City on its feet demanding recognition from the country at large.

Fire at the Tenth Street.
Kansas City, Mo.—Fire which originated from a water main which burst, according to firemen, did extensive damage to the pipe organ of the Tenth Street theater, on Tenth, near Baltimore. The fire was reported about 2:15 a.m. and was put out at 3. The theater was ruined, and a piano, an electronic player-piano, the stage and inciden-tal decorations were destroyed. The fire was reported at $2,000 to the building and $1,000 to the contents. The building was owned by the Standard Amusement Company of from Kansas City News Service.

State Has Its Own Projection Room for Viewing to the Censors—At Topeka and Lost in Depths of Roomy Public Building—Exchanges Wondering Whether State Will Prove Efficient at Re-routing Film After Approval.

Special to Moving Picture World

KANSAS CITY, Mo.—Local exchanges have just received advice that the new projection room at Topeka, established by the Kansas State Board of Censorship, is now open and there all pictures to be handled by the board. This room was really ready some time ago, but after preparing it, it was found that the law of the state as regards moving pictures was not of such a nature as to make useless the special room fitted out. The state, in its letter to the exchanges, re-named the pictures, after approving the same, as per direction of the exchanges. This would seem to present a serious problem to the compan-ies, but it really is not. Heretofore all pictures have been forwarded to Topeka, where, under the direction of some local exhibitor they have been shown to the board. For this work, the exhibitor took the risk that the film shipped them according to the advice of the exchanges, getting a fee of 50 cents per reel. He was held responsible for the same, and in this way satisfaction was always obtained as to the disposition of the film were always in effect. Now, with the state handling the business, the exhibitor feels it is a question with the exchanges whether or not they can depend on the state to handle the film, and whether or not the exchanges will take care of this matter. Time alone will tell whether or not the room of the censors will ever be efficient.

Much complaint has been made regarding the so-called projection room. Expressing it mildly, one Kansas City man said: "The only way to get to that room and a couple to get back, with an even chance of starving while at the same time not knowing the position of the quarters, it is true that it is a rather secluded corner of the State edifice. Whether or not the room will be a success remains to be seen.

A Youthful Exhibitor.
Kansas City, Mo.—The local film industry claims the honor of having in its midst the youngest of the exchange management. The new kid on the block is A. A. Chakatin, local executive of the United Film Service, who is but 22 years old. Mr. Chakatin is a veteran at the business, having worked at it for the past seven years. He started in at Buffalo, N. Y., as shipping clerk gradually working upward past several city offices as booker, traveler, etc., to that of manager of this office, which he has been filling for the past year. Here the business has made an increase of two hundred per cent, which is a rather tidy little for a twenty-two-year-old youth to maintain.

George Bowles Feels Proud.
Kansas City, Mo.—George Bowles, publicity man of the Universal Film & Supply Company, is feeling very elated as the result of recent inquiries regarding the local "Universal." This is a request which he is not only the editor-in-chief, copy-reader, reporter and office boy, but also the originator.

Dale Theater Sold.
Kansas City, Mo.—The Dale theater, 24th and Troost Ave., Kansas City, has been sold by R. W. and E. R. William Richardson. This is one of the smallest houses in Kansas City and has had a success in conjunction with the theater, a large audience is put in use in the warmer weather.

Ted L. Morse Road Man for World Film.
Kansas City.—A new traveler with the World Film out of the Kansas City branch. Ted L. Morse, who for some time past has been with the World. Mr. Morse gets the position left vacant by the advance of J. S. Stout, now connected with the Salt Lake Film. Richard Robertson, local manager, although regretting to part with Mr. Stout, is exceedingly pleased with his newest member of his force, and predicts that some records along the line of selling films be made.
New World Film Deal


By S. A. M. Harrison, Special Correspondent, 618 Comal St., Dallas, Texas.

Dallas, Texas.—There was quite a little stir in film circles in Dallas during the past week when it was announced that the S. A. Lynch Enterprises had taken over the World Film Corporation's operations in this state. This will give them the territory from Richmond, Va., to El Paso, Texas, and from the Mississippi Gulf, with offices at Atlanta, Ga., New Orleans, La., and Dallas, Texas, which will be known as the Southern World Film Corporation.

R. H. Logan, recently manager of the Dallas Paramount office, was put in charge, succeeding Max Graff. The Paramount is noted for its efficient and excellent manner in which it is run, and in which Mr. Logan takes much pride, and he says he expects to have the World office running it a close second within the 30 to 40 days, and will make the World photo well worth the price as much in demand in this territory.

R. W. Lynch, of Asheville, N. C., will succeed Mr. Logan in charge of the Paramount offices at Dallas.

Tent Shows Affect Picture Show Business

Dallas, Texas.—An overflow of tent shows throughout west Texas has very materially affected the picture show business. It is reported here that some one thing follows another to kill the business for the last six weeks. Recently there have been more revivals, protracted meetings and tent shows than were ever known in that section of the state. But exhibitors say that they have had to have a bunch than have 'em strung out all summer.

San Antonio Has Unique Park

San Antonio, Texas.—Something new in the way of a summer amusement is being tried out in San Antonio, and it bids fair to go good. Box Bros., owners of the Park in the heart of San Antonio, have opened a different kind of amusement attraction. It is a park located down a street which has derived its name—"Donton Park." An admission of 10 cents is charged, which entitles the patron to see four separate shows which are going on all the time. At one you can see first-run features and at the other a vaudeville. There are some 200 refreshment tables where soft drinks are served, and from which you can watch and enjoy the pictures. A dancing pavilion is furnished for the dancers and a 20-piece band furnishes the music. There are also several other light amusements.

This park is the first of its kind to be opened in San Antonio, and it is being watched with great interest. If it goes well there will probably be several others opened owning to the fact that the warm season is coming on. The residents of the city and outdoor amusements have the preference.

Roof Garden at San Antonio

San Antonio, Texas.—The Soledad Roof Garden was opened at San Antonio May 21 with a party and dancing by Jack Burke. This garden has been in operation last year under the management of W. J. Lytle. Mr. Burke, the present manager, has been in charge of the San Antonio Opera House at San Antonio for years.

Blue Bird Theater in Oak Cliff

Dallas, Texas.—Oak Cliff, a suburb of Dallas, boasts of one of the prettiest houses. It is known as the Blue Bird theater, and is located on Tyler street near Jefferson. The house will seat 600. The front is of log concrete work, which makes it a good looking building. At $5,000 Fotoplayer, a Minus Golda Fisc screen, two 1916 Mutoscopes and one Iscophot, have been installed. B. D. Malone is the manager of the house.

Golden Oaks, Dallas, Changes Manager

Dallas, Texas.—The Golden Oaks theater, recently built in Dallas, has changed management. B. D. Malone having succeeded E. J. Turner. The theater has been remodeled as well as an $8,000 Fotoplayer being installed.

Now a Monthly Journal

Dallas, Texas.—The Motion Picture Jour, published in Dallas, and which is of general interest all over the South, has decided in future to issue monthly journals instead of weekly, as it has been doing since November, 1915. Previous to this it has published weekly. C. A. Walker, its able editor, is one of the strong individuals in the Southwest.

Plues Goes to Little Rock

Dallas, Texas.—A. W. Plues of Dallas has gone to Little Rock to open an office for the Exclusive Feature Film. He will handle five-reelers and other subjects. Mr. Plues recently handled Kalem's Social Pirates.

Macbeth Resigns

Dallas, Texas.—W. W. Macbeth, former manager of the Western Automatic Music Company, has resigned and is now with the United Music Company, handling fotoplayers.

Dallas Screen Show

Dallas, Texas.—The Dallas Screen Club is planning big things. They are to give a "Monster Screen" and vaudeville show at the Majestic June 4.

Visitors to Dallas

San Angelo, Texas.—The Commissioners have purchased a motion picture machine and will install same at the State Tuberculosis Hospital weekly. It is expected to entertain and amuse the inmates.

Fort Worth, Texas.—R. A. Heady of the Hotel theater was a recent visitor to Dallas.


Derider, La.—Fred Johnson was a visitor to Dallas recently and purchased a 1916 Mutoscope from the H. K. Barnett Film & Supply Company.

Denison, Tex.—Frank Mamoal of the Queen, H. Bromley, manager, is here.

Slippery Springs, Tex.—J. C. Barnes of the New Mission theater was in Dallas week of May 15-20, making some changes in his bookings and looking over several new serial propositions.

Wolfe City, Tex.—W. A. (Jack) Lilly, who recently purchased the Sunset and Busby theaters, was in Dallas May 14 and 15.

For Lilly is one of the oldest exhibitors in the State, owning both the Hippodrome and Queen at Commerce, Texas.

Emmett, Tex.—Blackburn opened up his new show May 1.

Uvalde, Texas.—C. W. Holley, who runs the Electric Palace Airline, was a recent visitor in Dallas.

San Antonio, Texas.—A. F. Box of Box Bros., owners of the Petticlerc theater, was in Dallas recently, purchasing the necessities for the new Douton Park.

Dallas, Texas.—E. F. Walker has recently opened an air-drome on Colonial avenue.

Broken Bow, Okla.—A. W. James has recently purchased the Cozy from John F. King.

Dallas, Texas.—L. C. McHenry reports good business with the "Unwritten Law," which he is handling in this territory on a tentative basis.

Austin, Texas.—Chas. McCormick of the Crescent at Austin was in Dallas week of May 15-20.

Mount Pleasant, Texas.—John Martin was in Dallas week of May 15-20, arranging bookings and looking over features for the Martin theater.

Sherman, Texas.—The Topic theater of Sherman was represented here last week by W. B. LaNica.

Farmersville, Texas.—R. E. Eames of the Eames, in Dallas recently and booked the "Eternal City" for a special showing.

DENVER NEWS LETTER.

By E. C. Day, Denver Correspondent Moving Picture World.

Field Carmichael Promoted

DENVER, COLO.—One of Denver's old-exchange managers in point of service and seniority of the business was last week when Field Carmichael of the Fox company went to Los Angeles to take charge of the office of the same company there. This is big advancement for Carmichael and this is the only consolation his many friends among the exchange managers and exchange men here have in his going.

W. S. Rand of Triangle and other of his friends, among them Mr. Elster, owner of the Isis theater, and their wives accompanied Carmichael and his wife to the train and their custom choo choo they were showered with rice much after the fashion of new weddings. The porter and other train attendants were liberally "tipped" and instructed to take good care of the supposed bride and bridegroom. Although the Carmichaels have been married for years they are probably more embarrassed than they were on their wedding day and they undoubtedly had more fun going to on their trip to the West Coast.

Albert W. Eden Succeds Carmichael

Albert W. Eden, former road man for the Fox Film, has been named successor to Carmichael in the Denver territory. He arrived here several days before the departure of Carmichael, who is made acquainted with local conditions by the retiring manager. Harry Lehnard, western manager, came from New York to oversee the change. He will remain in the city for a week.

H. B. Fish to Manage United Exchange

Another change in the management of a Denver film exchange was announced this week when H. B. Fish, a successful exhibitor and more recently a road man for the General, has been made manager of the United Film Services. He succeeds L. D. Wadsworth, who was recently connected with the Universal Film company as a special representative.

Changes at Universal Office

W. P. Moran, the new manager of the Universal Film exchange in Denver, announced a number of changes in his office effective this week. Harry Quiter, formerly with the Universal at Salt Lake, has been made chief booker in the Denver office with Barney Rose, late of the Triangle, as his assistant. Art Waters has been placed in charge of the shipping room.
Huge San Francisco House

Newly Incorporated Market Street Realty Company to Build a Theater with 3,240 Seating Capacity and at an Expense of Almost Two Million Dollars—Company has Bought Other Houses.

By T. A. Church, Special Correspondent, 1597 North St., Berkeley, Cal.

SAN FRANCISCO, Calif.—The Market Street Realty Company, recently incorporated, has purchased a building for $60,000, and 10,000 shares of stock from Mr. R. P. Allen, the son of former manager A. W. Allen, in preparation for the development of a new theater and improvement of a site here. The company is being organized for the purchase and development of real estate, and has the intention of building a new theater in place of the old one, which was destroyed by fire last year.

The new theater will be located on Market Street near the old site, and will consist of four stories in height, with a seating capacity of 3,240. The building will be completely equipped with the latest in fireproofing materials and will be designed to provide the finest in entertainment. The company has contracted with several well-known architects and engineers to oversee the construction process, and has already commenced work on the site.

Lincoln Theater Changes Hands.

San Francisco, Calif.—Sam Gordon has disposed of the Lincoln theater, 333 Sixth Avenue, to Atkinson & Godfrey, who have taken possession of the house. Mr. Atkinson formerly conducted the Majestic at Calistoga. Mr. Godfrey has the Grand at Vacaville, Cal. Both are very well and favorably known in the moving picture field, having been in the business for several years.

Exchange Manager on Eastern Trip.

San Francisco, Calif.—Herman Webber, who has charge of the exchange company's interests, with headquarters here, left for New York just before the Actors' Fund ball, to be absent for five or six weeks.

Sol Lesser Home Again.

San Francisco, Calif.—Sol L. Lesser, head of the Golden Gate Film Exchange, Inc., and the All Star Feature Distributors, Inc., has returned from a stay of several months in New York. He recently purchased the rights in this state to "Where Are My Children?" and is preparing to produce a feature, with some of the finest lobby displays ever seen here.

Metro District Manager Covering Territory.

San Francisco, Calif.—J. J. Unger, manager of the far Western exchanges of the Metro, with headquarters here, left recently for the Northwest and will visit all of the branch exchanges in this territory before returning. The releases of this concern have proved a great success in the magnificent new Rialto theater here and much new business is coming in as a result.

California-Made Carbons Shipped East.

San Francisco, Calif.—The fact that California manufacturers are beginning to become a factor in the supply business is indicated by the fact that G. A. Metcalfe has made several large shipments to points in the Middle West from the plant at Richmond, a suburb of San Francisco. The local plant is not a large one, but is busy operating eight and day.

Mike Rosenberg Returns to Coast.

San Francisco, Calif.—Mike Rosenberg, who has been operating a business at Washington, D. C., during the past year, has turned over his eastern office to Leonard W. Meeker, with the All Star Feature Distributors of this city, and was a recent visitor here on his way to Seattle, his former home.

In addition to these changes L. D. Purdy, former manager of the United, has been engaged by the special traveling representative in the Denver and Salt Lake territories.

L. Goldstein Opens Unicorn Office.

The new Unicorn exchange has been opened and is now doing business under the management of Louis Goldstein, former manager at Universal. The new buildings in East 17th Street will be opened for business and the new office will be ready for use.

PENDING the time that the Unicorn service is ready to open its San Francisco office Carl Stern will work on the road for Universal. While in the Denver office, Stern was formerly manager of the Bluebird exchange here. He will be in charge of the office for Unicorn when it is opened.

Brief Notes.

Denver, Colo.—Frank Frewen has sold the Seventeenth Avenue theater to A. B. Barnard, who will continue to operate it as a moving picture house.

Castle Rock, Colo.—Hackler Brothers of Castle Rock have started work on a new moving picture theater. They expect to open June 1.

Colorado Springs, Colo.—The Pike theater at Colorado Springs will be enlarged this summer to accommodate 1,500 people.

In CALIFORNIA.

To Open Airdome.

Calistoga, Calif.—H. D. Hubbard, of Hubbard's photo play house, will open a large airdrome on June 14th with "Carmen," famous Far Niente Spanish settings will be used, and an orchestra will furnish music and the opening will be made a noteworthy event.

Here and There in San Francisco.

A fire broke out one afternoon recently in the operating room of the elite theater on Market street, but the damage was confined to the film, the Naked Truth. Edward H. Kemp has disposed of a Mornograph traveling outfit to be taken to Camp Curry in the Yosemite valley for the summer season.

Porto and Seymour, who are opening a moving picture theater at Twenty-eighth and Church streets, have installed two Simplex machines and a Wagner converter purchased from the Bleck Photo Supply Company.

T. L. Haynes, of the Atlas Educational Film, is extending his value in the San Joaquin Valley and is also looking out for business while away.

The Teal theater has booked the first release of the Juvenile Film Company, controlled here by the Golden Gate Film Exchange, Inc.

The Washington Square theater in the North Beach district has gone over to the big feature and has increased its price of admission to 10 cents.

O. V. Traggardh, of the Union Film & Supply company is making a business trip to Los Angeles.

G. A. Metcalfe has shipped a Powers Camera to V. Houston, who conducts a chain of theaters around Klamath Falls, Ore.

The Palmer theater, at Twenty-fourth and California streets, has been purchased by Ford & Myers, who also conduct the Acme.

Northern California Items.

Healdsburg, Calif.—A moving picture house to cost about $50,000 is to be erected here by the new Healdsburg Film Exchange.

Stockton, Calif.—A Calca electrically operated ticket selling machine has been installed at the Colonial theater.

Porterville, Calif.—A pipe organ costing about $5,000 is to be installed in the new Monache theater.
Censor Meets Exhibitor

Chairman of Censor Board Attends Meeting of Exhibitors—Oregon Motion Picture Men’s Association Luncheon Scene of Lively Debate—Question of Standards and Instructions to Viewers Discussed.

By Abraham 'elson, 601 Journal Building, Portland, Ore., Special Correspondent.

PORTLAND, Oregon.—F. T. Richards, recently appointed chairman of the censorship board, was the guest of the Oregon Motion Picture Men’s Association at its luncheon May 18. Mr. Richards’ purpose in attending the meeting was to explain what he considered the operative attitude of the censorship board towards the exhibitors and to state the matter he considered the censorship of motion pictures during his term as chairman. His revelations of his views have been so well received by the exhibitors that co-operation greatly surprised the exhibitors present, but the meeting was nevertheless pleasantly concluded.

Before the questioning commenced Mr. Richards stated his plan of censorship was to keep as many theaters as possible well supplied with motion pictures. He stated it would be his policy to take from the viewers any engagements that were not carried through, and to demand that they now have by adopting a basis from which to work. He stated he thought his plan of censorship had already been given and the men settled back in their seats with a more serene feeling. But it should be pointed out that he had on his desk a list of censorship standards and instructions to viewers which was compiled by exhibitors and many more and that these instructions were soon to be put to the board for adoption, and that thereafter they should govern the viewers’ actions. Then the serene feeling left the exhibitors. Asked how, in the face of the fact that the instructions relating to gambling and fights had already caused much complaint, he could expect an instruction which would make the situation more pleasant, Mr. Richards failed to give a coherent answer. He pointed out that a person possessing the qualifications of a juror would not necessarily make a censor. He declared the entire censorship bill was passed it would do away with local censorship and by the assertion that the majority of the people in Portland favored censorship.

After the meeting closed Mr. Richards journeyed to the City Hall still feeling that his plan of giving written instructions would clear the censorship sky notwithstanding the forecast at the meeting that such a plan would have the opposite effect.

Out of the luncheon were: H. M. Wilson, road man for General, Roy Madden, road man for Mutual, and George Bligh, of Selig, Oregon.

Best Month’s Business This Year.

Portland, Oregon.—This statement was made by Edwin James, Columbia Majestic and Columbia Exchange manager, after the battle for business in Portland at the moving picture business there at a standstill. In Roseburg, where a price war has been waged for some time, all the houses have been forced to the former price, the attempt to raise to 15 cents has been unsuccessful. At Eugene theatre another firm have entered into an agreement with the Eugene theatre whereby neither of the first named houses will show vaudeville, if the Eugene will not show pictures. Except for this and one or two other instances the exhibitors in the towns south of Portland have no working agreement among themselves and the keen competition has resulted in a standstill of business.

Hear on Portland’s Film Row.

F. M. Simonon, Standard Feature Film Company of Portland, now works the moving picture business there at a standstill. In Roseburg, where a price war has been waged for some time, all the houses have been forced to the former price, the attempt to raise to 15 cents has been unsuccessful.

W. A. Van Scoy, cameraman for Pathé, recently returned from Boise, Idaho, where he photographed the Arrow Rock dam as it was being filled. Mr. Van Scoy reports a new airdome being constructed at Boise.

R. C. Bacon has sold the Columbia theatre at Clatskanie, Oregon, to C. L. Conyers, who runs the People’s at the same place.


A. A. Colby, formerly operator at the Empress, Portland, has opened the Star at Condon, Oregon.

The Pastime at The Dalles, Oregon, has closed. An automobile contest was the last stage of the talkies. A. Mosler has acquired the Mutual theatre, Portland, from C. E. Boone, who will open the theater at Sandy, and ‘by-the-Sea.

Tom Conlon, former manager of the Empress, Portland, has gone to Spokane as manager of the Ackerman & Harris house there.

SPOKANE MIDNIGHT SHOW.

Manager Ralph Rufner Again Comes to the Front with Original Stunt.

By C. Clark Patchin, Spokane Correspondent.

SPOKANE, Wash.—“Stay up late and be a devil in your own home town,” was the language used by Manager Ralph Rufner of the Liberty theater in inviting those present to the midnight meeting, which two months ago attended the first of his midnight matinees. It opened at 11 p. m. Thursday, May 18, with a midnight matinee for more than 1,400 fans in their seats and scores were turned away. The matinee closed in time for those present to attend the midnight meeting. The last cars which leave the city at 12:30 a. m. for home. Ushers wore nightshirts and the meeting continued Thursday, Friday and Saturday nights of each week. The production for the initial of the midnight picture shows was “The Whirl of Life” and all patrons were provided with confetti, noise making articles, rattles and serpentines.

Al Onkin Promoted.

Spokane, Wash.—Al Onkin, who recently opened the Strand theater, Spokane, as the Spokane home of the Pacific photo-viile circuit and the home of the Bluebird films here has been promoted to manager of the theater. In addition to that he will be booking manager for the circuit which runs pictures as well as vaudeville acts.

Geo. Blakeslee Succeeds Al Onkin.

George Blakeslee, who was for years manager of the former Empress theater and later of the Liberty theater, has been appointed to succeed Mr. Onkin as manager of the Strand. The appointment is to take effect at once. Mr. Onkin reports that Hobart Bosworth in “The Taqul” was a good drawing card for the theater.

Larger Pathe Quarters.

P. L. Carroll, manager of the Pathe exchange in Spokane, has arranged for larger quarters at 8, 12 Washington street, Spokane, and will move his offices there where a vault will be built in which to keep films. He reports the change was necessitated by increased business.

Nelson-Foster Marriage.

Spokane, Wash.—J. S. Nelson, assistant manager of the Universal Film and Supply Company exchange in Spokane, was married to Miss Betty Foster of the Sillman hotel and congratulations continue to flood his desk as well as various appropriate cards.

SALT LAKE NEWS LETTER.

By W. W. Pickering, Special Correspondent.

Address Deseret News, Salt Lake City.

H. E. Ellison Becomes Secretary of Swanson Circuit.

SALT LAKE CITY, Utah.—Following close on the announcement of the change in management of the Swanson theaters in Salt Lake—the American, Rex and Liberty—came the further announcement from W. H. Swanson that Homer E. Ellison has been placed in charge of the Swanson circuit of theaters with general supervision over the western enterprises of the circuit.

Mr. Ellison came to Salt Lake from Denver to manage the Paramount-Embassy circuit and other work where he has been since last February. He had been manager of the Princess theater in Denver for some time. His new post is quite the largest and most important ever held by him. He entered upon his work last Wednesday.
June 10, 1916

THE MOVING PICTURE WORLD

1927

Change in Ontario Law

Exhibitors' Protective Association Petitions for Relief from Rule Governing Apprentice Term of Service for Operators — Want War Tax on Children's Tickets Elimated — Sale of Tax Tickets.

By W. M. Gladish, Special Correspondent, 1263 Gerrard St., E., Toronto, Can.

TORONTO, Ontario. — Because of many complaints from the largest moving picture operators in Ontario, exhibitors are finding it difficult to maintain a complete staff of qualified operators and are consequently sending the Moving Picture Exhibitors Protective Association of Ontario to the capital. A letter from the president of the board, the provincial treasurer's department, Toronto, on Monday, May 22d, to all theatres of the province, is as follows:

"Mr. Smith, President, Toronto, asks the assistance of the provincial treasurer's department, Toronto, in order to prevent the accumulation of the tax on children's tickets. The department is considering the matter and will let the exhibitors know what new regulations governing the registration of operators will take place.

Ask Change in Operators' License Rule

The exhibitors asked for a change in the rule which requires an operator to serve as an apprentice for one year before he is licensed by the department. The statement made by the number of operators and that the number of operators in the near future may not be secured in the near future some theatres may have to continue. The exhibitors association has a number of operators and they have not been in business for a year.

Mr. Newman promised to lay the matter before Provincial Treasurer McCarry for immediate consideration.

Ask No Tax on Children's Tickets

The same department has asked the Ontario treasurer to consider the amusement tax on children's tickets to moving pictures be eliminated. The exhibitors felt that the war tax on children's tickets was undoubtedly keeping many youngsters from the shows and that the difference in revenue to the picture men was out of all proportion to the warp tax which would accrue from the sale of children's tickets. This matter will also be considered by the government, the delegation was told.

Want Tax Tickets Sold Through Exchanges

The exhibitors also recommended that the war tax tickets be sold at the various houses through exchanges or through authorized moving picture men of each city. The test to be conducted by the treasurer and other officials as proposed. Nearly all exchanges are already selling war tax tickets. The government by the manner of distribution in outside cities has not yet been definitely settled. This will be considered with the government who will then deal with the government and the authorities will probably do so, it was announced by Mr. White.

LEON BRICK WILL RUN REGENT COMPANY'S OFFICERS ANNOUNCED

Interests Notes About Construction

Toronto, Ontario. — Further details in connection with the construction of the new Regent theatre, Toronto, have been made public. The president of the company which is planning the theatre, having August 5, is E. L. Ruddy, the wealthy head of a local bull-posting firm, and the vice-president of the Toronto Censor Board, a broker. Included on the board of directors are W. J. Sheppard, a director of the Royal Alexandra, and C. A. C. Davis, treasurer of the Ontario Star. The new theatre will be a large pipe organ—something new for Toronto. The house, when reconditioned with only one balcony instead of the old two, will seat 1,160 people. It is planned to open the theatre on August 5 next.

SOME INTERESTING NOTES

Toronto, Ontario. — Northern visitors working out from Toronto have had several unique experiences lately. Mr. J. Ruck, of the Universal travelling staff, dropped off at Riding and Weston to visit his old home. The other day to find that the small local theatre in each place had not been visited by one of the men of the Belasco company. Both places are villages located near Lindsay, Ontario. Another representative of the Universal company has also ascended that the Home theatre, Sandwich, Ontario, has been taken over by a neighbor of the manager of the town. The house has a seating accommodation for two hundred people. With the manager and the owner of the theatre. It is expected that the Home will become a popular house.

These two men, who have been doing the Royal theatre at Perth, Ontario, for a long time, have opened a new picture in the town which has been called the Lamark Royal.
Calendar of Daily Program Releases

Releases for Weeks Ending June 10 and June 17

(For Extended Table of Current Releases See Pages 552, 554, 556, 558.)

General Film Company.

**Current Releases.**

**MONDAY, JUNE 5, 1916.**

**BIOGRAPH—**The Girl Across the Way (Drama) ........................................... 20666

**KALEM—**The Fangs of the Tattler (No. 11 of the "Social Pirates" (Two parts—Drama)......................................................... 20667

**LUBIN—**Otto, the Reporter (Comedy)............................................................... 20661

**SELIG—**The Selig-Tribune No. 45, 1916 (Topical)........................................ 20665

**SELIG—**A Temperance Town (Three parts—Comedy) .................................. 20661-2-3

**VITAGRAPH—**New York Past and Present (Historical).................................... 20664

**TUESDAY, JUNE 6, 1916.**

**BIOGRAPH—**The Yaqi Curl (Two parts—Drama) (Biograph Reissue No. 54) .... 20671-2

**EDISON—**The Stoning (Three parts—Drama) (Reissue) ................................ 20673-4-5

**ESSANAY—**Orphan Joyce (Two parts—Drama) ............................................... 20668-9

**KALEM—**Midnight at the Old Mill (Comedy)................................................... 20670

**WEDNESDAY, JUNE 7, 1916.**

**EDISON—**Love's Labor Lost (Cartoon—Comedy) ........................................... 20678

—Camping with the Black Feet (Scenic)............................................................ 20678

**ESSANAY—**Vernon Howe Bailey's Sketch Book of Berlin (Cartoon—Comedy) .... 20677

—A Scenic subject on the same reel .................................................................. 20677

**KALEM—**In Cinderella's Shoes (Comedy) .......................................................... 20676

**THURSDAY, JUNE 8, 1916.**

**LUBIN—**The Scarecrow (Three parts—Drama) .............................................. 20679-80-1

**SELIG—**The Selig-Tribune No. 46, 1916 (Topical) ....................................... 20682

**VIM—**The Sea Dogs (Comedy) ........................................................................ 20683

**FRIDAY, JUNE 9, 1916.**

**KALEM—**Juggling Justice (Comedy) ................................................................. 20687

**KNICKERBOCKER STAR FEATURE—**The Stained Pearl (Three parts—Drama) ... 20684-5-6

**VIM—**A Dollar Down (Comedy) ....................................................................... 20683

**VITAGRAPH—**She Won a Prize (Comedy) .......................................................... 20688

**SATURDAY, JUNE 10, 1916.**

**ESSANAY—**Fool's Gold (Three parts—Drama) .............................................. 20689-1-2

**KALEM—**The Treasure Train (No. 83 of the "Hazards of Helen" Railroad Series (Drama) .......................................................... 20697

**LUBIN—**Two Smiths and a Haff (Comedy) ....................................................... 20693

**SELIG—**Going West to Make Good (Drama) ..................................................... 20698

**VITAGRAPH—**A Strange Case (Three parts—Drama) (Broadway Star Feature) . 20694-5-6

**COMPLETE AND ACCURATE LISTS of Regular Program and Feature Pictures Can Always Be Obtained from the Pages of the Moving Picture World. These are Published Two Weeks in Advance of Release Days to Enable Exhibitors to Arrange Their Coming Programs. The Stories of the Pictures in Most Cases are Published on a Like Schedule. Each Synopsis is Headed by a Cast, the Players' Names Being in Parenthesis. Lay Out Your Entertainment From the Information in the Moving Picture World and You Will Not Go Wrong.**

---

**In the General Film Service**

**Mae Marsh**

**Lillian Gish**

**Mary Pickford**

**Blanche Sweet**

**Robert Harron**

**W. Chrystie Miller**

Under the direction of **D. W. GRIFFITH**

Are some of the prominent stars appearing in the Biograph single reel releases for June

**Released Every Monday**

**General Film Service**

---

**General Film Company.**

**Advance Releases.**

**MONDAY, JUNE 12, 1916.**

**BIOGRAPH—**The Spirit Awakened (Drama) (Biograph Reissue No. 55) ....... 20670

**KALEM—**The Disappearance of Helen Mintern (No. 12 of the "Social Pirates") (Two parts—Drama) ......................................................... 20661

**LUBIN—**Otto, the Cobbler (Comedy) ................................................................. 20665

**SELIG—**Selig-Tribune No. 47, 1916 (Topical) ............................................... 20665

**SELIG—**The Two Orphans (Three parts—Drama) ........................................... 20668

**VITAGRAPH—**Her Loving Relations (Comedy) ............................................... 20670

**TUESDAY, JUNE 13, 1916.**

**EDISON—**Not Yet Announced ................................................................. 20670

**ESSANAY—**Putting It Over (Two parts—Comedy) ....................................... 20678

**SELIG—**The Avenger (Two parts—Drama) ....................................................... 20670

**WEDNESDAY, JUNE 14, 1916.**

**EDISON—**Not Yet Announced ................................................................. 20670

**ESSANAY—**Canard Noo Pictorial No. 11 (Cartoon—Comedy) ................. 20678

—A Scenic subject on the same reel ................................................................. 20677

**SELIG—**Title not yet decided ................................................................. 20683

**THURSDAY, JUNE 15, 1916.**

**LUBIN—**Sons of the Sea (Three parts—Drama) ........................................... 20671

**SELIG—**Selig-Tribune No. 48, 1916 (Topical) ........................................... 20682

**VIM—**Hungry Hearts (Comedy) ................................................................. 20688

**FRIDAY, JUNE 16, 1916.**

**SELIG—**The Stenographer's Strategy (Comedy) .......................................... 20687

**KNICKERBOCKER STAR FEATURE—**An Old Man's Folly (Three parts—Drama) .................................................................................. 20688

**VIM—**The Raid (Comedy) .............................................................................. 20688

**VITAGRAPH—**Harold the Nurse Girl (Comedy) ........................................... 20688

**SATURDAY, JUNE 17, 1916.**

**ESSANAY—**The Promise Land (Three parts—Drama) .................................. 20689

**KALEM—**A Race Through the Air (No. 84 of the "Hazards of Helen" Railroad Series (Drama) .............................................................. 20697

**LUBIN—**Hubby Puts One Over (Comedy) ....................................................... 20693

**SELIG—**The Cowpuncher's Peril (Drama) ...................................................... 20698

**VITAGRAPH—**Ashes (Three parts—Drama) (Broadway Star Feature) ........ 20694
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
### Calendar of Daily Program Releases

**Releases for Weeks Ending June 10 and June 17**

*(For Extended Table of Current Releases See Pages 1952, 1954, 1956, 1958)*

**Universal Film Mfg. Company.**

<table>
<thead>
<tr>
<th>Day</th>
<th>Program</th>
</tr>
</thead>
</table>
| SUNDAY, JUNE 4, 1916 | LAEMMLE—The Wire Pullers (Drama) ..................................................... 01486  
L-KO—No release this day.                                                                                                     |
|            | REX—As In a Dream (Three Parts—Drama).                                                                                                   01485 |
| MONDAY, JUNE 5, 1916 | NESTOR—Never Again, Eddie (Comedy) ........................................................................ 01489  
RED FEATHER PHOTOPLAY—The Madcap (Five Parts—Drama).  
UNIVERSAL SPECIAL FEATURE—The Adventures of Peg o’ the Ring No. 6 "The Cry for Help" (Two Parts—Drama).  
TUESDAY, JUNE 6, 1916 | GOLD SEAL—The Rose Colored Scarf (Two Parts—Drama).                                                                                      01490  
IMP—His Little Story (Comedy).                                                                                                                                                        01491  
REX—No release this day.                                                                                                           |
| WEDNESDAY, JUNE 7, 1916 | ANIMATED WEEKLY—Number 23 (Topical).                                                                                                      01494  
L-KO—Billie’s Waterloo (Comedy).                                                                                                                                                        01493  
VICTOR—Object—Matrimony (Two Parts—Comedy).                                                                                                                                              01492  
THURSDAY, JUNE 8, 1916 | BIG U—The Sea Lily (Drama).                                                                                                                 01496  
LAEMMLE—Alisa Jones (Two Parts—Drama).                                                                                                                                                    01495  
POWERS—Mr. Fuller Pep, He Breaks for the Beach (Cartoon).   
Pygmies of the Zoo (Ditmarsh-Educ).                                                                                                                                                    01487  
FRIDAY, JUNE 9, 1916 | NESTOR—Twixt Love and the Iceman (Comedy).                                                                                               01500  
REX—The Code of His Ancestors (Drama).                                                                                                                                                    01499  
VICTOR—The Scorpion’s Sting (Three Parts—Dr.).                                                                                                                                         01498  
SATURDAY, JUNE 10, 1916 | BISON—The Cage Man (Two Parts—Drama).                                                                                                     01501  
JOKER—No release this day.                                                                                                                                                              01502  
POWERS—Betrayed by the Camera (Comedy).                                                                                                                                                01503  
SUNDAY, JUNE 11, 1916 | LAEMMLE—The False Gems (Drama).                                                                                                            01504  
L-KO—Honey Teeth and False Friends (Comedy).                                                                                                                                          01505  
REX—The Sheriff of Pine Mountain (Two Parts—Drama).                                                                                                                                     01503  
MONDAY, JUNE 12, 1916 | NESTOR—Their Awful Predicament (Comedy).                                                                                                  01508  
RED FEATHER PHOTOPLAY—What Love Can Do (Five Parts—Drama).                                                                                                                          01507  
UNIVERSAL SPECIAL FEATURE—The Adventures of Peg o’ the Ring No. 7 (Two Parts—Drama).                                                                                                  01526  
TUESDAY, JUNE 13, 1916 | GOLD SEAL—The Melody of Love (Three Parts—Drama).                                                                                         01569  
IMP—Her Wonderful Secret (Comedy).                                                                                                                                                    01519  
REX—No release this day.                                                                                                                                                                |
| WEDNESDAY, JUNE 14, 1916 | ANIMATED WEEKLY—Number 24 (Topical).                                                                                                      01513  
L-KO—How Stars Are Made (Two Parts—Comedy).                                                                                                                                           01511  
REX—When the Wolf Howls (Drama).                                                                                                                                                       01512  
THURSDAY, JUNE 15, 1916 | BIG U—Betty’s Hobo (Comedy-Drama).                                                                                                         01515  
LAEMMLE—Her Soul’s Song (Two Parts—Drama).                                                                                                                                             01514  
POWERS—Professor Wiseguy’s Trip to the Moon (Comedy Cartoon).   
Little Journeys in Scenic Japan (Educ.).                                                                                                                                                01516  
FRIDAY, JUNE 16, 1916 | IMP—The Devil’s Image (Two Parts—Drama).                                                                                                  01517  
NESTOR—Almost a Widow (Comedy).                                                                                                                                                         01519  
VICTOR—The Golden Boot (Comedy).                                                                                                                                                       01523  
SATURDAY, JUNE 17, 1916 | BISON—A Railroad Bandit (Two Parts—Drama).                                                                                               01520  
JOKER—Love Quaranhloined (Comedy).                                                                                                                                                      01521  
POWERS—No release this day.                                                                                                                                                             |

**Mutual Film Corporation.**

<table>
<thead>
<tr>
<th>Day</th>
<th>Program</th>
</tr>
</thead>
</table>
| SUNDAY, JUNE 4, 1916 | BEAUTY—Ima Knutt Gets a Bite (Comedy) ........................................................................ 04789  
GAUMONT—"Reel Life" (Mutual Film Magazine).                                                                                                                                             04790  
VOGUE—Nailing on the Lid (Comedy).                                                                                                                                                       04790  
| MONDAY, JUNE 5, 1916 | AMERICAN—Jesilousy’s First Wife (Two parts—Drama).                                                                                     04792  
FALSTAFF—Advertisements (Comedy).                                                                                                                                                       04794  
MUTUAL SPECIAL FEATURE DE LUXE—Whispering Smith (Signal—Five parts—Drama) (No. 107).                                                                                                   04798  
| TUESDAY, JUNE 6, 1916 | THANHouser—John Brewster’s Wife (Two parts—Drama).                                                                                     04795  
VOGUE—A Plane Story (Comedy).                                                                                                                                                            04797  
| WEDNESDAY, JUNE 7, 1916 | BEAUTY—Billy Van Deens’s Operation (Comedy).                                                                                           04799  
GAUMONT—See America First No. 39 “Montgomery, Ala.” (Scenic) .                                                                                                                      04803  
—Kartoon Komics (Cartoon).                                                                                                                                                              04800  
MUTUAL WEEKLY—Number 16 (Topical).                                                                                                                                                      04798  
| THURSDAY, JUNE 8, 1916 | GAUMONT—The Flanmes of Vengeance (Three parts—Drama).                                                                                   04801  
MUTUAL SPECIAL FEATURE DE LUXE—Soul Mates (American—Five parts—Drama) (No. 108).                                                                                                      04800  
| FRIDAY, JUNE 9, 1916 | CUB—Jerry’s Big Lark (Comedy).                                                                                                           04806  
MUSTANG—The Pilgrim (Two parts—Drama).                                                                                                                                                  04804  
| SATURDAY, JUNE 10, 1916 | CENTAUR—The Lion’s Nemesis (Two parts—Dr.).                                                                                             04807  
FALSTAFF—Where Wives Win (Comedy).                                                                                                                                                      04809  
| SUNDAY, JUNE 11, 1916 | BEAUTY—Thimist Stout (Comedy).                                                                                                           04810  
GAUMONT—“Reel Life” (Mutual Magazine).                                                                                                                                                   04812  
VOGUE—His Blowout (Comedy).                                                                                                                                                             04811  
| MONDAY, JUNE 12, 1916 | AMERICAN—Circumstantial Evidence (Two parts—Drama).                                                                                     04813  
FALSTAFF—Real Estaters (Comedy).                                                                                                                                                       04815  
MUTUAL SPECIAL FEATURE DE LUXE—A Man’s Soul (American—Five parts—Drama) (No. 109).                                                                                                    04819  
| TUESDAY, JUNE 13, 1916 | THANHouser—Brothers Equal (Two parts—Dr.).                                                                                              04816  
VOGUE—Love, Burglars and a Bull Dog (Comedy).                                                                                                                                           04818  
| WEDNESDAY, JUNE 14, 1916 | BEAUTY—Billy Van Deens’s Eggspensive Adventure (Comedy).                                                                                   04820  
GAUMONT—See America First No. 40 “Yellowstone National Park” (Scenic).                                                                                                               04821  
—Kartoon Komics (Comedy).                                                                                                                                                              04821  
MUTUAL WEEKLY—Number 76 (Topical).                                                                                                                                                      04819  
| THURSDAY, JUNE 15, 1916 | MUTUAL SPECIAL FEATURE DE LUXE—The Wasted Years (Centaur—Five parts—Dr.) (No. 110).                                                                                                   04822  
THANHouser—The Window of Dreams (Three parts—Drama).                                                                                                                                     04822  
| FRIDAY, JUNE 16, 1916 | CUB—Jerry and the Moonshiners (Comedy).                                                                                                 04827  
MUSTANG—The Sheriff of Plumas (Two parts—Drama).                                                                                                                                          04835  
| SATURDAY, JUNE 17, 1916 | CENTAUR—The Star of India (Two parts—Drama).                                                                                           04839  
FALSTAFF—Doughnuts (Comedy).                                                                                                                                                            04839  |
Announces

ITS FIRST PRODUCTION

THE FALL OF A NATION

IN A PROLOGUE AND THREE ACTS

BY

THOMAS DIXON

AUTHOR OF "THE BIRTH OF A NATION"

MUSIC BY

VICTOR HERBERT

AMERICA'S FOREMOST COMPOSER

LIBERTY THEATRE

NEW YORK

TUESDAY EVENING

JUNE 6

OFFICES OF THE CORPORATION: 1480 BROADWAY, NEW YORK
Stories of the Films

General Film Company

LUBIN.

OTTO THE REPORTER (June 5).—The cast: Otto. Mr. and Mrs. R. L. Strokey; General Manager, (George Roosevelt); Manager's husband, (George Roosevelt). Directed by Richard Egan and produced by Samuel Mather.

It takes the advance of woman suffrage and the pendulum point of the year 1916, Otto, the reporter, to the fact that a man is assigned to settlement work where he is seen many disagreeable sights. The women are masters and handymen.

It happens that Dorothy, the city editor, and the general manager, Casper Argus, whose husband stays at home to mind the bahut, has become the bottom of a rather slender man, and between the two he has his troubles.

But finally wins Otto and the men who are trying hard to get control of politics, look to him for help. It is all in the hands of his wife, Dorothy. She goes in pursuit of him and finds him addressing a meeting of men. Dorothy enters, denounces them and takes her husband home. She puts the baby in his arms and tells him he has his work cut out for him.

THE SCAPEGRACE (Three Parts—June 8).—The cast: Jimmy Pierce (George Routb); Mr. John Hammond (Hut Hopkins); Mrs. John Hammond (Adda Gleeson); Vernon Hammond (Alan Parcell); Mrs. Joe Moulson (Mary Josephine McLaughlin). Directed by Jack Byrne.

On the crest of the bank, Jimmy and John are caught by the bank, his wife, his son, Vernon, and his daughter, Isabel. At the foot of the hill, Jimmy Pierce and on the outskirts of the village, brought up by her old maids. The town is giving her field trip to the country, her innocence, has been shunned by the villagers.

Jimmy loves Isabel and she cannot make up her mind whether she will marry him and be taken away by the rather fast set into which her brother has been drawn, or if he will marry Eva later. So the decision is made and preparations for the wedding are completed.

In the meantime brother take communications to John and tells him that he will make him superintendent of one of his mines if he will not appear at the wedding. The wedding is postponed.

When the time arrives for the wedding John does not arrive and he neither speaks nor sends any communication of the parents of both families. Brother then fast in jail and procedure never.

Vera comes as bride and is married to Betty, and explanations are made to the satisfaction of everyone.

KALEM.

SAUCE FOR THE GANDER (No. 8 of "The Social Pirate"—Two Parts—May 15).—The cast: Mona (Marian Sals); Mary (Olive Kirk); Dorothy (Emma Thomas) John (E P. Purley). Directed by James W. Horace.

Mona and Doris are the victim of one of the fates of the Ladlaw law. The Ladlaw law is that they are sharks. As justice can be secured in no other way, they determine to lay a trap for the twain, by a cleverly strung up and put on the job, and as the days go by the worthless young man finds himself in a jam.

Then Mary enters the game by going to the elder Ladlaw, with a tale that her sister, Mary, is a mercenary adventuress, only playing with the son's affections. The father visits Mona, who has been warned of his coming, and is prepared to act the adventure base. She spares her use, she is careful to stay away from her off. Meanwhile, Ladlaw, Senator (Frank S. Peck), goes to Mona and says, "Mary, and the son is worried that his money will go to her.

Mona advises him to purchase her affections. Though the girls find the maintenance of duel perfectly painless till the point where father and son each come across with coals and the young lady is sad and awakening when the girls disappear after relieving the distress of the loan shark's victim.

THE IRISH RELIEF (May 16).—"The O'Neill" by Maxson. Some of the scenes have been cut. It is in time to find the countryside covered with proclamations offering a large reward for his capture. He is a rebel, a rebel, and a rebel.

The distress of his fellows causes him to turn with a new zeal to the task of the highway relieving the poor folk. On one occasion when he holds up a coaching party he is shot by the gentleman and когда оно имеет место, and he is shot by the gentleman and takes a masque duel at which she is present. Her scream when she notices her ring on his finger causes "The O'Neill" to make a daring leap through the window to escape capture. Even in this case the driver, with a gray coat and hat on the garden with him, but it proves to be a trap and he is captured. He is taken to New York, melted through "The O'Neill's" bravery and devotion and the officers are making merry in the cell. He gets a message out of the absence of the guards and, after throwing the prisoners off their feet, he makes his way to the cell and captures the officer in a cabaret. The night before the wedding, however, a letter is sent to Jack, the son of the bank manager, telling him of the escape of his father.

In the meantime brother take communications to John and tells him that he will make him superintendent of one of his mines if he will not appear at the wedding. The wedding is postponed.

When the time arrives for the wedding John does not arrive and neither speaks nor sends any communication of the parents of both families. Brother then fast in jail and procedure never.

Vera comes as bride and is married to Betty, and explanations are made to the satisfaction of everyone.

AN INNOCENT VAMPIRE (May 7).—The cast: Rear Admiral W. W. Peck, from (Helen Deane); Nora (Oliver West); Jack, her son (Arthur Al); Mollie O'Neill, his daughter (Mary Kennedy); the butler (Frank Minney); Steve, the loan shark (Henry Roberts). Directed by Robert Ellis.

The night before the post of maid at the Widow Jones' home, Sinn finds Nell's vanity case in his room. When the maid has gone, the house, Sinn manages to blunder into all sorts of mix-ups until she seems to be stealing the love of the family. Widow Smith, Steve, the loan shark, and the butler, then Widower Smith and, finally, Steve, the loan shark, who falls to be the victim of Sinn. The maid becomes the victim of Sinn and really falls in love with Sinn.

Finally Sinn is discharged, the Widow Smith declaring she wanted a maid—no vampire. Steve has formed a plan to kidnap Sinn in his automobile but, after a perilous ride, conditions reverse and Sinn kicks Steve, the auto in its turn becomes a vampire and it gorges upon the Jones' perch. This gives Sinn an opportunity to kidnap Widow's father, who is the outstanding man of the community, and with all serine Sinn accepts the love of the butler.

ONE CHANCE IN A HUNDRED (No. 80 of "The Hazards of Helen" Series—May 20).—The cast: Helen (Eileen Smith); Jack, her sweetheart (Drake); Billy Warren (P. S. Pembroke); Brent (Harry Colton); Helen's cousin (Dorothy Smith). Directed by Samuel Mather, an ex-Union soldier. The story concerns the efforts of the construction officer (A. W. Williams), Author, E. W. Matlock, producer, James Davis. Chaffen's plan to capture the flat car so that only desperate measures will save the day. She climbs quickly to the seat of her motorcycle and sets out over the truck and the flat car. Just as she is getting away and seems certain to halt her progress along the track, a truck appears on the road. Helen, who is trying to avoid the risk, Helen drives straight ahead, up the runway of the baggage platform and across the flat car, where she leaps over the skis, quickly towards the back of the flat car as she passes through the air above it.

While she is struggling with the brakes, then, a truck appears on the flat car on a siding just as the passenger speeding towards the car. The truck hits her, but however, it smashes through the two-story signal tower at the end of the siding. Helen leaped, but the terrified and injured Warren just a second before the crash.
THE MOURNING MILLIONAIRE (No. 9 of "The Social Pirates"—Two Parts—May 22).—The cast: Montgomery (Old Man); Ballesteros (Oliver); | Mary (Freddie Toynbee); | Helen (Miss Helen); | Southey (Mr. Southey); | Hurst; | his partner (Edward Clasby). Directed by James W. Horne. Learning that the multimillionaire munitions manufacturer, has the apartment adjoining theirs in the hotel, he tells his daughter, and in furthering their plans for social reforms. He agrees, but postpones action until the arrival of the mayor. That afternoon the girls overhear two brokers quarrelling with Maxwell outside his door, and follow the sentinels, who follow the brokers, who go to the writing room. When they leave after writing a note, clearly stealily, the girls put their task, and finally learn that the complete address on the blotter was that of Dr. John Benjamin, the new banker near the city. Mona goes to the sanatorium and makes arrangements for them to receive Mary, who, she declares, has become mentally unbalanced. While there she succeeds in confirming her suspicion, and then, bringing Wentworth and his partner and Dr. Ludlow to justice.

HAM'S BUSY DAY (May 23).—The cast: Ham (Lloyd Corrigan); Ada (Mary Healy); John (Criscan); the nurse (Norma Nichols); Old Doc Sawbones (A. Edmondson). Poor Butch has a fever in the hospital—but he finds life not at all dreary, for the pretty Norma has his heart. She makes a cenance from the flirtations Norma as she appears at a window. They meet in the garden, but Ham is not made for it by Old Doc Sawbones, and when the medic is through Ham has a fever. Butch breaks into hospital. His entry causes jealously thought in Bud's mind, and a jealous plotting starts between-the two men. Bud, who are interrupted, are shot, and Ham, Bud and Sawbones flags of truce from the wound that comes near death. The BOGUS GHOST (May 24).—The cast: Jennie (Etched Teare); Ted (Victor Rottman); Madame Ghroan (Myrna Sterling); Claude (Freddie Franks); the parson (Director, Harry Miliard). Jennie and Ted go to the beach in high spirits, but they meet Claude and his attentions cause Ted to start a jealous quarrel. Jennie, however, gives in to a watery grave, and a second later falls from the cliff and dies. In reapprae Ted dannally makes his way home certain that she has drowned. He does not know that Jennie had reached shore further down the beach.

A BABY GRAND (May 26).—The cast: Sir Hopkins (Rose Melville); Bill, the butler (Frank Minnelli); Arthur (Arthur Albertson); Seroque (Richard Purdon); Jim (Henry Murdock); Mammy Johnnson (Olive West). Author, Frank Howard Clark. Directed by Robert Ellis.

SEROQUE has never forgiven the elopement of his daughter with a poor man and has been happily and prosperously married for a year. But even Seroque's heart reverts when his daughter, who is "a grand new baby," at the young folks' house, is called "the baby of the grand," for that is what her lover, Bill the butler at Jack's, told her. When the older folks are away, the children play with the toys, and there is no baby in sight. But it attempts to get away from the house. Bill makes matters worse, especially since the substitute is Mammy Johnnson's pickaninny.

THE CAPTIVE OF RED STANLEY (No. 8) of "The Hazards of Helen"—The cast: the operator (Helon Gibson); Detective Pearson (P. S. Pembroke); his wife (Harry Schenck); Helen (Miss Helen); Red Stanley's confederates (Ed Gibson and O. Phillips); chief dispatcher (Red Stanley). Red Stanley's band has successfully robbed the express car and the members are miking good on their gains. Good their chance is to return with the women in their car. The girls are sent upon but they succeed by desperate riding in making their escape temporarily and, when the train is stopped, having the approaching railroad detectives searching for them. In the meantime Red Stanley has captured in the hire of one of the band, but Stanley and Red of his aide.

Under cover of darkness, as Helen is working alone in the desolate station, the two coteri and blind and gage the train, they are driven off, however, by the approach of the night train. As the train rides on, the problem in captured once more by Stanley, and handi- cuffed, while the horse's reins are tied to a tree. The young girl is left in charge of the freight train preparing to start from the station. She is left in charge of the train and her foot up so as to slip the horse's bridge off and, using her feet and voice to guide the horse, leads it back to the train. She drives the horse straight up the language platform, thus blocking a box car just as the train sets in motion.

As the train speeds along she manages to lock the entrance to the box car, which the true men. Maryland the side and make them prisoners.

BIOSPHH.

THE GIRL ACROSS THE WAY (Reissue—June 5).—The cast: the girl (Mac Marsh); the boy (Robert Harron). The girl's father (W. Childe.) The boy's mother (Lillian Langdon). His cousin (Mildred Manning). The aide (Empire). By arrangement of the director, Harry Miliard. The boy's nurse (Kate Bruce); his friend (Walter Miller).

The prospector had taught the Indian boy the doctrine of peace. When his tribe resisted the attack, the aide, another tribe. The cin of the battle, as the horsemen circled Dashing and high and, under falling horses, struck terror in the boy's heart. He contained the tribe with the brand of a coward. It was then that his opportunity came to follow the white horse. "Big man love lay down life for friend." SELIG.

SEALG-TRIBUNE No. 39, (May 15), Juarez, Mexico—To repel a possible attack by bandits, machine guns in box cars forms part of the equipment of General Obregon's special train. General recommended this military aid by the Selig-tribune.

SEALG-TRIBUNE III.—A huge elevator containing 50,000 bushels of grain held in storage for the Allies.

WASHINGTON, D. C.—The 20th century prairie schooner, with old Ezra Meeker as pilot, starts for Paris, France—in an effort to co-ordinate all branches of the Allies' allied service in spite of all reports to the contrary.

New York, N. Y.—Mayor Mitchell presents the British children with a grand new baby on the occasion of their annual parade.

New York, N. Y.—By the trail of the glory, the new base at Marathon, Tex, will be opened on the purpose of re- storing public parks and recreating the deer drive is held under supervision of the spinal cord committee.

New York, N. Y.—In the presence of Governor Wrist, a number of British children received their guests. Bishop Greer officiates in ground break- ing ceremonies for nave of new Cathedral of St. John the Divine.

SEALG-TRIBUNE NO. 40 (May 18).—New York, N. Y.—Thousands of wholesome kids take part in the May Day celebration here, 50,000 girls in grand dance.

With the U. S. Troops in Mexico.—The U. S. Troops are in Mexico.

Like the stream to beat the band; But where it's hot as Hades heat. The Colonel knew the time was spent. Marathon Texas.—The U. S. Army establishes a occupation point should serious trouble develop in Mexico.

Mare Island, Calif.—The Navy Yard here shows feverish activity in preparation for possible war.

Washington, D. C.—The largest hydro-aero- plane yet built is on display for inspection in a flight from Baltimore to Washington and which has just been wrecked in the Potomac. It was the property of the Signal Corps and destined for the horses, with the troops in Mex- ico.

CHICAGO, III.—Hurrah, Kiddies! The parks here are to be equipped with miniature railroads on the hundredth anniversary of the Chicago Centennial.

Boston, Mass.—Governor McCall reviews the parks police and firemen on the occasion of their 100th anniversary.

The cast: Fred Sawyer (Carl). In a closely contested "Better Baby Show" competition, Fred Sawyer to John Ryan.

—In the presence of 50,000 persons George Smith, with Jocky Loftus up, wins the big race at Grandview Park.

The cast: Mink Jones (Otis Harlan); Ruth Jones (Jane); Jack North (John Charles); Kleveland Pray (Jesse); Doc Sawyer (Leslie J. King). Scenario by Gil- son and Souse. Send Jack Worth, salesman for demon rum to Jonesville, he is met at the depot by Mink Jones and his daughter.

Mink also in his capacity as express man, refuses to carry the wine or liquor to the parson, and liquor for the hotel bar. Kleveland Pray and Doc Sawyer, the village prescription druggist, sends Mink Jones to Jonesville a temperance town, and inci- dentally sends him a girl, Mary, who is in a desert of dryness. By mistake the case of liquor goes to the parson, and the box of moonshine is sent to Kleveland Pray. Meanwhile, the committee call on the parson just as he is going to open it and tell him that the parson had received whiskey. They tell him they will say nothing of his private bar if he will tell them what is in the box.

Doc Sawyer and Kleveland Pray do a thriving business in the wine and the parson, because of the "dry" wave, and brings on some city girls to act as waitresses. These damsels are discovered by Fred Sawyer, who informs the doctor, and the druggist with the maidens.

Angered, because the lid has been tilted in some way, the detectives enlist the aid of the parson and raid Mink Jones and his daughter's home. But Mink and Fred build a new train and make a raid on the parson's "blind pig" is discovered, and Mink Jones and the girls, and his fine is immediately returned.

GOING WEST TO MAKE GOOD (June 10).—The cast: Tom Gilmore (Tom Gilmore); Victoria Forde (Joe Dunleavy); Tom Gilmore, a wealthy young easterner, tells his fiancée that he is going to marry her because of her thoughts of marriage. When the "wrong" Vicky visits her uncle, a western ranch owner, and professes to be interested in trying the life of a cowboy. However, he reaches the western country, and, and soon and, and is going to make good.

VILLAGES, MOUNTAIN AND VALLEYS, Valley counties, Pikes, and Porcas, 2nd straited hiss, see in a local newspaper.

Pikes, and Porcas, 2nd straited hiss, see in a local newspaper.

The bandits kill the driver and the stage team runs away. The driver, the driver, and the stage team run away, the driver, the driver, and the stage run away, the driver, the driver, and the stage go at break-neck speed over a steep mountain. The bandits drive in a desperate ride, rescue Vicky, who finds the venturists in a mountain to be a wonderful.

VIK.
The image contains a page from a newspaper article dated June 10, 1916. The article is titled "The Moving Picture World" and features several stories and advertisements. The page includes text in English, and the content appears to be related to movies and movie news at the time.
Many readers of the Moving Picture World would no more think of operating a theatre without consulting this publication than of operating a theatre without a projection machine. In the Moving Picture World are found the latest release dates of all pictures, stories and news of the pictures just released and to be released, how to project a picture properly on the screen, and the critics' comments which cover the entire motion picture field, reviews of features that you can depend on—in fact, there is not a branch of the business that is not colored FULLY in the Moving Picture World.

17 Madison Ave., New York City.
starts to shoot the doctor. In the struggle one of the policemen is shot and falls to the floor. It is for this crime that 341 is sent to the pen.

Brooding upon and magnifying his imaginary wrong, 341 secures a loaded revolver and determines to be revenged. He spends many days in his search, and is invariably followed and hunted by officers who know he is a murder convict. He begins to feel the effect of the constant tension, and finally locates him and the doctor. He watches them through a lighted window and sees the little child go in to hold her parents good night and hear the little one ask its mother where her daddy is. The motherней informs the child that her real daddy is in heaven and the little one goes to bed. A reaction sets in, and 341 realizes that the woman is now happier than he could ever have hoped to make her. Thoughts of vengeance are forgotten, and he desires to get back to his old life.

He sneaks in the window and kisses the child without awakening her. As he comes from the grounds, he is suddenly halted by a number of cops, and the protestation against the police with his gun in his hand, makes him come to the surface. He attacks them in fury, and before being overpowered, succeeds in putting several of them on the hospital roof. A few days later the warden is called to receive another "guest," and discovers how friend 341, who says he has come back home to stay.

RED FEATHER.

THE MADCAP (Five Parts—June 5).—The cast: Hermia Chaliner (Flora Parker Haven); Olga Tcherny (Vera Doro); John Markham (Richard Sterling). Scenario by Leonora Ainsworth. Produced by William Dowlaw.

Hermia Chaliner, nicknamed the Madcap, has been playing a successful game of hide and seek, the sexual attractions of which have given her a sense of happiness in danger and excitement. Her fate has been sought by all the forces of evil and decomposition. She is introduced to John Markham, a portrait painter. Although he interests Hermia, she is plied at his treatment. Markham later goes to live on an island to paint. Hermia, who has a country estate on the island, and a wave of sympathy, is at first, quite unwilling to be of service to the painter, but Markham promises her to give her the picture she desires, and she gives in.

Hermia maliciously deceives Markham, who is in an advanced state of affluence. It is found out that Hermia has been living on the island for three days. Olga and her chauffeur were on the island, and the aeroplane has been fixed and Hermia flies home. Markham and Hermia part, and Hermia is left with a heavy heart.

Hidden from sight in a hightened chair, Markham overhears Hermia tell Olga that he should not come to see her the next morning. Olga tells Hermia that she will take him to Normandy, and Olga, who has become rather jealous of Hermia, is surprised and displeased when Hermia tells her that she will accompany him.

John Markham goes to Normandy, attired in a gown and clothes, and travels as an "attractive woman." Hermia is captured by the police and the "woman" is seen to be an aeroplane. Markham and Hermia meet and look at the aeroplane and on the island.

Here's a little machine, simple in its construction, and easy of operation, for which there is a place in every home.

It projects motion picture film as perfectly in the home as is possible in the average theatre.

Light is provided by a baby arc, supplied with current from the ordinary electric light socket, controlled through a special rheostat.

The baby arc develops 800 candle power, with about six amperes of current. The rheostat is suitable for 110, 150 or 200 volts.

Pictures projected are about 6 x 8 inches. The results are possible with a throw up to twenty-five feet.

Set up and ready for use, the machine measures 31 inches long, 31 inches high, and 10 inches broad. The lamp house is 10 by 6. Weight of machine, with case and rheostat, is 24 pounds. Packed for shipment, the weight is 55 pounds.

There is absolutely no fire risk.

"Safety First" has been the watchword in construction.

Remember the Price Complete

DEALERS

Write for Special Discount

BING BROTHERS

MANUFACTURERS

John Bing, Sole Representative
381 Fourth Ave., New York

$50

June 10, 1916

VICTOR.

OBJECT—MARRIAGE (Two Parts—June 7).—The cast: George White (Harry Myers); Miss (Rosamund) Redmond (Jennie Nelson); Hitchem (Herold Davan). Written by Paul West and Victor Reis. Directed by Frank Capra.

George White, a young clerk, is discharged for contamination being late. Molly, his sweethearts rings him up, and Markham later goes to find out to buy the engagement ring. George groans as his, and his comrade that he cannot buy the ring unless he gets a job. He next sees him at a restaurant, looking over advertisements in the newspaper. He, on the last sees the following advertisement: "Wanted, young man attractive to the ladies, for position of great trust. Salary $150. O. B. W. (Hitchem, Broker, Suite No. 3343-3344, Bolivar Building.)"

Outside of the office there is a line of applicants waiting to be seen. The George's turn comes, and he is allowed to enter the office. Hitchem asks him to be seated, and as George sees the photographs piped up on Hitchem's desk, he says: "I thought this would be the office the popular advertisements for a marriage broker, "r
d. Hitchem answers: "So it is. I'm a marriage broker." George starts to leave, but Hitchem detains him and tells him that he is to be a "broker" to meet a lot of women and pose as a husband.

He has to propose to each applicant for a husband and place an engagement ring on the finger of each girl, with whom George becomes engaged are Julia Coute, a middle aged spinster, and Mrs. Kiddley, who has child. In order to get the young woman's affection, he has to say that he will marry her and leave for a day is set for some future date.

Now we see Molly place a photograph of George on her parlor table. Shortly afterwards her aunt, Julia Coute, pays her a call, and announces that she has come to see her about her picture, and has decided to marry, having secured a husband through an advertisement in a popular newspaper. Julis, happening to see George's picture on the parlor table, says: "That's his picture!" Molly, in the end, tells him that it is possible, as it is the picture of her fiancé. After a few days, Julia, the maid, announces her Aunt Susan from Railway. Whereupon Mrs. Kiddley, and her brood of children, and the young woman, Mrs. Kiddley tells Molly that she has come to town to be married, and to see George. Julis answers: "Look, mama, here's a picture of our new pop!" Molly again declares this to be impossible, and leaves the room of her fiancé. Just as Mrs. Kiddley leaves George arrives. He is given to understand that the young woman. Everything seems to be going on satisfactorily until George pulls out one of Hitchem's stock engagement rings and puts it in her finger. Molly is struck by the resemblance of the ring to the young woman's finger, and she is about to denounce him, but makes up her mind to remain silent for the nonce.

After George has left, she picks up a copy of the matrimonial paper left there by Mrs. Julia. In this she sees the advertisement inserted by Hitchem to furnish any lady with a handsome husband. Thereupon, she goes to Hitchem's office and discovers the reception room. George severely looks at Molly
as he draws her towards him in order to kiss her, but she pulls away from him and raises her veil. He recognizes her and falls back dumbfounded.

After mutual explanations, all is forgiven and George embraces Molly, but their troubles are not over yet. Mrs. Kiddley, with her children, and Julia and Pacho Frohman at Hitchem's private office. In order to avoid meeting them, George locks the door of the reception room and he and Molly escape by another door. However, they encounter a lot of other women applicants who make a rush for George, and it is with great difficulty that they finally make their escape from the building. Out of revenge, all the women rush into Hitchem's office and nearly murder him. After their escape, George and Molly hunt up a derganman and have the matrimonial knot securely tied.

THE SCRIPPS'S STING (Three Parts—June 9)—Morgen Masters serves his prison term and is released. He meets an old sea-faring acquaintance returned from a voyage with a pocket full of money, and is taken by him to a few opium den run by a disreputable Chinaman. Here his evil genius appears to him and suggests that he should possess himself of his companion's part.

Masters declares that he would sell his soul for wealth, and the evil spirit shows him an easy way. To accomplish his purpose he does not stop short of murder, and with the conviction of the crime he dispenses with his body and subsequently adds to his ill-gotten gains by gambling with the frequenters of the place, against whom he has the luck of the Devil. With this beginning he starts a systematic career of fraud and deception, and some time later we find him managing director of a swimming company, a member of an exclusive club, and to all appearances a respectable member of society.

Here we see him despoothing the widow and the orphan, on terms of friendship with the ultra-respectables, and secretly living a life of licentious depravity. His fancy is attracted by the charms of Peggy Lotting, daughter of the Bishop of London. He is soon received by them as a welcome guest, though he is regarded with suspended suspicion by Peg's fiancé, Gerald Carstair, a young curate, who, through the influence of the Bishop, is appointed to a fashionable West End church. Masters determines to rid himself of one whom he regards as a dangerous rival. He tells Carstair that he done very much to prejudice his hopes of advancement for he carries out the duties of his curacy with more success than he had berated his fashionable audience with such vigor that he is requested to transfer his services elsewhere. He finds more congenial work in the East End.

To discredit him he has the eyes of the Bishop and his daughter, Masters employs the services of a woman to whom he has promised marriage. Arranging that she should be discovered in a position which, to anyone credulous, might be construed as an impertinence, he succeeds in breaking off the engagement. An announcement in the papers of the forthcoming engagement of Masters to the daughter of the Bishop of Lowden convinces the cast-off mistress that he has no intention of carrying out thecompact. She goes to his home with murder in her heart, but Masters meets her in the grounds. There is a struggle, and during the second time his hands are stained with blood. He rejoins his engagements as the commonplace days are not immediately fatal. When the reception is at its height the stagers in and denounces her murderer before she falls to the ground in a dying condition. The guests attempt to seize Masters, but, breaking away from them, he escapes in a motor car. As he flies through the country his evil spirit appears at his side and Masters realizes that the time has come for him to pay the price of his worldly success. He loses control of the machine, while chasing over a steep bank and he is crushed beneath its ruins.

LAEMMLE.

THE WIRE PULLERS (June 4).—The cast: Hamilton Craig (Herbert Rawlinson); Mrs. Page (Yona Landowsky); Joan (Joan Font); Mrs. Page (Yona Landowsky), Scenario by Ben Cohn. Produced by William Worthington. Hamilton Craig plays the role of Mr. Page, his attorney and bachelor, is invited by his business partner, Page, to visit his new suburban home to attend a dinner. He arrives and finds the house in the midst of the straightening up and Mrs. Page immediately brings the house to the housekeeper. Craig, disagreeing with the arrangement, brings the household to the housekeeper. Craig, disagreeing with the arrangement, brings the household to the housekeeper. Craig, disagreeing with the arrangement, brings the household to the housekeeper. Craig, disagreeing with the arrangement, brings the household to the housekeeper. Craig, disagreeing with the arrangement, brings the household to the housekeeper. Craig, disagreeing with the arrangement, brings the household to the housekeeper. Craig, disagreeing with the arrangement, brings the household to the housekeeper. Craig, disagreeing with the arrangement, brings the household to the housekeeper. Craig, disagreeing with the arrangement, brings the household to the housekeeper. Craig, disagreeing with the arrangement, brings the household to the housekeeper. Craig, disagreeing with the arrangement, brings the household to the housekeeper. Craig, disagreeing with the arrangement, brings the household to the housekeeper. Craig, disagreeing with the arrangement, brings the household to the housekeeper. Craig, disagreeing with the arrangement, brings the household to the housekeeper. Craig, disagreeing with the arrangement, brings the household to the housekeeper. Craig, disagreeing with the arrangement, brings the household to the housekeeper. Craig, disagreeing with the arrangement, brings the household to the housekeeper. Craig, disagreeing with the arrangement, brings the household to the housekeeper. Craig, disagreeing with the arrangement, brings the household to the housekeeper. Craig, disagreeing with the arrangement, brings the household to the housekeeper. Craig, disagreeing with the arrangement, brings the household to the housekeeper. Craig, disagreeing with the arrangement, brings the household to the housekeeper. Craig, disagreeing with the arrangement, brings the household to the housekeeper. Craig, disagreeing with the arrangement, brings the household to the housekeeper. Craig, disagreeing with the arrangement, brings the household to the housekeeper. Craig, disagreeing with the arrangement, brings the household to the housekeeper. Craig, disagreeing with the arrangement, brings the household to the housekeeper. Craig, disagreeing with the arrangement, brings the household to the housekeeper. Craig, disagreeing with the arrangement, brings the household to the housekeeper. Craig, disagreeing with the arrangement, brings the household to the housekeeper. Craig, disagreeing with the arrangement, brings the household to the housekeeper. Craig, disagreeing with the arrangement, brings the household to the housekeeper. Craig, disagreeing with the arrangement, brings the household to the housekeeper. Craig, disagreeing with the arrangement, brings the household to the housekeeper. Craig, disagreeing with the arrangement, brings the household to the housekeeper. Craig, disagreeing with the arrangement, brings the household to the housekeeper. Craig, disagreeing with the arrangement, brings the household to the housekeeper. Craig, disagreeing with the arrangement, brings the household to the housekeeper. Craig, disagreeing with the arrangement, brings the household to the housekeeper. Craig, disagreeing with the arrangement, brings the household to the housekeeper. Craig, disagreeing with the arrangement, brings the household to the housekeeper. Craig, disagreeing with the arrangement, brings the household to the housekeeper. Craig, disagreeing with the arrangement, brings the household to the housekeeper. Craig, disagreeing with the arrangement, brings the household to the housekeeper. Craig, disagreeing with the arrangement, brings the household to the housekeeper. Craig, disagreeing with the arrangement, brings the household to the housekeeper. Craig, disagreeing with the arrangement, brings the household to the housekeeper. Craig, disagreeing with the arrangement, brings the household to the housekeeper. Craig, disagreeing with the arrangement, brings the household to the housekeeper. Craig, disagreeing with the arrangement, brings the household to the housekeeper. Craig, disagreeing with the arrangement, brings the household to the housekeeper. Craig, disagreeing with the arrangement, brings the household to the housekeeper. Craig, disagreeing with the arrangement, brings the household to the housekeeper. Craig, disagreeing with the arrangement, brings the household to the housekeeper. Craig, disagreeing with the arrangement, brings the household to the housekeeper. Craig, disagreeing with the arrangement, brings the household to the housekeeper. Craig, disagreeing with the arrangement, brings the household to the housekeeper. Craig, disagreeing with the arrangement, brings the household to the housekeeper. Craig, disagreeing with the arrangement, brings the household to the housekeeper. Craig, disagreeing with the arrangement, brings the household to the housekeeper. Craig, disagreeing with the arrangement, brings the household to the housekeeper. Craig, disagreeing with the arrangement, brings the household to the housekeeper. Craig, disagreeing with the arrangement, brings the household to the housekeeper. Craig, disagreeing with the arrangement, brings the household to the housekeeper. Craig, disagreeing with the arrangement, brings the household to the housekeeper. Craig, disagreeing with the arrangement, brings the household to the housekeeper. Craig, disagreeing with the arrangement, brings the household to the housekeeper. Craig, disagreeing with the arrangement, brings the household to the housekeeper. Craig, disagreeing with the arrangement, brings the household to the housekeeper. Craig, disagreeing with the arrangement, brings the household to the housekeeper. Craig, disagreeing with the arrangement, brings the household to the housekeeper. Craig, disagreeing with the arrangement, brings the household to the housekeeper. Craig, disagreeing with the arrangement, brings the household to the housekeeper. Craig, disagreeing with the arrangement, brings the house...
time later she decides to return and see if it was possible for her husband to have a dinner in the room. The crooks hear her and Jane, recognizing her as Gentleman George's wife, hides George in a closet before admitting the woman. Upon entering, she finds him hidden, and Lyman leaves. Jane and Eddie leave George after telling him they hope never to see him again.

Jane and Eddie come to California, and Jane makes the acquaintance of J. J. Coster, who is known as "Sunshine," and her brother David. Sunshine is an invalid and takes a great liking to his wife, and they are in love with each other. Eddie is still with Jane, and the whole city is in a fever by successful burglaries, which the police are unable to trace. David declares his love for Jane, but she tells him that they cannot be together.

Gentleman George is stopping at the hotel and is recognized by Eddie one day in a change of his changed appearance. Eddie tells Jane of his arrival, and through a ruse she gets into the rope to tell him that she is preparing to rob a hotel and finally persuades him to help her. At the opportune moment, she gives Eddie a signal and runs to overpowers George.

This is the full tale of the notoriety of Gentleman George, and are lavished in their praise of the well-known detective, the police, who had been trying to capture the criminal for a long while. David, who is in love with Jane, orders him to find the girl and bring her to return to the country. While he is absent, she is preparing to rob a hotel and actually persuades him to help her. At the opportune moment, she gives Eddie a signal and runs to overpowers George.

There is no other individual piece of playphotoplane theatre equipment which has as much to do with projection results—the results which every picture play patron notices and talks about—as the screen. It follows, then, that if you are alive to the benefits to be derived from real lip advertising you will realize the advantage of installing a Radium Gold Fibre Screen.

You Are Proud of Your Theatre

This goes without saying, whether your house has a capacity of three hundred or three thousand. You like to have people compliment you upon the pictures you show, and, incidentally, when they compliment you it shows a healthy business condition which means money in your pocket.

There is no other individual piece of playphotoplane theatre equipment which has as much to do with projection results—the results which every picture play patron notices and talks about—as the screen. It follows, then, that if you are alive to the benefits to be derived from real lip advertising you will realize the advantage of installing a Radium Gold Fibre Screen.

The RADIUM GOLD FIBRE SCREEN is the most widely advertised projection surface in the picture sitting house, and the Playphotoplane Picture screen known to playphotoplane patrons by name and popularly identified with perfect projection results.

Write Today for Price and Detailed Information

RADIUM GOLD FIBRE SCREEN INC.
220 W. 42nd St., New York

Canadian Distributors: Alifeatures, Ltd., 56 King St., Toronto; Alifeatures, Ltd., Stella Theatre Bldg., Toronto, Ont.
His Little Story (June 6).—The cast: The Tramps (Jack McGowen, George Gisl); The Reporter (Bert Busby); The Banker (Frank Norcross); The Friend (Sidney Dalbrook); The Bridegroom (Lee Shubert); The Bride (Katheryn Bussby); The Butcher (Steve Moore). Produced by Matt Moore.

On a rainy Sunday afternoon, the tramp enters a saloon by the side entrance. The bartender is about to put him out when he produces a check from his pocket. The rather suspicious-looking tramp engages the bar waiter in a conversation, and the latter eventually discovers that the tramp may provide him with interesting copy, shoves the bottle toward the tramp. The tramp, as if almost unwilling, takes it. As the bottle causes him to spill it, he confesses to the reporter that he is an ex-convict, and that he has a check to cash. But the tramp, soon finding that he is not to be trusted, throws the bottle at the barsman, who quickly takes to his heels. Unfortunately, the bartender is there in time to prevent a real fracas from occurring.

The tramp is ultimately arrested, and, when his history is thoroughly investigated, it is discovered that he is a notoriety who was once a great reporter. The tramp, realizing that he has been put on, swallows hard and shows his immense knowledge of the business, and the paper is kept up, in order, that he may not be caught. He is eventually rewarded, and the saloon clerk is finally appointed to the newspaper.

The Code of His Ancestors (June 9).—The cast: Justice (Bert Busby); the Reporter (Steve Moore, John Belmore (Jack Newton)); Dorothy, his daughter (Dorothy Phillips); Preston Moore (Charles Ogle). Written by Catherine Carr.
On or About June 10th

I expect to be settled in my new store, 727 Seventh Ave., at 4th Street, New York City—
The film centre of the world—You know your orders have always been filled promptly in the past and now is my service from you 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

HALLBERG 20TH CENTURY MOTOR GENERATOR

$286 Adjustable for One 30 to 70 Amp. D. C. Arc.
For 110 or 220 volts, 60 cycle, 2 or 3 phase A. C.
Line. For single phase, $46 extra.

Other Sizes and Styles of All Kinds—Quoted upon Request.

This Perfect 2-Lamp Switchboard only $57.50
for (2) 30-40 amp. arca with volt and amp. meters and special field rheostat.
—No live part on front of board. 15" wide—18" high—10" to 12" from wall.

With angle iron legs.

I am distributor of all makes moving picture machines and furnish everything complete for the theatre, new and used apparatus.

Send for Free Circulars and Catalogues, but only the big 1906-1907 Catalogue, send 25 Cents.

I EQUIP THEATRES COMPLETELY and CARRY "SPEEDER" and OTHER MAKE CARBONS AND SUPPLIES.

Send $2.50 for Latest Operator's Book "MOTION PICTURE ELECTRICITY" J. H. HALLBERG SWEDISH ELECTRICAL ENGINEER 38 East 23 St. Of. The House of New York and whence they never return. Meanwhile, the Prince, who is carrying the unconscious girl across the desert, is pursued by the lion which attacks him. The Prince is killed, and, having destroyed a thing of evil, the soul of the old Rajah is released from the body of the beast. The captian, in rapid pursuit of the lion, discovers the eldest daughter of Margaret just as she regains consciousness, and the young man's influence and once again his old self, a happy reconciliation takes place between the young lovers.

CUB.

JERRY'S BIG LARK (June 9)—The cast: Jerry (George Gilbert); Mike (Jack Carney); Hulette (John George); father (Louis PlisRoy); mother (Evelyn Miller); Jane (Martha Linden); second cowboy (Harry Jackson); third cowboy (Avril Lincoln); Butler (Tommy Hayes) Directing: Bill Shirley.

Jerry and the daughter of a well-to-do family in the West, find their safe, not knowing that the father objects to the romance. Jerry, the girl, is not to be outwitted, leaps on the rear of the automobile. Some distance in the country, they are halted by a motion picture company which is working, the director having asked the modulus to stop now as not to interfere with the scene.

A number of genuine cowboys have been engaged to pose in the picture which is being produced. Jerry peers out from his place of concealment to see what is going on and when several policemen appear he immediately becomes frightened that his enemies, who are after them. They are only motion picture cops, but Jerry does not know that. He runs off with Blidlag. He witnesses a shooting, as if a cowboy is choosing a girl in a melodramatic way, the girl screaming for help, but realizing that it is only for the camera, Jerry goes hurriedly to the girl's assistance. Jerry is handled roughly by the cowboys, but seems to be seeking Jerry's plight, is exalted and rewards the cowboys for their good work.

After the family starts away, leaving Jerry behind, a bright idea occurs to him. The sweetheart's family are to give a reception in the near future, and Jerry hastily writes a note to which he signs under the name of Joe. His note is an invitation to the cowboys to attend the reception in the costume of the day, as the father wishes to surprise his guests. The night of the reception arrives, the guests are all assembled. Jerry, following instructions, ride into the house and proceed to steal the jewels up, the guests fleeing in alarm in all directions.

The cowboys proceed to make merry with the ladies. Jerry hides the jewels under a pillow being too weak for their taste, they permit him to remain. But the two cowboys, as the punch, are kept prisoners by one of the horses who proceeds to feed upon the jewels. Jerry, sweet-heart is as much frightened as the other guests, but Jerry, finding the punch, approaches one of the cowboys' horses, he mounts in it, and, as the punch is off, too late for the ride father, who has been rescued by the police, to prevent the elopement.

MUTUAL MASTERPIECE

OTHER PEOPLE'S MONEY (Throghouse—Five Parts—June 1)—The cast: The Girl (Ayce Allen); Boy (Tubby); Grandma (Fannie True); Father (J. H. Gilmore); The Cook (Yale Benner); His Wife (Kathryn Adams). The film opens with the broker, as the head of the company, was promising quick return on the stockholders' money. An other "get-rich-quick" bubble had exploded. The next is ordinary insurance officials for the man, who had imposed on a gullible public and made off with their money to live in ease in some distant country.

But there was a different story. The man had been arrested. He was the tool of two wizards of high finance who used him to cover their tracks and take the money for their misdeeds. The innocent broker had been accomplished in a clever manner. While he was talking to them, he left the table of a dinner party given in his name and from that time no trace of him was found.

To help the needy ones who had suffered by the same kind of trick, the district attorney decided to turn over all his property to the creditors and to Andrew Harman, who is doing in his dressmaking establishment. Among those who attended the creditors meeting were one actual and one false creditors, selected by the ingenuity of the man who had lost a few thousand in the crash but who could easily and legitimately more. He was very sympathetic with the unfortunate and seized the place of the young man who had lost a few thousand in the crash but who could easily and legitimately more. He was very sympathetic with the unfortunate and seized the place of the young man who had lost a few thousand in the crash but who could easily and legitimately more. He was very sympathetic with the unfortunate and seized the place of the young man who had lost a few thousand in the crash but who could easily and legitimately more. He was very sympathetic with the unfortunate and seized the place of the young man who had lost a few thousand in the crash but who could easily and legitimate

To enlist his immediate sympathy, the woman simulated an attempted suicide. After the young fellow had rescued her, she told him that her
husband's meager earnings had been wiped out by the crash and that they had nothing left. The young man escorted her home and said he would help them raise a family.

While the woman and the "sucker" were out in the latter's automobile chance intervened to undo the plans of the conspirators. The girl, who had retired after the flight of her father, was approached by the machine. Despite the fact that the woman made sure to inform the young fellow who the upstairs woman had expressed great interest in the machine. To destroy this interest, the scheming woman tried a novel plan. She had the employer of the girl send the young woman out motoring in expensive gowns, and the young man went along with the girl to see her, and insinuate that the worst possible conclusion was the only way to explain the sudden disappearance. This trick proved useless for the lover investigated and found that she was married. His attempts to injure the girl and put her out of the way were tried but all to no avail. Feeling convinced that she was being persecuted for some reason, the young man's suspicions about her were confirmed by his mother and the young woman decided to do a little investigation of her own.

As a last resort the swindlers had their bookkeeper, who knew the number employed but had earned their confidence, write a letter to the girl purporting to come from her father asking to meet him. The girl kept her appointment and found the man and woman waiting for her. They threatened her with bodily injury unless she withdrew and they reminded her of how much they had disposed of her father. Then they became hysterical and accused of their victim and recalled the details of the plot that had eliminated the father. Their talk suddenly ceased when they saw their bookkeeper followed by the young man and a policeman enter the room. While the crooks raged at the bookkeeper who had betrayed them, the young man and the officer had escaped and introduced himself as the fugitive broker. He had detected the plot, the criminal and, with the aid of the police, had installed a detagraphe, listened to what was said and arranged for their arrest. In the face of evidence the testimony of the swindlers was speechless and were silenced by an armed force to await trial.

BEAUTY
IMA KNUTT GETS A BITE (June 4).—The cast: Ima Knutt (Orral Humphrey), Liza Knutt (Olive Swall), Rear Admiral Kingsted (Reverend Jabez Meddlesome (John Gough)).
Mother-in-law and Liza decide to join the Sunday School picnic at the seaside. Ima, much against his will, is forced to join them. He, however, prepares for accidents by using paint along with him a large flask of his favorite brand. Ima thinks he has gone on a gory time but when he arrives at the fete he discovers so many fashions that it is only with difficulty that Ima and mother-in-law can drag him away from the fascinating damsels who want to teach him the Admiralty. Ima is placed on the stage with a rented rod and line to occupy himself with the harmless pursuit of fishing.

IMA finds things rather slow as he is surrounded by nothing but old fogies who seem to catch all the fish while he none. Here, a congenial spirit who, for a share of the contents of his bottle, first explains to him that it is necessary to have bait on his hook to catch fish and then spins such a wonderful yarn of deep sea fishing that Ima is persuaded to hire a boat put out to sea, accompanied by his friend.

They arrive in a spot on the ocean where his friend informs him they are bound to have success. They fortify themselves for a battle with the men of the deep. Much to Ima's amusement he really gets a bite, and a big one. The fight between the fish and Ima is one splendid fish winning and pulling him overboard, upsetting the boat. Ima sinks to the bottom of the ocean and like all drowning men his last wish is to be secured and have seen the accident and have come to his rescue.

AMERICAN
THE TRAIL OF THE THIEF (Three Parts—June 1).—The cast: Dorothy Bailey (Winifred Greenwood), Martin, James Vallon (George Field); Sport McGuire (Jack Patterson); Peter and Alice Armstrongs (Erica Miles (Meta Drinkwater); Elaine's Sister). Martin Gaia, manager of a detective agency, secretly loves Dorothy Bailey, a clever woman operator. In his employ, and presents her with a small revolver engraved with her name. He is a man's man, a terror to criminals, but barely shy of women. Dorothy is assigned to a party given for a society debutante, where she meets James Vallon, a popular and wealthy young fel-

MENGER & RING, Inc. MANUFACTURERS OF Poster and Lobby Display Frames 334-4 W. 42d St., NEW YORK Phone Bryant 6623-21
CREATIVE IDEAS FOR POSTERS GOES LITHOGRAPHING CHICAGO.
236 Broadway NEW YORK
Get acquainted with "FULCO" The Department Store MOVING PICTURE TRADE MACHINES EQUIPMENT SUPPLIES
Our catalog covers the line from A-Z E. E. FULTON COMPANY 118 W. ST. CHICAGO, ILL.
A Seeburg Pipe Organ will solve your music problems. J. P. SEEBURG PIANO CO.

Sun Photoplay Co.'s PROJECTOR ROOM
LARGEST IN TIMES SQUARE TO RENT
Make Your Appearances by Phone
We're Always Ready
BRY. 4822
216 W. 42d St., N. Y. City

"The Woman Who Dared" with BEATRIZ MICHELENA
AMERICAN STANDARD
STANDARDS
POTENTIOMETERS
Motion Picture Corporation

“Better Than Program” Releases and Even Better Than Its Predecessor
CALIFORNIA MOTION PICTURE CORP. Alexander E. Rose, General Manager, San Rafael, Cal.

HOLLYWOOD—You and they are attracted to each other. A valuable necklace disappears while Dorothy is taking lunch at an elegant hotel, but the detective who is on the case decides not to follow it up, as it would upset suspicion on her guests.

Dorothy listens to an old friend and they become much interested in each other, although she is warned by Galen, the young man for whom she is looking, that Dorothy is assigned to watch a suspicious individual who has been hanging around a place that belongs to a client. The man senses her business and arranges a date with his confederate. She had the employer of the girl send the young woman out motoring in expensive gowns, and the young man went along with the girl to see her, and insinuate that the worst possible conclusion was the only way to explain the sudden disappearance. This trick proved useless for the lover investigated and found that she was married. His attempts to injure the girl and put her out of the way were tried but all to no avail. Feeling convinced that she was being persecuted for some reason, the young man's suspicions about her were confirmed by his mother and the young woman decided to do a little investigation of her own.

As a last resort the swindlers had their bookkeeper, who knew the number employed but had earned their confidence, write a letter to the girl purporting to come from her father asking to meet him. The girl kept her appointment and found the man and woman waiting for her. They threatened her with bodily injury unless she withdrew and they reminded her of how much they had disposed of her father. Then they became hysterical and accused of their victim and recalled the details of the plot that had eliminated the father. Their talk suddenly ceased when they saw their bookkeeper followed by the young man and a policeman enter the room. While the crooks raged at the bookkeeper who had betrayed them, the young man and the officer had escaped and introduced himself as the fugitive broker. He had detected the plot, the criminal and, with the aid of the police, had installed a detagraphe, listened to what was said and arranged for their arrest. In the face of evidence the testimony of the swindlers was speechless and were silenced by an armed force to await trial.

FALSTAFF
PETRSON'S PITIFUL PLAIGHT (June 2).—The cast: Peterson (Berl Delaney); His wife (Cindy Leslie); Peterson's Former Sweetheart (Eileen Jordan).
High-life and the sweet charms of femininity are entertaining for Peterson. His path through life is fairly paved with creditors and some of his escapades is amusing. During a lull in his career to marry her, to get rid of her importunity, he falls in love with his new bookkeeper, Rosemary. Peterson informs her of his plans to lunch at one of the numerous restaurants and then proceeds to marry her, and Rosemary begins to act up to dress up to act. When they tell him he is going to have a son, he is not at all enthusiastic. He finds that the baby is a little boy and is not interested in it. He tells her she should have had a girl. The noise of the scuffle attracts Rosemary's attention who may have a plan of how to get the baby and his wife's assistance. At her sight Peterson decides to make his escape with her—irrespective of consequences. Peterson is at his wits' end. He makes a dash for liberty. He discovers that running a blockade is not the easiest thing in the world. Whichever way he turns he encounters and creditors. At last when he is humiliated and battered, he spoils an auto and by means of it breaks through the locked door and to the sea. The ship begins to sail and the baby is born. Peterson is given a severe lecture to which he listens pensively, waving now a respectable Vanion and her husband.

ADVERTISERS (June 5).—The cast: Oscar (Claus Cooper); Conrad (Frank E. McNulty); The Mad Warden (Morgan). There were two restaurants on the block, and the proprietors thought they were rivals. The factors of the matter were little held and business, and in all probability the sheriff would have them by now. Such happened that Oscar and Conrad came around. As soon as two pals got rid of conditions they became advertising experts. A Shakespearean phrase like "to thine own self be true" might apply. They lead a procession into the restaurant, and businessmen being attracted. The fate of a rival was more unhappy than ever, and his desire
June 10, 1916

THE MOVING PICTURE WORLD

for revenge induced him to listen to the plea of a beautiful maiden who had a scheme to win away the trade.

The maiden was installed at a stove in the show window, and made flappers in public. She won away the sickle crowd, and the boss of the pals informed them he would dispense with their services hence they counterfeited the drawing power of the girl across the street. There was no more business in the restaurant until either Hansel was fed or his meta he married him and the flappers blew up, and there was much excitement. The patrons were somewhat "battured," but not quite hurt. Conrad and the flaps triumphantly for a minister, while the wicked Osmun was a success, because he had embarrassed the life of the woman his friend had loved.

WHERE WIVES WIN

(June 10.)—The cast: Mother—(Carey L. Hastings); Father—(Joe Phillips); Daughter—(Reenie Harrington). Her Swindles and Tricks. "The King Biddle," (Gene Miller, Jr.)

If one does manual work all day, it is rather hard on the feet to be compelled to dance at night. This was what the young mechanic thought when work would not pay. He was out of work and he immediately began making the records do their duty, while he instructed her in some fancy steps. The young man sighed, found the woman dancing, and he expanded his prospective father-in-law that people... (Diplomat, that barkeeper.) Then the wife went around in performance of dancing, while the young people were dancing, and he explained that the husband was waiting for her return. The young man was... (Diplomat, that barkeeper.)

Moving Pictures Machines and Supplies

Power's No. 6A almost new—$160.00
Power's No. 6A, everything new—head rebuilt—$150.00
Power's No. 6, good condition—$100.00

Mailing List

WE WANT TO HEAR FROM YOU!

Gephart Electric Supplies Co.
124-128 N. LaSalle St.
Chicago

THANHOUSER

JOHN BREWSTER'S WIFE (Two Parts—June 6.)—The cast: John Brewster (Ernest Buckman); Elizabeth (Ethel Hall); Mary (Carey L. Hastings); Clara (Ethel Oakland); maid (Carey L. Hastings).

"This place is stinging me! It's killing me!" Elizabeth's long pent-up feelings burst forth in a torrent of angry rebuke. And her husband, John Brewster, looked so scowling at the ex-racketeer woman that Elizabeth, who came from the city and had given up her stage ambitions to marry Brewster, rebelled under the name in which she won international fame. So when she received a card from the man who should have died in the same play in the big city nearby, the old longing for the freedom and kind-heartedness of her old friend, the man she had loved before she ever had the chance to tell Mrs. Brewster against her husband's harsh criticism of "her people." And however, a baby's lifeless request can often soften the fiercest pride, and John Brewster finally went to see little daughter's mother back to her. But there he found... (Diplomat, that barkeeper.)

WE DON'T SELL

all high priced scenery just because we have equipped some of the largest photo-play houses. We have some dandy new models of

STAGE SETTINGS

$200 to $500

Write for our catalogue, or get our representative to call.

Sosman & Lands' Company
Great Scene Painting Studios
417-419 So. Clinton Street, Chicago
ARE YOU GETTING READY ???
For the
SIXTH NATIONAL EXPOSITION
AND CONVENTION OF THE

Motion Picture Exhibitors
League of America
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, do it now.
Show your goods where the summer breezes blow.

Apply for space to

WM. J. SWEENEY
Chairman Convention Committee
LOUIS H. FRANK
Manager of Exposition
1413 Masonic Temple Building, Chicago, Ill.
June 10, 1916

THE MOVING PICTURE WORLD

HIGHEST GRADE

Developing and Printing

FILM TITLES

We guarantee all work, prompt delivery, at lowest price.

STANDARD MOTION PICTURE COMPANY

R. 1659, S. Wabasha Ave.
Chicago

Phone: Randolph 6602

PATENTS

Manufacturers want me to send them patents on useful inventions. Send me at once drawing and description of your invention and I will give you an honest report as to securing a patent and whether I can assist you in selling the patent.

HIGHEST REFERENCES

Established 25 Years. Personal Attention in all cases.

RALPH N. MOORE, Loan and Trust Building, Washington, D. C.

Phone—Bryant 761

Pan American Film Laboratories

Perfect Film Titles Our Specialty Titles for Export Films will have our Prorupt and Careful Attention

145 W. 45th St., New York City

Get acquainted with the

ERBOGRAPH WAY

of Developing and Printing

ERBOGRAPH COMPANY

203-11 West 146th St., New York City

WANT FOR

E & R

Jungle Film Comedies

E & R JUNGLE FILM CO.

Los Angeles, Cal.

Successful Concerns

Install

CORCORN TANKS

Get No. 3 Price List

A. J. BORGIANI, INC. NEW YORK CITY

EXHIBITORS

Don’t “wait” for business

Go after it with a

DEAGAN

Portable Electric Una-Fon

as a

Street and Lobby Ballyho

12-piece Brass Band in a 31-inch space. Weighs 125 pounds. Your pianist plays it.

VOGUE

NAILING ON THE LID (June 4).—The cast: Patricia, Jack Conley (daughter of Mrs. Jack Conley, Chicago); Ethel, a girl of nineteen. In pictures, she becomes the fiancée of young Linton, a serious minded fellow who sincerely loves her. Preparation for her marriage is complicated by an unexpected reception. Linton is present, having been invited to the wedding at the last minute.

The sight of her former sweetheart re-awakens Millicent’s love for him, and Linton, conscious of Ethel’s devotion, decides to show his love. He offers her a ring. He newspapers her from her home in his anger.

Two years later, Millicent’s husband has died and she is left in straitened circumstances with her daughter Ethel, a girl of nineteen. They have been highly successful and are the owner of a big mill. He is a confirmed woman-hater. Trouble arises when Ethel, becoming highly attractive to the little factory, breaks up the little factory, she becomes a new character in the factory, a new stenographer, and is accepted by Linton, a young man who she is, becomes strongly attracted to her, and in time, proposes marriage.

A storm will come to a climax when Doris, the daughter of McClure, suffers a breakdown, following an accident. She finally dyes. Linton, believing that Ethel is responsible for the girl’s death, vows vengeance. With the help of two plots Linton learns the plot and is carried to the secluded place chosen for his imprisonment, riding on top the limousine. Discovered by the plotters, she is locked in a old barn with Linton, and the place is on fire. They make a spectacular escape from the building. The final reconciliation of Linton, Ethel and Millicent is the climax to the story.

Vogue

Pathe Exchange, Inc.

Patie News No. 42 (May 24).

The quick change in clothes that the modern auto looks like a two-cent ride along one side of his own brand that eats coal, spits smoke and runs fast. He thought it wouldn’t move but just watch. Sylone takes his fastest way.

Philadelphia, Pa.—Twenty-five thousand persons attend military field mass at League Island New York in memory of the American Expeditionary Forces of the National Service who died during the year. Subtitle: Monsignor Drumgoole leads the priests.

Detroit, Mich.—Tumultuous greetings are accorded Colonel Theodore Roosevelt when he arrives to speak on Americanism and Preparedness.

Verdon, France.—Rails are laid throughout the strategic defenses and that batteries of big guns can be moved quickly.


Miscellaneous Subjects

METRO PICTURES CORP.

DORIAN’S DIVORCE (Five Parts—Rolphs Photoplay, Inc.—May 1).—The cast: Dorian Kinsley (Edgar Barrier); Florences Keens (Grace Keens); Sherry (Miss Loring); Ina V. Davenport); B. G. Hadding (Lindsay Hall); Harry Morgan (Walter); Captains Ross (L. R. Wolhelm); Puck (Buckley Starkey); Dittles (G. A. O. Young). Dorian Keens, a broker, who has lost most of his money in Wall street, and his wife, Florences, disagree on the marriage. Dorian declares that he has misappropriated a funds belonging to the marriage. She tells Dorian that she has hired a man to kill him and that he is in danger. Dorian promises to do what he can to protect Sanders.

Dorian goes to Dorian’s hunting lodge, where Florences agrees to appear. He is taken to a divorce. Out of his great love for her, Dorian agrees to attend her to have it. While the papers are being prepared Sanders, the lawyer, confesses to Dorian that he has misappropriated funds belonging to the marriage. This makes an exposure, since she is getting a divorce, and may demand an accounting. Dorian promises to do what he can to protect Sanders.

They go to Dorian’s hunting lodge, where Florences agrees to appear. They are taken to a divorce. Out of his great love for her, Dorian agrees to attend her to have it. While the papers are being prepared Sanders, the lawyer, confesses to Dorian that he has misappropriated funds belonging to the marriage. This makes an exposure, since she is getting a divorce, and may demand an accounting. Dorian promises to do what he can to protect Sanders.

Dorian goes to Dorian’s hunting lodge, where Florences agrees to appear. They are taken to a divorce. Dorian promises to do what he can to protect Sanders.

They go to Dorian’s hunting lodge, where Florences agrees to appear. They are taken to a divorce. Out of his great love for her, Dorian agrees to attend her to have it. While the papers are being prepared Sanders, the lawyer, confesses to Dorian that he has misappropriated funds belonging to the marriage. This makes an exposure, since she is getting a divorce, and may demand an accounting. Dorian promises to do what he can to protect Sanders.

They go to Dorian’s hunting lodge, where Florences agrees to appear. They are taken to a divorce. Out of his great love for her, Dorian agrees to attend her to have it. While the papers are being prepared Sanders, the lawyer, confesses to Dorian that he has misappropriated funds belonging to the marriage. This makes an exposure, since she is getting a divorce, and may demand an accounting. Dorian promises to do what he can to protect Sanders.
A Letter From a Reader Who Has Every Copy of
THE MOVING PICTURE WORLD

FORT MYERS, FLORIDA

May 11th, 1916.

Dear Old Moving Picture World:-

Just a line to say to you that I am
still among the living, and while you may
have heard nothing from me in several years,
I have EVERY COPY of the World since its
inception on my files.

I have noted through its columns all the
different men and things that have come
into prominence since we of the "Old School"
first launched our "Store Shows" back in
1906, but I might add that I have continu-
ously been in the business ever since, and
am now working under the title of "THE
SOUTH'S OLDEST EXHIBITOR."

The World has been of more value to me
than any other agency in keeping fully
posted as to the different developments of
the industry.

I am beginning the construction of a
modern theatre, 40x100 feet, seating approx-
imately 500, and for pictures alone; will
have same open about Sept. 1st.

If you have a map of the United States
handy, just look way down in the lower part
of Florida, and see the location where one
exhibitor has done business continuously
since Sept. 1st, 1906, and is likely to be
doing the same thing as long as he is doing
anything.

With best wishes to you, and the World,

Jno. T. Hendry.

THE
EXHIBITOR'S
BIGGEST
VALUE
**AMERICAN Photoplayer**

(Trade Mark Registered)

_The Musical Marvel_  
_Write for Catalogue_  

AMERICAN PHOTO PLAYER CO.  
46 West 6th St.  
New York City

---

**L.A. MOTION PICTURE CO.**  
Manufacturers of high grade studio equipment  
215-217 E. Washington Street  
LOS ANGELES, CAL.

Aerodrome Benches  
mode of seasoned Maple lumber, any length desired.  
All leading makes of moving picture machines.  
Operating booths that gain in inspection.  
New and slightly used.  
Get our prices before buying elsewhere.  
All orders filled same day as received.

LEARS THEATRE SUPPLY CO.  
509 Chiswick Street  
St. Louis, Mo.

---

**Quality Guaranteed in Pacific**

**Tanks and Racks**  
**PACIFIC TANK & Pipe Co.**  
**Los Angeles**  
**San Francisco**  
**California**  
Send for Price List No. 14

---

**Camera Men**  
**Experienced, Reliable, at Your Immediate Disposal**

The Service Bureau of the Cinema Camera Club brings prompt and efficient help when equipment needs attention.  
With contact us FIRST and get immedately satisfactory results.

**Rapid, Efficient Service**  
Cinema Camera Club  
Phone: Royal 1916 Times Bldg.  
New York City

---

**NEW NEWMAN**

**Brass Frames and Rails**

**FIRST INTERNATIONAL EXHIBITION MOVING PICTURE ART FAIR GRAND CENTRAL PALACE, NEW YORK JULY 7-12**

---

**Read what Sam T. Ryles, Mgr. of the Lyceum Theatre, Gulf Lake, Canada, says about "NEWMAN" goods:**

_Gentlemen:_  

_Your Circular received 6. K. and are everything you claim them to be. The quickest theatre uses your frames, the better for their business. I might say they arrived without a scratch, glass included.  
Will always recommend your Brass Goods.  
I remain,  
SARAL T. RYDES, Mgr. Lyceum Theatre._

---

**The Newman Mfg. Co.**

**CINCINNATI**

217 Sycamore St.  
68 W. Washington St.  
C. A. Metalas,  
337 Hennepin Ave.  
San Francisco, Cal.

---

from the interior of Mexico. The United States is now making use of motorcycles for transporting machine guns below the border.

---

**E. & E. JUNIOR FILM CORP.**

SOME DETECTIVE—I—Larry Lukins and Pat Perkins are in love with Widow Farmer. Larry's nickname doesn't appeal to the lady in question as a basket of murdered industries. Larry is a detective but his ability to ferret out criminals is lost upon him. His wife covets the fat, but frugal, Perkins, who runs the delicatessen store.

Lukins and Sally, the Italian countess, are Italian venders. The next day, they get into a scuffle and run off, leaving the contents of their trays scattered over the pavement. Larry happens along. He tries to solve the mystery of the trays but is unable to deduce a giant over a necklace which he finds among the contents of one of the trays. He decides to forget the mystery in the case and bear his trophy to the fair without investigation.

Meanwhile the chimp has made a raid on the delicatessen to the terror of the customers, the widow is hotly pursued and the countess comes up but is scorned alike by the widow and Perkins. That has nag Larry endeavors to get the necklace to his love but Pat sees him as he lights a cigar before the delicatessen with the necklace clamped over his pocket. Pat thinks Larry has been robbing the delicatessen and gains possession of the necklace after a squabble. He then buries off with the jewelry, determining to beat Larry to the widow with it. Larry returns home and he arrives and upon a scheme which he carries out with the aid of Nap and Sally.

Nap steals a pair of Fat's shoes as he dreams of the widow. Sally enters the widow's room, by stealth, and discovers which the widow has put away with kisses. Nap and Sally meet in the old boulder house and the widow's house and the necklace changes hands. Sally returns to Larry but Nap takes back the necklace and, with Fat's shoes on his feet, returns to Fat's bedroom where he stuffs the necklace in one of the shoe boxes.

The next morning the kiss of the necklace is discovered but Larry tries to conceal it but Larry comes to the rescue with his detecting paraphernalia, and he and the chimp succeed in recovering the necklace. But Larry refuses to hear Fat's protestations of innocence, and he here trains the detective who has recovered her necklace for her.
to drive him back over the road he has just traveled in order to try and find some clue to the missing animals.

They ring at the Newyeds bungalow and Mr. Newyed, in fright, drops his wife and door and rushes to the room and upon hearing of the loss of the chimpanzees, see an expression of horror on the faces of the past several hours. The chimps are located in the attic and everybody is happy.

WORLD EQUITABLE.

FATES BOOMERANG (Peerless—Five Parts—May 29)—The cast: Zell (Mollie King); George Carpenter (Charles), Mildred Crochard (June Elvidge); Arnold Morgan (Frank Goldsmith). Directed by Frank H. Crane.

George Crochard, an engineer, succeeds in securing a position as a steam driver for a big railroad in the West. He hurries home to tell the good news to Mildred, his wife, who is left at the Bridge House as a place of amusement, but being so full of his good luck he phones her to come home at once. However, she continues to play her game of bridge for another hour. An hour later she enters with excuses to George, who allows her kisses to make it all right.

He eagerly tells her the news and she is delighted, but when he talks of her going with him, she says, "I don't expect to go with you!" He laughingly explains that it is not for a few months, but for years—"that it is a big railroad. But she persists in her refusal to go with him. He makes arrangements for her to go and face the wildness, with Mildred's words ringing in his ears, "When you want to see me, you can easily find me."

George reaches the West and the building of the railroad. In the mountainous country. One day Dan Holden, while sitting in front of a fire in the mountains, with his little grandchild Zell, sees in the distance the railroad crew breaking through the mountains. They draw nearer, and nearer, day by day, both are fascinated by the work, never before having seen cars, tracks or steam shovels. Zell is attracted to George and he somewhat to her. However, he explains to her that he is marrying she persists in seeing him, if only to cheer him up. One day she is returning from watching his mouth and the old Mr. Holden falls and seriously injures himself. George carries him to his home but the injury is too much for the aged man to survive and he dies two days later.

Lonely, Zell shares her loneliness with that of the engineer. Months later, strange are the happenings in the little mountain hut and also in the beautiful home in the city. Zell is a little left mother, being called the little mother of the hills, and George is bending over, looking at their new born babe with true love and happiness. On the other hand, Mildred has met a man named Morgan, a flirtatious society man who wins upon her and urges her to bring divorce proceedings against her husband.

Leaving the city, she goes to get evidence against George, Morgan and Mildred arrive at the little village, least coach for George but the driver, a half-witted chap, driving carelessly around a curve, dies in the engine room of a cliff, losing his life as well as killing both passengers. The news was a terrible blow for George, but directing his men to give the three unfortunate as decent as possible funeral, George could afford, he was at liberty to consider Zell's love for him in a different light with the result that after mourning over the hill, he continues his work content at last that his wife and babe are worthy of his sacrifice.

INTERNATIONAL FILM SERVICE.

MYSTERIES OF MYRA (Sixth Episode—Two Parts—May 31).—The description of the transformation that has taken place in Myra, whereby she now possess the spirit of the Grand Master, is deep and deeply troubled, and tries to convince Mrs. Maynard that this is true. She calls upon the judge and refuses to place any confidence in Alden's claim, even though she realizes that Myra is not herself.

Alone in her boudoir, Myra is seeing very strangely. She gathers all her jewels together and hides her bank in order to ascertain the amount of her bank balance. She then proceeds to leave the house with Allen and the judge, leaving her motor as she opens the door, Varney and Alden arrive, and is ushered in. Arthur Varney is embarrassed by Myra's behavior. Contrary to her usual way, she is more than cordial to him. As they enter the room where Mrs. Maynard and Alden are seated, Myra suddenly announces that she is engaged to be married. Dr. Alden, realizing that it is not Myra herself speaking, departs for his laboratory. Alone once more Myra is now her usual self and rides in Myra, but the Grand Master in the body of Myra, and Vincent goes in the body of the Black Master from the lodge and to carry it to a certain deserted house in the nearby gorge. The phantom of Myra is working on the grand magician of the Order. Besides herself, he draws her money.

Concern reigns in the Black Order. The Grand Master has suddenly appeared in the Council Chamber, something that he has never done before. He has been yet imbued with a sort of nervous courage. He commands his members to search the lodge out. Once outside they are met by Varney, who explains to them the strange phenomena which have happened. The whole lodge is startled by the appearance of a well-known old man. The master is unable to understand at this point the moment the medium commands Alden to descend the deep gorge to escape in the form of the Great Master asking for help. Before he can explain the spirit of the Master

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."

Developing and Printing

Guaranteed to be photographically correct. Let our expert photographers bring out your negatives and print the way you want them.

Low prices—satisfaction guaranteed.

Imperial Film Laboratories, Offices, 547-549 Peoples Gas Building, Studio and Factory, 350 Edgecombe Pl., Chicago, III.

Caille

Ticket Office

Equiptments

Embassy Ticket Sellers, Ticket Choppers, Change Makers, Theatre Booth Lodgers and Theatre Ticket Catalog on request.

Caille Bros Company, 111 Amsterdam Ave., New York, N.Y.

UNITED STATES CORP.

THE PURSUING VENGEANCE (Five Parts—May 26).—The cast: Crochard (Sheldon Lewis); Mrs. Zell (Mary Colden); Geo. Hampton (Frederick C. Condon); Judge (Henry Morgan); Lester (Henry Cargill); Countess Simone (Grace Hampton); Vantine (Esther Consolati); Zell's Nephew (P. L. Bercaw); Pigot (Fred Amery); Drest (Alfred Hese); Morris (Charles Hay); Varney (Charles H. Van Dyke); Fill (Margaret Forrest), Landlady (Margaret Woodburn); Landlord (Frederick Rogers). Directed by Martin Droz.

The Countess Simone whose jewels are famous, has left with the firstformed light of the band. Vantine, a noted connoisseur, has purchased in Paris a wonderfully perfect Boule clock, but it is expected in New York for carrying along with them, the only marks upon him being two livid stains on the back of his left hand. One after another investigators of the cabinet are slain in an equally unfathomable way. There appears to be no logical reason for Mr. Maynard anymore than little Jack Godfrey, a "cub" reporter tackles the circumstances. Godfrey, armed with steel umbrella, unloads the contents of a murderous cabinet, in the meantime, Crochard, the proprietor, is losing his two last employees, one of whom is his brother-in-law in a lodging for part of his booty, pursues it to America, together with Mimi, his last employee, who is in love with him.

Through a skillful ruse he sales access to the deposit and resumes his work. He determines that the police have set it and placed it in a street in front of the hotel. He returns to the detective, who has followed him across the Atlantic. Crochard exercises his cunning and his only helper is the most unexpected—Mr. Zell set on his trail. The climax is startling.

KRAUS MFG. CO.

220 West 42nd Street, NEW YORK

12th Floor Candler Building

Send for Catalogue of over 600 players and samples free. Write us, giving details of your requirements.

Large Hand Colored Pictures

Size 22 x 28 inches, 75 cents each. Every prominent player.

FACE-SIMILE OIL PAINTINGS, all sizes, from $8 to $25 framed. Quotations submitted on any size, framed or unframed.

The Semi-Photo Post Cards, $3.50 per thousand, of over 600 players. The indispensable article for your mailing lists.

Photographs, size 8 x 10, of all the prominent players, 600 different names, 25c each.

Large Pictures, Hand Colored, size 11 x 14, all the prominent players, $2.00 per dozen; in aluminum frames, 50c each.

Graveyard Folder, containing pictures of the prominent players, including stars of the stage, $500 per thousand.

Single Column Cut of every prominent player, 40c each.
SITUATIONS WANTED.

“Amberlux.”

LIVE WIRE MANAGER—Expert booker, with operator's license. Nine years' moving picture, vaudeville experience. Worthy, 446 E. 162d St., N. Y. City.

LIVE WIRE OPERATOR—Has 28 years' service. Worthy, care M. P. World, N. Y. City.

CAMILERMAN—Furnished with outfit—portable electric lights to rent. Features and industrial picture produced. Ray, 220 Fifth Ave., N. Y. City.

“Amberlux.”

LIVE WIRE—Operate, manage, fifteen years' experience. Any machine, steady, competent, open for proposition; tell all. Ivey L. Daniel, Valdes Hotel, Valdosta, Ga.

EXPERIENCED OPERATOR, sober, reliable, wants position. Projection guaranteed, any equipment. Go anywhere if ticket; references. C., care M. P. World, N. Y. City.

ASSISTANT CAMERAMAN, experienced photographer, would like to connect with some expert camera man and learn motion picture photography. No salary. Walter C. Adler, 200 E. 80th St., N. Y. City.

STENOGRAPHER, young, married man, desires position anywhere in East. Four years' experience in amusement business. Address, Competent, care M. P. World, N. Y. City.

CAMERAMAN, with own outfit; first-class references. Four years' experience; steady; reliable. Strading, 133 Beech St., Tonkans, N. Y.

UP-TO-DATE MANUFACTURE, buys films bottom price. Consistent in every branch of the business. References. Sure to increase business. George Birton, 650 North Villa St., Richmond Hill, N. Y.

WANTED—Engagement in America in a film producing company by young experienced English film actress (great grand niece of the late Charles Mathews and Madame Vestris). Address Eugenie Vestris, 49 Porters Grange Avenue, Southend-on-Sea, England.

OPERATOR — ELECTRICIAN — Six years steady experience; any machine. Desires position in theater where expert projection is appreciated. W. B., care M. P. World, N. Y. City.

TECHNICAL LABORATORY SUPERINTENDENT—Wishes to connect with first-class concern. Address L. M. S., care M. P. World, Chicago, III.

HELP WANTED.
WANTED—Representatives to handle our new 101 ranch feature. Bond and references. Address K. L. Williams, Bliss, Okla.

WANTED—Moving picture camera owners in every town to take local scenery. Globe Film Co., 307 Edgecomb Place, Chicago, III.

BRAUGHTMAN WANTED—Familiar with motion picture camera and printer design. B. Film Co., 50 Spring St., Newark, N. J.

BUSINESS OPPORTUNITIES.

FOR SALE OR LEASE—Moving picture room, capacity 275; manufacturing city over 40,000. Good location for experienced party. Reasonable rent. Address American, care M. P. World, N. Y. City.

SEND FOR LEWIS’ MAGAZINE—Second edition now ready for distribution. Most wonderful publication of its kind in the world. Nearly $10,000,000 worth of all kinds of business and real estate classified room; Lewis, oldest successful, practical, commercial and industrial broker in Buffalo. Offices, 578-580 Ellicott Square, Buffalo, N. Y.

THEATERS WANTED.
CASH FOR YOUR MOVIE—I am a practical successful moving picture broker. Seventeen years of continuous success. Selling upwards of one million dollars worth annually, sales, exchanges and leases. Lewis, the Moving Picture Broker. Established 1896. Offices, 578-80 Ellicott Sq., Buffalo, N. Y.

“Amberlux.”

WANTED—First-class show located in following territory: Arizona, New Mexico or Colorado. Must be a money maker, and be able to stand a rigid investigation. Want place running 7 days per week, with daily matinees. In replying, list and invoice the total equipment. Give size of town and number of competing shows and size of same. State what film service used and price of same. Give the net earnings month by months for past year. Full information must be given or no attention will be accorded replies. Banking references furnished on request. Address P. O. Box 316, Morenci, Ariz.

WANTED—A first-class, up-to-date moving picture theater, not less than 500 seats, New York, Connecticut or Massachusetts. Must be a money maker, and running seven days a week, matinees and evening. Must stand rigid investigation. Give complete invoice of equipment, expenses and income. Information held confidential. No brokers. Banking references given on request. Address A. E. Stacy, Plaza Apts., Washington Circle, Washington, D. C.

THEATERS FOR SALE OR RENT.
Richardson endorses “Amberlux” Filters.

FOR SALE—Fully equipped theater, seating 220, open Sundays, located on main business street. Population 18,000. Palace Theater, Peru, Ind.

FOR SALE or lease, movie in village of 3,000, 20 miles from New York City. Capacity 300; equipment A-1, A, care M. P. World, N. Y. City.

EQUIPMENT FOR SALE.
“Amberlux.”

3,000 OPERA CHAIRS—Steel and cast frames 60c. up. All serviceable goods. Player piano, 300; 600. May be purchased as a going concern. J. P. Redington, Scranton, Pa.

$20.00 BUYS YOU A SCREEN watching worth $125.00; size 12-15 ft., in perfect condition. Reason for selling alterations. Superior Screen Studio, Wilkes-Barre, Pa.

How Would You Like to Save
$50.00 A Year
ON LIGHT?
By Using the PITECO Condenser System

You Improve Projection 50%
You Bring Out the Detail
You Save on Your Light

Price per Set, $5.00, Postage Paid. When ordering, state size projection lens in use.

PICTURE THEATRE EQUIPMENT COMPANY
1604 Broadway,
Projection Engineers
New York

CONSULT US FOR MODEL PROJECTION
CAMERAS WANTED.

WANTED—Motion picture camera for cash. Professional or second-hand make, size, condition. Any address H. M. Martin, M. P. World, N. Y. City.

CAMERAS FOR SALE.

NEW MODEL No. 4 Piltman Prof. camera now ready. Automatic dissolve, automatic takeup, retaining all direct optical systems, up-to-date camera proposition over placed uponig first-class camera. Send for particulars. We also specialize in repairs and manufacture of all makes of cameras. M. E. Piltman Co., 304 Canal St., New York City.

Richardson endorses "Amberlux Filters."

SAY MONEY—Vistas $60. June $60. Piltman’s $60 to $200. Peter’s all aluminum $150, 1/2 with Piltman lens, guaranteed bargain, Ray St., Fifth Ave., N. Y. City.

PITTMAN PROFESSOR—Camera—Zells Tesser 2 1/2 in. lens, extra 3 1/2 in. lens, tilt and panoramic tripod, two extra magazines, carry bag. Well made bargain. Culler Film Co., Orangeburg, S. C.

ARE YOU A LIVE WIRE—The summer season is on. Why not get in on the big money making motion pictures? Big money in taking them for us, advertising and home talent. We are specialists in equipping beginners. Our expert will be pleased to inform you if your locality can be made to pay. Estimates on complete outfits cheerfully given. Highest grades development, and projectors, print and his work, and assembling. Our laboratory is equipped to handle amateurs and semi-pros. Well paid and immediate service. Real motion picture cameras at a great saving of money. Write today.

FIRST-CLASS motor generator, with 7 1/2 H. P. motor, starting trouble free, 24 and 27 volt and amperes. Will draw up to 90 amp. Also Piltman’s No. 6 machine. Inquire M. Tischler, 125 Riverton St., N. Y. City.

LIGHTING PLANT—5 kw. consisting of 151 volt D C dynamo with flywheel and 15 kw. P. F. gas (in bottles) engine mounted on iron skids. Switchboard. Almost new. For contract or sale. Address or will come out to see equipment. Start at once. $250 cash. Electric bulbs, globes, fittings, cheap. Brady’s Cafe, Ave. A and 40th St., N. Y. City.

FOR SALE—Pillow’s No. 7 and Edison moving picture machine $45 each. P. O. Box 1851, N. Y. City.

I HAVE Piltman’s No. 6A completely equipped which I will sell for $160.00. Wm. Orr, 172 Washington St., Chicago, Ill.

WRITE US—For bargains in motion picture machines and theatrical equipment of all kinds. We have a large stock of second-hand equipment, also we have a large stock of second-hand equipment, also list. We can save you money on anything you need pertaining to the theater. Crescent Film Co., 170 W. Washington St., Chicago, Ill.

SERIALS WANTED and for sale for export. Also 5 reeler feature films with paper. B. care M. P. World, N. Y. City.

FILMS FOR SALE OR RENT.

OVER SEAS BARGAINS should communicate with me, second-hand American picture equipment. Donald Campbell, 145 West 47th St., Madison Ave., New York, N. Y.

FOR SALE—Four Chaplin comedies. $15 each. S. Baldwin, 314 Mailers Bldg., Chicago.

FILMS FOR SALE OR RENT.

WE BUY AND SELL features, educational, socia and industrials. Let us know what you want or what you have for sale. We handle film on commission basis. New York Film Laboratories, 548 Madison Ave., Private Reception, 145 St., N. Y. City.

SALT WILSON’S Review of the Atlantic Fleet, 1 reel, 35c. Miller, 5th floor, Empire Building, Chicago, Ill.

500 SINGLE REELS $1.50 each. 100 features $20 to $100. Hatch, 284 Market St., Newark, N. J.

FEATURE FILMS—Three, four, five reeler. Send for our list. Mr. We have the pleasure of making you a satisfied customer? Auxiliary Film Booking Service, 501 Stiller Bldg., Chicago.

FOR SALE—One four-reeler feature, two three-reeler features, one two-reeler feature, six key, copy negatives of all in first-class order, and in condition as used a short while. Plenty of paper, one, three and six sheets, packed in metal cases, accompanied by two extra metal cases. Cheap for cash. Our Best Film Co., 300 Randolph Bldg., Memphis, Tenn. Leaving the city reason for selling.

FOR SALE—Shawn, Holmes in "Tom Butler," 3 reeler; "Bohemian Girl," 3 reeler; "The Auto Bandits," 3 reeler; all are in the best condition; plenty of big posters; will sell them at $40 per feature, including posters; will send one for 35c. Send inspection copy, also we will make examination on receipt of letter from your express agent showing that you have on depot enough stock to make a new deal, and will ship at once. Act quick. C. H. Johnson, 66 Broadway, Portland, Ore.

FOR SALE—3, 4 and 5 reeler features in good condition; posters for all subjects. Select Film Service, 252, 451 S. Broadway, Los Angeles, Cal.


WE BUY FEATURE FILMS which have covered my territory and will now sell cheap. "The Battle and Fall of Warnov," 4 reels, $150.00; "The Texas Rangers," 4 reels, $125; "German Side of the War," 3 reels, $75; "War in Europe," 4 reels, new, $175 to $200. American panorama and titling top tripod, in carrying case, $75.00. American panorama and titling top tripod, $45.00. "Marvel-FILM" camera, $125.00. 50 ft. lens top tripod, in carrying case, $75.00. American panorama and titling top tripod, in carrying case, $100.00. "Marvin," $125.00. "Marvel-FILM" camera, $200.00. American panorama and titling top tripod, $175.00. American panorama and titling top tripod, $200.00. "Marvel-FILM" camera, $250.00. American panorama and titling top tripod, in 24 ft. type, $200.00. Address: P. O. Box 591, N. Y. City.

MUSICAL INSTRUMENTS FOR SALE.

ELECTRIC PIANOS for Picture Shows, with 16-voice keyboards, $170. Orchestra pianos with pipes $200. All guaranteed first class. Must be sold to close our place. Send for circular. J. F. Herman, 1420 Pennsylvania Ave., Washington, D. C.

MISCELLANEOUS.

"Amberlux."
FEATURING

G-E Fans

Air changed every minute

Coming—Cool waves on hot days

Yes—G-E Fans are a big feature on hot days as far as box office receipts go. The cool house is the big house.

When buying Fans look for those with the G-E monogram in the center; there is over twenty years' experience in Fan Building behind it. Insist on G-E Fans—those that will be just as good five or six years hence as they are to-day—the quiet-running fans that need no more attention than oiling once a year.

If your nearest dealer or lighting company cannot supply you, write us.

General Electric Company

General Office Schenectady, N. Y.

Sales Offices in all Large Cities
List of Current Film Release Dates
(For Daily Calendar of Program Releases See Pages 1928, 1930.)

General Film Company Features

KALEM.
May 12—A Lunch-Room Legacy (Comedy).
May 13—Hazards of Helen Railroad Series No. 70, “The Waltz of the Dollars” (Drama).
May 15—Sauce for the Gander (No. 8 of the “Social Pirates”—Two parts—Drama).
May 16—The Fish Rebel (Drama).
May 17—The Artful Dodger (Comedy).
May 19—An Innocent Vampire (Comedy).
May 20—One Chance in a Hundred (No. 89 of the “Social Pirates”—Two parts—Drama).
May 23—Ham’s Busy Day (Drama).
May 24—The Bogus Ghost (Comedy).
May 26—A Baby Grand (Drama).
May 27—Hazards of Helen Railroad Series No. 81, “The Capture of Red Stanley” (Drama).
May 29—Unmasking a Rascal No. 10 of the “Social Pirates” (Two parts—Drama).
May 30—A Bunch of Fliers (Comedy).
May 31—A Smoky Adventure (Comedy).
June 2—Siss, the Detective (Comedy).
June 5—Hazards of Helen Railroad Series No. 82, “The Spiked Switch” (Two parts—Drama).
June 8—The Case of the Tatter (No. 31 of the “Social Pirates”—Two parts—Drama).
June 9—Midnight at the Old Mill (Comedy).
June 7—In Cinderella’s Shoes (Comedy).
June 9—Juggling Justice (Comedy).
June 10—The Treasure Train (No. 53 of the “Hills of Helen” Railroad Series—Drama).

LUBIN.
May 4—None So Blind (Three parts—Drama).
May 6—Father’s Night Off (Comedy).
May 8—Skirts and Clinders (Comedy).
May 11—The Wheat and the Chaff (Three parts—Drama).
May 13—Jenkins’ Jinx (Comedy).
May 15—Otto the Artist (Comedy).
May 16—The Beggar King (Two parts—Drama).
May 18—Jackstraws (Three parts—Drama).
May 20—The Wasp (Comedy).
May 22—Otto the Hero (Comedy).
May 25—Prisoners of Conscience (Three parts—Drama).
May 27—Oh, You Undied! (Comedy).
May 29—Frilly Frilled (Comedy).
May 30—The Final Payment (Two parts—Drama).
June 1—The Code of the Hills (Three parts—Drama).
June 3—Pickles and Diamonds (Comedy).
June 5—Otto the Reporter (Comedy).
June 8—The Scopagee (Three parts—Drama).
June 10—Two Smiths and a Haff (Drama).

SELIG.
May 13—The Sheriff’s Duty (Western—Drama).
May 15—The Hard Way (Three parts—Drama).
May 18—The Selig-Tribune No. 40, 1916 (Topical).
May 20—A Boarding House Ham (Comedy).
May 22—The Test of Chivalry (Three parts—Drama).
May 22—The Selig-Tribune No. 41, 1916 (Topical).
May 27—A Five Thousand Dollar Elopement (Comedy—Drama).
May 28—The Hare and the Tortoise (Three parts—Drama).
May 29—The Selig-Tribune No. 43, 1916 (Top).
June 1—The Selig-Tribune No. 44, 1916 (Top).
May 3—Crooked Trails (Western—Drama).
June 5—A Temperance Town (Three parts—Drama).
June 5—The Selig-Tribune No. 45, 1916 (Top).
June 7—The Selig-Tribune No. 46, 1916 (Top).
June 10—Going West to Make Good (Western—Drama).

VIM.
May 11—The Water Cure (Comedy).
May 12—The Pretenders (Comedy).
May 18—Thirty Days (Comedy).
May 19—A Fair Exchange (Comedy).
May 25—Baby Doll (Comedy).
May 26—Villains and Visions (Comedy).
June 1—The Schemers (Comedy).
June 2—The Land Lubbers (Comedy).
June 8—The Sea Dogs (Comedy).
June 9—A Dollar Down (Comedy).
June 10—Hugary Hound (Comedy).
June 16—The Raid (Comedy).

VITAGRAPH.
May 8—The Double-Double Cross (Comedy).
May 12—Out Ag’in In Ag’in (Comedy).
May 13—Accusing Voice (Three Parts—Drama).
May 15—A Lucky Tumble (Comedy).
—Scenes in Iceland (Somic).
May 19—The Money That Matters (Comedy).
May 20—Miss Adventure (Three parts—Drama).
—Broadway Star Feature.
May 22—The Cost of High Living (Comedy).
May 28—Spirit Battler (Drama).
May 27—The Primal Instinct (Three parts—Drama).
—Broadway Star Feature.
May 29—The Rich Father (Drama).
June 2—The Lonelines (Comedy).
June 3—Carew and Son (Three parts—Drama).
—Broadway Star Feature.
June 5—New York Past and Present (Historical).
June 9—She Won a Prize (Comedy).
June 10—A Strange Case (Three parts—Drama).
—Broadway Star Feature.
June 12—Her Loving Relations (Comedy).
June 16—Harold the Nurse Girl (Comedy).
June 17—Ages (Three parts—Drama).
—Broadway Star Feature.

General Film Company Features

BROADWAY STAR FEATURES.
Apr. 22—A Caliph of the New Bagdad (Three parts—Comedy—Drama).
Apr. 29—The Man Hunt (Three parts—Drama).
May 6—The Resurrection of Hollis (Three parts—Drama).
May 13—Accusing Voice (Three parts—Drama).
May 20—Miss Adventure (Three parts—Drama).
May 27—The Primal Instinct (Three parts—Drama).
June 3—Carew and Son (Three parts—Drama).
June 10—A Strange Case (Three parts—Drama).
June 17—Ages (Three parts—Drama).

KNIKERBOCKER STAR FEATURES.
Apr. 28—The Broken Promise (Three parts—Drama).
May 5—The Oath of Hate (Three parts—Drama).
May 12—Broken Fates (Three parts—Drama).
May 17—Spellbound (Five parts—Drama).
May 19—A Child of Fortune (Three parts—Drama).
May 26—The Flirting Bride (Three parts—Drama).
June 2—Shadows (Three parts—Drama).
June 9—The Stained Pearl (Three parts—Drama).
STATE RIGHTS NOW SELLING

THIS is one big opportunity for State Rights buyers. A great big smashing Broadway success—now offered for a genuine clean-up in a few remaining unsold states. A wonderfully daring play, done in a great, big daring way—sensational yet dignified, dealing plainly with the premeditated destruction of the unborn. Pronounced "Humanity's most powerful weapon against insidious crime." A marvelous production with a brilliant cast, headed by

TYRONE POWER

This super-picture created a sensation on Broadway. It was endorsed by Press and Public, and warmly recommended by Rev. Dr. Parkhurst, Superior Paulist Father John J. Hughes, the Rev. Thos. A. Daly and many other prominent clergy, educators, physicians and others. Produced by

LOIS WEBER and PHILLIPS SMALLEY

it ranks highest among recent moving picture productions. State Rights are going fast. Territory already sold includes California, Arizona, Oregon, Montana, Idaho, Michigan, Indiana, Kentucky, North Carolina, Georgia, Alabama, Tennessee, Mississippi, Louisiana, Florida, Texas, Arkansas, District of Columbia, Ohio, Washington, Illinois, Maryland, New Jersey, Delaware and Virginia. Wise buyers will speak quick. All communications given immediate attention in the order of their receipt. Direct all communications to the STATE RIGHTS DEPARTMENT of the

UNIVERSAL FILM MFG. CO., President 1600 Broadway, New York
"The Largest Film Manufacturing Concern in the Universe"

"Pacific Coast Center of the Motion Picture Industry"

WILLIS & INGLIS

Wright and Callender Building
LOS ANGELES, CAL.

ADVANCING WITH THE INDUSTRY
wish to announce their affiliation with

ARTHUR S. KANE
220 West 42nd St., New York City

EVERYTHING PERTAINING TO THE PRODUCTION OF THE PHOTOPLAY
**List of Current Film Release Dates**

(For Daily Calendar of Program Releases See Pages 1928, 1930.)

**Universal Film Mfg. Co.**

**ANIMATED WEEKLY.**


**BIG U.**

| May 11—No release this day. | May 18—Fighting Beavers (Drama). | May 25—Corporal Billy’s Comeback (Two parts—Drama). | May 31—The Little Princess (Drama). | June 1—Brother Jim (Drama). | June 8—The Sea Lily (Drama). | June 15—Betty’s Hobo (Comedy—Drama). |

**BISON.**

| May 13—A Fight for Love (Two parts—Drama). | May 29—Valhalla, the Silent (Two parts—Dr.). | May 30—When Slim Picked a Peach (Comedy). | June 5—Tammany’s Tiger (Two parts—Com.). | June 10—The Case Man (Two parts—Drama). | June 17—A Redhead Bandit (Two parts—Drama). |

**GOLD SEAL.**


**IMP.**

| May 9—When a Wife Worries (Comedy). | May 10—The Ge-Among Us (Comedy—Drama). | May 12—The Capital Prize (Two parts—Dr.). | May 19—The Western Guest (Two parts—Dr.). | June 5—The Sunglasses (Drama). | June 12—The Love of Fortune (Fortune parts—Drama). |

**JOKER.**

| May 20—A Raffle for a Husband (Comedy). | May 27—The Vagabond (Comedy). | June 3—A Dark Suspicion (Comedy). | June 10—No release this day. | June 17—Love Quizzed (Comedy). |

**LAEMLIE.**


**Virtual.**


**UNIVERSAL SPECIAL FEATURE.**


**UNIVERSAL (STATE RIGHTS).**

| April—Dumb Girl of Portici (Seven parts Drama). | May—Where Are My Children? (Six parts—Comedy). |

**NESTOR.**

| May 13—He’s a Devil (Comedy). | May 15—He’s a Devil (Comedy). | May 22—The Fighting Fool and Aunt Jemima (Comedy). | May 22—Her Paladins Hero (Comedy). | May 25—Her Husband’s Wife (Comedy). | May 29—All Over a Stocking (Comedy). |

**POWERS.**

| May 13—No release this day. | May 18—A Toy-Smasher Robbery. | Little Journeys in the Frozen North (Comedy). | May 20—Their Social Smash (Comedy). | May 25—Mr. Fuller Peg—His Dribbles in the Bond (Comedy). | June 5—Never Again Eddie (Comedy). |

**RED FEATHER PHOTOPLATES.**

| May 15—A Youth of Fortune (Five parts—Dr.). | May 22—The Great Five Parts (Drama). | May 29—The Iron Hand (Five parts—Dr.). | June 5—The Madcap (Drama—Drama). | June 12—What Love Can Do (Five parts—Drama). |

**REX.**

| May 16—No release this day. | May 18—A Wife of Pay (Two parts—Drama). | May 21—Love Triumphant (Two parts—Dr.). | May 23—Virginia (Drama). | May 29—Happy End (Comedy). |

**VICTOR.**

| June 17—No release this day. |

**Mutual Film Corp.**

**AMERICAN.**

| May 15—The Pretender (Two parts—Drama). | May 18—Four Monty (Two parts—Drama). | May 22—Repaid (Two parts—Drama). | May 29—The Beloved (Two parts—Drama). | June 1—The Trail of the Thief (Two parts—Drama). | June 5—Jealousy’s First Wife (Two parts—Drama). |

**BEAUTY.**


**CENTAUR.**

| May 20—High Lights and Shadows (Two parts —Drama). | May 27—The Kefin’s Gratitude (Two parts—Drama). | June 2—Clouds in Sunshine Valley (Two parts—Drama). | June 10—The Lion’s Nemesis (Two parts—Drama). |

**CUB.**


**FALESTAFF.**


**GAUMONT.**

| May 17—See America First, No. 30, “Yosemite National Park” (Scenic). | May 24—See America First, No. 37, “Savannah, Ga” (Scenic). | May 29—“Kartoon Komis” (Cartoon). | May 31—See America First, No. 38 (Scenic). |

**MUSTANG.**

| May 12—The Gulf Between (Two parts—Dr.). | May 19—The Blindness (Two parts—Drama). | May 26—Jack (Two parts—Drama). | June 2—A Man’s Friends (Two parts—Dr.). | June 9—The Pilgrim (Two parts—Drama). |

**MUTUAL WEEKLY.**


**THATSHAWI.**

| May 4—The Spirt of 91 (Three parts—Dr.). | May 9—When She Played Broadway (Two parts—Drama). | May 16—The Answer (Two parts—Drama). | May 23—For Uncle Sam’s Navy (Two parts—Drama). | May 30—The Nymph (Two parts—Drama). |

| June 6—John Brewster’s Wife (Two parts—Drama). |

(Mutual Releases continued on page 1956.)
No!! The Motiograph Was Not Used

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 the 1916 Model MOTIOGRAPH.

The MOTIOGRAPH represents the Essence of Simplicity, Strength and Durability.

Write for Literature.

The Enterprise Optical Mfg. Co.
574 W. Randolph St.,
Chicago, Ill.

Western Office:
833 Market St.,
San Francisco, Cal.

Richardson Says:

"The very foundation of the projection of pictures, either moving or otherwise, is light."

What kind of light are you using? Good films will never fill empty seats if they are badly projected. We want every theatre manager, owner, and operator to know what the WHITE LIGHT CONVERTER has done for others, and what it can do for them.

The Wagner WHITE LIGHT Converter

Send for booklet "Ghosts" and Bulletin 10923.

Wagner Electric Manufacturing Company,
Saint Louis, Missouri
List of Current Film Release Dates
(For Daily Calendar of Program—Releases See Pages 1928, 1930.)

MUTUAL MASTERPIECE DE LUXE
May 15—The Courtesan (American—Five parts—Drama) (No. 102).
May 22—Nancy's Birthday (Sigma—Five parts—Drama) (No. 103).
May 29—The Man from Manhattan (American—Five parts—Drama) (No. 105).
June 1—Other People's Money (Thanhouser—Five parts—Drama) (No. 106).

VOGUE.
May 16—The Man with the Hat (Comedy).
May 21—The Chinatown Villains (Comedy).
May 25—Rival Rogues (Comedy).
May 26—National Nuts (Comedy).
May 30—Thirty Thirty Cents (Comedy).
June 4—Nailing on the Lid (Comedy).

Pathé Exchange, Inc.


GOLD ROOSTER PLAYS.
Apr. 18—Big Jim Garrity (Five parts—Dr.).
May 13—The Girl with the Green Eyes (Five parts—Drama).

MITCHELTON.
May 1—Trouble Enough (Comedy).
May 15—Reckless Wrestlers (Comedy).

PATHE.
May 15—Siberia, the Vast Unknown, No. 7 (Scenic).
—On the Island of Luzon, (Philippine Islands) (Scenic).
May 22—Saving the Shad Supply (Industrial).
—Yunmou Foo (Scene of Southwest China).
May 22—Leap Year (Animated Comedy—Car.).
—How to Bring Up a Child (Colored—Nonsense Film).

PATHÉ NEWS.
May 6—Number 37, 1916 (Topical).
May 10—Number 38, 1916 (Topical).
May 15—Number 39, 1916 (Topical).
May 17—Number 40, 1916 (Topical).
May 20—Number 41, 1916 (Topical).

PHONOFILMS.
Apr. 26—Them Was the Happy Days (Comedy).

ROLIN.
May 6—Luke and the Bomb Throwers, (Com.).
May 22—Luke's Late Lunchers (Comedy).

MISCELLANEOUS RELEASES.

AUTHORS FILM CO., INC.
April—Aaako (Five parts—Drama).
April—A Woman's Awakening (Five parts—Drama).
May—Under the Mask (Five parts—Drama).

BLUEBIRD PHOTOPLAYS.
May 22—A Son of the Immortals (Five parts—Drama).
May 29—Naked Honor (Five parts—Drama).
June 5—The Eye of God (Five parts—Drama).
June 12—Bobbie of the Ballet (Five parts—Drama).
June 19—The Three Godfathers (Five parts—Drama).
June 26—Shoes (Five parts—Drama).

EMIDRAL M. F. CO.
June 1—Tom & Jerry—Bachelors, No. 1 (Two parts—Drama).

FOX FILM CORPORATION.
May 22—Battle of Hearts (Five parts—Drama).
May 29—The Spider and Brightside (Five parts—Drama).
June 5—Hypocrisy (Five parts—Drama).
June 12—A Woman's Honor (Five parts—Drama).

INTERNATIONAL FILM SERVICE INC.
May 15—The Mysterious of Myra No. 4 (Two parts—Drama).
May 22—The Mysterious of Myra, No. 5 (Two parts—Drama).
May 22—The Mysterious of Myra, No. 6 (Two parts—Drama).

IVAN FILM PRODUCTION, INC.
June—Her Husband's Wife (Drama).

JUVENILE FILM CORPORATION.
Mar.—Chip's Bucky Basketball Players (Two parts—Comedy).
—Grip's Tree (Comedy).
—World War in Kidland (Comedy).
—For Sale—A Daddy (Dr.—Com).
—Chip's Basketball Players (Drama).

LEWIS J. SELZNER PRODUCTIONS, INC.
May—The Common Law (Drama).

METRO PICTURES CORPORATION.
May 22—Notorious Gallagher (Columbia—Five parts—Drama).
May 29—The Scarlet Woman (Popular Plays & Players—Five parts—Drama).
June—The Busy Trouble (Five parts—Drama).

METRO-DREW COMEDIES
System Is Everything (Comedy).
Their First (Comedy).
The Model Cook (Comedy).
Sweet Charity (Comedy).

PARAMOUNT PICTURES CORPORATION.
May 25—Saints and Sinners (Famous Players—Five parts—Drama).
May 29—The Thousand Dollar Husband (Lasky—Five parts—Drama).
Jun. 1—the Gutter Magdalene (Lasky—Five parts—Drama).
Jun. 5—the Evil Thereof (Famous Players—Five parts—Drama).
Jun. 8—the Making of Maddalena (Morocco—Five parts—Drama).
Jun. 12—the Silks and Sults (Famous Players—Five parts—Drama).
Jun. 15—the Destruction of Famous Players—Five parts—Drama).
Jun. 19—the Gvrier (Lasky—Five parts—Drama).
Jun. 26—the World's Great Snare (Famous Players—Five parts—Drama).
Jun. 29—the American Beauty (Pallas—Five parts—Drama).

PARAMOUNT-BRAT CARTOONS.
May 10—A Touched Child (Comedy).
May 17—Bobby Bumpus and His Goatmobile (Cartoon—Comedy).
May 24—Kid Casey the Champion (Cartoon—Comedy).

PARAMOUNT-BURTON HOLMES TRAVEL CARTEL.
May 15—Among the Head Hunters.
May 22—Cruising Through the Philippines.
May 29—the Murderous Mores of Mindanao.
June 5—Visiting the Sultan of Sulu.
June 12—the Penal Colony of Palawan.

THE RESERVE PHOTO-PLAYS CO.
June 12—Casey's Dream (Comedy).

TRIANGLE FILM CORPORATION.
Releases for week of May 14:
Silver Rocks (The Boy) (Fine Arts—Five parts—Drama).
Not My Sister (Ince—Fine Arts—Five parts—Drama).
Releases for week of May 21:
A Child of the Storm (Fine Arts—Five parts—Drama).
The Primrose Lane (Five parts—Dr.).
Releases for week May 28:
Mr. Goode, the Samaritan (Fine Arts—Five parts—Drama).
The Market of Vain Desire (Ince—Five parts—Drama).

UNICORN FILM SERVICE CORPORATION.
(Releases for the Fifth Week).
May 22—The Yellow Hound (Supreme—Two parts—Drama).
May 22—Mary's Mistake (Gayety—Comedy).
May 23—The Hiding Place (Supreme—Drama).
May 23—Mother's Strategy (Rancho—Western—Drama).
May 23—Hubby's Present (Judy—Comedy).
—Our Darlings' Playmate (Comedy).
May 24—in the Hills of Kentucky (Buffalo Western—Drama).
May 24—The New Ranch Owner (Hippo—Comedy).
May 24—The Stone Hammer (Supreme—Dr.).
May 25—The Hindoo's Hat (Supreme—Two parts—Drama).
May 25—The Hobi Imposter (Jockey—Com.).
May 26—Pseud Ducking (Madonna—Comedy).
May 27—Our Darlings' (Gayety—Comedy).
May 27—The Village School Master (Supreme—Drama).
May 27—The Mystery at Shallow Creek (Sunset—Western—Drama).
May 27—The Chip's Chum (Comedy).
May 27—A Gentleman of Leisure (Hippo—Comedy—Drama).
—Our Darlings' Chips (Comedy).
May 28—The Indian Child's Gratitude (Utah—Western—Drama).
May 28—O'Brien's Investment (Jockey—Com.).
May 28—The Uncut Diamond (Puritan—Dr.).
(Releases for the Sixth Week).
May 29—The Price He Paid (Two parts—Drama).
May 29—A Bride to Order (Gayety—Comedy).
May 29—the Bald Headed (Comedy).
May 30—a Daughter of the Hills (Hawatha—Western—Drama).
May 30—Kentucky Bridesmaid (Puritan—Drama).
May 30—the Skating Crazee at Modville (Judy—Comedy).
May 31—Rival Candidates (Buffalo—Western—Drama).
May 31—A Modern Hercules (Hippo—Comedy).
May 31—the Wheat King (Puritan—Drama).
May 31—the Sacred Oath (Lily—Drama).
June 1—Billie's Friend (Jockey—Comedy).
—The Enchanted Matches (Comedy).
June 1—A Double Reward (Rano—Western—Drama).
June 2—All for the Love of Laura (Gayety—Comedy).
June 2—When a Man Weakens (Supreme—Comedy).
June 3—His Indian Guardian (Sunset—West Drama).
June 3—the Heart of a Peddler (Supreme—Comedy).
June 3—Nearly Married (Hippo—Comedy).
June 4—Pete's Decree (Utah—Western—Dr.).
June 4—Willie the Racketeer (Jockey—Comedy).
June 4—the King's Vengeance (Puritan—Dr.).

WORLD-EQUITABLE.
May 22—Tangled Fates (Brady Made—Five parts—Drama).
May 29—Pete's Boomerang (Brady Made—Five parts—Drama).
June 5—His Brother's Wife (Brady Made—Five parts—Drama).
June 12—Perils of Disguise (Brady Made—Five parts—Drama).
June 19—La Boheme (Brady Made—Five parts—Drama).
June 26—What Happened at 22 (Brady Made—Five parts—Drama).
MAKE YOUR OWN CURRENT WITH A
Brush Electric Lighting Set
Send for 125 page catalogue with very complete
information about electrical matters.
THE CHAS. A. STREILINGER CO.,
Box MP-2, Detroit, Mich., U. S. A.

EVERYTHING FOR YOUR PLAYHOUSE
MACHINES
SUPPLIES—REPAIR PARTS
All makes of
machines carried in stock. We equip theatres completely.
“The Exhibitors
Mail Order
House”

HOMMEL’S
947 PENN AVE. PITTSBURGH, PA.

Are You Tired
of playing waltzes and popular songs for all your pictures? Try bringing on the
dramatic scenes with dramatic music. The
Orpheum Collection
contains the best music of this kind pub-
lished. Issued in Three Series:
No. 1, No. 2 and No. 3
Piano (24 pages each), 58 cts. for each se-
ries; $1.15 for any two; $1.75 for all three.
Violin, 40 cts. each; 75 cts. for any two; $1.05
for all three. Cornet, 35 cts. each; 50 cts. any
two; 75 cts. all three. First and second series
have parts for Cello, Flute, Clarinet, Trom-
bone and Drums. Practical for Piano alone,
or in combination with any above instruments.
Discounts on orders for four or more parts.
Send for free sample pages. Note new address.
CLARENCE E. SINN
1402 West 31st St. Chicago, III.

The First Moving Picture Journal in
Europe

The
Kinematograph
Weekly
The reliable Trade organ of Gt.
Britain; covering the whole of the
British Film market, including the
American imported films. Read
by everyone in the industry.
Specialists writers for Finance,
Technical Matters, Legal, Musical,
Foreign Trading (correspondents
throughout the world)—and every
section devoted to the Kinemato-
graph. Specimen copy on applica-
tion to—
The Kinematograph Weekly, Ltd.

A THEATRE at the NORTH POLE
Has Nothing On a Typhoon Cooled Theatre at the Equator
TYPHOONS COST NO MORE THAN ORDINARY EQUIP-
MENTS OF BUZZ OR EXHAUST FANS WHICH THEY ARE
CONSTANTLY REPLACING.
INSTALLATION TAKES A FEW DAYS ONLY. ALL SIZES
IN STOCK.
SEND DIMENSIONS OF YOUR THEATER, SEATINGS,
LOCATION OF DOORS AND WINDOWS.
YOU NEED NOT FEEL OBLIGATED BECAUSE OF ASKING
OUR ENGINEERING DEPARTMENT FOR IN-
FORMATION.
CIRCULAR "W" GIVES INFORMATION.

VENTILATE & COOL BY TYPHOONS
TYPHOON FAN COMPANY
1544-BWAY. NEW YORK CITY

Trade of the United States with South America

Compiled by the National City Bank

Imports into United States from

<table>
<thead>
<tr>
<th>Country</th>
<th>1913</th>
<th>1914</th>
<th>1915</th>
</tr>
</thead>
<tbody>
<tr>
<td>Argentina</td>
<td>$94,677,944</td>
<td>$58,274,246</td>
<td>$25,070,667</td>
</tr>
<tr>
<td>Bolivia*</td>
<td>33,000</td>
<td>122</td>
<td>2,208</td>
</tr>
<tr>
<td>Brazil</td>
<td>120,099,305</td>
<td>90,000,022</td>
<td>100,947,735</td>
</tr>
<tr>
<td>Chile</td>
<td>87,284,043</td>
<td>24,284,153</td>
<td>29,583,525</td>
</tr>
<tr>
<td>Colombia*</td>
<td>19,616,000</td>
<td>17,847,987</td>
<td>15,114,447</td>
</tr>
<tr>
<td>Ecuador</td>
<td>6,200,000</td>
<td>3,556,916</td>
<td>9,462,987</td>
</tr>
<tr>
<td>Guiana British*</td>
<td>200,000</td>
<td>227,280</td>
<td>99,000</td>
</tr>
<tr>
<td>Guiana Dutch*</td>
<td>620,000</td>
<td>1,034,008</td>
<td>813,326</td>
</tr>
<tr>
<td>Guiana French*</td>
<td>49,000</td>
<td>11,198</td>
<td>67,220</td>
</tr>
<tr>
<td>Paraguay*</td>
<td>63,000</td>
<td>61</td>
<td>198</td>
</tr>
<tr>
<td>Peru*</td>
<td>15,645,000</td>
<td>11,290,041</td>
<td>10,94,987</td>
</tr>
<tr>
<td>Uruguay*</td>
<td>19,644,000</td>
<td>9,507,168</td>
<td>1,890,600</td>
</tr>
<tr>
<td>Venezuela*</td>
<td>14,475,000</td>
<td>10,918,034</td>
<td>9,808,761</td>
</tr>
<tr>
<td>Total</td>
<td>1,322,292,199</td>
<td>726,520,375</td>
<td>319,229,069</td>
</tr>
<tr>
<td>Total Exports</td>
<td>$145,338,962</td>
<td>$90,019,339</td>
<td>$16,514,638</td>
</tr>
</tbody>
</table>

*December, 1915. estimated.

TO SECURE YOUR SHARE OF EXPORT BUSINESS
to these various countries, advertise in OUR SPANISH MONTHLY
CINE MUNDIAL
RATES ON APPLICATION
CHALMERS PUBLISHING COMPANY, 17 Madison Ave., New York City
List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1928, 1930.)

(Continued from page 1956.)

V-L-J S. INC.
May 15—Sherlock Holmes (Essanay—Seven parts—Drama).
May 15—Hearst-Vitagraph News No. 39 (Top.).
May 15—Kernel Nutt the Janitor (Comedy).
May 15—The Ordeal of Elizabeth (Vitagraph—Five parts—Drama).
May 19—Hearst-Vitagraph News No. 40 (Top.).
May 22—Kernel Nutt Wins a Wife (Comedy).
May 22—Hearst-Vitagraph News No. 41 (Top.).
May 26—Hearst-Vitagraph News No. 42 (Topical).
May 29—Hearst-Vitagraph News No. 43 (Topical).
May 1—Kernel Nutt, the Footman (Vitagraph—Comedy).
May 20—Into the Primitive (Selig—Five parts—Drama).
May 20—The Lights of New York (Vitagraph—Five parts—Drama).
June 2—Hearst-Vitagraph News, No. 44 (Topical).
June 5—Hearst-Vitagraph News, No. 45 (Topical).
June 5—Those Who Tell (Lubin—Five parts—Dr.
June 5—The Destroyers (Vitagraph—Five parts—Drama).
June 5—Kernel Nutt and the Hundred Dollar Bill (Vitagraph—Comedy).
June 9—Hearst-Vitagraph News No. 46 (Top).
June 12—That Sort (Essanay—Five parts—Dr.
June 12—The Redemption of Dave Darcy (Vitagraph—Five parts—Drama).

GEORGE KLEINE.
May 20—Gloria's Romance, No. 2 (Drama).
June 5—Gloria's Romance, No. 3 (Drama).
June 12—Gloria's Romance, No. 4 (Drama).
June 19—Gloria's Romance No. 5 (Drama).

States Right Features
ALL FEATURE BOOKING AGENCY.
Apr.—The Fire King (Five parts—Drama).
AMERICAN CORRESPONDENT FILM CORPORATION.
May 5—The Fighting Germans (Five parts—Topical).
THE BEACON FILMS, INC.
May —Get Villa Dead or Alive (Two parts—Drama).

CALIFORNIA MOTION PICTURE CORP.
Mar.—The Unwritten Law (Seven parts—Drama)
May—The Woman Who Dared (Seven parts—Drama).
July—Kismet (Ten parts Drama).
CELEBRATED PLAYERS' FILM Co.
Mar.—The Birth of a Man (Five parts—Drama).
CHAMPION SPORTS EXHIBITION.
Apr.—Whirligig-Mora (Four parts—Sports).
CLARIDGE FILMS, INC.
Mar.—The Birth of Character (Five parts—Dr.
DOMINION EXCLUSIVES, LTD.
Apr.—Nurse and Martyr (Drama).
E & H. JUNGLER FILM CO.
Apr.—Napoleon and "Sally" (Comedy).
ESKAY HARRIS FEATURE FILM CO.
Apr.—Alice in Wonderland (Six parts—Fairy Tale).
FINISBERG AMUSEMENT CO.
April—Following the Flag in Mexico (Topical).
GREAT NORTHERN FILM CO.
May —The End of the World (Six parts—Drama).

IL GIORNALE ITALIANO.
April—On the Italian Battlefront (Five parts—Topical).
MEXICAN FILM CO.
April—Across the Mexican Border (Two parts—Topical).
MODERN MOTHERHOOD LEAGUE.
April—Twilight Sleep.
B. S. MOSS MOTION PICTURE CORPORATION.
Mar.—One Day (Five parts—Drama).
Apr.—The Salamander (Drama).
NEW YORK FILM COMPANY.
Apr.—The Polly of Revenge (Nola—Five parts—Drama).
OLYMPIC MOTION PICTURE CO.
Mar.—The Little Orphan (Five parts—Drama).
PUBLIC SERVICE FILM COMPANY.
March—Defence or Tribute? (Topical).
RAVER FILM CO.
Mar.—Driftwood (Five parts—Drama).
Mar.—The Fortunate Youth (Drama).
Mar.—Life Without Soul (Drama).
Mar.—Austria at War (Topical).
THE SUN PHOTOPLAY CO.
May—A Woman Wills (Five parts—Drama).
UNITY SALES CORPORATION.
May—My Country's People (Six parts—Drama).
May—The Pursuing Vengeance (Five parts—Drama).
VARIETY FILMS, INC.
April—Should a Baby Die? (Five parts—Dr.
WAR FILM SYNDICATE.
Mar.—On the Firing Line with the Germans (Eight parts—Topical).

OUR FORESIGHT MEANT YOUR PROTECTION!!

Ten days after the outbreak of war we received the largest stock of French-made condensers ever shipped into this country.

That's why we are able to offer you now

THE KLEINE WHITE LABEL CONDENSER

at before-war-time prices. Foreign factories formerly engaged in the manufacture of optical goods for the entire world now devote their sole energies to war merchandise for their own countries, thus making possible the distribution of inferior, cheaply made and costly-in-the-long-run-domestic substitutes.

KLEINE WHITE LABEL CONDENSERS are ground from pure optical glass. They do not discolor—no green, pink or purple effects after a brief use. They are the only satisfactory condensers on the American market today. If you are not using them you are not obtaining maximum results from your projection equipment.

COMPLETE MOTION PICTURE THEATRE EQUIPMENT HAS BEEN OUR SPECIALTY FOR TWENTY YEARS.

Our complete catalogue will be sent upon request.

Exclusive Edison Super-Kinetoscope Distributors
Exclusive Simplex Distributors
Distributors of Powers Cameragraphs
Distributors of Motograph Machines

KLEINE OPTICAL COMPANY
Incorporated 1897
166 North State Street
Chicago, Ill.
The Universal Camera For Motion Photography

Write for Illustrated Catalogue
The UNIVERSAL CAMERA CO.
559 W. Jackson Blvd., Chicago

Made in Switzerland
CARBONS
Write us for descriptive circular and price list
JONES & CAMMACK
SOLE IMPORTERS
Corner Bridge and Whitehall Streets, New York City

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
S. E. Corner Wabash Ave. and Madison St., Chicago, Ill.
Dealers in Motograph Power's, Simplex, Standard and Edison Machines, Genuine Repair Parts and all goods pertaining to the Motion Picture Theatre.

WE ASSIST

Those who are just commencing and accept contracts for the complete furnishing of motion picture theatres. Our reputation is backed by thousands of satisfied exhibitors, and many years of successful operations.

Exclusive Southern Distributors
SIMPLEX Projectors

THEATRE ACCESSORIES
LUCAS THEATRE SUPPLY COMPANY
ATLANTA GEORGIA

PROTECT YOUR AUDIENCE

From a purely business viewpoint, you can make no better investment than to equip your theatre with J-M Fire Extinguishers.

It is sight evidence to your audience that you are using the best to protect them and their sense of safety is the best "call again" invitation you can use. It works right back to the box office.

When you choose a fire extinguisher be sure it includes all the features listed below.

Be sure it's a

J-M FIRE EXTINGUISHER

the most efficient fire fighter you can install.

Read This Feature List

1. A few seconds' easy pumping creates sufficient pressure to empty the contents.
2. Sealed at nozzle, which gives sight evidence that extinguisher is ready for instant action.
3. Carries a steady stream reaching 30 feet.
4. A non-conducting liquid that will extinguish film, electrical, gasoline or oil fires. Harmless to curtains, skin or fabric.
5. Labeled by the Underwriters' Laboratories and included in the list of approved fire appliances issued by the National Board of Fire Underwriters.
6. Install a J-M Extinguisher at accessible points ready for instant action.

Be sure to use J-M Liquid when you recharge your fire extinguisher. It is the only positive assurance of retaining the original efficiency of the J-M Fire Extinguisher. It is non-deteriorating. Sold in one quart cans.

H. W. Johns-Manville Co.
The demand for Speer Projector Carbons is increasing every day. You better place your orders early.

**NET CASH PRICES**

- 1/2 x 12, cored, pointed both ends, $37.50 per M. (1,000 in a case)
- 9/16 x 12, cored, pointed both ends, $40.00 per M. (1,000 in a case)
- 3/4 x 12, cored, pointed both ends, $50.00 per M. (1,000 in a case)
- 7/8 x 12, cored, pointed both ends, $70.00 per M. (1,000 in a case)
- 5/8 x 12, cored, pointed one end, $115.00 per M. (500 in a case)
- 1 x 12, 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 If Cash is Sent With Your Order. First Come First Served.*

**SPEER CARBON COMPANY** (makers of Carbon for Electrical purposes during the past 25 years) Dept. "W," St. Mary's, Pa.

For sale by leading M. P. Machine Distributors, including the following:

- J. H. HALLBERG, 36 East 23rd St., New York, N. Y.
- KLEINE OPTICAL Co., 156 N. State St., Chicago, Ill.
- SOUTHERN THEATRE EQUIPMENT CO., Rhodes Bldg., Atlanta, Ga.
- E. E. FULTON CO., 154 W. Lake St., Chicago, Ill.
- KANSAS CITY MACHINE & SUPPLY CO., 413 Walnut St., Kansas City, Mo.
- G. A. METCALFE, 117 Golden Gate Ave., San Francisco, Cal.

---

**NOT OUR SAY SO BUT READ!**

**THE GRAND THEATRE**

V. H. OXLEY, Gen. Manager

Bradford, Pa., May 19, 1916.

Dear Sirs:—We want a seamless Mirrroid screen, silver flesh, 15 x 18 feet, the same dimensions as furnished us on your Order 4281 on April 18, 1916. Please ship at once via Wells-Fargo C. O. D., giving us the usual 10% discount for cash. We want to state that we are only doing what we have told agents for other screens who have tried to interest us, that when we bought another it **SURE WOULD BE A MIRRROID.**

Yours truly,

V. H. OXLEY.

Mr. Exhibitor, read the above! Note the dates! GET BUSY! Write or wire for samples of Mirrroid, the perfect screen, the screen used and endorsed by 9500 exhibitors the world over. Also the U. S. Government schools, colleges and institutions. Mirrroid is not a paint brush screen but is a metallized glass preparation coated on canvas by the largest coating machine known. Made in 3 colors—silver white, silver flesh, pale gold; 2 finishes—ROUGH OR MATTE.

**ONE PRICE 33 1/3 CENTS PER SQUARE FOOT**


Yours for Projection Contemplation,

J. H. GENTER CO., Inc., Newburgh, N. Y.

---

**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., 30 N. Dearborn St. CHICAGO
Motion theater patrons
who daily exclaim over the
clearness of the pictures
may not know that

“EASTMAN”
is stenciled in the film mar-
gin—but you do.

EASTMAN KODAK CO.,
ROCHESTER, N. Y.

ONLY A
Weickhardt Pipe Organ
can produce real pipe organ
effects because it is a Pipe
Organ exclusively
WRITE FOR OUR THEATRE ORGAN CATALOG
It will tell you not only what the Weickhardt Pipe Organ
is, but also what enthusiastic theatre
owners say about it.

WANGERIN-WEICKHARDT CO.
112-124 BURRELL STREET
MILWAUKEE, WISCONSIN. U. S. A.

To Film Manufacturers

SCENARIOS
We have every Appeal known to Film Drama. Romance. Poetic Spectacle. Interest. Laughter. Tears.
In our Scenarios, Novels and Plays every human emotion is represented.
We have the output of the best writers for the screen.
We sell more Literary Material for Filming than all other Agencies combined.
Let Us Know Your Wants. Come To Us For That Special Script.
Manuscripts Universal, Society of Writers, Inc. Frank Howe, Jr., Dept. of Sales, 220 8th Ave., New York

MR. LIVE-WIRE EXHIBITOR
Have you arranged your bookings on Frederick J. Ireland's
High-Class Comedy Series

TOM AND JERRY
Two reels a week for 10 solid weeks. First release, Monday, June 26th.
A Sure-Fire Box Office Winner for the Hot Weather Season
Made by Emerald Motion Picture Company
RELEASED EXCLUSIVELY THROUGH
AMERICAN STANDARD MOTION PICTURE CORPORATION
Executive Office: 164-6 W. Washington St., Chicago. Branches in all principal cities.

? If Not—Do It Now

SOL L. LESSER
MOVING PICTURE FILMS
MOTION PICTURE RIGHTS PURCHASED
FOR THE PACIFIC COAST
AT LIBERTY AFTER JUNE 1st

WILLIAM BONELLI

FEATURED in the Five Act Picturized Drama

An American Gentleman

Mr. BONELLI has other exclusive plays for picturization. Plays with plenty of Action, Thrill and Heart Interest.

Address: WILLIAM BONELLI
Friars' Club
110 West 48th Street
New York City

Projection Engineer

Is your screen result unsatisfactory?
Is your projection current costing too much?

Are you planning a new theatre?
Are you contemplating the purchase of new Equipment?

Theatres plans examined and suggestions made as to operating room location. Operating rooms planned, etc., etc. Will personally visit theatres in New York City or within 300 miles thereof. Fees moderate.

YOU ALL (KNOW HIM) F. H. RICHARDSON (KNOW HIM)
Room 1434, 22 E. 17th St., New York City

LET THE EXPERT DESIGN IT!

IF THE BEST BE DESIRED
at the lowest price, employ a qualified specialist technically experienced with model theatre structures in Europe and America.

The author of "Modern Theatre Construction"

Complete plans and specifications, including full detail and working drawings at 3% on cost, specially prepared for each project.

Edward Barnard Kinsila
Architect and Specialist
New York Studio
228 WEST 42d STREET

The ONLY PROJECTOR that received THE HIGHEST AWARD AT TWO EXPOSITIONS 1915.

The Precision Machine Co., Inc.
317 East 34th St., New York
Imported Carbons

<table>
<thead>
<tr>
<th></th>
<th>Per 100</th>
<th>Per 1000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Electra cored, $\frac{3}{4}$ x 12 in.</td>
<td>$20$</td>
<td>$180$</td>
</tr>
<tr>
<td>Electra cored, $\frac{3}{8}$ x 12 in.</td>
<td>$14$</td>
<td>$120$</td>
</tr>
<tr>
<td>Bio cored, $\frac{3}{4}$ x 12 in.</td>
<td>$20$</td>
<td>$180$</td>
</tr>
<tr>
<td>Plania cored, $\frac{3}{4}$ x 12 in.</td>
<td>$15$</td>
<td>$140$</td>
</tr>
</tbody>
</table>

HENRY MESTRUM
385 Sixth Avenue, New York
Manufacturing Supply House for Photoplay Theatres

MOTION PICTURE MACHINES

POWER—SIMPLEX—BAIRD
HALLBERG'S
20th CENTURY MOTOR GENERATORS
Minusa Gold Fibre Screens
The Acme of Screen Perfection
SANIZONE DEODORANT
The Perfect Perfume for Motion Picture and All Theatres
WE ARE DISTRIBUTORS
Ask for Catalogs
LEWIS M. SWAAB
1327 Vine Street, PHILADELPHIA, PA.

Ornamental Theatres

PLASTER RELIEF DECORATIONS
Theatres Designed Everywhere

Send for our 1916 catalog. It contains forty beautiful full-page illustrations—some in colors—of theatres we have designed and decorated. It shows several styles of ticket booths, lighting fixtures and ornaments; it will give you many valuable ideas for decorating your new theatre or improving the looks of your present one.

Send us Sizes of Theatre for Special Designs
THE DECORATORS SUPPLY CO.
Archer Avenue and Leo Street, CHICAGO, ILL.

The best theatres in the country are equipped with

Gundlach Projection Lenses

This is in recognition of their superior illuminating power and perfect correction for a sharp, brilliant picture.

Gundlach-Manhattan Optical Co.
808 So. Clinton Ave., Rochester, N. Y.
A Genuine PIPE ORGAN

can be operated from the simple keyboard of the piano, ORGAN ALONE — PIANO ALONE — OR BOTH TOGETHER.

Write for particulars

HARMO PIPE ORGAN COMPANY
128 West 46th Street
NEW YORK

1423 McCormick Bldg.
CHICAGO

GOLD KING SCREENS

TEN DAYS FREE TRIAL

ARE BEST

GOLD KING SCREEN CO., ALTUS, OKLA.

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

IL TIRSO AL CINEMATOGRAFO

The most important Film Journal in Italy.

Published every Monday at Rome. Excellent staff, special bureau of information. Correspondents in all parts of the world. Yearly subscription for foreign countries: $3.00.

Business Office: Via del Tritone 183, Rome, Italy

A Dependable Mailing List Service

Saves you from 30 to 50% in postage, etc. Reaches all or selected list of theatres in any territory. Includes name of exhibitor as well as the theatre in address. A list of publicity mediums desiring motion picture news. Unaffiliated exchanges looking for features. Supply houses that are properly characterized as such. Producers with address of studios, laboratories and offices. Information is advance of theatres being or to be built.

W60

MOTION PICTURE DIRECTORY COMPANY
105 Fifth Avenue, New York
425 Ashland Block, Chicago

Phone 322 Chelsea
Phone 203 Randoph

Addressing Multigraphing Printing Typewriting

Peace Pictures

Beautifully Colored
Also European War Pictures (Neutral)
Illustrated Poems
On our own country.
Terms Moderate

LOUISE M. MARION
445 W. 23rd Street, New York
Phone 1090 Chelsea

Richardson's

Motion Picture Handbook

Published by

The Chalmers Publishing Co.

The third and latest edition of this valuable work has just come from the press.

It is bigger, better, and more helpful than have been either of its predecessors by the same able author.

In daily touch with practical operators throughout the country by reason of his connection with THE MOVING PICTURE WORLD, in which his PROJECTION DEPARTMENT is featured, Mr. Richardson is especially well qualified to deal with the problems which are constantly confronting the motion picture mechanics upon whose skill the industry depends so largely for its healthy growth.

Richardson's Motion Picture Handbook is a carefully prepared guide to perfect projection.

It is an invaluable help to every single individual in the trade who has to do with the mechanical handling of motion picture film.

There are more than 400 Pages of Text and the illustrations—of which there are many—have been especially devised for this particular publication.

Substantially Bound in Red Cloth $4.00

Sent Postpaid

On Receipt of Price

By

Moving Picture World
17 Madison Ave.,
New York City

Moving Picture World
917 Schiller Bidg.,
Chicago, Ill.

Moving Picture World
395 Hans Bidg.,
Los Angeles, Cal.
When you want Opera Chairs remember we have

50,000 CHAIRS ALWAYS IN STOCK

in 6 different designs in Antique Mahogany and Circassian Walnut finish, assuring you of a satisfactory selection and

IMMEDIATE SERVICE

Other designs to unobtrusive and Upholstered Chairs in unlimited numbers furnished in 25 to 50 days after receipt of order. Ask your dealer to show you the style you desire. We will be pleased to forward you illustrated literature on Venner (plaid) Chairs, or Upholstered Chairs, in the style in which you are interested. Our consultation service, specializing in designing economical arrangements for theatre seating, is tendered to you without any charge whatever.

AMERICAN SEATING COMPANY

General Offices: 1010 Lytham Bldg., Chicago
Sales Offices in all principal cities.

FLORAL THEATRE DECORATIONS

A good or bad impression is most always gained by the first glance.

FLORAL DECORATIONS GIVE

ARTISTIC ATMOSPHERE

It produces charm—delights your patrons.

Artificial Flowers are practically everlasting and need no care—the effect is the same as natural ones.

Our expert decorators are at your service—ready to give you ideas and estimates.

Write for beautifully colored catalogue—mailed free to you.

BOTANICAL DECORATING CO.

MANUFACTURERS OF ARTIFICIAL FLOWERS AND PLANTS

208 W. ADAMS ST., CHICAGO, ILL.

We quote absolutely the lowest prices ever offered on reliable goods.

Anti-Censorship Slides

<table>
<thead>
<tr>
<th>Description</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Four Slides</td>
<td>50c.</td>
</tr>
<tr>
<td>Six Slides</td>
<td>75c.</td>
</tr>
<tr>
<td>Twelve Slides</td>
<td>All Different $1.50</td>
</tr>
</tbody>
</table>

Moving Picture Exhibitors and Theatre Managers. The fight against Legalized Censorship of Moving Pictures is your fight. Show these slides on your screen for the next few months and help create a strong public sentiment against this unnecessary and un-American form of legislation. See page 1740 of our issue of March 20th for text matter. All slides neatly colored, carefully packed and postage paid.

"Keeping Everlastingly at it Brings Success"

Send your slide orders and remittance at once to

Moving Picture World, 17 Madison Ave., N. Y.

Quality means EVANS means Perfection

We do PARTICULAR Work for PARTICULAR People Developing and Printing ONLY

EVANS FILM MANUFACTURING COMPANY

416-418-420-422 West 216th Street, New York City

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.

THE STERN MANUFACTURING CO., Inc., PHILADELPHIA, PA.

LARGEST SUPPLY HOUSE IN U. S. A.
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.

Send In Your Contributions NOW

The Motion Picture Campaign for the Actors’ Fund Extends to June 15th

SAMUELC 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
My Dream Has Come True

Years ago when the motion picture industry was a teething infant—

I dreamed about a factory where the supreme degree of film quality was the paramount issue.

I dreamed about a studio, completely appointed, where perfect illumination secured maximum light values.

I dreamed about the combination of such a factory with such a studio, so that one could completely serve the motion picture trade.

I dreamed about an organization of film experts, men trained to the minute; scientifically managed—a capable, experienced, thinking unit, operated to efficiently and sufficiently serve.

We have such a factory, the new home of perfect developing and printing.

We have such a studio, and it will soon be available to you at reasonable rental rates.

We will operate our studio in conjunction with our factory, thus securing the highest degree of efficiency.

We have the ideal organization—actively and completely at your service.

With guaranteed film quality and adequate studio facilities, we have everything to offer you. And, everything we have to offer is properly priced and honestly delivered.

Rothacker Film Mfg. Co.

Successors To

Industrial Moving Picture Co.

Watterson R. Rothacker, President

Chicago
"Sixteen Years of Knowing How"

Power's Cameragraph

Again Awarded Grand Prize


Nicholas Power Company

Ninety Gold Street
New York
Scene from "The Criminal's Thumb" (Gaumont).
Edwin Thanhouser Presents

The WINDOW of DREAMS
GRACE De CARLTON IN THE LEADING ROLE
RELEASED JUNE 15TH

"BROTHERS EQUAL"
BARBARA GILROY, ROBERT VAUGHN & THOS. A. CURRAN
RELEASED JUNE 13TH

CLAUDE COOPER & FRANK E. McNISH
as OSCAR & CONRAD in
"REAL ESTATERS"
1 REEL
JUNE 12TH

RILEY CHAMBERLIN
as "CONDUCTOR 786" in
"DOUGHNUTS"
1 REEL
JUNE 17TH

THANHOUSER FILM CORP.
NEW ROCHELLE, N.Y.
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 unfold. 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.
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 adventure—some daring—
staged in under the canvas—presenting the highest class perform-
ers in real and regular circus acts—together with the most popu-
lar 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 com-
petitor beats you to it. Bookings are pouring in for the first
episodes have taken 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

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 sugges-
tions galore. Write today.

Wire
Your
Nearest
Universal
Exchange

30 REELS 15 WEEKS
Announcing

THE CLYDE FITCH

Masterpiece

"The Way of the World"

With HOBART BOSWORTH
and Dorothy Davenport

Book Through Any UNIVERSAL EXCHANGE
An Achievement for Exhibitors that Surpasses An

A Quarter of a Million Dollar Attraction that Means 14 Weeks of Capacity Houses

PUTTING such a costly feature production extraordinary as the Famous DORSEY EXPEDITION PICTURES on the regular UNIVERSAL PROGRAM (at not one cent extra cost to regular Universal Program users), sets an entirely new and wonderful precedent in moving picture history.

Had any other film concern in the world presented such a colossal attraction as the famous DORSEY EXPEDITION PICTURES, they would yowl their heads off in advertising—hire a few extra press agents, boost it to the skies, and then ask exorbitant prices for the feature.

To be honest with you, any film concern would be justified in doing exactly what we describe, for no matter what price Exhibitors paid for the famous DORSEY Pictures, both Exhibitor and patrons would be getting their full money's worth.
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 at 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 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 World"
1600 BROADWAY - NEW YORK
The comedy films supreme! That's the verdict of the fans. L-KO'S do not depend upon some alleged funny man's idea of clowning for their popularity. Funny and ridiculous situations are provided. Props that cost a fortune are placed at the disposal of the best comedy directors in the world.

Alice Howell has made a reputation for herself—found favor with the fans because not only is her every move a scream—but she has nerve and wit and cleverness that enable her to do stunts that would scare the average acrobatic comedian.

“Pirates of the Air” is PIE for Alice. She is in her element and in the centre of the stage where the fans want to see her all the time.

Up in the air on an airship—dropping from one aeroplane to another in midair; dropping bombs on the police patrol—sailing through space with an umbrella for a parachute—these are a few of the incidents that will pack your house and send your patrons away happy.

Don't forget the special paper ready for this great comedy. Don't forget to boost it for all you are worth. It will make one grand feature for a special comedy night. Don't forget that Alice Howell is featured and that this is a most extraordinary comedy. Wire or write for booking today.

P. S.—Don't forget that this is released on the regular Universal Program.
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 600 Broadway William Lawrence
Philadelphia 1300 Vine St. A. G. Steen
St. Louis 3628 Olive St. Sam Werner
Omaha Unicorn Exchange
Kansas City Lloyd Bldg. J. W. Morgan
Wichita Unicorn Exchange
Minneapolis Produce Exchange W. L. Merrill

Indianapolis, 129 W. Washington St. J. W. Cotter
Chicago Mailers Bldg. L. J. Schlaffer
Cleveland 750 Prospect Ave. L. C. Gross
Pittsburg 125 Fourth Ave. Jack Kraemer
Detroit 185 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)
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 DON'T 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.
BLUEBIRD Photoplays
Present
"The Three Godfathers"
The most wonderful outdoors picture ever produced!
From the great Saturday Evening Post Story by
Peter B. Kyne. With a remarkably strong cast including
Harry D. Carey & Stella Razeto
Directed by Ed J. Le Saint.
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

BLUEBIRD PHOTOPLAYS (Inc.)

1600 Broadway

New York
BROADENING THE GAP

A photoplay is a combination of story, direction, acting and photography.

A perfect photoplay is a delicate synchronization—blending together—of these ingredients.

Sometimes in the telling of a good story photography is slighted; sometimes the acting fails to reach the heights of the direction.

Far and wide one producing firm has gained an enviable reputation for the sureness with which it builds together the delicate structure called a photoplay.

Lasky photoplays have been termed the "highest standard of photographic drama." The guarantee of Lasky on a photoplay is as consistently sound as the mechanical perfection of a time-piece marked, "Swiss movement."

Those responsible for Lasky leadership are not simply satisfied to lead,

—the effort is to broaden the gap.

American Distributors
Paramount Pictures Corporation

CANADIAN DISTRIBUTORS, FAMOUS PLAYERS FILM SERVICE (LTD)

JESSE L. LASKY FEATURE PLAY CO. (Inc.)
FOUR, EIGHTY-FIVE FIFTH AVENUE, NEW YORK CITY

Jesse L. Lasky  Samuel Goldfish  Cecil B. DeMille
Pres.  Vice-Pres and Treas.  Director Gen.
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
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
CARTOON No. 21
“Farmer Al Falfa’s Tentless Circus.”

Are YOU Satisfied?
Write Our Exchange To-Day
Paramount Pictures
are the productions of
Famous Players Film Co., Jesse L. Lasky Feature Play Co., The Oliver Morosco Photoplay Co., Pallas Pictures

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
FIFTH AVENUE 1248
NEW YORK, N.Y.
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
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

BRADY-MADE
WILLIAM A. BRADY
IN ASSOCIATION WITH
WORLD FILM CORPORATION
WILL SHORTLY PRESENT

ALICE BRADY
THE STAR OF STARS

ROBERT WARWICK
THE EMINENT ACTOR

AS "MIMI" IN

WORLD PICTURES

EVERLASTINGLY BEAUTIFUL
LASBOHEME

Directed by
ALBERT CAPELLANI.
Produced by
PARAGON FILMS, inc.

A MARVELOUS ADAPTATION FROM
HENRY MURGER'S
IMMORTAL AND
EVERLASTING BEAUTIFUL
FRENCH STORY
"LA VIE DE BOHEME"

THE CELEBRATED WRITER
THOS. W. LAWSON
CONCEIVED TO BE
THE MOST THRILLING
STORY EVER WRITTEN
"FRIDAY THE 13th"

Directed by
EMILE CHAUTARD

A WORLD PICTURE OF PAR-EXCELLENCE

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

DIRECTED BY
EDWIN AUGUST

BRADY-MADE
THE MASKED RIDER

METRO presents
HAROLD LOCKWOOD
AND
MAY ALLISON

in
A Metro wonderplay
of the great outdoors
alive with adventure
Supreme in 5 Acts
of heart appeal
Directed by Fred J. Balshofer.
By special arrangement with
Metro Pictures Corporation

Released on the Metro Program June 12
Biggest Problem in the Film Business is Solved -

We spent $50,000 and spent it as business men to find the answer to the dull days of the theatre box office. We put eight straight months of time on it. We had the best brains and the most successful experience to draw upon and the solution is

The pictures Magazine

One Million copies a week at the low price of a good herald. It's coupled up with your theatre and your patrons and the response has been so tremendous that we can agree to serve only those who order now.

Samples and the entire solution of your big problem are yours for the asking.

See your nearest Metro Exchange or wire direct to
The PICTURES MAGAZINE
1476 BROADWAY - NEW YORK
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
GEORGE KLEINE Presents

Miss

BILLIE BURKE

By Arrangement with Ziegfeld, Jr.

in

GLORIA'S ROMANCE

Supported by HENRY KOLKER

A Motion Picture Novel by Mr. & Mrs.

RUPERT HUGHES

The novelized version of Gloria's Romance is now appearing in such leading newspapers as:

Chicago Sunday Tribune
New York World
Minneapolis Sunday Tribune
Denver Rocky Mountain News
Philadelphia Sunday North American
Salt Lake City Sunday Telegram
San Francisco Sunday Chronicle
St. Louis Sunday Globe Democrat
Cleveland Sunday Plaindealer
Cincinnati Sunday Commercial Tribune
Indianapolis Sunday Star
Buffalo Sunday Courier
Atlanta Sunday Journal
Seattle Sunday Post Intelligencer
San Antonio Express
Des Moines Register Leader
Pittsburg Sunday Press
Baltimore Sunday Sun
Louisville Post
Omaha Bee
Memphis Sunday Commercial Appeal
New Orleans Sunday Item
Houston Chronicle
Reading Eagle
Boston Sunday Globe
Kansas City Star
Portland Oregonian
Lincoln, Neb. Star
Savannah, Ga. News

and hundreds of other newspapers throughout America

The motion picture version of Gloria's Romance is now appearing at America's biggest and best theatres everywhere—with publicity cooperation the like of which has never before been seen.

Gloria's Romance is in twenty chapters—a new feature chapter is released each week. For booking data apply immediately to your nearest Kleine Exchange.

GEORGE KLEINE
805 E. 175th St., New York City.
Chapter 4 A Whirlwind Production!
Beginning June 12th, these big Chapter Four scenes of "The Secret of the Submarine" will be shown—the plot of the spies in the bomb maker’s house—the capture of Cleo and her imprisonment—Chatterton’s struggle to save her—the destruction of the mysterious house and unknown fate of all inside.
CIAL FEATURE

TONDS!

"The Secret of the Submarine" is full of **furious action**—
amazes with its **stupendous surprises**—swiftly runs the whole gamut of Intense
Dramatic Situations, Desperate and Deadly Struggles, Sensational Thrills and Sudden Changes.
Enormous attendances are following this serial—stamping theatres at the showing of every chapter!
There's the continuous effort of Lieut. Hope, Cleo, Mahlin, Olga and Morton to win the "secret"—all backed by powerful but conflicting influences.
There's the intrigue constantly developing, the **double mystery**, the succession of **smashing sensations** that make the big crowds cheer!!

American Film Company, Inc., presents

[Image: The Secret of the Submarine]

Directed by George Sargent

**The Film Novel of the Hour!**

In Chapter Four the rapid fire of electrifying adventures fairly staggers the onlooker!
Brilliant photography and great settings bring out with a big "punch" the bitter clash of the foreign spies and the Americans—climaxed with a tremendous bomb explosion!
Thomas Chatterton and Juanita Hansen act with remarkable power—triumph constantly—show wonderful realism. These are **supreme film scenes**.

**Big Profits for Exhibitors!**

"The Secret of the Submarine" means tremendous crowds at your theatre—continuous capacity—an over-worked cash drawer, with good money pouring in constantly. Every chapter is a tenstrike. There are fifteen two-act chapters in all—fifteen weeks of big business, of real money-making. This great serial is the motion picture triumph produced by men who made fortunes with "The Diamond From The Sky" and "The Girl and the Game"! Act today. Book this winner. Wire your reservation now—no obligation involved. Make the big crowds come!

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.

CHICAGO, ILLINOIS

[Logo]

SAMUEL S.
HUTCHINSON,
President

---

**Powell's Novelization**

**In Over 1000 Newspapers**

Think of the enormous interest created by over one thousand newspapers now publishing serially E. Alexander Powell's great novelization of "The Secret of the Submarine"! Millions of people, reading the story, want to see the motion pictures. Powell's narrative is intensely interesting, bristles with exciting descriptions and thrilling adventures. Here are some of the leading newspapers running "The Secret of the Submarine."


And 1,000 Others
MUTUAL PICTURES

Helene Rosson in

"The Sheriff of Plumas"

An intensely interesting two-part "Mustang" drama—presented by a strong cast. A play that will appeal deeply to all classes.

Directed by Warren Ellsworth. Released June 16.

"Convicted for Murder"

In this two-part "Flying A" photodrama, Edward Coxen, George Field and Lizette Thorne portray a gripping story of innocence convicted of crime.

Directed by Thomas Ricketts. Released June 12.

Billy Van Deusen's Egg-Spensive Adventure

John Stepling, Carol Halloway and John Sheehan in another rippling "Beauty" comedy of the Billy Van Deusen series.

Directed by Archer McMackin. Release June 14th.

Pedigree, Pups and Pussies

Boast not too much of one's ancestry. It might be as Orral Humphrey finds, to his dismay, in this refreshing "Beauty" comedy.

Directed by Orral Humphrey. Released June 18th.

A strong, evenly balanced program gets the crowds. Show "American" photoplays and your box office receipts will prove your good judgment.

American Film Co., Inc.

SAMUEL S. HUTCHINSON, President
Chicago, Illinois
MUTUAL PICTURES

Love, Burglars and a Bulldog

Rube Miller’s latest VOGUE comedy success—New, unique and unusual. Madge Kirby, too, registers laughs at the rate of one per second.

Directed by Rube Miller
Released June 13th

Delinquent Bridegrooms

Paddy McQuire and Ben Turpin in a high-pressure fun film. Every motion and expression creates a furore.

Directed by Jack Dillon
Released June 18th

VOGUE comedies lure amusement seekers like sugar lures flies—secure your bookings early and cash in on popularity.

Vogue Film Co.  Gower and Santa Monicas  Los Angeles, Cal.
MUTUAL PICTURES

Make friends every week by introducing your patrons to

"Reel Life"

The Mutual Film Magazine

GAUMONT'S ENTERTAINING SINGLE-REEL THAT BEARS THE SAME RELATION TO A MAGAZINE THAT THE THE MUTUAL WEEKLY DOES TO A NEWSPAPER

"Reel Life" subjects range from "Life in Florida Everglades" to "An Eclipse of the Sun." A weekly single-reel release, containing at least three entertaining subjects. Send for list.

OTHER GREAT GAUMONT WEEKLY SINGLE-REELS

MUTUAL WEEKLY - The Reel of Scoops. News of the world FIRST in motion pictures.

KARTOON KOMICS - Animated cartoons by Harry Palmer that are clean and amusing. In same reel with

"SEE AMERICA FIRST" - Scenic. Because of its popularity, selected by U.S. Government as releasing medium for views of National Parks. Other pictures show cities, historic sites and places of scenic beauty and grandeur.

BOOK THESE GREAT 3-ACT GAUMONT PHOTOPLAYS

"FLAMES OF VENGEANCE" - Throbs with the passion of a woman's false step on her wedding day. Starring Gertrude Robinson with Iva Shepard. On the screen now.


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 S. Wabash Ave.
BOSTON 69 Cambridge Street
ATLANTA 146 Marietta Street
LOS ANGELES 910 S. Olive St.
SAN FRANCISCO 280 Golden Gate Ave.
PHILADELPHIA 1555 Vine Street
WASHINGTON 712 - 11th St., N.W.
PITTSBURGH 938 Penn Avenue
ST. LOUIS 3315 Olive Street

INTERNATIONAL FILM SERVICE Inc.
2 COLUMBUS'S CIRCLE • NEW YORK City
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
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

GENERAL FILM SERVICE

ESSANAY

GEORGE K. SPOOR, PRESIDENT

1333 Argyle Street, Chicago
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

GENERAL FILM SERVICE

1333 Argyle Street, Chicago
"Packed with Struggling Mass of Humanity" 
SAYS ANOTHER EXHIBITOR

Charlie Chaplin's "Burlesque on Carmen"

Opens the Success Road to You

WESTERN UNION TELEGRAM

V. L. S. E.,
NEW YORK.

SHOWING CHARLIE CHAPLIN'S 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 CHAPLIN'S GREATEST PICTURE.

W. S. MCLAREN
MOR MAJESTIC THEATRE
JACKSON, MICHIGAN.

Released Through
VITAGRAPH LUBIN SELIG ESSANAY Inc.
THE BIG FOUR

ESSANAY
GEORGE M. SPURGEON PRESIDENT
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
REGULAR VITAGRAPH RELEASES

"Her Loving Relations"
ONE-PART COMEDY, RELEASED MONDAY, JUNE 17th

"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 is 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.

RELEASED THROUGH GENERAL FILM CO.
"His face is your fortune"

Frank Daniels

has been a stage favorite for so many years—Frank won't let us tell just how long—that he is known to all generations of laughter loving Americans.

He is primarily a pantomime artist and the screen offers possibilities for the Daniels brand of comedy far beyond the limitations of the stage.

This announcement in front of your theatre—

FRANK DANIELS as "Kernel Nutt"

will prove a Box Office tonic.

As a business stimulant we prescribe

"Kernel Nutt's Musical Shirt"

the new Daniels release, to follow

"Kernel Nutt, the Janitor"
"Kernel Nutt Wins a Wife"
"Kernel Nutt, the Footman"
"Kernel Nutt's $100.00 Bill"

Bookings now through

V.L.S.E
The never-to-be-forgotten picture that stirred the Nation's soul

J. STUART BLACKTON AND ALBERT E. SMITH'S VITAGRAPH BLUE RIBBON MASTERPIECE

"THE BATTLE CRY OF PEACE"

A proved box-office record breaker

3327 exhibitors in the United States and Canada have found "THE BATTLE CRY OF PEACE" the biggest money maker ever released

Your Opportunity NOW

Preparedness is the keynote of the Presidential campaign. From now until Election Day all political parties will keep this big question before the public. "The Battle Cry of Peace" is a preparedness argument of terrific power and the wide-awake exhibitor will take advantage of local interest and show this big feature while the election campaign keeps the public talking preparedness.

The Vitagraph Company of America

BOOKINGS NOW THROUGH V·L·S·E
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.
"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.
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"

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

A. J. Merrill
Manager

EVANSVILLE, IND.

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

Secretary-Treasurer.

"I know not how to govern our own course save by the proven experience of others."

BRANCH OFFICES

Chicago
Adams St. and Wabash Ave.
Cincinnati
129 West 7th St.
Cleveland
2077 E. 4th St.
Detroit
592 Peter Smith Bldg.
Kansas City
Main St.
Los Angeles
643 So. Olive St.
Minneapolis
609 N. First Ave.
New York City
1600 Broadway

BRANCH OFFICES

Philadelphia
229 N. 12th St.
Pittsburgh
117 Fourth Ave.
San Francisco
986 Market St.
Salt Lake City
129 E. Second South St.
St. Louis
3610 Olive St.
Seattle
415 Olive St.
Washington
D. C.
811 E. Street, N. W.
New Orleans
342 Bermond St.
Syracuse
117 Walnut St.
Toronto
15 Wilson Ave.
Montreal
195 St. Catherine St., West

V.L.S.E. Inc.
The Strange Case of
MARY PAGE

In
Many
Thousands
Of Theatres

To Audiences
Of Millions

And Everybody Happy!

The Best Known Stars
The Most Wonderful Acting
Tremendous Publicity
A Remarkable Story

Going Stronger Every Day
The PATHÉ ULTRA-
WHO'S
Draws the
The Proof?

See these finehuman interest pictures—Then BOOK THEM

Produced by
The PATHÉ
EXECUTIVE
25 WEST 45th ST.
DRAMATIC SERIES

GUILTY?

Crowds!

Here it is!

Anna Nilsson

TOM MOORE

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.
Mask', anyway?"

Serial **CLAW**

Has them all guessing!

They all thought it was he

Episode together for time —

**Intensified!**

Corporation
Managing Director

**EXCHANGE** inc.
OFFICES
NEW YORK
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
WHAT THE CRITICS SAY OF

HER HUSBAND'S WIFE
AN IVAN PRODUCTION
WRITTEN AND DIRECTED BY IVAN ABRAMSON

EDWARD WEITZEL IN
THE MOVING PICTURE WORLD (June 10th)

Familiarity with Mr. Abramson's work teaches that the writer of "Her Husband's Wife" deals only in serious dramatic material, preferably that which contains plenty of popular punch. His latest photoplay has several lively goes with the Seventh Commandment, and, incidentally, hits the spectator a wallop between the eyes, when the present Mrs. James Gates is introduced to the first Mrs. James Gates, and the fact is brought out that the two ladies are mother and daughter. Although floored, for the instant, by such a situation, one is bound to sit up and take notice by what follows. And the road to this dramatic knockout is not bathed in sunlight and strewn with roses.

Food aplenty in such a story for moral reflection. On its artistic side, the picture has rapidity of action, clear-cut character drawing, and holds to the main thread of its plot with gratifying constancy. A well-balanced cast has been intrusted with the acting.

OSCAR COOPER IN
MOTION PICTURE NEWS (June 10th)

This is an straightforward 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 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 ... is confronted with the fact that her own daughter married the man whom the vampire had divorced.

Mr. Abramson's direct methods also lead him to show the vampire in various stages ... from the time when she posed in the altogether for her first lover ... until she is lying dead ... The 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 give uniformly good performances.

The settings, photography and lighting are fully up to the standard of other Ivan productions.

OPTIONS as exclusive distributors of IVAN PRODUCTIONS in several territories now available!
A REAL OPPORTUNITY For Live-Wire Exchange Owners

IVAN FILM PRODUCTIONS, Inc.
126 WEST 46th STREET, NEW YORK CITY

In answering advertisements, please mention The Moving Picture World
The
Social
Pirates
A two reel rental gives you
a feature with more widespread
advertising than any current multiple reeler and a series of greater originality
and strength than any continued photoplay on the market—Book it today at
your General Film Exchange—*the wise ones are cleaning up.*

By GEORGE BRONSON HOWARD, Featuring MARIN SAIS and OLLIE KIRKBY

Next Episode: "THE DISAPPEARANCE OF HELEN MINTERN"

Mona and Mary aid the police in a bitter fight that results in the exposure of a crooked politician
and his underworld aides. Action in every scene with a climax that is a rip-snorter. E. Forrest
Taylor is included in the strong cast.

Released Monday, June 12th

The Lotus Woman

Five powerful acts, vivid with the color and atmo-
sphere of Latin America, the spirit and dash of American soldiers of
fortune and pervading every scene the weirdly fascinating personal-
ity of The Lotus Woman, in whose power men lose honor and all—forget that
they are men. Alice Hollister—the original vampire of the photoplay—contri-
ibutes a masterpiece of emotional acting to the title role.

Released Wednesday, June 28th

Book in Regular
General Film Service—Without a
Penny of Extra Cost.

A Complete Line
of Advertising
Matter Accompan-
ies "The Lotus
Woman."

KALEM COMPANY, 235 West 23d St., New York City
in their fight against legalized censorship. Women, well-intentioned and justly solicitous for the welfare of the child, have been used by designing politicians who are for censorship only because censorship means a fat job and glorious opportunity for "graft." Women are disposed to be fair and have often arrayed themselves on the side of the fanatics and politicians merely because they had never studied the other side. When properly informed their innate sense of fair play has generally led them to see the folly of legalized censorship.

A

WELL-KNOWN British film man writes to The Moving Picture World to let its readers know of the great evils of overproduction and over-importation in Great Britain. "Unless," he writes, "the releases are greatly reduced in England I can assure you the market will get into a deplorable condition before very long. As it is one can only book a picture in September and October, not before. The showman is getting pictures at his own price."

FILM men, meaning exhibitors as well as producers, are watching with great interest the many recent attempts to put ten and twelve reel pictures into the market in direct competition with the so-called legitimate attractions. Does the future of the motion picture lie along these lines? Does the production of huge lengths hold out the biggest profits both for producer and exhibitor? Many film men believe that these monster films are altogether exceptional and in the nature of things always must be. In no field is overproduction more fatal than in this field. These huge productions depend primarily, if not exclusively, upon the big theaters. Have we enough such theaters to absorb a quantity of these ten and twelve reelers?

W

WE NOTICE, not without alarm, the return of the Wild West drama with B'Gosh trimmings. Subtitles are appearing, couched in the supposed frontier dialect. We have noticed the recurrence of such old-timers as "Thor" and "Gal" and "Hoss." Is it time to prepare for the worst? Maybe the "Sheriff" and the "Half-breed" and the "Outlaw" are lurking in ambush. Let's make our protest right now.

FROM time to time The Moving Picture World is urged to say something hard about the many imitators it has. While we appreciate the good will of our correspondents we cannot get ourselves to share in their fervent indignation. Only the successful publication is imitated, the failures are unnoticed, unwept, unhonored and unsung.

T

HE Governor of Maryland has announced the appointment of the motion picture censors. Two of them are busy politicians and the third, a woman, is the relative of a prominent political appointee. The Maryland press seems to think that the appointees will be too busy to give much of their time to the censoring of motion pictures. Says the Baltimore "News": "Such selections for the work (of censoring motion pictures) can be commended only upon the ground that a good many persons believe there is a lot of nonsense about the law and perhaps the less done under it the better for all concerned." The press of Maryland evidently views censorship as a species of folly. Rumor has it that the one man who expected to become a censor and who was responsible for the passage of the law has been left out in the cold. He is spending much of his time in studying examples of the irony of fate. May we suggest Dante's Purgatory as edifying and perhaps consoling literature on the subject?
An Eclipse of the Screen

BY W. STEPHEN BUSH.

IT IS a common observation among the regular theatergoers and critics that there has not been a theatrical season in years offering such splendid and high-grade entertainment as is now enjoyed by the patrons of the speaking-stage in this city. There is wonderful variety, consisting of farce, of comedy, of drama, of Shakespearian classics, of problem plays, of musical productions and in small spots even of tolerable vaudeville. It cannot truthfully be said that the screen is paralleling this success just now. This uniform high quality on the speaking stage may be but a passing phenomenon and the eclipse of the motion picture may be but temporary. There is an awful temptation to moralize and to draw lessons, but we will resist it for the present at any rate. My present intention is rather to draw a happy inference from one of the most successful of the plays on the New York stage even at the risk of advertising that play without regard for the feelings of the advertising department.

It's a case where the end must justify the means.

Now then, have you seen the play "Justice"? I will not describe it in detail; for my purpose it is enough to tell you that the play shows the utter folly and inhumanity of making a mental torture chamber out of a modern prison. The keynote of the play, the one scene on which its success depends, passes without a single spoken word. It portrays the rapid overturning of reason as a result of solitary confinement. It only lasts about five or six minutes, and we are hurried through the different stages, ranging from the prisoner's futile efforts to remain calm and self-possessed to the complete breaking up of his mental self-control. It is a wonderful exhibition, not of pantomime, but of the art of expression which scorns the use of words. I only wished some of the so-called high-brows who define motion picture acting as pantomime had been sitting alongside of me. There was soul behind this acting of the tortured prisoner. Compared to such histrionic skill of the highest order the pantomime is mere physical exercise. This brings us up to the question of who the actor is. The answer is fraught with significance. It's a man who has done good work both for the speaking and the silent stage—John Barrymore. Great as are this man's natural gifts I doubt whether he could have done justice to the strongest scene in the play without his camera experience.

There is such a thing as screen drama, and it is drama in its strictest definition. It does seem, however, that the screen drama is not as yet fully developed, that it requires the services of the best and most gifted of minds, that it stands in need of specialization and that its rules and requirements and its rewards and its penalties are different from those of the speaking stage and wholly in a class by themselves.

Just as at present we are passing through a peculiar period. All of us from the smallest exhibitor to the biggest producer feel that the artistic element in our industry is capable of far greater development than it has yet attained. I remember that the public in 1911 and in 1912 was ready for high-class efforts on the screen long before the producers and exhibitors themselves realized the fact. The public is always on the alert for the best, and the feeling that bigger things remain to be done in the realm of the screen drama is strong, however ill defined it may appear.

One of the most successful producers has said that we seem to have come to a standstill. There is a lot of revamping of old things, there is the ancient melodramatic material hashed up in new ways, but vim and originality, daring and the right kind of sensationalism are today conspicuously absent from the screen. Whatever the men in the other arts may do in the way of making a pillow out of their laurels there is no such relaxation possible in the motion picture art. It needs the sweat of the genius no less than the sweat of the brow.

The Chicago Convention

BY W. STEPHEN BUSH.

WHEREVER exhibitors meet the prediction is freely made that the coming national convention of the League will by far exceed any other ever held in point of numbers. No convention has ever aroused even a tithe of the interest displayed in the Chicago event. Many and varied are the factors which contribute to this result.

In the first place the spirit of organization has had an extraordinary revival in the exhibiting ranks. No one who has been without personal experience can even faintly understand the difficulty of getting exhibitors to unite and to act in a spirit of intelligent co-operation. The Moving Picture World has surely tried to do its proper share to promote a strong exhibitors' organization. The present revival of the organizing spirit no doubt is in some measure at least due to the constant urgings in these columns.

The Moving Picture World believes in exhibitors' organizations simply because, in its opinion, such organizations are helpful to the entire industry. They promote a spirit of individual and collective responsibility. They make or ought to make for better standards in taste and in ethics, for greater freedom of choice and for greater strength in fighting the enemies of the motion picture. Exhibitors' organizations can do wonders in opposing the wrong sort of men in their ranks, in insisting on better and more progressive methods of showmanship and in stimulating every kind of constructive endeavor. Next to the efforts of The Moving Picture World in keeping the light of organization bright and steady the most potent factor in reviving the spirit of organization has been the success which has attended organization. In more than one city organization has saved exhibitors from losses and from the black shadow of defeat. The question of a living price of admission has been solved both to the satisfaction of the exhibitor and the public.

The greatest and most compelling cause of the new spirit of organization, however, lies in the fact that our industry is undergoing profound changes and in consequence of these changes the exhibitors will find themselves obliged to meet new conditions and to rely far more than in the past upon their own initiative and upon their own abilities. In this country the exhibitor has never been called into the councils of the industry. There has not been, as in England and France, a film parliament in which the exhibitor has ever found adequate representation. Intuitively the exhibitors feel that they will be able to meet new conditions much better when united and animated by a common purpose. There are many difficult problems for the exhibitor to meet and he feels that he will be better able to meet them after he is thoroughly organized on a national basis. There is a good deal being said about a "Bureau of Information, Advice and Assistance" which is to be established by the organized exhibitor with headquarters in New York City.

We hope that the convention which will meet in Chicago on July 11th will not only be attended by a large and thoroughly representative gathering, but that its work will be productive of much practical good; that it will be both constructive and progressive, and above all things that it will aid to a sound self-sustaining financial basis.
Story Scarcity

By Louis Reeves Harrison.

REMARKABLE interview is that given by Jesse L. Lasky to a reporter of the New York Sun last week.

A great weakness in motion picture production is freely disclosed, though many other producers have been shy about letting the truth be known, and there is a ring of sincerity about Mr. Lasky's utterances, clearly manifest throughout his argument, which entitles them to serious consideration.

He is the first of the big producers to lay the present situation bare without the slightest attempt at disguise or concealment, and the only one to penetrate the Achilles Heel of the business at one shot.

After deploring our recent lack of progress in a new and beautiful art, he attempts to get at the cause. He can not find that it lays in a dearth of good screen interpreters.

He lauds both those who have grown up in the art and those who have come to it with reputations established in a sister art.

I am in strong accord with him, if his general meaning is that actors and actresses are not only responding splendidly to their opportunities, but that they often carry mediocre plays on their shoulders to a measure of success.

He speaks in high terms of men engaged in the scientific departments and appears to feel no uneasiness over the progress being made by scenic artists and art directors.

He finds that directors are improving, are striving and doing their best with the material given them to visualize, and, after summing up, after eliminating those not responsible for this dull period in the new art, he asks,

"Why is it not advancing? The answer is in Shakespeare's famous line," thereupon quoting it, "The play's the thing."

The Immortal Bard had a way of solving complicated problems in a manner so simple that we have come to quote him freely on many subjects without examining the depth of thought behind his plain statements. The play for him was a medium, just as the pictured story is a medium, and it requires no ability to fall in love with a medium of expressing something, especially when that medium is in itself fascinating as an art of expression.

When genius has something to express through moving pictures, or through a stage play, the story itself ranks first, not its interpreters, not those who direct its movement.

"I'll have these players play something," "I'll have grounds more relative than this," says Shakespeare through the Prince of Denmark, following with "The play's the thing," the instrument through which he intends to entrap the conscience of a king. No one more profusely realized that the player can only improve in measure to his opportunity. "What would he do had he the motive and the cue for passion that I have?" No one more profusely realized that the player would do a thousand times better with a vital story than with a tragedy of Euripides, "What is Hecuba to him, or he to Hecuba?"

Where are our vital stories for the screen, not the outworn "Hecubas" we are patching up and reflecting, but those suited to the new medium, to the place where we dwell, to the time in which we are living? "Our dramatists," says Mr. Lasky plainly, "novelists, scenarists, are not delivering real plays, living, breathing, human-interest stories worthy of the name." They are, he declares, rarely worth the effort made to present them on the screen, an effort nobly made in many instances by capable interpreters and capable directors.

Mr. Lasky continues with a fearless statement:

"Therefore, I say 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 it is receiving from the majority of writers who are writing for the screen. If the motion picture drama is to progress and strengthen the marvellous 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."

The better class of exhibitors is in accord; the public is, too; hence lies the remedy: Mr. Lasky does not mince words in saying that the need for better plays is paramount. It is above all other considerations as regard to importance. As to how this need should be met I can only speak from the point of view of one who has written a large number of stories for the screen and without a dissenting voice among other authors I have met in our organizations and in private life.

The modern, up-to-date, working scenario, not a synopsis, but a complete expression of the author's idea through interpretive action, revelation and pictural effect, a plan so well devised and well revised as to enable the director to put it into working with system and economy on short notice calls for creative talent quite as high as that shown in the novel, or in the stage drama, and a craftsmanship so peculiar that it seems to discourage the very ones who are best equipped by nature and experience to master its difficulties. On the other hand, from authors not equipped by nature and experience to apply creative and constructive imagination to the scenario, producers may well look in vain for any improvement on what has been done.

By Mr. Lasky's own process of elimination we can not look for great improvement except through the author who has mastered the new craft, and he must be a veritable artist besides. From him must come the spiritual element of thought and passion, an awakening of new moods, or a stirring of fresh and vigorous train of ideas. He must be familiar enough with the routine of expert composition to know where he can most effectively begin his story, how he can prepare for a continuous adventure so as to give character to principals without losing interest, how to arouse curiosity so as to sustain attention during explanatory and preparatory scenes, how to hold expectation with gradually increasing intensity, how to avoid what is devoid of verisimilitude, how to write a logical brief from beginning to end, and how to end with consistency and yet with some form of compensation which shall satisfy a mixed audience.

The producer is asking something of an author.

Not weeks, but months, are required to write a fine scenario. And while the author has carefully in mind all that makes for strength of structure and clarity of exposition, he must remember that his medium is one of picture effect. He must open a golden door to new and delightful fields at which the imagination has hitherto knocked in vain and revel them through fascinating sweetness of suggestion. He must originate new problems and answer them himself in a plausible and convincing manner.

To mirror man in his infinite variety, to understand the relation of Beauty and Truth, to grasp the ethical effect of art upon culture to stir a mixed audience with views of a pulsing human heart; a tormenting human brain requires genius.
Women Oppose Censorship

Go on Record Against All Kinds of Political Meddling With Pictures—Ask for Children's Subjects.

By Betty Shannon.

A T THE closing meeting of its ten-day session in New York City last Thursday, the General Federation of Women's Clubs took on record as opposed to legal censorship and instituted a definite course of constructive action for the coming two years which will mean much for motion pictures for children. At this meeting, Miss Helen Varick Boswell, chairman of the Educational Department of the Federation, in the course of her report read to the General and the Civics and Drama divisions of the Federation during the session in behalf of the picture situation. The acceptance of her report on the part of the large body of 2,000 or more supervisors and the thousands of visiting clubwomen gave the backing of the federated organizations to the sentiment expressed. Now, politicians will find no plea for Federal Censorship or of State Censorship in the statement that the mothers of the country want either. The mothers themselves, through their clubs, have expressed their disapproval of the political domination of picture control.

After the big motion picture convention held jointly by the Educational and Drama Committees on Saturday afternoon, May 27, at which Mary Gray Peck spoke for the women, John R. Freuler, president of the Mutual Film Corporation, spoke for the producer and Orrin G. Cocks for the National Board of Review, the work of the committee continued. The small New York City audience, Mrs. Dexter Thurber of Bristol, R. I., a woman who has successfully worked out children's matinées in Providence, was appointed chairman of these meetings by Mrs. Charles W. Cartwright of Minneapolis, general chairman of the Drama Department.

Women from many states came to discuss the making of a demand for better films, and especially a demand for children's films. On Wednesday a committee composed of Mrs. Thurber, Miss Genevieve Cline of Cleveland, O., Miss Louise Connolly, the educational expert of the Newark, N. J., Public Library; Miss Helen Duey of the Woman's Home Companion, and Miss Harriet Vittum of Chicago, Ill., were appointed to make a survey of the field which might be presented the following week, on which is the one given by Miss Boswell at the closing meeting of the session, is that survey:

Daily consultations under the direction of the departments of Civics, Education and a sub-committee on the Drama resulted in a most comprehensive survey of the motion picture situation from a national standpoint. A synopsis of opinions has been gathered, not from theory, but from practical work, for the purpose of studying constructive methods. These findings developed that too much emphasis has been placed upon the evil side of motion pictures and demonstrated the necessity for immediate active policy to minimize the harm and emphasize the good.

The consensus of the committee was that the motion picture must be recognized for the present as a commercial amusement rather than an educational or philanthropic medium.

The general demand for better conditions is evident.

That this demand is based upon the peculiar danger to the adolescent of all young people, the impression that their only pleasure upon this plane.

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 two groups of the boy and the girl, the 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 support of every club woman in the movement.

That the development of the plan on a national scale necessitates a central committee to work directly with the producers.

In compliance with the suggestion in the above report that a permanent committee be appointed by the Federation to co-operate with the producers and producers' associations, a five member movement whereby clubwomen hope to secure the sort of films they want their children to see, Mrs. Josiah Evans Cowles of California, the incoming president of the Federation, and her board of directors appointed Mrs. Charles W. Cartwright of Cleveland, O.; Miss Louise Connolly of Newark, N. J.; and Mrs. George Zimmerman of the Civics Department, Miss Louise Connolly and Mrs. Dexter Thurber as a special committee on motion picture work of the National Federation. They are to make a scientific view of the picture industry from every angle for the next two years and to bring the work of the women's clubs and the producers of motion pictures together.

Further evidence of the intense interest directed toward the picture situation is evident in the great support given to the resolution adopted by the board, which is known as resolution five, it being the fifth in all the number of important actions taken by the board. The resolution follows:

Inasmuch as the motion picture has become a potent and seemingly important force in our national life, socially, commercially, educationally and morally, and in accordance with the recommendations of our General Federation, said: 'We are not of the opinion that the General Federation of Women's Clubs undertake a country-wide survey of motion picture entertainment and that it ask club women to form local committees and make reports on the character of the entertainment; also be it resolved that the Board of the General Federation of Women's Clubs undertake a committee to cooperate with manufacturers of films to secure a higher moral standard of general productions and a larger supply of proper and appropriate films for children.

Although in its fifth resolution, the General Federation of Women's Clubs asks for local censorship boards, the word "censorship" is replaced by the word "cooperation" in the sense of a better understanding and working together in constructive and not destructive. It means practically the word "review," the leaders of the women's clubs being unanimous in their belief that better pictures can only be secured through an understanding and co-operation which is backed by box office receipts when good pictures are shown.

Perhaps the hottest and most keenly debated question which came up before the entire convention was that of motion pictures. Not only were motion picture conferences left to the rear, meetings devoted only to them. A discussion which lasted for several hours followed the meeting at which Dr. Brenton, president of the National Board of Review, at the big Civics conference at the Hotel Astor on Monday afternoon, May 29.

Dr. Brenton expressed his great belief in the motion picture's educational, moral, and entertainment power, and sketched the growth of the industry. He asked the women to realize their own responsibility in determining what the demand for motion pictures shall be. He told the history of the board, which, he said, is a business organization undertaking to present unrest and demand for censorship, which comes from a desire to protect the adolescent child, and expressed his disapproval of legal censorship.

Dr. Brenton's views of censorship controlled by the state or nation roused a great storm of discussion from women all over the country, but their general conclusion was that the major part of women do not favor this method of expressing public approval or disapproval of pictures.

On Tuesday at noon at the press luncheon given at the McAlpin Hotel, Bainbridge Brenton appeared before the picture.

The Motion Picture Board of Trade entertained at one table.

On Wednesday afternoon at 4 o'clock in the upper drill room of the Seventh Regiment Armory, Sir Herbert Beerbohm Tree, in the first motion picture, "Macbeth," was shown following a talk by Frank Lascelles, manager of the McAlpin and Durbin in India, on "Pageantry." Sir Herbert himself appeared after the picture was shown.

On Thursday evening at 7 o'clock in the armory, Mr. Lascelles and Misses Helen and Dorothy Poulton of the organization of a national society for patrons of the motion pictures called "The Photoplay League," to which every one is asked to subscribe. The offices will be found in the Ritz Carlton Hotel in New York.

The final meeting devoted to the motion picture art, was held on Saturday morning, June 3, at the Astor. Mrs. Charles W. Cartwright presided and had read again the report of the survey committee, which was given at the last meeting of the Federation. The Federal was the report taken up clause by clause by various speakers.

The most illuminating talk, perhaps, was that given by Miss Louise Connolly of Newark, N. J., herself an expert on adolescent psychology, in explanation of the clause that the national bond for the picture. She pointed out that the major danger to the adolescent child of a large percentage of the films now being displayed upon the screen.

Miss Connolly suggested that almost nothing is known about the adolescent mind, the boys and girls of the year or the eleven, and that it is often difficult for their parents able to keep the real workings of their minds from those who attempt to pry into them.

"Up to ten or twelve years of age, the child pays little attention to adults or to the adult world in which he is eventually to live. "That's essentially an adolescent process," said Miss Connolly. But adolescence they begin to notice the actions of adults, but they do not understand the 'whys.' the causal relations of things. They do not understand the world which is going to be theirs. They work up the relations between things slowly, and in reading, they have it hard to learn these things. But a work of art, such as a motion picture play, suddenly puts things into their true relation before their eyes. The child is suddenly given a system. It is necessary for the child to focus all of its attention through its eyes on the screen. It is receiving many impressions through only
one sense—that of sight. Therefore, the photoplay must be
very interesting.

During the two years before the next biennial meeting of
the Federation Miss Connolly will go deeply into the subject
of the photoplay and the adolescent child.

Mrs. Dexter Thurber, Miss Genevieve Cline of Cleveland.
Miss Helen Dreyfus, Rev. Frank Laseelles, Mrs. Dessez and
Mrs. Edith Dunham Foster of Boston appeared on the pro-
gram.

"We feel that the Federation has made possible the fol-
lowing out of a plan which will make a great deal of change
better than motion pictures in the schools. But in continuation
pictures we choose to focus our attention on them as an
amusement. There is no doubt that they are the most
tremendously entertaining power of the present generation.
We feel that, since the children, of the opposite sex, have
drawn their perceptions to the picture and since their lives are
being so surely affected by what they see, it is most im-
portant that they see things which will make them better
citizens. That is why the mothers of the nation are so tre-
mendously interested in the pictures.

"The producers who have kindly co-operated with us dur-
ing the convention have made it clear that they are willing
to give us what we will create a demand for. We want to
get the nation, of this time, to put their own on the poor
pictures as to put their seal of approval and con-
centrate their efforts on the good ones."

Miss Boswell and Mrs. Zimmerman, also on the new com-
mitte, were of the opinion that so new an art as the pic-
tures needs time and its peculiar place.

Mrs. Thurber is especially interested in the children's pro-
gram, and Miss Connolly will work along special lines of
child psychology.

Colby Talks to Clubwomen
Lawyer Appeals for Their Support Against All Forms of
Legalized Censorship

BAINBRIDGE COLBY, who as the representative of
William R. Hearst, has delivered telling arguments at
Congressional and legislative censorship hearings
talked to 300 members of the General Federation of Women's
Clubs at a luncheon in the Hotel McAlpin the afternoon of
Memorial Day. Mr. Colby's subject was "Film Censor-
ship." The speaker brought with him his best brand of
oratory—doubly effective by reason of its simplicity, direct-
ness and clarity. He described the beginnings of censorship and
told how the motion picture should be safeguarded from the
motion picture. At the close of his speech, which was
heartily applauded, he was thanked by Mrs. Thomas J.
Vivian, the toastmistress, who also called attention to the
fact that the floral table decorations were provided by the
Motions of Trade.

The luncheon was given by the local biennial press bureau
by the press department of the General Federation. As
guests of honor were Mrs. Grace Julian Clarke of Indiana-
apolis, chairman of the national press department, and her
associate chairman of the forty-nine State Federations.

"We recognize the fact that your attitude on the censor-
ship question is based upon what you think is right," said
Mr. Colby to his distinguished auditors. "We recognize that
it is our business to provide such reflection and informa-
tion as you can get. We are anxious to have the moral,
the practical, the political, the personal reinforce-
ment of your confidence and your support in positions that
we desire to maintain.

"This idea of censorship presents two very important
aspects. One is the legal, the other the artistic. There are
some remedies that are more injurious than the things said
to be censored. The remedies. Let me illustrate just what
I mean. Some members have professed to be afraid of a crime
against the penal laws. The Supreme Court of the
United States has just rendered a decision setting aside
the conviction because the officers of the law allowed their
zeal to outstrip their discretion. They had wrong in some
cases of a crime against the penal laws. The Supreme Court
said the methods used by the officers of the law constituted
a greater crime and menace to society than the original
crime.

"I cheerfully and frankly admit that there are some pic-
tures shown on the screen that are a disgrace to our civiliza-
tion, but the way to cure them is to score the evil. Ninety-
nine per cent of the business, however, is clean.

"I sincerely trust that I have said enough to kindle your
interest to turn your minds into serious channels on this
subject," said Mr. Colby at the end of a twenty-minute ad-
dress. "There are statutes in every state against indecencies
or immoralities tending to corrupt morals. There has been
but one complaint against a motion picture film in this city,
and that was followed by prompt indictment and conviction.
Anything you see that shocks your sense of right or decency
or propriety you can bring to the attention of the prosecut-
ing officer and it becomes his duty to investigate. Then the
process is set in motion whereby no guilty man can escape.
Let us see that the law against indecency and impropriety is
exercised."

Maryland Censors Appointed
Governor Harrington's Choice Do Not Receive Popular
Endorsement—Law Becomes Operative June 28.

GOVERNOR Harrington of Maryland has at last broken
through the handicap of the three members for the
Motion Picture Censor Board.

The names of the people who have been slated to fill the
positions were given out on Monday night, May 29. The
term of office is three years and the salary of each member
of the board is $2,400 a year.

The following are the members of the board which be-
came operative on June 28: William F. Stone, former Col-
lector of the Port, who is a Republican leader in Baltimore.
He is moderate in his opinions and Mr. Harrington's appointee
is Charles F. Garrison, a lawyer from Prince George's
County, Thomas W. Central of Baltimore, who is a sister-in-law
of Attorney General Albert C. Ritchie. She will be classed
as a Democrat. Charles E. Harper of Salisbury, and formerly
Mayor of that town, is a Democrat.

While it is known that Mrs. Harrison's name was slated
for this post several weeks ago, the Governor had a long list of
names before him of those who wished to be named for the
positions. Mr. Stone's appointment was a big surprise to all
and in an editorial the Baltimore News says in part:

"The News would commend Mr. William F. Stone's selec-
tion for a good many positions of trust and importance. He
is quite an efficient man. But up to the present moment, Mr.
Stone has done nothing which would suggest he was either
fitted by training, experience and study or by natural predilection
to be a censor of moving pictures.

"Somebody said in the course of the discussion of the
censorship bill that properly to pehe, an the duty would re-
quire all of a man's time. * * * If the duties of the
position have not been misrepresented, we stand ready to
wage. * * * that neither he nor his confere from Salis-
bury is going to do the amount of censoring the law antici-
pates shall be done.

"Such selections for the work can be commended, there-
fore, only upon the ground that a good many persons be-
lieve there is a lot of nonsense about the law and perhaps
the less done under it the better for all concerned."
Censors Get Setback

Philadelphia Court of Common Pleas Reverses Ruling as " Arbitrary and Oppressive."

Following closely upon the order of the highest courts of Pennsylvania prohibiting the lower courts from overruling the decisions of the State Board of Censors, the decision of the lower court in the present case is even more arbitrary and oppressive— in other words, unless these decisions were such with which no reasonable man could concur — the Philadelphia Court of Common Pleas No. 4 last week handed down a decision in the case of Pennsylvania State Board of Censors in demanding a series of decisions in the Lubin-V-L-S-E feature, "Dollars and the Woman."

The opinion is regarded in film circles generally as a most menacing view, not only for the Lubin and V-L-S-E companies, but for many other makers of films. It offers the first hope of any restraint upon the actions of the Pennsylvania Board of Censors, since the ruling of the Supreme Court, giving them seemingly unlimited power, went into effect. Ever since that decision was handed down, the interests of the film industry in Pennsylvania have been hopelessly submerged under the high-handed oppression and apparently unchecked domination of the state censors.

As bad as conditions were prior to the bestowment of this added power upon the Pennsylvania Board of Censors, they immediately partook of a despotism as inequitable as that of any which it is possible to conceive; for, by the ruling of the Supreme Court, the film interests were seemingly compelled to accept his views to the present time, i.e., if there was any room for belief that any reasonable man might agree with the findings of the censors. This meant that whether the lower courts agreed with the findings of the censors, or even if they disagree to the point that the same member of the community might find reason in the action of the Board of Censors, they were powerless to alter that action. 

Action were slashed right and left, and this was in the perfect orgy of censorship from which, by reason of the condition imposed by the higher courts, there seemed no relief for the moving picture manufacturer.

In the decision, which is a sweeping condemnation of the censors, the court in complete disregard of the Supreme Court's ruling, the court holds that the board "abused its discretion and acted arbitrarily and oppressively." The opinion of the court in full, which is important as a precedent in other applications of this sort, is as follows:

"The Lubin Manufacturing Company has prepared for the purpose of sale and public exhibition, by means of the cinematograph, a series of pictures presenting the scenes of a drama known as "Dollars and the Woman." The pictures were submitted for censorship to the Pennsylvania State Board of Censors by the Lubin Manufacturing Company. After a re-examination by two members of the board resulted in their belief that the pictures were not objectionable, the condition upon which these pictures were submitted for censorship to the Pennsylvania State Board of Censors, the board was instructed to approve the pictures. A re-examination by two members of the board resulted in their belief that the pictures were objectionable. The condition upon which this approval is predicated is that the pictures shall be exhibited only at certain theaters; that the presentation of the plot shall be cut out and that certain other scenes or titles which appear to be objectionable are not exhibited. The whole series is condemned as tending, in the judgment of the board, to debauch or corrupt morals, and the court appears to have no authority to make or sustain such a condition.

In the opinion of the court is that the board was wrong in condemning the pictures, and even if they were to be condemned, the power of the board is limited and the court should have nothing to do with them. The court's decision is based on the following points: (1) The objection on the part of the board to certain scenes in the pictures, and (2) that the objection on the part of the board to certain scenes in the pictures was based on the fact that the pictures were objectionable in themselves, and not because they were being exhibited in a theater where they were not properly exhibited.

The court further states that the objection on the part of the board to certain scenes in the pictures was based on the fact that the pictures were objectionable in themselves, and not because they were being exhibited in a theater where they were not properly exhibited.

The case is a good one for the film industry, and it is hoped that it will be appealed.

E. W. SWEIGERT, BRIDEGROOM

E. W. Sweigert, Exchange Manager of the International Film Service, Inc., Philadelphia, dropped into the main office on Saturday and announced his forthcoming marriage to Miss Majorie E. Hall, also of the Quaker City. June 7th is the date set for Mr. Sweigert's bridegroom debut.
CENSORSHIP TO FORE IN CHICAGO.

It Will Be One of the Most Important Subjects Discussed at Coming Convention—Notable Picture Stars to Be at the Exposition.

THE National Convention of the M. P. E. L. of America, held in Chicago, 1912, at the La Salle Hotel, was attended by 300 delegates. At the coming National Exposition, held in the Coliseum at the close of the Convention, May 17, it is expected over 1,000 exhibitors will be present. Some of these will come from far-off Australia and the Philippines, and also from Alaska.

A daily program will be the rule at the exposition at the Coliseum and many special events have been arranged for, including the appearance of notable moving picture stars. The names of several of these will create a sensation when they are announced.

The exposition committee announces that space is selling fast and that the Coliseum will present a magnificent appearance on the opening night, July 12. The date of the opening of the national exposition must not be confounded with the date of the opening of the national convention; the latter opens July 10 and the former on July 12.

Censorship will be one of the most important subjects discussed at the coming convention. Already this theme has been debated at meetings by exhibitors all over the country, and a resolution embodying the consensus of opinion of the exhibitors of the United States and Canada cannot fail, after its passage, to have great weight with the people generally.

Harry Hyman, an active member of the press, entertainment and exposition committee, recently attended the Elks' States Convention at Danville, Ill., and he did some good work on the side while there in the interest of the coming exposition and convention. He visited the owners of the Central theater, the Fisher, Lyric, Habit, Colonial, Olympic and Majestic, and presented each with a handsome colored slide, with the request that it be shown on their screens up until the time of the convention and exposition. These slides are being distributed throughout the entire country, and exhibitors everywhere are requested to show them and aid in advertising the big event.

The Chicago hotels are already preparing to handle a great number of visitors during the period of the exposition and convention. Sam Spedon, Vitagraph's popular representative, will be in charge of the official special convention train from New York. It is reported Mr. Spedon will have his hands full in taking care of the reservations. It is his intention to see that many exhibitors are forward in making possible, and, if conditions warrant it, he will put on another section to take care of the overflow.

KEYSTONE EXHIBITORS ELECT OFFICERS.

Also Further Arrangements for Annual State Convention and Exposition, Beginning June 26.

THE Motion Picture Exhibitors' League of Pennsylvania, Inc., held its election of officers and directors for the ensuing year at its regular meeting June 1 in the League headquarters, Penn avenue and Ninth street, Pittsburgh. The meeting was well attended and many matters of importance were taken up, including the rounding out of plans for the coming Pennsylvania State Convention of the Motion Picture Exhibitors' League of America in this city.

The retiring president, G. W. Sahnker, acted as chairman.

The result of the election was: President, A. J. Barthell; vice president, Fred N. Smith; secretary, James Delves; treasurer, J. W. Shearer; board of directors, J. W. Shearer, James Delves, miller Herrington, L. W. Sahnker, Sol Oppenheim, Christ Vollmer, Henry Polk and Oliver McKeel. The yearly report of the treasurer was submitted, and the figures showed the financial affairs of the League to be in a satisfactory position.

The local committee on arrangements, of which G. W. Sahnker is chairman, for the annual state convention and exposition, to be held in the Moody Temple, Pittsburgh, on June 26, 27 and 28, reported all details being rapidly completed, and that indications are it will be the largest and most successful gathering in the history of the organization.

Several committees stated that nearly all of the available space, comprising about 6,000 feet, has already been contracted for. He read letters from Cleveland, Youngstown, Wheeling, and other cities in neighboring states, assuring him of delegations of from those sections.

As a special feature of the gathering the League has taken advantage of the Moving Picture World's tour of F. H. Richardson to have him speak here on the last day of the convention, June 28, on the subject of projection. Negotiations are under way with the manufacturers and the Motion Picture Board of Trade for several leading stars to be present at the convention. On June 11 National President Herrington and Secretary Delves expect to leave for New York City, where they will remain about a week, and expect to attend the luncheon to be given by the Board of Trade at Delmonico's June 16.

IOWA EXHIBITORS MEET.

Children's Matinee Endorsed—Officers Elected and Delegates Chosen for Chicago Convention.

SPECIAL matinees, one afternoon a week, for children were endorsed at the fourth annual convention of the League of Motion Picture Exhibitors, held at the Auditorium, Des Moines, IA., May 23-24. In working out the plan in Des Moines the members of the Des Moines Screen Club will co-operate with the mothers' clubs in selecting programs. Mrs. A. W. Brett and Mrs. Hewitt of the clubs appeared before the meeting to urge these special shows.

A. H. Blank of the Garden theater of Des Moines was elected president of the league. Other officers chosen were: First Vice-president, W. D. Ingledue, Marshalltown; second vice-president, H. De Baggio, Council; secretary-treasurer, J. C. Collins, Des Moines; executive committee, A. Frankel. Casino theater, Des Moines; J. H. Heffer, Mason City, and A. H. Diebold.

Retiring President Diebold was elected national vice-president from Iowa.

Delegates to the national convention in July at Chicago will be Abe Frankel of Des Moines, Fred Yount of Dubuque, W. D. Ingledue of Marshalltown, Thomas A. Brown of Iowa City, J. F. Bryant of Waterloo, J. M. Heffer of Mason City, N. J. Cook of Walcott, F. B. Lemon of Newton and S. F. Greenbaum of Davenport.

The social feature of the convention was the ball given at the Auditorium by the Des Moines Screen Club.

CHANGES IN THE EXHIBITORS' LEAGUE.

The Theater Managers and Motion Picture Exhibitors Protective Association of St. Louis has again established headquarters at Room 312, Benoist Building, the offices that were used when the organization was first effected. The meetings were held at the Majestic Theater at Tenth and Franklin avenues for a few months, but it was decided that the Benoist Building was a better location, and the headquarters were moved back there. Things are flourishing with the association, and a much larger attendance is reported at the meetings than before.

At a recent election an entirely new board of officers were installed. John Geitner, one of the original movers for an exhibitors' league, and the first president of the body, is again its executive. D. H. Williams, of the Ashland theater, is financial secretary. Joe Mogler, the Mogler theater and airplane at Ninth and Bremen avenue is treasurer.

All of the old officers are on the executive board, however, many prejudices, and much good is being done for the up building of the organization.
BROOKLYN EXHIBITORS MEET.

Lee A. Ochs Indorsed for Presidency of the National Organization.

THE Associated Exhibitors of Brooklyn held an important meeting on the night of Thursday, June 1, in its usual gathering place, the Triangle theater. The meeting, which was presided over by President M. J. Manheimer, was exceptionally well attended. One of the invited guests was State President Lee A. Ochs, who issued the charter to the organization. A committee was appointed to take up the question of the high prices for electricity charged by the Public Service Commission. The following men were elected as delegates to the National Convention at Chicago: M. J. Manheimer, Benjamin Title, Louis Levine and James J. Ovey.

Upon Mr. Title's motion it was unanimously resolved to indorse the candidacy of Lee A. Ochs for National President. Mr. Ochs was heartily commended by several speakers, who called attention to the great services he had rendered to the cause of organization in the city and state of New York.

Two committees were appointed with power to take up certain grievances with two large film corporations. 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.

Horsley Productions

Two Noteworthy Subjects Scheduled for the Week of June 24.

A PLAY within a play, highly dramatic, yet with sufficient comedy running through it to satisfy the most fastidious, is the production of a highly capable and well-balanced cast headed by the eminent star, Crane Wilbur, who will be notable among the Horsley-Mutual releases for the week of June 24, as a five-reel Mutual Masterpicture, de luxe edition, is "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 being, which gives him ample scope for the utilization of his dramatic talent. Such is his character that it matches 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 into romance and adventure to fall victim to 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, and it is said that in the role of a dainty "flower" of the country, she has added more laurels to her name.

Jessie Burnett, a new addition to the Wilbur company shoulders the character of the "worldly woman" and John O'Day, in a dual role, will play from the 25th part of 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, they being Thelma Salter, Thelma Burns and George Harris. Little Miss Salter is one of the best known child actresses of the silent drama and her work in "The Wasted Years" is said to be excellent.

Others who are prominent throughout the five reels are Joseph Hazelton, who has established a reputation for his character acting, and M. D. Moran, who is familiar to theatrogoers. Many elaborate scenes are included in this drama which was staged under the direction of Robert B. Broadwater, who on the 22nd 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.

Director Milton H. Fahrney has provided Ovey with a rather different vehicle in this release, many of the very laughable situations being new to the screen. For the first time in many moons Jerry at last comes out on top, but only after traveling a very rocky road.

The entire strength of the Cub Comedy supports Mr. Ovey, the greater amount of the action falling to Miss Claire Alexander, George George, Louis FitzRoy and Janet Sully. Other notable in the cast are Jefferson Osborne, Ray Lincoln, Robert Kenyon, Joseph NonMeter, Harry Jackson and Arthur Mund.

The wind-up of Horsley-Mutuals for the last week of June is a thrilling and picturesque Centaur feature, "A Siren of the Jungle," from the pen of Theodosia Harris and is an excellent vehicle for the co-stars, Margaret Gibson and William Clifford.

According to advance word this is the best picture in which the famous Bostock animals have been utilized, and work is said to be spectacular.

Miss Gibson portrays a rather different role than heretofore and the same is said of Mr. Clifford. The supporting cast is one of the strongest on record, with well-known players as Frederick Montague, Harris Ingraham and Claude Lampman. Director Charles Swickard supervised the filming of the production.

What is a Picture Machine

According to the High Court of the United States Customs Department It's a "Lens Mounting and Frame."

The status of moving picture machines was fixed June 1 with the United States Court of Customs Appeals reached the conclusion that, in the absence of any specific provision in the law for such articles, they became dutiable at 25 per cent. under paragraph 94 as "frames and mountings for projector lenses."

While the American Express Company appeared as the protestant of record, it was understood that the actual importers were Pathe Freres, of this city and Paris, the merchandise in controversy being described on the invoices as "Picture Lenses." Collier and Malone held that the machines were dutiable at 30 per cent. as "frames for optical instruments. This view was not approved by the Board of General Appraisers, which reversed the Collector and ordered the "movies" admitted at the 20 per cent. rate. The Government then appealed to the court.

The importers, in addition to the claim under the projection lenses' paragraph, raised the point that the articles might come under the manufactured metal article provision calling for a custom tax of 20 per cent., but neither the board nor the court considered this claim.

Ella Hall a Bluebird

For a long time Ella Hall has been appearing in all sorts of roles and whether she has been a little boy, a blushing bride, a tiny girl or just a hoydenish engueen, she has increased her following with her every appearance on the screen. Since the Bluebird program was introduced the first of the year, Miss Hall has been steadily enhancing her value not alone to her employers, but to herself—and now she has reached the coveted place of screen stardom which she so justly merits.

In "Secret Love," she actually divided the honors with Helen Ware, who was the star. Miss Hall's role gained such prominence in the criticism of the early Bluebird, not alone from the trade press, but from critics of the daily papers wherever the feature was shown, that General Manager M. H. Hoffman decided that it would be well to build a new star with the new series of features. So it was in "The Crippled Hand." She was given a hard taste of stardom, dividing the honors with Bob Leonard.

Now comes the announcement that she will take her place as a lone star on the Bluebird program, with regular appearances in pieces suited to her style. In "Ambrosia," to be released July 10, Miss Hall will have a role that is sure to bring her into immediate popularity with devotees of Bluebirds, and arrangements have been made for other plays that will further increase her vogue with the public.
“That Universal Program"
A Red Feather Five Reel Drama is the Big Feature of Week of June 12—Other Good Numbers.

THe outstanding 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 “A Walf Predicament.”

On Tuesday, June 13, J. Warren Kerrigan is the feature 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 Howard 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 Lammle 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, “Have a Banana” and Ethel Lynn in the Nestor comedy, “Almost a Widow.”

Daredevil Marie Walcamp and Lee Hill have worked for several weeks past in a sensational railroad thriller “A Railroad Bandit,” which will be released on June 17 under the Bison brand. On the same day Gale Henry and William Franey 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, “A Romance at Random,” and “A College Boomerang,” a Lammle 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 Western Joe” with Francis Ford and Crace 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, Myrthe Gonzalez and Fred Church in another five-reel Red Feather, “It Happened in Honolulu” on June 26.

Lasky’s Summer Program
Numerous Stars Will Be Extremely Busy on Big Productions at Los Angeles Studio.

The studios of the Jesse L. Lasky Feature Play Company at Hollywood, Calif., will hum with activity this summer, as the big producing firm is entering on a period of unusually interesting accomplishments. Well known stars of the stage and screen will appear in forthcoming productions from the Lasky studio on the Paramount Program. Coincident comes the announcement that Miss Fannie Ward has placed her name to a new contract for a period of two years. Few artists who have forsaken the stage for the screen have won such success in the new medium as that which has fallen to Miss Ward. Recently in New York she had the unique experience of attending a meeting of the Theater Club in the ballroom of the Hotel Astor as the principal guest and watching with an audience of 2,500 women gathered from all over the United States a screen presentation of her photoplay, “The Cheat.” Miss Ward is the star of the photoplay, “The Gutter Magdalene,” which will be shown for the first time in June. The Lasky company also will present during the summer months elaborate feature plays in which Victor Moore, Cleo Ridgely and Wallace Reid and Blanche Sweet will appear as the stars.

Victor Moore’s production is entitled, “The Clown,” and was written for him by Marion Fairfax and produced by William C. DeMille. Miss Ridgely and Mr. Reid, who were co-stars in “The Golden Chance,” “The Love Mask” and other photoplays, will appear in “The Selfish Woman,” by Hector Turnbull, and Blanche Sweet will be the star in “The Dope,” by the same author.

Recently additions at the Lasky studio were made to the Lasky studio were completed making it, it is said, one of the finest equipped photoplay establishments in the world.

Selig’s Tom Mix Series Starts 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 one of the highest standard in every respect, carry logical plots and are crowded with daring action, such as only Tom Mix and Victoria Forde can supply. They will put the punch into any picture program.

The Viking Film Company.
One of the recent producing organizations is named the Viking Film Company, Inc. It is capitalized at $100,000 with a New York state charter and has offices on the tenth floor of the Candler Building. The new company proposes to make the better class of subjects and expects to have its first picture completed by the middle of June.

DeGrasse Has New Five-Reeler.
“By Fate’s Decree” is the title of a five-reel feature film play, written by Stuart Paton, one of the Universal City directors, which is being picturized by Director Joseph de Grasse. The featured leads will be played by Dorothy Phillips and Lon Chaney, with a strong supporting cast of the Universal stock company.
STAR THEATER, DENISON, TEXAS.

L. M. Ridout's House Strong in Popular Favor—Uses Style K Wurlitzer Organ—Seats 600.

DENISON, Texas, can boast of an up-to-date photoplay house in the Star. It is constructed of steel, concrete, brick and other fire-resisting material, and has a seating capacity of 600. L. M. Ridout, the proprietor and manager of the Star, did not see how many chairs he could get in a certain given space, but placed each row of seats at a respectable distance from the other, and the result is that no difficulty is experienced on the part of those seated to let a newcomer get past to a vacant seat. This is one of the many features to be found in the Star. Another is the beautiful rest rooms for women and the commodious smoking rooms for men. These are tastily and appropriately finished. There are a number of boxes, which can be used as party boxes.

The operating room at the Star would be a credit to a large motion picture theater in a big city. It is spacious, well equipped, and is constructed of reinforced concrete. The steel doors and windows of this section of the theater automatically shut when the fusible cords which hold them open melt when the temperature increases over a certain degree. In this case it can readily be seen that should a fire occur it would be confined to the operating room. There is a large vent flue which leads from the operating room to the roof of the theater, and this carries off all the heat and odors which may be generated by the projection apparatus.

The interior of the Star is artistically decorated in red, gold and cream, and neutralized colors. Ventilation is obtained by twelve ventilators situated in the ceiling and by a draught panel with a big suction fan in it which is located near the floor. The auditorium is plentifully supplied with large exits with doors which open automatically. Should the management at any time desire to put on road shows it could easily do so, for the Star is equipped with a stage large enough to accommodate any size road production. It is also supplied with a half dozen sets of scenery, electrical effects, and a number of dressing rooms.

Mr. Ridout is always studying the wants and desires of his big patronage, and as a result of his conscientiousness he is meeting with very big success. Each show is made up of high-class, clean subjects, and the music is furnished by a style K Wurlitzer piano with pipe organ and orchestra attachments. The Star is known as "The Home of Good Motion Pictures."

"I do not believe a man can be a successful exhibitor without its assistance," says Mr. Ridout in speaking in complimentary terms of the Moving Picture World; "it is interesting and instructive."

MAJESTIC THEATER, EAST ST. LOUIS, ILL.

Nearly seven years ago H. G. Redmon, who is now the proprietor of the beautiful Majestic theater, East St. Louis, Ill., opened in that city a rather small moving picture theater known as the Lyric. He made a careful study of the exhibition business from the start, and from time to time as his patronage increased and as the industry in general became more fixed in public opinion, Mr. Redmon made the necessary changes in the Lyric in order to bring it up-to-date for that time. Finally, through the giving of good entertainment, the patronage of the old Lyric became so large that Mr. Redmon opened the Majestic and disposed of his first theater.

The Majestic has a seating capacity of 1,500 persons. It is a pretty structure, and has all the comforts and conveniences of some of the bigger theaters in bigger cities. The Majestic is exclusively a feature house, and shows Paramount and Triangle productions. The theater is opened at 9 a.m. and shows are given until 11 p.m. A seven-piece orchestra is used. The Paramount program is shown on

Sunday, Monday, Tuesday and Wednesday of each week, while Triangle pictures make up the program for Thursday, Friday and Saturday.

The weekly advertising bill of the Majestic is quite heavy, and this department is in charge of John Choate, an experienced advertising man.

NEW STRAND, TRINIDAD, COLO.

Recently there was opened in Trinidad, Colo., the New Strand theater, by Jack Nash. As the illustration accompanying this story shows, the exterior is tastefully decorated in Gothic design. To the left of the entrance is the spacious and well appointed office of the manager. The interior is artistically decorated in red and gold. The draperies and carpets are of a beautiful red hue.

The New Strand has a seating capacity close on to 600. One hundred of these are opera chairs located in the lopes where smoking is permitted. Mr. Nash, who is thoroughly familiar with practically all branches of the industry, spared neither time nor expense in giving the population of Trini-

Star Theater, Denison, Texas.

New Strand Theater, Trinidad, Colo.
REX THEATER, SAN FRANCISCO, CAL.
Leichter and Selleck Take Over Photoplay House—Remodel
It Thoroughly—Original Advertising Methods Give
Structure Distinctive Character.

T HE Rex theater, Polk and Washington streets, San
Francisco, Cal., offers a splendid illustration of what
can be accomplished with a small house in these days
of large theaters and long programs when the business is
given intelligent attention. This theater is located in the
heart of the Nob Hill section, surrounded by splendid apart-
ment houses and private homes, just past the busiest part of
the Polk street business district. It is not without competi-
tion, for within a half dozen blocks there are as many mov-
ing picture houses, several of larger capacity than the
Rex, though none are more advantageously located.

This theater was taken over by Mark M. Leichter and
Harry Selleck early in 1916, and since then has been run
and presented a greatly improved appearance over the
old house. The building occupies is of frame construction,
but the house is very comfortable, with ample ventilation,
and the decorations are neat and cheery. It has a table
located about the center of the house. Of the safest houses of its kind in the city, there being seven exits, making it possible to empty it on very short
notice should occasion arise.

When the new owners took over this theater it was at
once apparent that to be successful it would be necessary
to adopt methods different from those followed by most
exhibitors. But little transient business could be expected
and the neighborhood clientele was of a class that had been
the despair of many exhibitors. It was early decided that
high-grade feature attractions were all that would be ac-
tceptable and the program, which is changed three times
a week, is made up largely of Metro, World and Fox offer-
ings, with the Hearst-Vitagraph News Pictorial. Music is
furnished by a recently installed player-piano and this is
being made quite a feature of the house.

From the beginning Messrs. Lichter & Selleck have
enjoyed to be original, and, small as it is, this house has
taken on a distinctive character that has made it well
known far and wide. It is a part of the Polk street dis-
trict, and it is this distinctive feature that makes it of special
interest.

One of the first steps taken by this enterprising firm was
the selection of a trade mark, which has since been regis-
tered, this consisting of a monogram made up of the letters
L and S and called the sign of quality, service and refine-
ment in photoplays. All of the slides shown in the Rex
theater are uniform in character and each feature the trade
mark. Each film shown has a leader showing the trade
mark and the announcement that Leichter & Selleck present
such and such a production. Every bit of advertising mat-
ter, and a great deal of it is used, bears the trade mark,
until the sign has become widely known.

This concern is a strong believer in the use of a mailing
list, and mails five hundred advance programs a week to
patrons who have signified their desire to receive such ad-
verse notices. Some of the advertising sent out is very
appropriate and illustrates the thought that is bestowed
upon this end of the business. When "The Yellow Passport"
was booked the program which was printed on yellow paper
and forwarded to patrons protruded mysteriously from a slit
in a neat Rex theater folder. Neat signs in the lobby call
attention to coming attractions and in many ways visitors
to the Rex theater are kept in close touch with what has
been booked for their enjoyment. Recently a large party
of San Francisco society leaders visited Truckee, Cal., to
take part in winter sports, and moving pictures were taken
of their activities. These pictures were shown shortly after-
ward at this house and the theater was filled with wealthy
patrons. Business has increased more than thirty per cent.
since the first of the year and frequently all who desire to
come cannot be accommodated.

Mark M. Leichter, under whose able management the
business is being conducted, has been connected with the
moving picture business for many years, having conducted
theaters in New York City before coming to San Francisco.
It is the plan of himself and those associated with him to
branch out in the local business field for the future.

The projection equipment in the Rex theater consists of
two Motographs, operated by Walter Bunge, and every
effort is made to secure perfect projection. Matinees are
given daily from half past one to five on Sundays, while the
shows are continuous. On week days the evening
performance commences at half past six. The admission
price is 10 cents for adults and 5 cents for children.

PILOSI’S THEATER, OLD FORGE, PA.
Since It Was Established, Three Years Ago, This Photoplay
House Has Been Doing Good Business—Uses Wurlitzer
Organ—Seats 500 and Managed by Louis Pilosi.

O NE of the well-conducted photoplay houses in north-
eastern Pennsylvania is Pilosi’s theater at Old Forge.
This house is owned by Nicholas Pilosi and managed by his
son, Louis. This house recently celebrated its third anni-
versary, and it played to exceedingly good business during
the celebration period, for a special program for each day
was written to suit the occasion. The theater is advertised as the
“Home of Reel Photoplays.”

There are 500 comfortable seats in the Pilosi palace, and there
is plenty of room between each of the rows. The structure is
built of fireproof material and is fitted with all modern equipment.
The projection room is large and is equipped with two machines.
Music is furnished by a Wurlitzer organ, and an automatic ticket
selling machine is used.

The foyers are spacious, and the lobby floor is of tile. The
double exit doors conveniently arranged so that the auditorium can
be emptied in a very short space of time should the emer-
gency arise. The interior, as well as the lobby, is artistically
decorated in harmonious colors.

The management says that the structure represents an
expenditure of $26,000. Although the Pilosi is primarily
dedicated to the exploitation of high-class motion pictures,
there is a stage big enough to hold a good-sized road
production. There are a number of dressing rooms and a
variety of scenery, should the management ever decide to
entertain a proposition from a vaudeville or “legitimate”
show.

The theater is situated right in the heart of the town, at
the corner of Main and Grace streets. The exterior is well
illuminated, and can be seen for a considerable distance in
either direction. The theater is advertised extensively,
and one of the best advertising devices is a billboard
which can accommodate five six-sheet posters. Louis Pilosi is demonstrat-
ing his ability as an exhibitor in the administration of the
“Home of Reel Photoplays.”

MCINTOSH TAKES OVER CRYSTAL.

William Mcintosh has recently purchased the Crystal
theater at 212 East Fourth street, Waterloo, Ia., of Nichols
Webber. He will take possession of it on June 1. Mr. Mc-
tintosh was for many years associated with Mr. Webber in
the operation of the Crystal and Princess theaters in Water-
loo, and disposed of his interests in these houses about a
year ago to open a picture theater in Waverly, Ia. The
Crystal will be closed for two weeks for repairs. Mr. Web-
ner is devoting his entire time to the Princess.
OBSERVATIONS
BY OUR MAN ABOUT TOWN

T HAS been said in some quarters that the motion picture business has been remarkably conservative in their departure following the veto of the Christian-Wheeler censorship bill by Governor Whitman at Albany. Evidently posturing this opinion expected to see receipt of the news of victory followed by a jubilee demonstration garnished with the tooting of horns, booming of cannon and waving of the emblem of American liberty. Perhaps some of them expected to hear speeches and read columns of commentary on the great victory, on the part of the Governor Whitman’s action. But the veto was not accepted by the moving picture people with any undue display of enthusiasm. Nevertheless, they are not mindful that in killing the bill the Governor did his duty in an intelligent, impartial and fearless manner.

The result of this great fight was received with mingled satisfaction and pity. Satisfied that the Governor, in his presentation of the veto, continued the moving picture interests have so often claimed, namely: That the people behind censorship methods are so satiated with self-motives and a desire to injure the moving picture business—if not to crush it—that they are blind to the rights and privileges of all who do not agree with them. Try for these so-called reformers and the members of both branches of the legislature who passed for them a bill which, upon its face, was defeated by its own viciousness—so deficient in common sense and justice that the Governor would not enter into a discussion of the constitutionality of censorship. The viciousness was imposition of an unnecessary and excessive tax and the deprivation of the right of appeal to the picture people while giving that right to the opposition. The morally odorless fight made by the supporters of the bill before the Governor was a statement that it was not their intention to have either of these provisions become a law in the light construed by the Governor, but if he would sign the bill with all the right they possessed. The next session of the legislature. Governor Whitman, in his presentation, told these people that the practical answer to their statement was that the moving picture business would be put to a wasteful and unnecessary expense of the greater part of a million dollars before an amendment could be made. The so-called reformers would deliberately pass a bill to execute a man and then apologize for it with an amendment. No, the moving picture people did not become hysterically jubilant when the Governor gave his decision, nor do they have the sponsors of the bill been heard from in any way. They have been whipped into a profound silence by one of Governor Whitman’s closing comments: “I have found such fundamental objections to the form of this bill, and the purpose and sense and justice that the Governor would not enter into a discussion of the constitutionality of censorship.”

Of course, some people will be disposed to discount comments coming from journals devoted to moving picture interests on the framers and supporters of the bill referred to. Many of them may attribute comment in part to a spirit of partiality. For years the moving picture people have complained of the indisposition of the public press to “come out for the truth.” The public press accepted the picture interests at times when they should really do so, especially when the constitutionality of censorship is before the public. It is with much gratification, therefore, that an editorial of the New York Press is quoted:

“Governor Whitman vetoed the so-called bill drawn that Governor Whitman vetoed it, as he remarked, without considering at all the fundamental question of whether there should be censorship. It was a poor workman who framed the picture code, and the result was a flop. The law was passed by the board, but that none could be taken when the bill was ordered suppressed.”

The quotation may in part help relieve the picture organs of the so-called charge of onlookers commenting on what happened in Albany. Our thanks go to the Press. But the part of the editorial to which it is desired to call special attention is as follows: “The ‘movies’ may be left safely in their present status. If there is any producer foolish enough to put out anything beyond the bounds of decency he will find quick enough punishment in the fact that the 99 per cent. of ‘movie’ houses which are family resorts will not book his releases.”

How about it, Mr. Movie Man, who is scrambling to get under the wing of Federal Censorship? This editorial comment comes from a disinterested source, and entirely unsolicited. Compare it with a quotation from the text of the main report on the Smith-Hughes censorship bill now pending at Washington and see which is the most logical and truthful:

“The vicious picture brings the larger return to exhibitor and producer, because it gets the money of the regular customer and the sensation seeker also.”

What aggravates those who are sincere in the welfare of a clean, wholesome, progressive and standardized motion picture industry is that the first quotation is from a disinterested source, our own, while the latter comes from Smith-Hughes bill claims the latter quotation is furnished by a brief supplied to the committee by four of the moving picture companies that produced ninety per cent. of the motion pictures in the United States, so that others who are doing poor exerting every effort to put the picture on the highest plane of perfection and are endeavoring to persuade all manufacturers to do likewise, find the guns of their own camp trained upon them. To the ordinary observer the situation is a peculiar one, to say the least.

A man who has been in the moving picture business since its infancy, and who is still very prominent in it, expressed himself frankly on the situation. He said he opposed official censorship, a federal form of regulation is preferable to a multitude of graft-seeking bodies created by every state, city and hamlet throughout the country; but an overwhelming majority of the legitimate law-abiding producers of films are absolutely opposed to official censorship in any form. That was the platform upon which the manufacturers declared themselves united, until recently a few of them decided to put themselves publicly on record as favoring the Smith-Hughes bill as a substitute for censorship. This was their privilege and none disputed their justification for thus placing themselves upon record if they wished to do so. But by what method of reasoning do these people who claim to favor everything otherwise fed to the people of the nation, do not respect to the public and the industry itself, gratify their action in becoming auxiliary to the Smith-Hughes majority and supply it with ammunition (poor as it may be) to fight the manufacturers who remain loyal in the battle to preserve what they deem are their constitutional rights? I am not the only one to suspect that there is an ulterior and selfish motive in their operations. What is it I have not been able to even conjecture. Some people with whom I have discussed the subject objected to federal law at all. They will ultimately put out of business companies that will not be able to spare the time, labor or expense to comply with the requirements of the law, if it is enacted. Some say it will be a death rap to the five per cent, exhibition offices which will not be able to stand a censoring. There is absolutely no reason why the legitimate manufacturers should surrender their constitutional rights to get rid of this defying five per cent. The minority report on the Smith-Hughes bill points to the way by which the safeguards can be secured when it says: “Every reasonable protection to the public morals can be secured by the proper exercise of the local police power supplemented by the amendment to the federal code already suggested, which makes the code an integral part of the law, and is intended to include motion picture films in the list of objects barred from interstate transportation. And there is still another weapon that can be effectively used to eliminate the obnoxious five per cent. Each municipality to which the license of an exhibitor who shows immoral pictures and the screws can be put on any exhibitor who rents or buys and exhibits such pictures, which must ultimately drive the makers of them out of the market. The authority of the local authorities to perform in this matter and there is no reason why they should not attend to it and not saddled the responsibility upon the country at an enormous and unnecessary expense to those who are innocent of the very exemption they claim to enjoy.” He knows better than anyone else what kind of pictures his patrons want. He cannot claim exemption on the ground of inability to personally censor a picture. Such inability, when a question of morality is involved, disqualifies him as an exhibitor. He stands in the same position and must accept the same responsibilities as managers of regular theaters.
EASTER SCENES AT THE VATICAN.

The Eternal City has been under much excitement during the recent Easter week services because of the presence of certain enterprising American moving picture operators busily “filming” the Holy Week services in St. Peter’s.

For the time being the war was forgotten, every one was interested in the professional viewpoint, the imaging, if you will, of “sac- rilege” by the American “invasion” of what has hitherto been sacred ground. There can be no doubt that from the professional viewpoint the Holy Week services in St. Peter’s offers one of the grandest spectacles it seems possible to film, the reproduction of these scenes will attract crowds in all parts of the world. Not only will devout Catholics rejoice in being able to see that which they could never hope to see, but others irrespective of creed will want to see the scenes which they have heard is one of the most impressive scenes in Christendom.

Papal processions and the recent Popes have been seen in films but pictures of the most holy services taken within the most sacred edifice of the Catholic world have always caused a natural hesitation. The question of any profanation was speedily settled in that still pictures had always been permitted and a quick succession of them could not possibly be engineered. In the objectionable Dr. C. was considered Dr. D. in the fact that the war has considerably curtailed the income at St. Peter’s and the translation into Italian dollars of pictures of such grandeur a demand could not be treated with indifference. It was further thought that the pictures could be of great value in keeping the faithful in all parts of the world in visible communication with the center of their faith and at the same time give others a chance to see that greatest service which made St. Peter’s famous. Therefore under the Supervision of Cardinal Mercier, the whole set of pictures was secured and no doubt will be well used.

EDUCATIONAL NOTES.

The American University in Washington, D.C., is cooperating with the Bureau of Commercial Economics in their plan to spread the educational possibilities of the moving picture by giving a series of lectures in the Hall of History on Saturday afternoons. This series, it is intended, will have a special appeal to high schools and other adults who can be interested therein to the extent of using the knowledge so obtained in advancing teaching through means of the pictures. It should be further noted that these lectures are part of an extension work of the university and no admission fee is charged. Government films will be shown which cover very largely the scenic beauties and geographical wonders of the United States, in addition the government has purchased a very large number of films of the different tribes of Indians in their native habitat in order that the Indian life and manners which are rapidly passing away may be preserved for posterity.

Joyce Fair in a Three-Reeler.

So successful have been the recent two-reel Essanay releases featuring little Joyce Fair, the 11-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, there is now working in a three-reel production, “A Little Volunteer,” a story of a “little mother” who has several small sisters and brothers under her care.

“The Game Warden.”


FORTHCOMING AMERICANS.

Among the forthcoming American productions is “Dust,” a five-reel feature under the direction of Edward Sisman from a scenario by Julian L. LaMothe. Winfield Greenwood, Franklyn Ritchie, Harry Von Meter, Louise Lester and Nell Franzen are the principal members of the cast. Release is scheduled for the latter part of June.
Advertising for Exhibitors

Conducted by EPES WINTHROP SARGET

Personal Service.

Apparently many who read this department do not realize that it is our desire to give the fullest possible service, and that a personal service enclosed with the material submitted will bring a carbon of the matter that may not get into print for several weeks, permitting the earlier adjustment of the new program or other matter. If you want to make your program better, get right after it and keep the printer worried until he gives you what you want. A few exhibitors have availed themselves of this service with decided benefit to their advertising. All arrangments to ask and no fee or desired. It is not to be expected that the exhibitor shall also be a printing expert, and not many house managers can curse the man of types in his own language, but if you need help, it is at your command.

A Chinese Box.

The Arcade theater, Tiensin, sends in some of the work done for The Black Box; which sounds like a back number attraction over here, but is brand new in China. One of the pieces is a bill in Chinese. This is printed on native paper, scarcely stronger than tissue, and so thin that it was necessary in mounting it to represent the mount and not the paper itself. This appeals to the Chinese trade, but the houses (there are two, the Arcade and the Peking Pavilion) depend more on the European patronage. The management writes:

I beg to enclose herewith some of the advertising matter I issued for our two theaters, "The Arcade" and the "Peking Pavilion," for the last of the episode of the Universal Serial, "Black Box." In addition to the bills, I sent out 420 letters, handwritten as per enclosed sample, and delivered them in a clip book through our own messengers. The result, nearly half of the people to whom the letters were sent noted in the clip book the number of sheets they wanted to be reserved. Practically every seat in the theater was booked during the day. Those who came to the theater in the evening without booking their seats could only get standing room. I took last night $300. I am indebted to the "Advertising for Exhibitors" department of the "Motion Picture Herald" and other sections of your paper, as well as of my advertising matter. I read the "Advertising for Exhibitors" and Mr. Richardson's "Projection Department" every week regularly and am very much indebted to you both.

A clip is a note and the clip book the receipt book showing delivery of the communication. The letters were written in ink on the regular letter head of the house and reads:

We beg to inform you that we will screen this evening the fifteenth, very last, episode of the serial film, Black Box.

To you who have watched the development of the story on our screen, this, the very last episode, in which Sue Quest solves the mystery of the Black Box and unmasks Professor Ashleigh, will be very interesting. Should you decide to honor our theater with your presence, we will be pleased to reserve seats for you.

In addition to this and the Chinese bill there were three pieces in English, two small bills about five by nine and one about twice the size. All these pieces are Clip and for the matter fact that this is the concluding episode and advertise also Chaplin and a Ham and Bud story.

These are printed on unusually good white paper, one small bill carrying a Chaplin cut and the larger two stock cuts of the black box as well.

Personal Service.

Mrs. McCormick, the Prophet.

Long months ago, when S. Barrett McCormick was a Denver newspaper man, he did a lot to pave the way for something better than the five-cent shows which was then about all that Denver would pay for pictures. He coaxed the first house to work out an arrangement to cut the ticket price and he hammered home great truths. Then he went away and now he is back in Denver running the only fifteen-cent house in town. He writes:

Please pardon the informal salutation, but I almost feel a personal friendship as a result of our editorial acquaintance back in the dark ages of the photoplay. First permit me to express a somewhat tardy appreciation of your many timely remarks anent my work and assure you that both Moving Picture World and Sargent's columns have been and are the Koran to me. That applies to the photoplay writing as well as my interest in exhibition, for the first story I wrote and sold was with the help of "Technique of the Photoplays" book. The authors of the "mill" when the process of continuity phenomenon was taking place—and there have been several that I am not ashamed of, for instance, "The Dietetic" and "Fifty-One," produced and encouraged by Mr. Harrison of the World was kind enough to say set the standard for the Triangle program.

I beg to let you know that I will always write to you, no matter how busy I am, and that you can always look forward to getting a personal letter. I have enclosed herewith a check for $150, which I believe is the minimum amount that you are entitled to receive for this item of advertising matter, and which I am enclosing as a little present to you and your readers. I am enclosing herewith a cut of the press-sheet of the first issue of "The Mystery of Myra" and the advertising booklet prepared by the

Making Myra Known.

The Crystal, Little Rock, Ark., is now using a house program and gets up a readable and newsy little issue, taking only one page for the program and giving the rest to chat. It is intimate and friendly, and will make and keep friends. On one page is an invitation to use the office phone if desired. Much of the May issue is given to "The Mysterious of Myra" and the advertising booklet prepared by the

2024
THE MOVING PICTURE WORLD
June 17, 1916
June 17, 1916

THE MOVING PICTURE WORLD

2025

INTERNATIONAL is used as an insert. It is about the cleverest thing in
this line that has been given out yet, something that will be kept long
after the series has been shown and passed along. Here is a good paragraph
Did you ever wonder why The Crystal flashed no advertising slides on the screen, except those of our coming pictures? We know it is appreciated, because many have remarked about it. You come to The Crystal to be amused, not to read advertisements. When one buys a newspaper or magazine, it is optional whether one reads the ads. When one goes to a theater where interesting slides are shown, you will either read them or close your eyes. Are we right? We hear you say so.

They then show some good display advertising for coming films. They are snappy and telling, and do the house real good. Jack Hudgens is the program editor, and he knows what he is doing. Perhaps he'll send you a copy of his next and send it to you personally, if you are interested. It makes a good model to follow if you can write in the proper vein.

Cuts to Suit.
The other day we were talking things over with Harry Reichenbach, of the World films, about the cut problem and he pointed out that his department offered not only a fine and a coarse screen, but that it would be very simple and easy on special slides. Reichenbach is an old time press man, trained in the Broadway school, and naturally he does things well because he knows how.

A Remembrancer.
The Remembrancer is what the Dreamland, Galena, Ill., says its monthly program is. It is a little four-pager nicely printed in black on the right sort of yellow. On the front it is printed:

Take me Home
or put me In
Your Pocket
For Every Day Remembrance
During the Month of May, 1916.

The program lies on the second page, with house talk on the third, it would be a better arrangement to put the program on the third page and the other on the second. The house talk is nicely done. It reads:

IN OUR TOWN—GALENA
Paramount and Metro Pictures.

DREAMLAND is in the picture business, seriously and earnestly and extensively, also exclusively, because we believe there is no higher form of dramatic art than is shown in photoplays.

DREAMLAND has gained knowledge of the public taste, of people requiring interest in the picture business. We will devote that knowledge to further service to our many patrons.

DREAMLAND is interested in the business and also in the persons who visit us, and both shall have personal attention.

DREAMLAND believes in better pictures, greater pictures of finer quality and higher purpose and we strive strenuously to secure them. We hope and believe that we shall meet with gratifying success.

THE LITTLE THEATRE.
The “our” in the heading is double the size of the lines above and below. Perhaps a competitive exhibitor is a newcomer to the town, but the house wisely does not mention competition. It attends to its own business.

Miss Spurr Starts Up.
Miss Dolly Spurr, of the Royal-Grand, Marion, Ind., used to run two house organs at one time—the only house we recall that ever regularly ran a double issue. Then she dropped that, but has revived the idea.

In a new Vol. I No. 1 of Films and Footlights. This is sixteen pages and cover, pages 4½ by 7, a white sixteen and tint cover with a two-color specially drawn cover design. Only the back page is given to foreign advertising and that only temporarily.

There are stories of or about each of the features for the week, news, gossip and house talk of the usual Spurr sort, which always has been a very good sort. Miss Spurr offers a new idea in the suggestion that a special morning performance will be given for parties of one hundred or more; this in addition to the usual suggestion of theater parties at the regular showings. It sounds like a rather formidable idea to make up a party of one hundred, but one hundred admissions will do the trick and hiring the theater will be impressive and not at all costly. Think it over for your own use and then thank Miss Spurr.

About the only suggestion that can be offered is that the tableau program be dolled up a bit with fancy type faces and then placed on the right hand page facing the editorial. That is the natural place for it.

A Chameleon Program.
J. E. Cooney, press man for the Webster Avenue, New Haven, Conn., sends in samples of his house program, using the same white stock of uniform size each week, but varying the color of the link to gain contrast. He writes that they have just turned their brochure into a series of logos headed by separate persons on a separate stairway. As this is a 700 neighborhood house in a good locality, those boxes should appeal to many who might not care to attend and take a chance on the reserved seats.

The prices are $2 for parties of four, $2.50 for six and $3 for eight. These may be reserved in advance by mail or phone and as they use a thoroughly good program they can book up this house and in doing so help the downtown business as well. The ten cent man will take pride in the box patronage just as the “diamond horsewoman” is an asset to the Metropolitan Opera House in New York. The program is nicely arranged with the days dated and set into the margin. The top of the second page is taken for some strong house talk and the back page is given to news items of the players that are more newy than the usual . . . . . . . . .

has a new eighteen cylinder Dash car” style of stuff. There is nothing startling about the four pages but it is a nicely arranged, hard-working little program that has class and carries conviction without seriously threatening the bankroll. Here is some program talk from one issue that will help others:

YOUR HOME THEATER

The word “HOME” ever since this old world of ours began has ever had a deep and truly wonderful meaning. A small word as words go, but small and simple as it is, it stands for more than any other in the whole English language, countless joys and pleasures, fond recollections and the place where our happiest hours have been passed. We want you to try and entertain somewhat similar feelings for this, YOUR “HOME” THEATER. For it you has been built and we wish you to look upon it as a “HOME” to which you can of an evening come and pass an hour or two of good wholesome enjoyment after the trials of the day are over. We believe that there is no section of our city that can boast of a more beautiful house to come to or one where a more enjoyable evening could be spent. The Management is contemplating additions to the interior which will render it even more cozy and home like to you and at the same time increase your enjoyment.

A Paste-Up.
Here is an advertising frame from the Park theater, Middleboro, Mass., for The Strange Case of Mary Page, made up of illustrations from this paper and The Ladies World. It will attract more attention than any lithograph possibly could, and studying the ingenuity with which the frame is made will clinch the title and the attraction more firmly than the straight paper. It takes a little more time than merely tacking a borrowed three sheet on a board, but it will pay for the trouble taken.

Has an Organ.
The Brown Opera House, Salinas, Cal., now plays on its own organ, a neat four player. The first issue looks well, but the editor needs to make certain that he uses all of a story. The last story on the second page is shy the climax and leaves readers wondering what the editor saw in the stuff. It should grow into a smart little sheet if they keep the promise of the first issue, though.

Plugging for Peg.
Nat G. Rothstein, of the Universal Publicity Bureau, has turned out an unusually good booklet for “Peg o’ the Ring.” This circus feature lends itself well to vivid cuts and posters and gives opportunity for unusual press stunts. His own suggestions constitute an entire campaign, but the live wire can supplement this with stunts of
his own, small circus reproductions in store windows, utilizing the various 'character' dolls, a tent dressing for the lobby, with a sawdust floor for Pec day, and anything in that line that will suggest the circus, from clowns to calliopes. Some of the stunts suggested in the booklet should be carefully considered. The advice that the side-walk blocks of the theater be sawdusted for a couple of blocks should be submitted to the authorities or you may run counter to a local ordinance, but there are many helpful stunts given that are within reach of all theatrical purses.

Wants Suggestions.

R. N. Smith, of the Mission, Amarillo, Texas, writes that he has been in this city and has heard so much to the contrary in Arizona. He sends in a program for comment on its typographical format. This is a colored cover on the Henneman style with the middle pages given to the type. As well prepared as the printer has set the stuff to fit the space instead of setting it to look well in the space, which Mr. Smith seems to know, since he specially asks for information about the type. The dates are in twenty-four point blacker and sometimes larger letter than the titles. This is not necessary, it is necessary to get the day and date in close touch with the title, but an eight or ten point date as large as is necessary. Here it is permitted to over-bolden the subject and it must be remembered that the title is more important than the day since it is the title that must first interest before the day becomes important. The printer can help on his copy and set it with the general rules in mind of having the important lines at the top. The date is the top line so be plays that up, as can be seen in this cut.

Monday, April 24th
Paragon Day
Madsen, Lila
Genevieve, Florence Rockwell
Saturday, May 22nd
Madsen, Lila
Genevieve, Florence Rockwell

Tuesday, April 26th
Parkside Cinema
Lansing, Madsen

Wednesday, April 27th
Mechanic's Union
Lansing, Madsen

Thursday, April 27th
Paragon Day
Madsen, Lila
Genevieve, Florence Rockwell
Blanche Sweet

The Arcadia, Philadelphia, shows sketches of three landmarks and explaining "One block from broad street station. One book from Sub-
way. Near City Hall. At the street corner. Here is the only place in which the location from that. But the man who picks out the program stock has no eye for color. Better a plain white than a meinfuflst. A man will not read a printed advertisement. He wants to keep it by him, and some manila stock is impossible when tinted.

Singing on Vion.

We like the way Joe Vion does most things, but the last issue to hand shows some back page clips taken from one of those newspaper departments where you send a return envelope to find out where you may obtain the things described. Even two expediency ads and a section

the form. The cut shows the front page and the two inside pages, and suggests a layout that can be copied with profit. The back page carries underline and gossip.

Arch There.

No studying to find out where this program comes from It reads that "The Management of the Square Town Electric theater, Brooklyn, Michigan" presents its feature program "for the month of May, 1916," and then goes on to give the Tuesday features by dated days. They get its all down as it should be done, and do it on a mailing folder that travels for a one cent stamp. It is a three fold card sealed with a paper clip and the display is nicely done; nothing elaborate, but neat and orderly.

Well Done.

The New Mission theater, San Francisco, announces its opening by means of an invitation good for two for the opening performance. The card is not engraved, but it is done in type in excellent imitation of engraving and well printed, so that it takes more than a second look on the part of the average recipient to be even reasonably certain. It is one of the type script faces which is more legible and more up to date than the once prevalent Old English. The envelope card is printed up to match and the general effect is more than merely good.

Via C. B.

A friend in Council Bluffs sends in a clipping from an Ohio paper offering a prize to the first person guessing the identity of the "Laughing Mask" before the tenth episode. The idea is not wholly new, but the phrasing is so direct as to merit approval. It merely announces: The first person guessing who The Laughing Mask is before the tenth episode of The Iron Claw, will receive a free ticket good for three months.

"Season ticket" would be more definite than "free ticket," but the announcement is free from the rules and regulations that too often tie up these simple contents.

BETTER BUSINESS
Can be made through intelligent advertising.

Picture Theatre Advertising

Covers every angle, gives you copy and suggestions for copy, and shows how the leaders in the game have won their successes. Costs only two dollars and ANY ONE of the hundreds of schemes will bring that much to the house.

GET IT TODAY
The Moving Picture World
17 Madison Avenue, New York City
THE PHOTOPLAYWRIGHT
Conducted by EPES WINTHROP SARGENT

Inquiries.

Questions concerning the writing (but NOT the marketing) of photoplays will be replied to without charge if addressed to the Photoplaywright Department and accompanied by a fully addressed stamped envelope. Questions must be short and exact, and written or typewritten.

Questions as to the financial standing of concerns or the probable markets for specific or certain styles of stories cannot be answered.

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

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

A New Technique.

Very shortly a third edition of Technique of the Photoplay will come from the press. This is not a reprint of the second edition, but a practically a new work under the old title, though the chapters on Copyright, Study, Stolen Stories and Copyright are slightly changed in order to bring them down to date. For the rest, the arrangement of the book differs materially from the old and the total number of chapters is now seventy-two, not counting an appendix containing the unasked questions, a glossary and reproductions of various script forms. This more ambitious project permits each factor of form to be treated in greater detail and by making each a chapter in itself the book is practically self-indexing, though a simple scheme of cross reference has been provided. The total number of words is more than double that of the second edition, but the selection of a smaller, but entirely legible type-face will permit the volume to be given something less than four hundred pages (380 plus S to be exact).

The exact date of issue is largely dependent upon the delivery of the paper, but it should be ready some time in June or July. The price will be announced later. It will be greater in price than the second edition, but not materially so.

Work on this third edition was begun in August of last year and something like three months of actual eight hour working days has been spent on the first and second drafts.

Revision.

Just lately we saw a sneery letter in which a revision bureau advised a patent that they could fix up and probably sell her two real story. She had seven scenes for the two reels. Evidently she needed to be revised, but even seven dollars worth of work would scarcely pay.

One revision-agent scheme is pretty evidently selling through the friends of its employees the stories sent in to them. It is not yet possible to give the name of this concern, but it is not unlikely that in time the company will be run by a man. As the stories are offered through outsiders, it is difficult to connect the offender with the company. This is more of a sales bureau than a revision bureau, but it suggests that what one has done others may do.

Vary It.

Waste paper is now worth $30 a ton and the price is going up. One excellent way to add to this supply of paper waste is to write something along the lines of a current success. Take Miss Pickford in Poor Little Peppina, for an example. We do not know but we are willing to bet that Famous Players get three or four stories a day, at least, with the heroine in trousers as a temporary boy because Miss Pickford did so well in the Italian part. And probably about the last thing that Famous Players wants to do just now is to offer another story along the same lines. The man who gets the money is the one in first to write a Peppina story or an "island of..." story, not the man who comes in three weeks after the first release with another just like it.

Doing It Wrong.

We have a correspondent who is certain that if he could see the script someone else wrote for a five reel story, he could do one himself. He has been told that it will not help him if he narrates the idea that he cannot work unless he has a fetching and so he does not ask. This is partly because his ideas are seldom worth the five reel footage. He does not know what a big idea he must have to go five reels. He seems to be guided by some of those companies that are now making their old two and three reel hits into five padded reels, and he does not even supply the padding.

Fiction Work.

From the number of letters that have come in lately asking for books on short story writing, it is evident that there is an increasing interest in short fiction. The photoplay market is poor at the moment, but we do not believe that fiction writing as a side line will help much toward making both ends meet. In the first place, though it is all story telling, the technique is entirely different. In photoplay you must preserve the continuity of time. In fiction you can start where you please and go back and, indeed, it is often a good plan to start your story in the middle and go back to the beginning in the second paragraph.

But the most important difference is that in fiction you must sell on style. This is almost the first requisite, for a good style will cover up a deficiency of plot. In photoplay plot is essential for there is no chance to cover its lack with style, and a smaller, but unasked, but style is developed only through long practises and it is far more difficult to sell a story on style than to sell a photoplay on the idea. The idea will not carry the story. It may carry the photoplay sale.

Generally the student will find that photoplay writing hurts literary style to some extent since the short scenes make for a choppy and broken development of story when the same plan of development is followed in story writing. Those who can write both fiction and photoplay are doubly armed, but it must not be supposed that proficiency in photoplay will argue for real sale in fiction. Virtually a new start and an entirely fresh succession of heart breaks must be the price of success. It would be better to stick to photoplay and hope for the early coming of the day when manufacturers will buy and pay decent prices for outside stuff.

Here's a Chance.

E. J. Montague, of the Vitagraph script department, writes that he is at present with the Bay Shore Studio where Ralph Ince, John Robertson and Frank Currier are working. Most of the scripts are purchased through the home office, but this Ince section is willing to consider one reel comedies, three reels and features. They can be addressed to Bay Shore, Long Island, N. Y.

Relationships.

Keep your relationships simple and clean. An editor, reading in a hurry, has no time to stop and figure things out, yet one recent story reads, "also he is softened by his son, by his first wife, marrying his second wife's daughter by his first husband." It is all simple enough, but it sounds too complicated, and the editor is apt to throw it out.

Fifty-Fifty.

Split your play fifty-fifty. The director wants stuff that will show in effective picture. Give it to him. You want to write a real plot. Do that. Have the real plot that shows in the effective pictures and you and the director will both be pleased.

Consistent.

A man writes that he had a drama turned down by three producing managers so he sent it to a photoplay company. They turned it down, and he seems to think that this argues stupidity. We fail to see the point. Probably the play is a poor one in spirit of the author's opinion of it. Certainly the authorities seem to be united.

Halfway True.

When you do not sell it is possible that you do not sell because your stories are not good enough. Not many authors will agree with that suggestion but it is true. But sometimes it is merely because you do not tell your story clearly enough to let others see that it is as good as you know it to be. See if that is not the trouble. It is one of those two, as a rule, but it is not likely to be one as the other.

When you write your synopsis, knowing all about the story, you make mental allowance for many things that should be set down on the paper, and you do not realize that admission has been made because each time you read it you supply the missing facts. The editor does not read with your knowledge. He sees only what is on the paper.

Imagination.

The author without imagination is like the fisherman without bait. He can work as long as he wants but he'll never catch anything.

Keep On.

If you cannot write a story, write something. Perhaps some day you can change it into a story.

THE THIRD EDITION
OF EPES WINTHROP SARGENT'S

Technique of the Photoplay

Will come from the press some time in June. This is not a reprint of the second edition, but a new work of seventy-two chapters and appendix.

Watch for announcement.
Manufacturers' Notice.

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

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply to the department in less than two to three weeks. In order to give the public the advantage of the longer reply, those using four cents (less than actual cost) will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department will be charged.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents to the editor, or both, for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Question No. 141.

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

What do you understand by a carbon filament lamp? By a metallic filament lamp? By a Mazda lamp?

Roll of Honor on Question No. 134.

I have divided the Roll of Honor on Question 134 into two sections. The first section is comprised of those who in their ignorance of the facts, that double braided stranded conduit or other covered insulation is required for conduit. The rest of the replies were correct except for that one thing.


Section 2. Compries W. C. Crawford, Brooklyn, N. Y.; F. P. Edi, Palestine, Texas; Wilson Hays, Barton, Md.; B. P. Warrick, Worthington, Minn., and George F. Cushiong, Elizabeth, N. J.

Brother Nosti has covered the matter quite completely and in good form, therefore his reply is selected for publication.

Reply to Question No. 134.

By Manuel Nosti, Tampa, Fla.

The Question:

What wire insulations may and may not be used in conduit? Why are stranded wires usually used in conduit instead of solid? Where must conduit be used and where may open wiring be permitted?

The Answer:

Wires for conduit must have an approved rubber insulation, double stranded is the lightest in size through multiple conductor cables, and for all single conductor cables of No. 6 B. & S. gauge, or larger. Provided special permission first be secured from the electrical department of the city, slow burning insulation may be used in permanently dry locations where excessive temperatures are present. Stranded wires are used for the larger sizes of wire in conduits, because there is less liability of damage to the insulation in pulling them through the conduit; they are more easily pulled through than are the solid wires. It would be almost impossible to pull solid wires No. 6 or larger in size into the ordinary conduit system, at least without serious injury to the insulation.

Conduit must be used in operating room work and in all theater wiring, including the stage; also where the wires cross floor timbers in cellars or elsewhere where they might be exposed to injury. Open wiring is sometimes used in mills and places where looks are not considered, but even this practice is being gradually discontinued in favor of the conduit system of wiring.

Two Men Answer.

Some time ago I printed a little puzzle about a white figure in a film not worshipping, whereas darker portions of the film did, inviting our readers to tell me why. Up to date only two men have been able to solve that particular puzzle; one being J. B. Middlewood, Portland, Ore., and the other either Brother Le Grow, Brother Martin, or Brother Griffiths. I have forgotten which and I do not seem to locate the letter.

Friend Middlewood's answer is as follows:

With regard to your puzzle page 707, April 29th issue, the answer is this: see through the white portions, which do not absorb so great an amount of the rays, and hence do not get as hot as do the dark portions, therefore the dark portions will always scorched or burn before the white ones. You can very easily prove this by binding a pair of clean cover glasses like a slide and inserting them in your stereoscope, using an average range from 25 to 30 feet. Cover glasses will stand almost indefinitely without getting unduly warm, but a slide with dark emulsion on will usually crack within one minute. As a rule, however, you have no doubt noticed that slides crack on the emulsion side rather than on the cover side, this by reason of the light stopped by the dark emulsion and heats up the glass foundation more than is the case with the cover glass above it.

Right you are, Brother Middie. It was a very simple thing, but I had supposed there were many operators who could answer it, but it seems not.

It's a Humdinger.

J. L. Arnold, Bellingham, Washington, says:

I wish to let you know there are a few more who appreciate the work you are doing for the operator, and the efforts you are putting forth to raise him above the level of a common laborer. Of course there are those who won't study, or even read—the men who already "know it all"—but their tribe is decreasing, praise be! Compliments on the new Handbook! It's a humdinger as far as I have gone into it, and is couched in such clear, understandable language that any one with a lick of sense ought to comprehend it. I have been working on the questions for some time, and sure have learned a lot about rectifiers during the last month, more than the whole of all my three years experience, and it is all due to the questions.

During my next week's trip in the West, Brother Arnold, I shall probably make the trip from Seattle to Vancouver, and if the Bellingham men wish it possibly I can arrange to stop one day in your city and deliver a lecture on projection.

Very Bad.

J. J. Van DerSaal, Dawson, N. M., cancels four dollars for the Handbook and forty cents for these questions, and says:

I have been busy trying to get the "light ghost" out of the field of my pictures, but don't seem to have much success. However, I will wait until the "Bible" comes, and then if I cannot dope it out myself it's going to be put up to Dad Richardson. I am not                        for not only good but excellent projection. Although I don't like the idea, I am compelled to project a 20 foot picture at 54 feet throw, using an objective one inch in diameter, with shaded corners as a result. That is not all, however, for when I first began to use this Power's Six A, now over a year ago, the travel ghost was terrible. I made a shutter similar to the one you had a design of in a recent issue of the department; also I cut off some of the lens tube, reversed the focusing barrel and placed the screw bracket under the magazine thumb screw, placing the shutter less than one-fourth of an inch from the driving gear, with result that Mr. Ghost has not shown up since.

It strikes me you have done about everything that could be done under this condition. A 20 foot picture at 54 feet is simply awful. It's very, very bad, and I doubt if the definition of your picture is good all over. What's the idea, anyway? Seems to me that you might much better reduce the width of that picture by at least 4 feet. You would get a more brilliant picture, and a far, far better projection in every way. If you get a shutter with a main blade wide enough to down the travel ghost under your present conditions, you certainly have got to speed your machine up pretty fast or have a terrific flicker.

Editor or Fish.

Recently the editor had an "experience": also his "better half" had one, too. We went up to Liberty, 125 miles northwest. Left there on a nasty, foggy morning, and negotiated fifty miles varying from punk to good mountain roads, in a drizzle, which at Tuxedo, 60 miles from New York, changed to a rain. On the front of the motorcycle was a huge frame, and on the back the rear wheel. Can you imagine us going 30 miles through a downpour at (whisper—keep it from the cope) 35 to 40 miles an hour, with water coming down, and when the tires struck it all "splitting up"? It was an experience all right, but we enjoyed it all the same, and were none the worse for the drenching, though the editor tried to get the frame to run him through the clothes ringer when we got home.

All Forwarded.

There were a great many applications for the position of operator at the Y. M. C. A. near Philadelphia. They have all been forwarded to the manager without comment.
ends being already scraped, and placing the new reel on the spindle, and splitting the bottom reel on the run, the same may be done with a little practice and care. Did this stunt myself for quite a while, and know of two other operators who have done it successfully. I can report a change in six seconds, according to a stop watch, from the time the picture leaves the screen until the new reel is on, with less danger and no mess from on the floor, so I am not running continuous now, as that necessitates letting some film be on the floor, which should be avoided. We have a house which is modern in all respects, with the exception of having only one power's Six A motor driven machine. Please send me the new Handbook. I don't belong to the I. A. on account of no local here; also might not be able to get it as I send in examination and first member-ship in the I. A. while in this town? Also should I leave here could I get a position in a union town? What is the amount of the dues or initiation fee, as that varies with the locality.

No, I am not going to pan you more than to say that while the stunt you describe could be pulled off all right, still it would be very dangerous, and would not be tolerated in any large city. I have seen in Mines and in England, and remember that its hotel but quite well, although it was almost ten years ago. I believe you are within the jurisdiction of the Fort Worth local, and would suggest that you address, and moreover, operators who have done it.

Trolley Conductor Operators.

R. W. Middlecamp, Allentown, Pa., writes:

I enclose a piece of film amputated from a five reel Mutual feature. The subject was, at the time I used it, about fifteen days old. By inspecting the sample you will see that piece of film from the stor would, or ought to make good trolley conductors, as they certainly can handle the punch to a hard boiled fizzle. (How about puzzilists?) By using 2,000 reels, at least this particular outrage would be reduced to a minimum. Another thing in favor of the 2,000 foot reel is that many operators splice two reels together into four 2,000 footers, taking them apart again, of course, before shipping away. Every time this is done from two to six inches of film are wasted, which, in course of time, amounts to considerable. Just the other day I received a five reel Mutual five feature. Fitting edge of each reel of the trolley conductor crank (twisters) had started his punch working, and the film was punched clear to the end. I was forced to cut off fifteen feet of film from each reel, which spoiled their ending.

The brother's letter is a little bit mixed, but what he is driving at is plain. He favors 2,000 foot reels instead of punch marks. The sample he sent is 5/8 inches in length and in it are eleven round punch holes all evidently made by one operator. Eight pictures are required if that operator could be identified he ought to be promptly discharged. I am sending the following letter to the president of the Mutual Film Corporation:

President Mutual Film Corporation,
71 West 23d St., N. Y. City.

Dear Sir:

Attached hereto find a sample of film which was cut out of one of the features in your operation. In my experience I have observed that in one inch sample there are eleven punch marks. This evil is a rapidly growing one which ought to be checked. I would suggest to you that this is only part of the way to incorporate into each reel of the multiple reel features some change-over sign which the operator can readily recognize and then instruct your exchanges to watch carefully and charge up against the theatre every foot of film ruined in this way.

The flashing of these marks on the screen is very bad indeed, and, moreover, operators who take pride in their work promptly cut off the piece of film containing them, so that in the course of time the ends of multiple reels are practically ruined.

I would suggest also that the punching of films by the manufacturers for the purpose of identification, ought to be stopped. Many operators excuse the practice of punching change-over sign into the film by stating the fact that the manufacturer or exchange inserts punch marks, some times as many, in each reel of film.

If trusting you will give this matter the attention it deserves, I am

Very truly yours.

F. H. Richardson.

Amusement Trade Body.

Toure Glucksman, New Orleans, La., writes:

Enclosed find clipping from this morning's (April 26th) New Orleans American announcing your proposed future visit to this city. I would like to see you. I notice in your article that fact that Local 263 has formed an Amusement Trade Body with the following: musicians, bill posters and stage employees.

I feel that this plan is going to be a big success. It will not only give better results in landing contracts by this plan but will help the local in general.

A Trade Body of this kind in a city the size of New Orleans is just plain, common sense. In my judgment any city which contains organizations of operators, bill posters, musicians, and stage employees ought to have a theater council. San Francisco and New York each have one, it has worked extremely well. I believe it will do the same in New Orleans, or in any other city where it is tried and run properly.

A Presentation.

During the Motion Picture Board of Trade of America's Exposition at Madison Square Garden, Miss Anita Stewart was called to the stage and was, by Local Union 306, M. P. M. O., New York City, presented with a beautifully-engrossed resolution of thanks, and a magnificent cluster of American Beauty roses.

The presentation was made by the editor, assisted by President Cre- han, Secretary Fred W. Conductor, Al. M. Jaukee, business agent, and Brothers Hollender, Gluck and Edwards.

At the last annual ball given by Local Union 306, Miss Stewart had promised to honor her local and the picture men, and although the night was stormy and utterly miserable, Miss Stewart literally got up out of a six-k bed to make her promise good. Under these circumstances the presentation was made by Mrs. Richardson said: "These roses, Miss Stewart, will fade, but the feeling of kindly regard and esteem in which you are held by the eight hundred members of local Union 306 will never fade. The thought of your kindness and loyalty to your pledged word will remain in my heart memory, and your shadow form upon the screen will always meet a warm smile of welcome from the boys who man the machines in the six hundred Greater New York City theaters."

From a Manager.

On the night of May 6th, as has already been noted, I, at a banquet, addressed Local Union 384, Hoboken, N. J. Now comes C. G. Hayes, manager U. S. Garden Theatre, Elizabeth, N. J., who says:

I was one of those fortunate enough to be in attendance at the banquet of Local 384, on May 6th, and I think congratulations for your masterly address are in order. I remained until the last word was spoken at 4 a.m. and felt your address well repaired me for the time spent, even at that late, or early, hour. I trust that your missionary work in this direction will bear fruit, and I will again have the pleasure of meeting you personally at some future time.

It is gratifying to know that, although I speak plainly to managers concerning some of their errors, still as a general proposition I am broad enough to realize the fact that my criticism is wholly and entirely for their own good, as well as the good of the moving picture industry. I appreciate the kindness of Manager Hayes in sending this letter of appreciation. There were not as many man- agers present as I would have liked to have seen, although at that there was a good number. So anxious am I to do all the good possible for the man who makes this business. At any time the Hudson County Exhibitors' League wishes me to address its members, and will undertake the contract of getting out a good attendance, I will be very glad indeed. I feel that it is necessary to do it. These lectures are given for the good of the industry, and for the good of theater managers and operators. I am neither a film producer, a manufactur- er, or a supply dealer. I have no axe of any kind whatsoever to grind and only seek to do the greatest possible amount of good in improving the methods of projection of the moving picture.

Pleasure and Benefit.

A. C. Michel, New York City, encloses money for the second set of questions, and says:

I would very much like to tell you of the pleasure and benefit I have had from reading your column. However, I am unable to do because of the fact that my working vocabulary is some several short of the requisite number of adjectives and synonyms necessary; also I haven't the time because it would require several weeks of continuous pen pushing to do the job in the way I would want to do it. The book- let offers 25 cents; I feel that this sum is because I don't want to spoil the color schema. You will, how- ever, please donate the extra penny to the Society of "Expert Projecticians" opposed to the projection of these and all other methods of increasing projection knowledge—do doubt they need it.

All of which speaks for itself. I would gladly donate the extra penny but I don't know where the headquarters of this particular organization reside, unless it is in a certain city noted for wind and big feet. If J. M. of that classic village claims the penny he can have it without argument.

Richardson's

Motion Picture Handbook for Managers and Operators

Over 700 pages and over 300 illustrations help to make a book that will be a lasting monument to its author's knowl- edge and discrimination. This edition has ever before been attempted nor is it likely to be for many years to come. Price is $4.00 per copy, postpaid.

Address All Orders and Remittances, MOVING PICTURE WORLD, 17 Madison Avenue, New York.
Motion Picture Photography

Conducted by CARL LOUIS GREGORY

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is a rule of this department that no apparatus will be recommended editorially until the value of such appliances has been demonstrated to its editor.

Makes His Own Camera.

One of the greatest examples of Industry has been brought to the notice of the Editor in the person of Conrad H. Thiele, 437 West 41st street, New York City, who has given us some photographs of his home made "3 in 1" camera as he calls it because he can use it for the triple purpose of taking, printing and projecting. He showed some really excellent strips of film which he had taken with his home made box.

There is no reason that any young would-be camera man, with a little ingenuity and mechanical ability cannot do as well for himself.

In the old days, when the patent Company controlled the camera situation and it was impossible to buy a camera under any pretext, there were many thousands of feet of independently filmed negatives turned out from cameras constructed from projection heads.

In this case Mr. Thiele used an old Powers No. 5 head with an inside shutter which he modified by cutting it down to one blade.

In making such a camera it is necessary to purchase a photographic lens for taking the pictures, as a projecting lens is not suitable, although the focussing mount may be used by fixing the photographic objective in a tube the same size as the barrel of the projecting lens and slipping it in place in the mount.

The reeoots or film magazines may be made from a good quality of cigar box wood but it is much better to obtain some thin close-grained wood from a cabinet maker.

The film is wound up into the take up magazine by a spring belt.

A spindle in the center of the magazine box is arranged with a grooved pulley on the exterior of the retort and a longitudinal slot or groove in the spindle on the interior engages a key or peg which projects into the center of the film spool and prevents the film spool from rotating on the spindle, or the film spool may be keyed on the spindle the same as a reel in a take up magazine on a projection machine.

The spring belt connects the take up retort with the take up pulley on the machine head and the slippage of the belt compensates for the increasing sized roll, the same as the slippage of the friction clutch on a projection machine take up.

Usually a motion picture camera has a short crank and takes eight pictures per turn, but although the amateur mechanic can provide a two to one reduction gear for the crank if he sees fit, it is not absolutely necessary, and if he is an old machine operator, he can easily sense the correct turning time with a preliminary practice with a short crank.

The accompanying illustrations show the camera open and closed, the young constructor and a short section of film which he made with it.

A tube containing a magnifying glass extends from the back of the gate to the rear of the camera and permits of focusing on the film without opening the camera.

When taking, this focusing office is closed by a brass flap which turns to one side flat against the back of the camera on a screw through a hole in its edge.

When printing from the negative with this camera the positive stock is placed in the retort and a rack for holding the negative is fastened to the top of the camera. Directly above the feed spool in the camera case is a velvet lined slot which admits the negative and below the take up sprocket is another out of which the negative is fed as fast as printed.

When in use as a camera these slots are closed with pieces of brass much the same as the focusing orifice at the back.

When printing the lens is removed and a printing light placed in front of the camera at a distance caused by the density of the negative which may be inspected during the printing through the focussing tube at the back. If possible, for the printing a small detachable handle should be made to fit on the end of a sprocket spindle or upon one of the reel spindles which, like the shutter, revolves once for each picture or frame, as it is termed, so that the mechanism can be more easily operated at the slower speed required for printing. It is best to adopt a uniform speed of turning for printing and to vary the exposure as required by the different negative densities by adjusting the distance of the printing light.

In printing, the negative and positive are threaded together in contact, emulsion to emulsion, taking care to make a slightly larger loop in the positive than in the negative, as the larger radius of curve described by the positive film requires a longer arc to sublend it. If this is not done, the negative film must buckle slightly to accommodate itself within the loop of positive and give imperfect contact and a tendency to crawl.

A crawl is a shifting of the relation of frame and the perforations causing unsteadiness and misframing.

When used as a projector, the screws which hold the head in the camera are loosened and it is replaced in position on a projecting machine stand.

Putting the Move in the Movies.

The Saturday Evening Post for May 13th carries an article under this title which will be well within the investment of five cents for a copy for every camera man to read.

While there is not much said about the technical side of the work in motion picture studios, the article is nevertheless of great importance on account of the excellent way in which it presents the idea of scientific management and factory efficiency as applied to the running of the studio; ideas which have been advocated by this department for application in both the studio and the factory end and which are daily coming into greater and greater account in the management of up-to-date studios.
Music for the Picture

Conducted by Clarence E. Sinn and S. M. Berg

Musical Setting for "The Lights of New York."

Released May 29 by the V-L-S-E, Inc.—Suggestions Prepared by S. M. Berg.

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

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

Musical Suggestion Cue Sheets can be obtained (free of charge) by managers from their local exchange in advance of the date of release. This will afford the progressions an opportunity to acquaint himself with the general character of the film drama he is to portray with his orchestra.

Together with the suggested music at the title or descriptive cues where it is to be played, the tempo or characteristic is given so that the leader can select or substitute any or all of the numbers from his own library, thereby avoiding any financial outlay though still carrying out the interpretation.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will help the leader to anticipate the various cues which may consist of the printed sub-title (marked T) or a descriptive action (marked D). For instance, T Popp y Brown is a sub-title and is printed reading matter on the screen. But D "Hawk calls on dancing master" is a description of action.

Hawk (name), a sneak thief, holds up Yolande Cowles and her father as they are coming home from the opera one night and the shock kills the father. Hawk made such a small haul that he decided to become a society gent and to try his trade. His step-sister, Poppy, lives with him, but his brutality causes her to run away. After much suffering her lover Skelly takes her to Martin Dale, wealthy settlement worker and old friend of Yolande, who provides her with work. Hawk, posing as a Baron, works his way into high society and meets Yolande, who does not recognize him. He wins her affections and her promise to marry him. On the wedding day his real identity is revealed and he is imprisoned. Yolande then accepts the true love of Martin, while Skelly and Poppy are happily married.

A considerable amount of action is at a popular restaurant showing the guests dancing. Great care must be taken in following the dancers tempo.

The THEME selected is "Little Song"—d’Ambrosio.

Time schedule: 71 minutes (five reels—about 4,700 feet).

Music

Little Song—d’Ambrosio. (Allegretto moderato (THEME).)

Arirgo—Frey.

Sylvania Waltz—da Silveira.

Serenade—Ern. (Allegretto.)

Robinson Crusoe—Romberg.

Valse Brune—Krier.

A Garden Dance—Vargas. (Allegro moderato.)

*Atiato No. 3.

Pasaslono Valse—Montagna.

High Jinks Two-step—Franti.

Everybody Hum with Me—Romberg. (Two-step.)

Happy Hottentots—Romberg. (Two-step.)

Delantal Days—Romberg. (Folk Song.)

*Atiato No. 3.

Love’s Old Sweet Song.

Colored Regiment Goes Off to War—Romberg. (Two-step.)

Bridal Procession.

Tempted.

Love Thoughts—Edwards. (Valse.)

Lohengrin Bridal March.

*Dramatic Allegro No. 1.

Repet. THEME.

Repet. THEME.

NOTE.—For the convenience of Moving Picture World readers a price list of the numbers supplied with this cue-sheet is to be found in G. Schirmer's advertisement on another page.

Insulting the Patrons.

An Incident in a Theater.

By S. M. Berg.

On a well-known thoroughfare not long ago, I noticed a crowd gathering down front of small theater. Being curious to learn the cause of the disturbance, I joined the throng. The doorman and a patron were having a heated argument over a ticket and it seemed that a fight would ensue. A night委员 authority came upon the scene and inquired the cause of the trouble. In a few brief words he satisfied the patron that the doorman was wrong and asked him why he dared to be rude. He then made it clear that, right or wrong, the patron must always be right. The next time the doorman took the liberty of insulting a patron he would lose his job. Impressed by this, I felt that I had exhibited due carefull attention to details, which tends to make an audience satisfied.

I entered the theater. It was a clean, orderly house, capacity about eight hundred, with comfortable chairs, uniform ushers, no posts to obstruct the view; in fact, a model house as far as appearances go.

The projection appeared to be good, and the house was well filled. I found a seat in the second row, and naturally my attention was directed to the music. I saw a young man, the pianist, struggling through his notes in D and in a few he was frank, it sounded like L. The picture which was a scene, finally ended and the music stopped, much to my relief. A few slides announced the coming attractions—then the feature was thrown on the screen.

In the meantime, two young women took seats in the front row. Evidently they were the pianist’s friends, for the three began an animated conversation. The feature was well under way and a violin case came down the aisle and jumped over the railing. He greeted the pianist and the young ladies and then leisurely opened his violin case. He looked up at the feature a minute and then decided that he was there to play.

He called the pianist’s attention from his friends and had him strike A a few times so he could tune up. He then hurriedly searched through the music cabinet and finally found some music which he placed on the stand. The picture had been running now about ten minutes when the orchestra (?) started a fine fox-trot. Without looking at the picture, the violinist saw through the number, even failing to observe the expression marks. Each strain played with equal force and the whole, being entirely out of harmony with the picture, was most distressing.

Where was the manager all this time? Probably in the box office, counting receipts and wondering why business was not better. Perhaps he was helping his porter paste up posters for the next day’s show. The violinist and pianist ascended into Traumerei. The next scene was an Indian war dance, but the violinist ignored the change. Evidently he was determined to play Schumann’s masterpiece to the end, as he continued playing it during the scene where the Indians went on the warpath. Attempting to turn the music, the pianist let it slip and fail to the floor. He attempted to “fake” an accompaniment, but without success. Poor Schumann’s Traumerei came to an abrupt end. The violinist laid down his fiddle and sat back to rest a while (he needed it) and the picture.

I saw and heard enough, and walked out. As I reached the door, the same gentleman who had pointed out to the manager the doorman remarked, “Good evening,” and I answered “Good night.”

Debating with myself a moment, I wondered whether or not I should point out to the manager the doorman’s inattention by telling him his patrons by tolerating such inferior musical interpretations. I realized that “discretion is the better part of valor” and left the house.

All the glaring errors and indifference of the musicians escaped the watchful eye of the manager. The doorman was severely reprimanded.
when he argued with a patron over the validity of a ticket, but the orchestra, who were offering hundreds every week, escaped. Evidently the manager paid all attention to the front of the house, as most managers do.

If more exhibitors would watch the back of the house with the vigilance they do the box-office and front of the house, there would be fewer complaints to worry about.

A successful musical interpretation is as necessary to a picture as good projection.

How do managers tolerate for an instant a film that jumps, flickers, or is out of focus?

They pay careful attention that their patrons' eyes do not suffer. They guard their patrons' ears, always endeavoring to select the best pictures and best service.

Their machines receive careful attention. They are oiled regularly and when a part becomes worn, it is replaced with a new part at once. No expense is spared on the quality of their films or projection. They consider their patrons' intelligence when it comes to features and projection, but neglect the discord and noise that comes from the orchestra pit—which offends their patrons' ears and intelligence. Their money is going out every week for rent and salaries—but money spent on such an orchestra as a part of the whole, is money well spent.

Intelligence enters into the success of any undertaking, but many managers neglect one of the most important features of a moving picture theater.

Whether a pianist, an organ or an orchestra, the musical setting at all times should be in keeping with the atmosphere of the picture and never for an instant be permitted to interrupt the picture, any more than a film he permitted to jump all over the screen.

There is always room for improvement and development in music the same as anything else.

There are many different ways of playing a picture well and it be- hooves every manager to see that his musician or musicians study the work for a special style and method that meets with the approval of the most discriminating patrons.

It can be done and is eventually bound to be recognized by the public. The public will respond to the recognition and respond him accordingly. Good things come high, and this is certainly true of good music.

Most audiences demand good music the same as they do good pictures.

Until the music in picture theaters is seriously reckoned with, many houses throughout the country will suffer from poor business. It has been proved that a poor musical setting is monetary suicide. The sooner the manager realizes this, the better for himself and the long suffering public.

"Ramona" Titles an Innovation

Clune Company Makes Distinct Artistic Advance with Its Leaders Superimposed on Still and Moving Backgrounds.

NEW ideas in the making of pictures are not so frequent that we can afford to pass without comment the titling of "Ramona," the first production of the W. H. Clune Film Company. There can hardly be question that the manner of presentation of the titles in this subject adds to the charm of the picture as a whole, that the leaders serve materially to decrease the illusion-destroying powers of these necessary evils. For evils in large measure titles undoubtably contribute, and the titling does outlengths in his efforts to avoid their use, to so clarify his action as to reduce to a minimum the number that may be required intelligently to tell the story.

Leadership that has long been accustomed to the making of titles than of perhaps any other department of picture-making. The greatest producers of the day—as just as an illustration—continue to tint their titles in the same bath as that which carries the scene that follows it. On the heels of a scene in straight black and white will be a leader in pronouncedly contrasting tint—a glaring signal to the millions of picturegoers that what comes next is to be a moonlight situation or one of sunlight or one of a deliciouslyenal bly, a piece of inartistic and Mr. Brown is frequent as it is inexcusable. It would seem to be a case of thousands of dollars for the director but not even tens of dollars for the laboratory. Ask a producer the why and the wherewithal and he will blandly inform you that it is a matter of convenience to tint the title at the same time the film for the ensuing scene is dipped; that leaders at best are a nuisance to be got over in the easiest way.

The leaders in "Ramona" mark a distinct advance. They make an art out of the sort of thing. Briefly, they are printed upon film that carries under or near the lettering matter of atmospheric value, that which holds the spectator in the illusion grip of the particular scene about to be enacted. Lloyd Brown, general manager of the Clune company, credit himself with the idea that the idea. Lloyd Brown, in the course of his work decided he wanted something distinctive in the way of titles. With that absence of commission that marks the development of all of the schemes that hatch in his mind, he quietly ordered an adobe hut built as a background. Then Enrico Vallejo, the Clune company photographer, was asked why he could not use the hut in obtaining double exposure effects. Mr. Vallejo saw the point.

Mr. Brown's original intention was to have two or three characteristic backgrounds for his leaders, these to run through the subject. For example, a frame of enriching scenery, logs tied with leather thongs for the direct quotations from Mrs. Jackson's book. For the "Romana" prologue, with its pronounced Spanish and Indian flavor, Mr. Brown chose the illustration as a cover, which does not, as one of his associates declared in speaking of the subject of "Ramona" titles, "it is rapid and fecund. He soon had the idea of a moving background. Hence you see the birds moving about on the branches of the Indian-grown cactus, the huts of the village of Temecula behind lettering. The idea of the titles according to Mr. Brown's explanation, was like Topsy—"it just grew." One of the striking leaders is printed in white on a hillside, the sun beating down with the hills into silhouette, while the narrow light has clearly brought out the clouds above. Another, during the sheep-shearing period, reveals thousands of sheep, moving like waves behind to the side of the leader.

These are but a few instances of the many that enter into the making of the picture. That the innovation will be grasped by other producers is to be expected—and for that matter is to be hoped for. Some have already declared their intention to follow suit. One or two have attempted titles seemingly suggested by those in "Ramona," but apparently they have failed to realize that the chief virtue in the Clune title is its simplicity—the presence of the natural, the absence of the artificial.

LITTLE AUDREY BERRY VISITS OLD FRIENDS.

Little Audrey Berry, who will be remembered as one of the most popular child artists in motion pictures, was a visitor at the Vitagraph Flatbush studios, during the week and renewed her acquaintance with the various stars who have worked with her and many of the 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.

"I am coming back so as to bring some day," replied the little lady to a question as to what she intended doing when her education was finished, "and I do hope the Vitagraph company will give me another chance to meet my many friends through the medium of their pictures."

Little Audrey 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" and "The Arrival of Josie."

WESTERN STORY FOR KERRIGAN.

F. McGregor Willis of the scenario department at Universal City, is at work on a new story for J. Warren Kerrigan, which is entitled "The Beckoning Trail," and in which the popular star plays the role of a dissolute young New Yorker, who goes to a Western mining camp where, during the train trip to the development of the mining camp he finds a little girl. One of the strong features of the story is a saloon fight in which Kerrigan is offered a splendid opportunity to display his gift of unusual strength, putting half a dozen Western huskies hors de combat in short order.

JACCARD TO FILM SERIES.

Under the main title of "Dollars and Sense," Director Jacques Jaccard will film a series of one-reel underwood photoplays, most of which will be written by himself. The first one will be entitled "Men and Women," work on which has been commenced, Jaccard's company will consist of G. Raymond Nye, playing the featured lead, with Miss Roberta Wilson, Miss Peggy Coudray and St. Clegg. Jaccard recently has finished a one-reel underworld film story entitled "It makes a Difference."

FEATURING THE DESERT.

Desert land close to Newhall, Calif., just outside of the beautiful San Fernando Valley, will serve as set for one of the most realistic scenes in the forthcoming Horsley-Mutual production of "The Fool's Game," an unusual story from the pen of Crane Wilbur, who will also be seen as the star in this picture.
Mr. Miller is a liberal advertiser, and after booking "Gloria's Romance," he immediately decided on a personal publicity campaign for that moving picture novel, in addition to the prominent publicity given it in New Orleans by George Kleine.

Mr. Smith found business conditions of all kinds very good in the South, due to the largest cotton crop known in many years.

Chicago Film Brevities.

George Kleine arrived in the city Saturday, May 27, and returned to New York by the Twentieth Century on Tuesday, May 30. He was busily occupied during his stay and, when seen, expressed himself as being gratified with the great success of "Gloria's Romance."

* * *

I received a card invitation, by mail, last week to attend the opening of the American Theater, in Salt Lake City, on Wednesday evening, May 31. The card came from my old friend William H. M. of the circuit of theaters that stretches through Colorado, Utah and Montana. The card was gotten up especially to invite all the nobles of El Kahal Temple, A.A.O.N.M.S., in Salt Lake City, with the assurance that after the show it would give Mr. Swanson "great pleasure to meet all the nobles of this oasis informally on the hot sands of the theater lobby." Here's to the great success of the American Theater!

Harry Weiss, formerly manager of Metro's Chicago branch, has joined the forces of the Bluebird Photoplays, Inc., as associate manager of the Chicago branch. Manager I. V. Van Ronkle informs me that during the two weeks that Mr. Weiss has been in the office he has increased the business in a way that is "hurricane-like."

Judge Wm. Fenimore Cooper, who is up for re-election as judge of the Superior Court in this city, on June 5, has filed two suits in the Circuit Court, each for $200,000 damages, against Wm. Randolph Hearst and his publications for certain charges published against him. Judge Cooper has been a big friend of moving pictures and has the hearty support of the entire trade in the city. In addition to slides recommending his re-election, the exhibitors and the trade have flooded the city with one-sheet posters, which bear the following request to voters: "The 'movies' of Chicago ask you to re-elect William Fenimore Cooper. He sustained our legal rights denied us by powerful opposition; re-elect him and encourage judges who are fearless in administering the law."

L. Wm. O'Connell, who has been actively associated in the auditing department of the Rothacker Film Mfg. Co. for a year, left Chicago Saturday, June 3, for a special trip of investigation which will embrace the entire Pacific Coast. It is his intention to call upon all the film producers in that territory, and make a comprehensive report covering the situation, for his company. Mr. O'Connell will return to Chicago about October 1.

* * *

Miss Eugenie Besserer, Matt. Snyder, Cecil Holland, Leo Pierson and George Fawcett return to Chicago on Monday; Miss Besserer, who is completing the "101 Dalmations,""

Chicago Film Brevities.

Mr. Miller is a liberal advertiser, and after booking "Gloria's Romance," he immediately decided on a personal publicity campaign for that moving picture novel, in addition to the prominent publicity given it in New Orleans by George Kleine.

Mr. Smith found business conditions of all kinds very good in the South, due to the largest cotton crop known in many years.

Chicago Film Brevities.

George Kleine arrived in the city Saturday, May 27, and returned to New York by the Twentieth Century on Tuesday, May 30. He was busily occupied during his stay and, when seen, expressed himself as being gratified with the great success of "Gloria's Romance."

* * *

I received a card invitation, by mail, last week to attend the opening of the American Theater, in Salt Lake City, on Wednesday evening, May 31. The card came from my old friend William H. M. of the circuit of theaters that stretches through Colorado, Utah and Montana. The card was gotten up especially to invite all the nobles of El Kahal Temple, A.A.O.N.M.S., in Salt Lake City, with the assurance that after the show it would give Mr. Swanson "great pleasure to meet all the nobles of this oasis informally on the hot sands of the theater lobby." Here's to the great success of the American Theater!

Harry Weiss, formerly manager of Metro's Chicago branch, has joined the forces of the Bluebird Photoplays, Inc., as associate manager of the Chicago branch. Manager I. V. Van Ronkle informs me that during the two weeks that Mr. Weiss has been in the office he has increased the business in a way that is "hurricane-like."

Judge Wm. Fenimore Cooper, who is up for re-election as judge of the Superior Court in this city, on June 5, has filed two suits in the Circuit Court, each for $200,000 damages, against Wm. Randolph Hearst and his publications for certain charges published against him. Judge Cooper has been a big friend of moving pictures and has the hearty support of the entire trade in the city. In addition to slides recommending his re-election, the exhibitors and the trade have flooded the city with one-sheet posters, which bear the following request to voters: "The 'movies' of Chicago ask you to re-elect William Fenimore Cooper. He sustained our legal rights denied us by powerful opposition; re-elect him and encourage judges who are fearless in administering the law."

L. Wm. O'Connell, who has been actively associated in the auditing department of the Rothacker Film Mfg. Co. for a year, left Chicago Saturday, June 3, for a special trip of investigation which will embrace the entire Pacific Coast. It is his intention to call upon all the film producers in that territory, and make a comprehensive report covering the situation, for his company. Mr. O'Connell will return to Chicago about October 1.

* * *

Miss Eugenie Besserer, Matt. Snyder, Cecil Holland, Leo Pierson and George Fawcett return to Chicago on Monday; Miss Besserer, who is completing the "101 Dalmations,""
federate army, who participated in the defense of Vicksburg over 50 years ago, was given a farewell party by his fellow players at the Vicksburg Hotel before leaving for Chicago on his way to the Los Angeles studios.

Miss Eugenie Besserer gave me a glowing description of the home in Vicksburg over which she was one of the big war scenes being taken. This magnificent spectacle, unfortunately, could not be included in the pictures taken by the camera. It was in the evening when the shades were falling, and just before the scene was completed, Vicksburg and its environs—occupied every vantage point as far as the eye could reach. "It was an inspiring sight, and it shall always remain with me," said Miss Besserer.

The production of "The Prison Chap" will soon begin at Selig's Chicago studio. An all-star cast has been engaged, and Marshall Neilan will be the director. Scenes for this production will also be filmed in New York City and in Los Angeles.

A prominent producing company, known as the "Pleasure Producers," has been formed in Twin Falls, Idaho. James L. Taye, of Twin Falls, is business manager and assistant director; Wm. Rogers, director, and V. J. Ament, cameraman. Wm. Rogers is engaged on several successful plays and of a drama, "Rose of the Desert," which was played about a year ago in Twin Falls by local talent. The cast of the first production has been selected from residents of Twin Falls. It will be a semi-western photo-play, also of the Twin Falls and other local scenes.

It is the intention of the company to work into their photo-plays types of southern Idaho homes, ranches, irrigation projects, the sage brush desert, Snake River canyon (with its wonderful power), and also Boise City (the capital of Idaho), and the lakes, woodland and mountain scenery of northern Idaho.

In its plans, the company is working with a view to give a beneficial advertising campaign of the entire state, including its scenic, civic and industrial features.

Harry Wellington, assistant to Wm. Jenner, manager of the Chicago office for George Kleine, is now a proud father. His first born, a son, who will bear the name of Richard Linton Wellington, came into the world on April 15 last.

E. H. Spears, who for some time past has directed the research laboratory of the Rothacker Film Mfg. Co., has resigned that position to become director of laboratories of the Barker-Swan Film Co., Peoria, Ill.

"Cousin Jim," a photodrama written and acted exclusively by members of Chicago's elite, was given its premier at the Strand theater, Wabash avenue and Seventh street, on Friday evening, June 2. Grand opera prices ranging from $1.00 to $5.00 were charged at the gate, the proceeds of which will be devoted to various charitable enterprises. The authors of "Cousin Jim" are John T. McCutcheon, famous cartoonist of the Chicago Tribune; Kenneth S. Goodman and C. W. Waterman, who were formerly in Chicago and North Shore society circles. Only in the directing and technical departments was this society drama a professional production. It was staged by the Van Dee Producing Co., of Chicago, and the photography and laboratory work was done by the Rothacker Film Mfg. Co. The latter company, with the special sets in the interiors of prominent homes and leading clubs in the city and of the Blackstone Hotel, used its own special portable artificial lighting equipment. Waterson R. Rothacker, president of this company, reiterates the opinion that this is the first time that a feature picture has been made complete without using anything but special studio sets and special studio lighting.

Miss Viola Harpman, one of the youngest stars of the World Film Corporation, is now in Chicago on a visit to her home. Miss Harpman is only 17 years old, and has already appeared in "The Dragon," "By Whose Hand?" "Chain Invisible," etc., with considerable credit to herself.

H. A. Gundlind, manager of the Bryn Mawr theater, this city, has leased the Wilson Avenue theater for the summer months. It is his intention to introduce big film features at this popular vaudeville house during the summer months. The opening attraction on Monday, May 5, will be "The Unwritten Law," which made a big hit at the Ziegfeld recently, being held over for a second week on account of the great interest it created. Walter Buhl will be the manager of the theater, and Mr. Gundlind will attend to the booking.

An Associated Press dispatch from Pittsburgh states that a moving picture played an important part recently in the defense submitted by a telephone company in the Common Pleas Court. The telephone company was sued for heavy damages by a Mrs. Freda Garlater, who alleged that both of her hands had been permanently injured after picking up a live wire of the telephone company.

After she had filed suit against the company a detective agency rented the house in the rear of her home, and installed a camera in one of the windows. The film exhibited the alleged Mrs. Garlater feeding her chickens, throwing corn over a high fence and lifting heavy boards and piling them up. In addition, the film showed other facts that required considerable strength.

The safe in the office of the Clark theater, 4535 N. Clark street, this city, was blown upon by burglars on Tuesday night, May 30. The management reported a loss of $130 in cash.

Geraldine Farrar (now Mrs. Lou-Tellegen), accompanied by her husband, made a brief stay in the city last week. They are now on their related honeymoon, on their way to Los Angeles, where they have engaged Blanche King's bungalow for the summer. The famous opera star will engage in several Lasky features under the direction of Cecil DeMille at Hollywood. One of the features will be written by Mr. DeMille himself. Lou-Tellegen, who is an accomplished actor, will also star in these pictures.

Victor Eubank, Essanay's popular publicity manager, was out on an auto spin with a friend, Frank S. Johns, who represents a Cleveland lithographing firm, on Saturday, May 27, when the machine skidded and ran into a tree, on 111 North Side, near Fullerton avenue. Both men were thrown from the auto with great force, but luckily missed the tree and the instant death. They were conveyed to the Alexian Brothers' Hospital, nearby, where it was found that Mr. Eubank had his left leg broken and his face badly cut, but not seriously. Mr. Johns did not fare as well. His spine was seriously injured. In the time of writing (nearly a week afterwards) his condition is still considered grave. Mr. Eubank is improving fast and expects to be at his desk at 13333 Argyle street at an early date—but broken legs take their time to mend. His only complaint is that he can't get a friend, Eubank, that he was so fortunate, and regret deeply that Mr. Johns, whom I have met, did not come out as safely.

The following programs have been announced at the prominent downtown theaters in Chicago for the week ending Sunday or Monday, June 4 and 5:

- "Gloria's Brother"—first chapter; "The Gathering Storm" (George Kleine), Charles Chaplin in "Police" (Essanay) and Alice Brady in "La vie de Bohéme." The fourth chapter of "Gloria's Romance" was among the popular films of the week.
- Fine Arts—Mr. and Mrs. Vernon Castle in "The Whirl of Life." Cort Film Corporation, showing the popular "Castle Glide." Siegenbaum and "The Bondman" (Fox) with William Farnum, from Hall Caine's story of that name.
- Strand—Lillian Gilson in "An Innocent Magdalene" (Fine Arts), the Casino Club players in the society film "Cousin Jim" (Van Dee Producing Co.), and Mut and Jeff cartoons.
- Alexian Hall—Freda Ward in "The Guter Magdalene" (Lasky), and vocal solos.
- La-Salle—R. Boyce, "The Little Girl Next Door" (Illinois vice film).

C. R. Seelye, business manager of the Pathe exchanges, arrived in the city, Friday, June 2, and will remain for some time in this territory visiting the various branch offices.

C. A. Smith, manager of the Pathe serials, is in the city arranging for additional publicity in the syndicate papers throughout the country, in the interests of "Who's Guilty?"

ETHEL DENIES "VAUDE" RUMOR.

A quick exchange of wires between New York and Los Angeles last week brought speedy and emphatic denial from Ethel Tatee of the story appearing in a Chicago vaudeville publication declaring that she was contemplating a return to headline honors in vaudeville. The story continued to the effect that Miss Tatee was to be starred in a tabled revue which would start a tour bringing it to Broadway with the opening of the Fall season.
THE MOVING PICTURE WORLD

June 17, 1916

NEWS

THE MOVING PICTURE WORLD

NEWS OF LOS ANGELES AND VICINITY

By G. P. Von Harleman and Clarke Irvine

TWENTY-FOUR FILM ACTORS IN WRECK.

American Woman Film Company Director and Actors Seriously Injured When Big Truck Plunges Into Gully.

A GIANT motor truck in the service of the American Woman Film Company, while returning from location at Chatsworth Park, near this city, plunged headlong into a twenty-foot gully on a mountain roadway on Wednesday, May 23, injuring twenty-four persons and causing $10,000 in property. Two were so severely injured they may die. The accident was caused by the presence in the road of a rock half submerged in the clay-like dirt. The front wheel on the outside of the truck hit the rock and jumped it, throwing the steering mechanism out of the driver's control. The truck toppled over the edge.

The company was under the direction of J. Farrell MacDonald. The players were in costume for "Saul of Tarsus." The men in the party started rescuing those pinned under the vehicle. Word was rushed to Los Angeles by telephone, and speed officers, ambulances and police wagons were summoned. Before assistance arrived the men had rescued everyone from the debris and were administering first aid to the sufferers.

Assistant Director McDonough had a leg broken in two places and several other injuries. Mrs. Irmagard Schoonemaker was perhaps the most badly injured. Others hurt were: Mrs. K. Bernard, who was found to have a broken hip and to be internally injured; Miss Virginia Driscoll, Fred Madden, A. W. Drago, Kenneth McRae, Albano Luiz, Dorothy Dean, J. E. Ellsworth, Katherine Wallace, Golda Madden, Jane By, Elizabeth Gordon, Marie James, Mrs. M. J. White, John McDonough, May Adams, F. J. Robinson, Charles Adams, Florence Dowdell, Mrs. Charles Adams, Miss Resa Bullock and Miss Peggy Hart. T. E. Dickerson, driver of the truck, was not blamed. The responsibility has not been placed, as the evidence showed conclusively it was purely accidental.

This is the most serious accident that has been experienced by so large a number of film players in the history of picture-making on the coast.

"JULIUS CAESAR" TO BE SHOWN AGAIN

Actors' Fund to Repeat Shakespearean Drama in Majestic Theater for Thousands Who Failed to See Open Air Presentation.

Owning to the repeated demands of the public for a repetition of "Julius Caesar," the California Committee of the Actors' Fund of America has decided to give the play once more with the same remarkable cast. The play will be indoors instead of underneath the stars, as it was given in Hollywood. The cast will be the same except for two minor changes, and the principals are already working to make this performance equal the first one.

D. W. Griffith, who is now working on his greatest master production, "The Mother and the Law," of which little is known, and Mack Sennett, maker of Keystone comedies, who control the Majestic Theater, agreed to donate their house for the one night, Monday, June 5, delaying the regular weekly opening one day.

As a means of selling more seats at a higher price the committee arranged with the Hotel Alexandria to hold a public dinner and dance to sell seats at auction. Present were stars who took part, as well as many famous persons in stage and studio life. The seats were from $1 to $2.50, while boxes are $25. It was expected that the house will be sold out before the first day's sale closes.

Balboa Celebrates Birthday.

Three years ago, May 23, 1913, when studios were not so thick and large, H. M. and E. D. Horheimer started work at the little studio formerly occupied by the Edison western company in Long Beach. There was a little stage, a small office in a bungalow, and lots of open ground. Today that bungalow has been razed, the stage is covered by a huge property room, and all the open space is bearing the weight of stages, cutting rooms, laboratory, storage rooms, garage, offices, and other buildings. There are 250 employees in place of about a dozen. Instead of occupying one corner the plant covers the four corners of the intersecting streets, and it is rapidly growing. Now there are six large companies at work. E. D. Horheimer recently passed over the notion that two more would be put on during the summer.

President H. M. Horheimer says the success of Balboa has been attained only by perseverance and hard work. The loyal standpattes who have been there from the first are Norman Manning, business manager; Robert Brother- ton, cameraman and chief of the laboratory; William Beck- way, chief cameraman; John Wyse, stage manager, and Miss May Brotherton, head of the cutting and assembly de- partments.

In view of the fact that Balboa stock is not for sale, and has not been offered for sale, and that it has grown from almost nothing to be a big factor in the film business today, and that it has no regular permanent releasing firm attached to it, the success is unusual.

Films to Teach Cleanliness.

Proving that visual education in the shape of moving pictures is far superior to lectures or printed matter, County Health Officer J. L. Pomeroy has filed with the Board of Supervisors the request for a moving picture outfit. He asks for $5,000. New York, Chicago and other eastern communities have equipped their health de- partments with means for removing the residents of these places the necessity for control of disease, improvements in sanitation and hygiene, according to the statement of Health Officer Pomeroy.

Film Stars in Unique Stunts at Ascot Races.

The main event of the show given at the Ascot Speedway for the benefit of the Actors' Fund, Tuesday this week, was the automobile fashion show.

Judgment as to which of the cars and drivers presented the best appearance was left to the audience, and the result was that Miss Deanne, of the Vogue Films, Inc., driving a beautifully decorated roadster was awarded the first prize; Doro- thy Dalton, the Ince star, second, and Myrtle Gonzalez, of the Universal Film Mfg. Co., the third.

Following the decision of the multitude of judges, Miss Deanne was presented with a beautifully designed cup, presented by the Pals Club. Miss Dalton received a handsome trophy, donated by the Ventura Refining Company.

In second in importance was the ten-mile race for the championship of the motion picture studios of Los Angeles, which was won by Arthur Hansen of the Ince studios, with Wm. Russell of the American a close second.

Charlie Murray was the master of ceremonies. There was much comedy in the "junk race," for a Charles Murray trophy. This was won by the Keystone Cops.

The complete list of entries and events on the program was as follows:

First event—Five-mile motorcycle race, six entries; mile a minute to qualify.

Second event—One-mile exhibition for juvenile track record.

Third event—The automobile fashion show, with the following entrants:

Mabel Normand, Mabel Normand Feature Film Company; Edna Good- rige, Mabel Normand Feature Film Company; Lillian Gish, Universal; Ruth Stonehouse, Universal; Anita King, Lasky; Louise Lovely, Universal; Helen Gibson, Kelton; Dorothy Dalton, Thos. Ince Features; Virginia Hapke, L-Ko; Frances Billington, Universal; Mrs. Crane Wil- bur, Horsley; Helen Jerome Eddy, American Woman Film Co.; Mary Andrews, Edison; Ethel Ross, Universal; Marion Morrison, Monroe; Julia Heron, Thos. Ince Features; Oliver Golden, Universal; Belle Darlington, Universal; Yoda Smith, Universal; Marcel Moore, Universal; Maude Emery, Universal; Clio Madison, Universal; Virginia Dorr, Horsley; Constance Johnson, Lasky; Myrtle Gonzales, Universal; Rena Rogers, Universal; Ethel Fillman, Thos. Ince Features; Baby Zee (five years old), Universal.

Fourth event—Two-mile junk race, Charlie Murray trophy,
Opposes Mayor on Film Commissioner Question.

Despite Mayor Sebastian’s announcement that he would make no appointment to the new office of film commissioner on the ground that Los Angeles needs no censorship of motion pictures, the civil service commission has ordered examination for the office continued and completed.

The written examination for the film commissioner, which will pay a salary of $175, already has been held. The oral examination for the forty-eight candidates will be called for the latter part of next week.

The examination for police detectives, called for June 5, has been postponed by the civil service commission until July 5.

"Gloria’s Romance" Heads the Bill at Pantages.

The advent this week of Billie Burke in George Kleine’s serial, “Gloria’s Romance,” as the headliner at Pantages, makes a new departure in the policy of this popular vaudeville house.

Heretofore Mr. Pantages has never played anything on his program which could be billed above his vaudeville acts. He has run a number of serial pictures and feature films, but no one before has been advertised as the exclusive headliner of the program.

There are very few stars before the public who are more universally popular than Billie Burke, and her sweet and winsome personality transfers to the screen in most attractive fashion, and the producers of “Gloria’s Romance” have not overlooked any opportunity to make use of it. The serial will be shown in Pantages’ Spokane and Tacoma houses at the same time it is running here.

Los Angeles Film Brevities.

The fifteen-thousand-dollar St. James Methodist Episcopal Church, now under construction, is to be equipped with a projection machine and a complete outfit for putting on educational and biblical pictures. Several other churches are trying to secure moving picture machines for such purposes.

So far Los Angeles seems to have got along without even one bothersome censor.

William J. Fahey, proprietor of the Joyland Theater in Long Beach, has taken a lease on a theater which is being constructed in his city at a cost of $15,000. The new house will be at 30 Pine avenue and will be modern and up to the minute. It is to be called The Paramount Theater, and will be opened in about three months.

Writers at the American have organized an informal club. The first dinner has been held in Santa Barbara with over a dozen present. The pen pushers and scenarioists who enjoyed the feast were Editor in Chief William Pigott, "Pop" Hoadley, one of the veterans; William Parker, author of the stage and screen versions, and a number of his old friends; Hal Roach, Cameraman Jim Crosby and Harry Pollard went to Tia Juana this week to get additional scenes for the comedy which they made there last month.

Cecil B. De Mille has returned to the Lasky studio in Hollywood after a trip to New York and return via the Mexican border. He dropped off in the south to look over locations for a coming Paramount picture.

Ruth Stonehouse, who was injured while making scenes for a big five reel circus picture when she jumped from a trapeze to a horse’s back, is out of the hospital and is hard at work on a new picture in which she plays a leading part.

This week the Lasky company burned a small village for the newest Wallace Reid-Cleo Ridgely picture. The town was specially built for this purpose on the Lasky ranch. About 500 persons took part in the fire scenes at night. Ranchers from miles around stayed up all night to see the film actors doing their stunts.

Here’s a note that shows how the folks of the American up at Santa Barbara are progressing: Fortune has dealt a royal hand during the last month to the members of Carl La Viness Company of the American Film Company, presenting them with four baby girls. The fathers are Mr. Le Viness, William Parker, Abe Monlan and Al Vosburgh.

George Kleine has opened an exchange in the loft of the Knickerbocker Building on South Olive street, where the Billie Burke serial, “Gloria’s Romance,” will be distributed to the southland exhibitors.

All of the pictorial exhibit made at the great motion picture exposition recently in New York has been returned to the Film Commission and many may be seen by the people of Los Angeles and vicinity at any time. The film division will be shown every morning beginning at 10 o’clock. Seeing this picture is the same as visiting nearly a dozen of the leading film studios of this vicinity. Another moving picture is "The Wining of the Peach." The scene is laid in Tulare County. The pictures are free, as are the lectures and concerts that fill every half-hour period of the day.

The work on the photoplay feature, “Saul of Tarsus,” will be resumed this week by the American Woman Film Co. Although J. Farrell McDonald, the director, has not entirely recovered from the effects of the automobile accident in which he and a number of the members of the company were injured Wednesday last week, still the work will be carried on in his absence, the directing being temporarily in the hands of P. Z. Hartigan. All the persons injured in the accident are now reported out of danger.

Clem Pope, manager of the publicity department of the E. & R. Jungle Film Company, has invested in a natty red racer.

Ollie Kirkby, one of Kalem’s social buccaneers, is in the hospital suffering from an injury sustained in picture-making.

A skating rink in Long Beach was the scene this week of a jolly party when the Balboa gave one of its regular monthly skates for the employees.

Art Acord, who is known in Mutual films as a great cowboy, was slightly injured last week when he was pitched from a bucking broncho.

Tom Chatterton, who is featured in the submarine serial for the Flying A, last week came to town to see old friends, do a few scenes, and incidentally drop into the World office and leave his subscription for a year. He says he likes the American and Santa Barbara, but it is good to see the old faces.

William Dowling, ex-Universal director-actor, has arrived at the American studios and has started work.

Kalem has rented a ranch for James W. Horne, who is starting work on the first installment of the new serial he is making with Marin Sais.

Hal Lloyd, who is creating quite a character in Lonesome Luke in Rolin-Pathé comedies, together with Director Hal Roach, Cameraman Jim Crosby and Harry Pollard went to Tia Juana again this week to get additional scenes for the comedy which they made there last month.

This week the Flying A had a week’s vacation for a five-week trip to the four Mexican states. The company films are "The Big Dance," "In the Nick of Time," "The Mexicans," "How Not to Drive," open to all film comedians. A. Levy, judge.

June 17, 1916

THE MOVING PICTURE WORLD
Carried to the bottom of the ocean when he became ensnared in the body of an automobile which he drove from the end of the municipal pier at Santa Monica one day this week during the taking of a moving picture James Keating, an actor employed at a local studio, narrowly escaped drowning.

With four other men in the machine, Keating boldly dove into the sea. Failing to appear with the others after the plunge, the life guards rushed to his aid and brought him to the surface in an unconscious condition. Emergency treatment at a hospital quickly resuscitated him.

More than a dozen stage and film favorites gathered at a banquet given by Miss Marian Strauch in honor of Douglas Fairbanks prior to his departure for New York. The banquet was held in the beautiful supper club room at Hotel Alexandria. Those present were: Mr. and Mrs. Douglas Fairbanks, Mr. and Mrs. De Wolf Hopper, Mr. and Mrs. Dustin Farnum, Mr. and Mrs. William Farnum, Mrs. J. Lasky, Mr. and Mrs. Charlie Bull and Mrs. Robert Milton, Mr. W. D. Taylor, Mr. Benjamin Ziedman, Mrs. Lew Jefferey and the hostess, Miss Marian Strauch.

The Selig Zoo will be the scene of a big benefit entertainment on June 4.

Enid Marky of the Ince forces will go to New York and appear in the prologue of "Civilization," at the Criterion theater.

Thomas H. Ince this week became the namesake of a full blooded Sioux Indian baby born at Inceville. The infant is to be christened Thomas H. Ince Thunder Bull, and is the son of the late Charles Thunder Bull and Mrs. Thomas Ince, both of whom have appeared in several Ince-Triangle dramas to date.

The child is the first Sioux Indian to be born in California, this tribe having just come from the North Dakota reserve to take part in Ince moving pictures.

San Francisco's famous Barbary Coast is being duplicated at Culver City this week for scenes in a current Ince-Triangle drama in which H. F. Warner is appearing as star, under the direction of Carl Guthrie. Ince Thunder Bull, Mr. Robert Milton, Mr. W. D. Taylor, Mr. Benjamin Ziedman, Mrs. Lew Jefferey and the hostess, Miss Marian Strauch.

San Francisco's famous Barbary Coast is being duplicated at Culver City this week for scenes in a current Ince-Triangle drama in which H. F. Warner is appearing as star, under the direction of Carl Guthrie. Ince Thunder Bull, Mr. Robert Milton, Mr. W. D. Taylor, Mr. Benjamin Ziedman, Mrs. Lew Jefferey and the hostess, Miss Marian Strauch.

Norma Talmadge of the Fine Arts, with her director, John Emerson, his assistant, Erich Von Stroheim, and his cameraman, have departed for the New York studios where they will start immediately the production of a new five-reel Triangle drama. Miss Talmadge will play the star role, which was written for her by Anita Loos.

The Fine Arts players were accompanied to the train by a number of their friends and studio associates, which included Mae Marsh, the Gish Sisters, Robert Harron, Mary Alden, Co-Directors C. M. and S. A. Franklin, Millard Webb, Bernhard McConville, Chester Withey, W. S. Hart of Inceville and Miss Talmadge's two younger sisters, Constance and Natalie. The Fine Arts star found her drawing room crowded with people from every walk of life and as the train pulled out of the Santa Fe station, the Fine Arts studio folks gave three cheers and a tiger for the departing party.

Lois Weber returned this week to Universal City after a month's rest from her strenuous labors at the film city. Miss Weber spent most of her vacation in New York, where she was releasing Vim Comedies and was appointed by President and General Manager H. O. Davis of the Universal Company and other officials of the motion picture concerns.

Eugene B. Lewis, who recently came to the Pacific Coast from New York, has been made the head of the scenario department at Universal City.

Mr. Lewis is an old newspaper man who drifted into the motion picture field several years before he became associated with the "Big U" organization. He was connected with the Biograph Company, for which concern he wrote a number of notable photoplay stories of recent production.

Melies Offers New Comedies

Series of High Class Subjects from Vit films for Release on General Film Program.

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, entitling their new Knickerbocker Star Features. Harry C. Myers and Rosemary Theby, one of the most popular comedy teams on the screen, will appear each week in a high-class refined single reel comedy produced by this studio. It is probable that the first picture will be released late in June. Wednesdays 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 from the nature of these comedies, because of their refinement and unique manner of production. In the five pictures already screened the comedy depends entirely upon quick perception of the human element and is practically without 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 indicating a very furry nose. The subject is absolutely no drinking or rough handling of woman.

The many interior sets are all designed by Mr. Myers, who is a pupil of the celebrated Josef Urban. Included among those already seen are several sets which are bound to be enthusiastic uniforms, to their striking originality and effectiveness. Black-an-white effects are boldly used. Harry Keepers, one of the most highly endorsed cameramen in the business, is responsible for the excellent photography. Mr. Myers has a routine of unusual "shoots" into the five pictures above mentioned. It is his practise, upon returning to a scene after a cut, to present an entirely different view of the room. This, in combination with frequent close-ups, greatly enhances the interest of the scenes.

The scenarios for these releases have been carefully selected by a committee comprising Louis Burstein, managing director; Mr. Myers and Bert Tracey, scenario editor. They include the work of several of the best-known writers of refined comedy.

Strand Theater Books "Tess"

Broadway's Big Theater Presents Famous Playwright—Mary Pickford Masterpiece During Week of June 4.

The unprecedented screen career of "Tess of the Storm Country," considered by thousands of exhibitors and fans to be the best motion picture in which the Famous Players Film Company ever presented Mary Pickford, is to be reviewed by another chapter, due to its amazing record of international success because of the action of the Strand Theater in New York in booking this quietly humorous and pathetic photoplay for the week of June 4.

The presentation at the Strand Theater of this great epic of the screen, often enthusiastically described as the best five-reel picture ever produced, is in the nature of a revival similar to the return of stage plays that have had unusual popularity, as the production was first released by the Famous Players in March, 1914. It has never been shown at the Strand before, however, for the reason that this theater was not yet in existence at the time of the release of "Tess." In the United States "Tess" went to England, where it repeated its American triumph, as it did in all the countries of Europe and Australia. In the latter country its presentation resulted in the sale of two hundred thousand Australian pennies, with which an enormous loving cup was purchased and sent from Sydney to New York at a tribute to the art and charm of the gifted Mary. It is said that more prints of this feature have been distributed by the Famous Players than any other two photoplays of equal length.
Kalem Plans Busy Summer
Hot Weather Will Mean Increase Instead of Lessening Activity at Coast and Florida Studios.

THE coming of the summer months, which are usually marked by a let-up in activity at picture studios, will be a foregone conclusion this year at all the Kalem plants. Of importance in the announcement of the company's plans for the hot-weather months is the news that the Jacksonville studios will continue operations throughout the summer.

Kalems' releases through the General Film Company 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 service.

PALLAS STAGES NEW FARNUM SUBJECT.

After a short vacation upon the completion of "David Garrick," Dustin Farnum has returned to the Pallas Pictures studios in Los Angeles and has commenced work on his next vehicle, "The Parson of Panamint." This subject has been taken from the story by Peter B. Kyne which appeared in the Saturday Evening Post and gives an exact account of conditions in the mushroom mining towns of Nevada forty years ago.

It is understood that "The Parson of Panamint" will prove the biggest production yet undertaken by Pallas Pictures. Among the more elaborate sets now being built is a replica of a complete mining town on the spot in the desert where a boom-days mining town formerly stood. This will be the most pretentious set ever erected by the Pallas organization, which, judging from those used in "The Gentleman from Indiana," will necessitate an enormous expenditure. William D. Taylor, who is directing the new film, is experiencing no little trouble in securing the exact types for the minor parts.

Scene from "The Music Swindlers" (Kalem).

Paramount Program
Regular Features for June 19 Will Be Reinforced by the Usual Pictographs and Travel Films.

P ARAMOUNT Pictures for the week of June 19 will be headed by usual regular 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 "Susie Snowflake." 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 part of Europe as they were before they had the fierce fighting of the present war. Europe's most celebrated stage-comedians will be shown to Paramount audiences in this series as they were before the present struggle began, the first point of interest visited being Berlin the Imperial. Through 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 unabashed 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, the fly is the most interesting of summer sports.

The Paramount-Pictographs for this week will be seen "Keeping Time" in the "Testing the Mind" series of Professor Hugo Munsterberg; how to dress and undress the baby in "Better Babies"; "Training a Lion"; "Preparing Fruit, New Ways" and "How to Fall."

Snared by the Halter

"Bill" Barry Gives Up Single Beddedness in Apartment where "Gas Administered" Sign Hangs in the Window.

"BILL" BARRY has "went and done it!" At the fashionable hour of high noon Thursday, May 25, he left the ranks of the happy bachelors in which he has carried a flaming banner for years and became a benefactor. All of this is by way of saying that William Leslie Barry and Miss Nan Jacobus were united in the bonds of holy matrimony Thursday at noon by the Rev. Maitland Bartlett, pastor of the Beck Memorial Church, New York City, at the pastor's apartments on East Fifteenth street.

"Bill" had been threatening to do the trick for a long time. It probably is a matter of only truth but no significance that in one window of the apartment house in which the wedding ceremony was performed there hangs a sign "Gas Administered.""'

Mr. Barry, until a few weeks ago, was advertising manager of the Nicholas Power Co. At the present time he is associated with the Monroe Press and is continuing his association with solicitation picture people by soliciting printing from them. Miss Jacobus left home and mother in Montclair, N. J.

The wedding was a quiet one, being attended only by Mr. and Mrs. Frank Powell, and A. MacArthur and W. P. Milligan, all of whom are close personal friends of the contracting parties. Mr. Powell provided the wedding automobile which was gaily bedecked with bridal flowers and white satin ribbon. MacArthur and Milligan whistled the "Bachelor's Dirge" in lieu of a wedding march. Mr. Powell was host at an elaborate wedding luncheon served at the Prince George Hotel.

Mr. and Mrs. Barry have taken a house in Bayside, L. I., and already have a little flivver running around.

SELMZICK CLOSING DEALS.

Lewis J. Selznick's two representatives, Ben S. Cohen and Ned H. Spitzer, made such rapid progress in negotiating for the distribution of the future Clara Kimball Young features in Canada and the Far East that Mr. Selznick has already followed them to the Windy City to close several big 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 coordinate the negotiations.

It is understood Mr. Selznick has formed a partnership with big western exchange men similar to those he formed in Philadelphia, Detroit and Boston.


Mutual Program

Thirty-two Reels of Satisfying Pictures on the List for Week of June 12.

THIRTY-TWO reels, including two Mutual Master-pictures, De Luxe Edition, featuring Crane Wilbur and Winnifred Greenwood, comprise Mutual releases for the week of June 12. First of the Masterpictures, De Luxe Edition, "The Inner Struggle," starring Miss Greenwood supported by Franklin Ritchie and Roy Stewart, will be released June 12. "The Wasted Years," Crane Wilbur's starring vehicle follows on June 15. In addition to these five act features, Mutual releases for the week are composed of a number of short length features, including a three reel drama, four reel two subjects, a number of single reel comedies and the three popular Mutual feature releases -The Mutual Weekly, Reel Life, The Mutual Film Magazine and See America First.

The self sacrifice of a young physician, portrayed by Franklin Ritchie, who quits the girl he loves to minister to the stricken lepers in a colony far out in the Pacific, furnished the basic theme of "The Inner Struggle," in which Miss Greenwood stars. This Masterpicture, De Luxe Edition, was written for Miss Greenwood by Julian Louise Lamothe and screened under the personal direction of Edward Sloman. It is a straight drama, powerful in its action and its great punch is a mental one. "The Wasted Years," second of the Mutual Masterpictures, De Luxe Edition, of the week, in which Crane Wilbur is starred, finds this popular player essaying a role seldom witnessed on a motion picture screen. It is a psychological drama, in which the follies of a man's early life are brought back to him with bitter memories in the years which follow. Mr. Wilbur's supporting cast includes Mae Gaston, John Oaker and Thelma Salter, popular child actress recently engaged by the Horsley-Mutual studios.

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 subject for the week present a host of popular players. First of these short length features, "Circumstantial Evidence," in which the chief parts are played by Edward Coxen and Lizette Thorne, 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 powerful story of the cow country, which will go to the public June 16, under the Mustang brand. "The Star of India," a gripping 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, offer a number of novel stories and bring into play various of the popular Mutual mirthmakers. "Real Estates," starring Claude Cooper and Frank E. McNish and "Doughnuts," first of the new comedies featuring Riley Chamberlin in his popular role of "Conductor No. 786," 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 "De-linquent 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-clusive Adventure," for release June 14, and "Pedigrees, Pups and Pussies," with Ora Humphrey, for release June 18.

"Jerry, and the Moonshiners," starring George Ovey, is the Cub offering for June 16.

Louis A. Buettner

Progressive Exhibitor of Cohoes, N. Y., Who Will Be a Delegate to the Chicago Convention.

A SPLENDID type of the modern progressive exhibitor is Louis A. Buettner of Cohoes, N. Y., joint owner with Louis J. Shearer of the Cohoes Opera House and the Majestic theater. Mr. Buettner is the president of the organized exhibitors of Troy, N. Y., and the foremost champion of organization in the capital district. The strong and growing organizations of exhibitors in Albany and Schenectady are largely due to his efforts. He demonstrated the practical uses of organization when, in the county of Rensselaer, he restored prosperity to his fellow exhibitors.

Murderous and foolish competition had come very near ruining more than one exhibitor in Troy and its environs. Mr. Buettner possessed of a thorough knowledge of the exhibiting business, possessed likewise an uncommon degree of the power to inspire confidence, using tact, diplomacy and patience succeeded in banishing ruinous competition. The long show for five cents disappeared from Troy and the nickel is no longer the unvarying unit of admission. Mr. Buettner took a prominent part in the recent state convention at Albany where he was elected delegate to the national convention at Chicago.

Mr. Buettner has learned the art of exhibition through years of experience. The houses under his control are models in every way and the prosperity they enjoy is but a result of Mr. Buettner's intensive showmanship. Previous to coming to Cohoes Mr. Buettner had owned and operated amusement enterprises and moving picture theaters in Guttenberg, N. J.; Amsterdam, Utica, N. Y.; Kane, Pa.; Mr. Buettner is in his early thirties and full of energy and ambition. He will be heard from in the future.

FRED. ("BING") THOMSON RETURNS TO VITAGRAPH.

Fred ("Bing") Thomson has been engaged by the Vitagraph Company of America as director for E. H. Sothern, who has begun work at the Vitagraph studios in Brooklyn on three photo-dramatic productions.

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 and forceful 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 theater. Since that time, he has been with several other concerns.
Dixon Will Have Studio

Producer of "The Fall of a Nation" Preparing for More Big Subjects.

SPEULATION 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 production at the Liberty theater, New York, Tuesday, June 6th, of his mighty pre-

paredness 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 Barley Cushing, his assistant in the staging of "The Fall of a Nation," has been selected for clever work in "Sybil" during the current season adding to the laurels which he has gathered in "The Siren," "The Dollar Princess" and "The Merry Widow," in the last of which he created his first great success. However, before entering musical comedy Mr. Brian played a number of important roles in straight comedies among which was "The Man From Mexico."

The role which he will play for the Famous Players is that of a wealthy young American who revolts at our tariff restrictions and decides to bring some necklace into this country without the formality of mentioning the fact to the customs officials. He is married and he loves his darling wife, of course, but he cannot resist the temptation to practice a little harmless deception upon her. Alas for the lady's peace of mind, the deception includes an actress and an imitation necklace which is a perfect replica of the exquisite affair which he purchased for his spouse.

The result is a general scrambling of wives, actresses, customs officials and detectives in which our would-be smuggler and his friends have a very painful experience. It is a swiftly moving comedy of action that is ideally suited to Mr. Brian. Work on the production has already begun under the direction of Sidney Olcott who has many excellent Famous Players productions to his credit.

This is not Mr. Brian's first appearance before the camera as he has already been starred on the Paramount Program by Lasky.

GERALDINE FARRAR LEAVES FOR CALIFORNIA.

With the long winter season of grand opera and concert at an end, Geraldine Farrar, looking her very happiest started last Monday 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 embossed 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.

Famous Players to Star Donald Brian

DONALD BRIAN, celebrated comedian and matinee idol, and left wing of the inimitable "Dona\n
December and Jo" trio, in the current stage success, "Sybil," is to be starred by the Famous Players in a modern smuggling story which will be released on the Paramount Program within the next few weeks.

Mr. Brian is one of the best known and most popular figures on and off stage today. His clever work in "Sybil" during the current season adding to the laurels which he has gathered in "The Siren," "The Dollar Princess" and "The Merry Widow," in the last of which he created his first big success. However, before entering musical comedy Mr. Brian played a number of important roles in straight comedies among which was "The Man From Mexico."

The role which he will play for the Famous Players is that of a wealthy young American who revolts at our tariff restrictions and decides to bring some necklace into this country without the formality of mentioning the fact to the customs officials. He is married and he loves his darling wife, of course, but he cannot resist the temptation to practice a little harmless deception upon her. Alas for the lady's peace of mind, the deception includes an actress and an imitation necklace which is a perfect replica of the exquisite affair which he purchased for his spouse.

The result is a general scrambling of wives, actresses, customs officials and detectives in which our would-be smuggler and his friends have a very painful experience. It is a swiftly moving comedy of action that is ideally suited to Mr. Brian. Work on the production has already begun under the direction of Sidney Olcott who has many excellent Famous Players productions to his credit.

This is not Mr. Brian's first appearance before the camera as he has already been starred on the Paramount Program by Lasky.

MORE V-L-S-E PROMOTIONS.

Last week marked many important changes in the Vita-graph-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 Manager of the New York Exchange to the managership of the Syracuse Branch Exchange. Mr. Hartich's elevation will be received cordially by his host of friends who have followed his career with the V-L-S-E since he joined that organization less than a year ago. It is being looked upon as a striking illustration of success attained by intelligently directed effort, persistent application and studiousness. It is especially noteworthy because of Mr. Hartich's short period of association with the industry.

In the Cleveland exchange, A. M. Holah, salesman, has been promoted to the position of Assistant Manager. Mr. Holah goes to the new position particularly well qualified by virtue of his experience in sales promotion work, and intensive development. 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 Fraklin Park theater, Boston, Mass., has left that position to become associated 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.
Vitographs for Week of June 12

General Film and V-L-S-E. Will Issue a Number of Excellent Subjects from Eastern and Western Studios of the Big Company.

Released by General Film.

"A SHES," a Vitagraph Broadway Star Feature, is a sympathetic drama, produced by Vitagraph Western Branch, which is bound to please. In it 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. He curses the innocent babe as a murderer and leaves the house of sorrow to wander aimlessly. 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 consists mainly of minding babes at so much down and so much an hour, according to the disposition and lung power of the infant. When Henry Peck entrusts him with his infant, he little dreams what trouble is in store for him. Florence Natol, George O'Donnell, Richard Turner and Harry Mayo are also seen in this comedy. The scenario is by Edward J. Montague and Frank Currier had charge of the direction.

Released by V-L-S-E.

Vitagraph's Blue Ribbon Feature for the week of June 12, is one worthy of the talents of its star, James Morrison.

Scene from "Her Loving Relations" (Vitagraph).

"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. Wily "faces" 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 audience from many hearty laughs. Frank Koch, Jr., wrote the story while C. Jay Williams directed the picture.

Roy Hauck

A youth of many and varied attainments, first on the stage and more recently on the screen, Roy Hauck, aged fifteen years, has an enviable record. He comes by his accomplishments naturally. On his mother's side he is connected with a number of prominent actors and actresses, among them Bessie McCoy (Mrs. Richard Harding Davis), whereas the other branch of the family included Minnie Hauck, an important figure in grand opera for many years.

Having reached the age of seven, Roy made his first professional appearance at the Hippodrome and for about one year thereafter continued in stage productions, which he abandoned to play juvenile leads in Thanhouser pictures. The list of photoplays in which he has proved his ability in prominent roles, includes "Guilty or Not Guilty," "Her Big Brother," "Bobby's Plot," "The Tin Soldier and the Doll," "A Gentleman for a Day," "The Million Dollar Mystery," all Thanhouser productions; also the Arrow Corporation's "Right Off the Bat" and George Kleine's "Gloria's Romance," starring Billie Burke.

Weighing only one hundred pounds and measuring five feet, three inches, Roy scarcely looks like a boy of fifteen, although his training has developed a versatility that might be envied by a mature man. He can drive any kind of a machine, ride or drive a horse and is expert at swimming, high diving, boxing and acrobatic and fancy dancing. For the past two years he has been his own business manager and handled his contracts. At the close of a busy day Roy is accustomed to indulge a taste for music, for he is something of a pianist with a repertory that runs all the way from grand opera to ragtime.

WELCOME DINNER TO ALICE JOYCE.

For a welcome back to the screen Miss 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 F. 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.

MISS CRAWLEY WRITES SCENARIOS.

Miss Constance Crawley, popular star of American-Mutual releases and favorite of the speaking stage, 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 of "By-Par." It is an interesting story dealing with cowardice and fear, the action of which is centered in a typical border town.
Chester Beecroft With American-Mutual

Opens New York Office to Negotiate with Big Stars, Authors and Directors—Also Will Handle Foreign Business and Direct Advertising Campaign of Chaplin and Mutual Serials.

The American Film Company intends to maintain leadership in the way of all productions is evidenced by the opening last week of a New York office, in which prominent players and well-known writers of fiction, drama and scenario will be gathered to the fold of the "Flying A," company, whose experience and whose 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. Already he has taken up his duties in Illinois and 1628 of the Masonic building, 71 West Twenty-third street.

S. S. Hutchinson, president of the American, has wisely determined to continue his policy of personal supervision, so that when he and his associates decided to confine the future to the biggest and most desirable attractions that can 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 as well as with three great dramatic stars, who will be presented in the play or play with which they are most closely identified. In the minds of those in the 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 constant and in the permanent success of the industry.

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. A great star needs equally great directing, and a great play or story is frequently ruined by incompetent scenarioizing. Granted these major requirements have been fully met, there is still the peril of improper technical and scenic preparation, hopeless camera men, bad laboratory work, and last but not least important, unskilled advertising.

To guard against the operation of any such faults in the productions of the American, Mr. Hutchinson has instructed Mr. Beecroft to contract with the greatest actors, 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, crack camera men, etc.

When John R. Freuler, president of the Mutual Film Corporation, advanced the policy of that distributing organization to its new point of commanding efficiency by limiting its releases to brilliant and pretentious big star or big photoplay productions, capable of the business and profit for the exhibitor without depending at all upon any other Mutual releases, the American was the first company to see the wisdom of the plan and put it in instant operation.

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 most of the details of the contract whereby Chaplin is now receiving $10,000 a week, plus $150,000 bonus. Mr. Freuler is one of the principal stockholders in the American and is vitally interested in its progress, so that it becomes reasonable to expect that the Chaplin standard will be closely followed.

Mr. Beecroft will also handle the export department, as far as sales and contracts are concerned, of the American, Lone Star Company (Charlie Chaplin), North American ("The Man with the Wasp Insect"), and some others, and special advertising on the newly-acquired stars and the series of pictures in which they will appear.

GAUMONT COMPANIES NOW AT FLUSHING.

When the Comanche of the Clyde line reached New York Sunday, June 4, it carried the Gaumont players who had come 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 world-wide Societe des Etablissements Gaumont.

George E. Middleton

ACCORDING to statements which General Manager Alexander Byfuss of the California concern has just given to the press, the actual directing brain behind the firm's producing activities belongs to George E. Middleton, producing manager, of whom the picture world has heretofore never heard a word.

The feature of the announcement lies in the fact that Middleton is not a new acquisition to the California people, but has been quietly working in the background ever since the corporation's inception. He has not been associated with his new work, however, and it is only those intimately connected with the California corporation who have been so much as suspected his existence as a film director.

Among the greatest of the productions with which the recent announcement credits Middleton are "Salome Jane," "Mignon," "Revolution Nell" and "The Unwritten Law." It is to be noted that it is in these same productions that Beatriz Michelena has made her outstanding screen success. Middleton has just completed the film adaptation from C. N. and A. M. Williamson's "The Woman Who Dared," in which Miss Michelena is playing the stellar role. Under his immediate direction that Otis Skinner will appear in the film dramatization of "Kismet."

In commenting upon his announcement and the reasons for so long withholding it from the public Mr. Byfuss said:

"Although Mr. Middleton's work has been of the most arduous type, he has managed to make it a powerful attraction from the first and we have never had the smallest doubt about his continued success, all mention of his directing responsibilities has been withheld at his own request.

"It has been the policy of our corporation always to let results speak for themselves and to make no claims without substantiating evidence. Mr. Middleton believed that this should apply to himself as well as to the affairs with which he was so intimately connected. Although he has been a member of all the important bodies in the industry, his name has never appeared in the trade press without his being definitely known as a producer of big films. From a man who has been responsible for the making of such films as "The American," "The Abiding House," "The Tarnished Lady," "The Unofficial Agent," "The Man with the Wasp Insect," and "The Tone of the Town," it was not to be supposed that he could do less than meet the highest of the industry's requirements in the direction of "The Unwritten Law.""

George E. Middleton.

ANOTHER PHOTOPLAY PAPER.

Add to the list of photoplay papers the Kinema News published at Tokio by S. Isono and edited by Y. Matsushita. The first issue is dated March 20th, and consists of twenty four pages well illustrated with half tones and gelatine prints interlaced. It is written entirely in Japanese characters save where the ideograph fails to represent required words, when the names or titles are set in English type. This gives a rather peculiar effect where an occasional word falls in the body of an article. This paper maintains no direct rivalry with the English photoplay papers in the field of its production, but it is to be noted that it is a paper which may not be passed upon, but it is interesting to note that the growth of the business in Japan makes possible the issuance of a paper of such pretension and typographical quality.

EDWARD BRENNAN IN METRO SUBJECT.

Edward Brennan, one of the foremost leading men in the country, who has appeared in many Metro wonder-plays, will next be seen on the screen in "The Quiver," the Metro Rolfe release for July 10, in which Lionel Barrymore is starred. In this production Mr. Brennan proves his apparent versatility, playing the role of a rugged mining man, in which he is called upon to participate in many strong dramatic situations. Mr. Brennan was featured with Grace Elliston in "Black Fear," a Metro wonderplay, and had a similar role in "The Woman Pays," with Valli Valli.
No Price Too Great

World Film Spending Ten Thousand Dollars to Improve Quality of Stories.

By William A. Brady.

ONE of the prominent New York dailies recently published an editorial in which it condemned the motion picture industry in general for the lack of appreciation of the written word. In cold words, they decried the unwillingness of film producers to encourage writers by reason of the fact that a limit had been set on the price of material.

So much for so much, has been the slogan with newspapers and magazines for the past century. A reporter gets a given amount for so many columns. A short story writer gets so much for a three thousand word tale. A cartoonist gets a certain sum for his cartoons. In cold fact, he is permanently employed—yet the fact that producers of film plays set a standard price for a standard article, is unjust.

There is no limit to the price we will pay for good, logical, dramatic material. If a writer is important and brings us a big story, he can almost command his own price. If a writer of unknown quality can bring us a written tale that will attract unusual attention and make an unusual picture, he can get far more for his product that he can for a like amount of work in any other field in the world.

"We pay for material, any sum commensurate with the importance of the writer, bigness of the story, unconventionality of the plot. It is a question of the story, not the scenario." John Smith is as welcome to us as Sir James M. Barrie—all we want is the finished product.

There is no field in the world where a reputation counts for less than in the motion picture field. "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, to have it revised and scenes, situations and climaxes, all of which, when the film is produced, go to the credit of the original writer."

"But, to my mind, at least as far as World Film is concerned, there is no limit to the price we will pay for original material. We could, if we chose, secure the finest elements from the world's greatest authors, and in our scurrying for new and picturesque material have finally prevailed upon Thomas W. Lawson to allow us to convert his thrilling financial story to films."

"Our production of Murgur's 'La Vie de Boheme' and the contemplated early production of many more fiction classics best illustrates our seriousness in wanting only the best.

"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, tiring 'two men and a woman' idea."

"Last week a playwright, one of whose plays created a furore on Broadway this season, wanted to do business with us. He wanted to write six scenarios a year. We would have liked to engage him but he demanded one thousand dollars in advance, before even submitting a synopsis. We had to decline his services. But an hour later we paid an unknown writer five hundred dollars for a finished scenario, which on the face of it, proved original and attractive."

"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. We are just about reaching the market for those original matter from obscure writers. We invite newspapermen to send us ideas and stories. We want new and better material—there is no limit—a good story to start with, is half the battle won."

"We wade into every imaginable type and we want material that will permit of them displaying the versatility they are supposed to possess. We do not want stories bordering on the forbidden topics of conversation. We do not want a story that has been written for the screen, to show the people of the world, anything we would not broach as a subject during a drawing room chat."

"Subjects unfit to be spoken of in polite circles are certainly not fit to offer millions of people of every thinking class. We want clean, original, dramatic material—and will pay amply for it. Those who write for the morbid, the pervert, and the low thinking can save their posture."

Studio for Clara Kimball Young

Selznick Leases Big Tract Near Flushing—Construction to Begin Immediately.

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. The work of constructing the studio and adjoining plant will begin at once.

The architectural plans for the studio were drawn to meet the specifications of Miss Young and to the strictest letter by Albert Capellani. These call for a studio floor space of eighty by 150 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.

One of the biggest architectural gardeners in the East 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 waterfall.

Among the innovations planned for the studio itself is a specially constructed flooring that will be impervious to shock and free from vibrations. The heaviest sort of construction work may be carried on close to a camera in operation without affecting the film.

Another feature will be the two revolving stages, on each of which four story or more scenes can be erected and "shot" without moving the position of the camera and lights. This device has been proved a tremendous saving in time.

Suitable dressing room accommodations planned are unusually commodious. Miss Young practically drew the dressing room specifications herself, being determined to avoid, both for herself and the members of the company, the many inconveniences she has suffered in other studios. 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.

Omaha "Movie" Ball a Success

Three Thousand Persons Present—Affair Reflects Credit on Omaha Screen Club and Photoplay Managers' Association.

WILLIAM J. Sweeney, who attended the "movie" ball given at the Auditorium, Omaha, Thursday, May 25, reports the event was a big success. The affair was under the auspices of the Omaha Screen Club and of the Photoplay Managers Association.

About 3,000 persons were present. The grand march was led by Bryant Washburn, of Essanay, and Miss Dolores Cassinelli, of the Emerald Motion Picture Company, who were followed by Richard C. Travers and Miss Caroline Winters, of the Emerald. These photoplayers accompanied Mr. Sweeney on the train to Omaha, and there were, besides, Lee Moran and Eddie Lyons, of Nestor-Universal, and Franklin Farnham, of Universal, who were on their way to the Coast and attended the ball.

Mr. Sweeney took advantage of his visit to boost the coming Chicago National Convention and Exposition, and was given hearty assurances from many Nebraska exhibitors that they would attend.

The officers of the Omaha Screen Club are F. A. Van Husen, jr., president; S. H. Goldberg, vice president; C. W. Taylor, second vice president; J. E. Kirk, secretary, and Lake Schlink, treasurer. The officers of the Photoplay Managers' Association are S. H. Goldberg, president; W. O. Jensen, treasurer, and H. B. Watts, secretary.

FITZMAURICE FINISHES "ARMS AND THE WOMAN."

George Fitzmaurice of Astra, Pathé producer, has completed work on "Arms and the Woman" and is now engaged on "The Romantic Journey," an original five-reel feature by an unknown director. George Brackett Seitz and Ouida Bergere, for the Pathé program.

William Courtney is the star and the cast is made up of well-known Broadway actors, among whom are Alice Dovey, now playing in "Very Good Eddie"; Macey Harlan and others.
Teft Johnson a Manufacturer

Former Vitagraph Player and Director Will Issue Weekly Stories of Childhood Doings.

T. H. E. Teft Johnson Film Corporation announces the completion of three single-reel stories. These will be ready for public showing within a fortnight. They will be the forerunners of regular weekly releases designed especially for children's programs, but not without interest for grown-ups. The subjects are all to be produced by Teft Johnson, who also will be seen in them. Mr. Johnson was for seven years a player and director for the Vitagraph. He was for two years with the Edison Company prior to that. On the stage Mr. Johnson was for twelve years with David Belasco, for three years of that period playing with Mrs. Leslie Carter's company. Mr. Johnson's ability as an actor and as a director is too well known to the trade and to picturegoers to require any extended comment here.

The subjects completed by the Johnson company are "Sonny Boy at the Bat," "Sonny Boy at the Dog Show" and "Sonny Boy in His School Days." Featured in these are young Willie Johnson, who is said to be no kin of the director. Mr. Johnson will be seen as Daddy Bear, while Mabel Kelly will portray Mother Bear. Toto, a trained water spaniel, also will figure much in these stories of boyhood, the portrayals of the incidents in a younger's life that will be recognized by all males, large as well as small. The stories will run in length from 850 to 1,000 feet and will be sold on a state's right basis.

The officers of the company are Teft Johnson, president; Charles Abrams, secretary; Joseph A. Schuchert, of Buffalo, vice-president and treasurer. The permanent studios will be in New Jersey.

Marguerite Snow Joins IVAN.

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. An especially strong cast is being assembled to support Miss Snow.

Horsley Studios Busy

Last Half of May Sees Many Subjects Completed and New Ones Begun.

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. The 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. 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.

"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 of his secretaries who returns a sham affectation, but is, in reality, devoted to a youth of her own set. Max Glioston and John Oaker make up the supporting cast, and although there are but three principals the eternal triangle does not exist in this offering. Robert B. Broadwell handled the direction.

Margaret Gibson and William Clifford, co-starring in the latest work of Francis Worcester Doughty, are cast in ideal parts. "The Star of India" is the title of the play and is a two-reel subject in which the Bostock animals are used in large numbers. Many of the scenes present an excellent idea of life in the jungle, introducing lions, leopards and elephants. Hand to hand combats with the beasts and a huge solitary fire add to the massiveness of the production. Director Charles Swickard supervised the filming of this Centaur feature.

The three offerings of the Cub Comedy company, all from the inventive mind of Director Milton H. Fahrney, are of the standard which has marked past productions of this brand. George Ovey is the star in each, and large and capable companies assist the popular luminary, chiefly among the casts being Claire Alexander, dainty ingenue; Louis FitzRoy, George George, Janet Sully, Jefferson Osborne and other Cub favorites.

"Jerry and the Moonshitters" is the first of the trio to be released, Jerry's attempt to pass counterfeit money launching him on a cork's road from the start. "Jerry's Element" is one long laugh from start to finish, George Ovey taking all sorts of abuse before he finally overthrows the obstacles which stand in the way of a happy marriage. The last, "Jerry's Big Haul," gives Mr. Ovey even larger scope for clean and wholesome comedy, the three pictures, in fact, being among the very best from this group of David Horsley players.

"JAX" WELCOMES IVY CLOSE.

Ivy Close, Kalem's latest star, arrived at Jacksonville last week on the Clyde liner Comanche being met by a large delegation that included many members of other companies in "Jax," in addition to the Kalem forces. Jacksonville newspapers also combined in extending a welcome that left the famous English stage star and beauty a very much flustered person.

"I hated to leave New York," she laughed, "But Jacksonville has been so wonderful that I have forgotten all my regrets. To be perfectly happy now the only thing I need is the word to start work."

BEBAN THE FRIEND RELIABLE.

When Thomas H. Ince was forced to delay his departure for New York to arrange the many details of preparation for his massive production of "Civilization" his first thought was to seek some one to leave Los Angeles for New York in his place—some one who would truly represent him. He sought no further than his closest friend, George Beban.

The latter agreed, in spite of the fact it necessitated his breaking his promise to his beloved Friars to accompany them on their tour.

A CORRECTION.

William E. Wing is the author of "Miss Adventure," Vitagraph's three-part Broadway Star Feature, released Saturday, May 20. Through an error another person was given credit for the authorship of the film.
Featuring Stars in Short Subjects

Policy of General Film Service Brings Approval from Exhibitors—Program for Week of June 12.

A recent advertisement of the General Film Company in The Moving Picture World calling attention to the fact that more than thirty stars appeared in General Film Service program during the week May 29-June 4 emphasizes the predominating policy of General Film Service of presenting stars in one, two and three-reel dramas and comedies as well as in five-reel features. This policy undoubtedly is receiving the cordial support of exhibitors, and the significance of the remark made recently by William N. Selig, president of the company, is emphasized by this policy. George K. Spoor, president of Essanay, is another who is enthusiastic over the policy of featuring big stars in short-length subjects. He again recently announced that Essanay's biggest stars will be seen in one, two and three-reel releases.

With the advent of hot weather, during which exhibitors say it is more difficult to hold the attention of patrons to so-called features, unless they are exceptionally interesting, the General Film Service program of short pictures, and of great variety, and made distinctive by noted stars, should appeal. General Film Service for the week June 12-18 inclusive bristles with the names of famous film artists.

Kalem's greatest success "The Two Orphans," picturized by Selig, will be the first release of the week. The Selig company has been calling attention to the unusual cast featured in this reissue. It includes Kathlyn Williams, Myrtle Stedman, T. J. Carrigan, Lyllian Leighton, Adrienne Kirkwood, Marcus Clary, Winifred Greenwood and John Stowell. Stress has been laid on "beautiful scenic effects, gorgeous costumes, and the strictly all-star cast." Tears occasioned by the pathos in "The Two Orphans" will be quickly dried and forgotten when the next picture, a Vitograph comedy, "Her Loving Relations," is thrown on the screen. Then the Selig-Tribune will flash pictorially the important news of the world. Biograph's reissue of "The Spirit of '76," "Tommy and the Sweet Start," an interesting picture or picture of a picture, should be shown. "The Bachelor's Alliance," a Kalem one-part comedy, will be first subject for Wednesday. It is followed by Essanay's "Animated Nooz Pictorial" and a short scenic production. "The Charge of the Light Brigade," an Edison single-reel reissue, featuring that widely-known favorite, Ben Wilson, will then be shown. The program for the day will close with Biograph's "Liberty Bells," a three-part comedy, in which Dorothy Dish and young Jack Pickford furnish the fun.

"The Sons of the Sea," a drama in three parts, which leads Thursday's program. Lucy Payton is featured in this, in its entirety that the picture is well acted. The Selig-Tribune is one of the strongest features of this day's program, "The Invisible Hearts," a Vitam comedy in one part, will close the play.

Marguerite Nichols and Daniel Gilfether share honors in "An Old Man's Folly," a Knickerbocker Star Feature three-part drama, featuring the well-known favorites. Mrs. Hitchcock and June Wilton. The program will be followed by one of the Six 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 Saturday in "The Promise Land," in three parts, featuring the Essanay artists, Marguerite Clayton and Bryant Washburn. Lubin will screen a special comedy film, "The Mrs. Bets," which will precede "Ashes," a Vitagraph three-act drama in which Corinne Griffith and Jack Mower are featured. The thrill of the day's releases will probably be emphasized by Kalem's "A Race Through the Air," an episode of the Har-
Richardson on the Road


WATERBURY, Connecticut, is what we might term, in the vernacular of American streets, “A live wire.” Not only are there fifteen picture theaters in the city, but a considerable number of these houses are managed by men who are real, sure enough theater managers—men who have a comprehensive understanding of the “picture game” and who understand the business. They have been the managers of the city for some years, and the theaters have the hearty co-operation of the pulpits of the city. In fact, the ministers, themselves, have not only admitted, but frankly said that the Sunday pictures have added greatly to the comfort of the members of the churches, and that the Sunday meeting can be held with much more ease and comfort.

The school teachers of Waterbury are much interested in moving pictures. Recently one of Waterbury’s teachers remarked, “The children have acquired more information on the early history of the civilized world from the projection of this motion picture film than they had been able to absorb from their books.

Waterbury is essentially a manufacturing town. At present the army of the unemployed is conspicuous by its absence, which means that at times in Waterbury are good, and the moving picture theaters are prospering.

Taking, for example, the Strand theater on East Main St., one of S. Z. Poli’s theaters (he has three in Waterbury), the house seats sixty-four people and has a balcony, 2,396. The auditorium is spacious, and while the decoration is not particularly sumptuous they are very pleasing. The house, viewed from the back, is really very pretty indeed. The music is supplied by a Choralcelo Organ, which is said to have cost the theater the sum of $10,000. The action of the organ is entirely electrical. I am not going to personally vouch for the $10,000 end of it, but it certainly cost a good round sum of money. The projection equipment is rather poorly located, but that is the result of the building, although there has been decided improvement made in that respect. The operating room formerly was (as usual) located immediately under the ceiling at the highest point it was possible to attain in a very high gallery. It has since been moved to the fourth floor and its present position secures several degrees improvement in the angle of projection, and at the same time gives plenty of room between the lens and screen, viz., 78½ feet. The ventilation of the room is none too good, but theDelta door can be thrown open to the open air and the fan speeded up to its normal; also a proper hood at the exhaust would help. It is not to be expected that an operator can produce the best results when working under conditions which are, to say the least, particularly in the summer, decidedly uncomfortable. The projection equipment consists of two Power’s 6A’s.

Now don’t get the idea from the foregoing that I was not pleased with The Strand. The Strand is a carking good theater, and its manager, Jean Gradwell, is an old friend of mine, although he doesn’t like me any more, because he took me, together with Charles E. Gradwell, over to the very most swellerino cafe in Waterbury for lunch, and what happened to his bank roll would be a shame to tell.

Another of Mr. Poli’s houses, The Garden, is located almost directly across the street from the Strand. It is managed by Peter Murphy, who, besides having the glory (and work) of being secretary of the operators’ local, is now (new honors suddenly acquired) manager of the house. Directly across the street from the Strand is the Park arcade, which does an excellent business when the people patronize it, but during most of the front part of the present season has put the kibosh on the box office, and put it on right too.

Down street from the Strand is the Princess, a five hundred seat house, and in the other direction the Bijou, a 350 seat house. And by the way, what that sign at the Bijou goes with the Bijou, which is now closed to be remodeled, prior to being reopened under a new management. The late manager says he knows there was lots of money in the picture business because he hadn’t had put away is $800. And that was owed by J. H. Nichols, who bears the reputation of being a regular feller. Mr. Nichols not only bears the reputation of being a theater manager par excellence, but also he has been tried by his fellow operators and operators and found guilty of being one of the boys.

Taking it up one side and down the other the writer is of the opinion there are any number of very much worse places than the charming little city (population 100,000) of Waterbury, Connecticut.

F. H. RICHARDSON.

Changes in Metro Subsidiary

Yorke Film Corporation New Sponsor for Lockwood-Allison Subjects—Henry Otto to Direct.

A METRO company of players, headed by Harold Lockwood and May Allison, are now mixing much business with some pleasure in the Idaho City, Idaho Islands, where they have gone to make the exterior scenes for their next production, “One Cylinder Sam.” Heretofore they have appeared on the Metro program under the auspices of the Quality Film Players, but the Lockwood-Allison features will be released by the Yorke Film Corporation, a newly-organized producing company. Fred J. Balshofer is president of the Metro-Yorke company.

Several of the players of the Lockwood-Allison company are with them in the north, including Lester Cunio, the well-known heavy leading man. Beginning with “One Cylinder Sam” and in the future, Henry Otto, a newcomer to the Metro forces, will direct Mr. Lockwood and Miss Allison. He was formerly with the Lockwood and later with the Universal, and is considered one of the ablest directors in the country. His features are invariably highly artistic, as is evidenced in such productions as “Undine,” a recent Universal release.

Upon their return from the Thousand Islands the Lockwood-Allison players will complete the interior scenes for “One Cylinder Sam.” Then they will go to California, where they probably will be permanently. “The Masked Rider,” which Mr. Lockwood and Miss Allison have just completed, will be released on the Metro program June 12.

At Leading Picture Theaters

Programs for the Week of June 4 at New York’s Best Motion Picture Houses.

“Tess of the Storm Country” at the Strand.

MARY PICKFORD in the Famous Players’ screen drama, “Tess of the Storm Country,” a “replay” of what is perhaps Miss Pickford’s greatest success, was the leading feature at the Strand theater for the week of June 4. Other Famous Players pictures, a Max Pigman comedy (“His Christmas Gift”), Strand Travel Reviews of “Cowboys at Sea” cartoon comedy and the third issue of the Goldberg film cartoons were also shown.

The soloists were Grace Hoffman, Bruce Weyman, George Scott and Florence Hardeman.

“Macbeth” at the Rialto.

The Triangle-Fine Arts film production of “Macbeth,” with Sir Herbert Tree in the title role and Miss Constance Collier as Lady Macbeth, was the attraction at the Rialto, the usual travelogues and scientific studies in film form and vocal and instrumental solos being also featured. An ambitious orchestral setting was the only music heard.

“A Gutter Magdalene” at the Broadway.

At the Broadway theater, Fannie Ward was the star in the Jesse L. Lasky-Paramount production, “A Gutter Magdalene,” written for her by Horace Sabin and directed by Willard Mack. In this photoplay the spectator’s interest is sustained throughout. It abounds in situations of great intensity, its theme portraying a woman’s triumph and redemption. The usual weekly news, scenic and educational studies; cartoons and comedies round out the program.

Eighty-First Street Theater Program.

At the Eighty-first Street theater four new Triangle features were shown. On Monday, Tuesday and Wednesday Norma Talmadge was seen in “Going Straight.” A new stage Keystone comedy was also supplied the lighter portion of the bill. On Thursday, Friday, Saturday and Sunday “Buster” Collier in “The Bugle Call,” and the latest Keystone comedy formed the picture part of the program.

E. FORREST TAYLOR JOINS SALEM.

E. Forrest Taylor, prominent on both the stage and screen, is the latest player to be added to the Triangle forces at the “Social Pirates.” He is appearing in leading male roles opposite Marian Sais and Ollie Kirkby.

Frank Jonasson, also of the Glendale company, and E. Forrest Taylor, were both for years members of Willard Mack’s famous producing stock company at Salt Lake City. Later Mr. Taylor formed his own repertoire company, touring with Clara Kimball Young as his leading woman. Catherine Countis and Brandon Tynan are other stars with whom Mr. Taylor has appeared. After being featured in “The Deep Purple” he last year left the stage to accept a feature screen offer.
CONTINUING his policy of utilizing his best stars and best stories for regular program service, William N. Selig, president of the Selig Polyscope Company, announces another list of unusual picture plays for the final two weeks of June and the first week in July. These dramas will be released in regular service of the General Film Company.

The "Reprisal," released Monday, June 19, features such popular stars as Fritzzi Brunette, Jack Picford, Gilly Oliver and others. "The Reprisal" is the story of the South and of the vengeance of a woman. Miss Brunette and Jack Picford are afforded many opportunities for versatile work and the plot is strictly a well-planned and out-of-the-ordinary affair.

"Taking a Chance," released Saturday, June 24, presents Tom Mix, the cowboy star in an unusual western story which affords him many opportunities to exploit his harshest feats.

On Monday, June 26, "The Sacrifice" will be released. This gripping drama is particularly timely, containing as it does a strong plea for preparedness. There are some wonderful battle scenes presented. Eugene Besserer enacts the leading role and is supported by Harry Mestayer and Guy Oliver.

"The Return," one of William E. Wing's best motion picture stories, is booked for release through General Film Company Service. Saturday, July 3, Williams is featured and is talent supported by Guy Oliver, Wellington Playter, Harry Lonsdale, Sidney Smith, Vivian Reed and others. There are a number of elaborate sets. Those who have viewed advanced showing of the drama starring Williams is given the best role of her triumphant career.

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.

NEW MUTUAL MANAGER IN BOSTON.

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 theater, Boston. W. H. Patten will continue as assistant manager. The sales staff consists of W. I. Hiver, R. E. Riddick, F. G. Snodgrass and R. Pinkham. Hirsch is serial representative, R. F. Borroto is manager of the Bangor, Me., office, which is subsidiary to the Boston office.

HENRY REIMERS DEAD.

Henry Reimmers, 43 years of age, died at the Bellevue Hospital, Tuesday, May 30th, 1916. His body was shipped to his brother in Chicago for burial. Reimmers was with the Selig Polyscope Co. for eighteen years holding the position as 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.

Reimmers was not only the first cameraman, but one of the very best. He made several tours of the world, and everyone proved successful financially. He held the last position with the Diamond Feature Film Co., 1547 Broadway, New York City, which company he photographed some of the biggest features that were ever produced. Communications can be addressed to his brother, Fred Reimmers, 520 Jackson boulevard, Chicago, Ill.

UNIVERSALIS FOLLOW COURSE OF EMPIRE.

H. O. Davis, general manager of Universal City, who has for several weeks been in New York City, departed for the West post Saturday with the first week in Los Angeles, as has the result of the adoption of the concentration policy by the Universal, were Jane Gail, Matt Moore, William Welch and Joe Gerrard. On Saturday, June 10, Ben Wilson, Hobart Heuley, William Barwood, Irene Hunt, Howard Crampton, Edith Roberts and Mrs. Roberts will also depart.

Women Indorse Open Booking.

Chicago's Political Equality League Declares Scheme Gives Exhibitors Chance to Avoid Improper Films.

As the result of a city-wide campaign in Chicago to exact pose exhibitors of playing immorally moving pictures and thereby to force manufacturers to produce cleaner and better film plays, the Women's Political Equality League of that city has just issued a report giving the Vita-Graph-Essanay, Inc., the following figures. The report, recently compiled by Mrs. Guy Blanchard, chairman of the Motion Picture Investigation Committee, following a canvass of every theater, large and small, in the greater city, the V-L-S-E is shown first in the percentage of good, clean plays produced.

With the view to ascertaining the cause of this situation in the hope that the solution would lead the way to better pictures in general, the league instituted a second inquiry. As a result of this inquiry, as shows the grants-on-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 V-L-S-E's good showing. A fact worthy of note in the report is that the oldest and largest exhibitors in the city were those who held the list striving for cleaner pictures. This is taken as conclusive proof that progressive exhibitors throughout the country are hearkening to the public demand for film plays that can be shown alike to children and grownups.

The investigation of the League had its inception last November. Under the direction of Mrs. Blanchard the city was divided into districts and a competent woman placed in charge of each. Each district manager was in turn provided with a corps of assistants, who were detailed to visit the various theaters in their respective district. From November 25 to April 10, 1,753 reels were made and 4,563 reels of film inspected. The investigators were provided with blanks for a complete report of the film plays and the houses in which they were shown.

Many investigators, appending comments to their reports, told of encountering frequent assertions of exhibitors that they were unable to play clean features at all times because it was impossible for them to select them. They had to have them or lose what they could get, owing to contracts for long periods which they had signed years ago with various exchanges. A meeting was called to discuss the matter. M. A. Cohns, proprietor of the Newberry and Vision theaters, one of the oldest exhibitors in Chicago, surprised the gathering by the declaration that the excuse of exhibitors that they had to take anything sent them would not hold—that there is one organization, the V-L-S-E, which permits exhibitors to select the features they desire and see them before playing them to the public.

The members of the League then heartily indorsed the open booking policy of the V-L-S-E as the one manner in which to cleanse moving pictures.

WAR FILMS BOOKED 100 DAYS AT LOEW'S.

Samuel Cummins, of 1476 Broadway, New York, has closed the biggest individual war film booking contract by signing up the latest and what is considered absolutely the most sensational German war films ever shown in this country known as "Germany's Battles at Verdun" under the auspices of the New York State-Zeitgeschicht.

The representatives of the Loew offices immediately upon seeing this picture booked it for 100 days—three sets of prints. They are to have the first run in their houses. This picture is in four reels, being cut down from seven and containing nothing but stirring pictures and thrilling action in German and are up to the very last minute of the war.

R. R. NEHLS IN NEW YORK.

R. R. Nehls, general manager of the American Film Company, has been in New York for the past week or more looking after the interests of his firm.

"POP" ROCK CONVALESCING.

"Pop" Rock, known to the trade as the daddy of the Vitaphone Company, has about recovered from a slight indisposition and seems his old self. Rock has practically retired from active participation in the Vitagraph Company and is enjoying himself at his beautiful country home at Oyster Bay, L. I. His son, John Rock, whose home is in Chicago, is here looking after business and is accompanied by his wife. They expect to return on Saturday.
AUSTRALIAN NOTES

A NEW picture theater, the King's Cross, was opened this week in Darlinghurst, a near suburb of Sydney. The new show has comfortable seating accommodation for 2,000 people, and is well fitted up, while exterior and interior decorations are tastefully carried out.

The management, Waddington's Ltd., are showing Paramount features, the opening attraction being the Lasky feature "The Secret Orchard," with Blanche Sweet.

"The Birth of a Nation" begins its season at the Theater Royal under the management of J. C. Williamson Ltd. next Saturday, the 25th instant. A special orchestra of twenty-five performers has been engaged, and will render the appropriate musical accompaniment. The prices of admission are the largest ever charged for picture entertainment in Australia, ranging from one shilling (25 cents) to six shillings ($1.50), the latter price being for reserved seats.

The first Universal feature was released this week. This was the four-part comedy drama "Mrs. Plum's Pudding," with Marie Tempest in the leading role.

The picture is not up to the standard of other brands of features shown in Sydney recently, but big things are expected from Universal in the near future. The next release is "Scandal," to be followed by "Business is Business," "Just Jim" and others.

The Fraser Film Company hold exclusive Australian rights for Broadway Universal Features, Red Feather Photo-plays, and Bluebird Productions.

The present Triangle program consists of the seven-part Kay-Bee subject "Peggy" featuring Billie Burke; "Jordan is a Hard Road" starring Frank Campeau; and a one-part Keystone entitled "Fido's Fate."

The Triangle Playhouse, which seats 1,600 persons, has been packed nightly with this program, which is an illustration of the growing popularity of Triangles.

Australian Film Ltd. announce that the next program will be headed by the Kay-Bee production "The Disciple," starring William S. Hart, supported by "His Picture in the Papers," a Fine Arts comedy-drama with Douglas Fairbanks in the leading role, while a Keystone comedy will also be on the bill. The press has given very fine reviews of the last two double programs, and it is expected that the new one will be received even more favorably.

The George Willoughby Photographic Co. has finished its second production "The Woman in the Case," and is now engaged on another five-reeler "A Pearl of Great Price," from an original scenario by Randolph Bedford, a prominent Australian writer. Much of the action in this story takes place in the South Seas.

Current screenings include "The Christian," an eight-part adaption of Hall Caine's famous novel, by the London company. Derwent Hall Caine, son of the author, and Elizabeth Risdon have leading roles. "Pennington's Choice," a splendid Metro feature, starring Francis X. Bushman and Beverly Bayne. Though these two stars are not quite as popular here as in America, they nevertheless have a large following, which assures the success of any picture in which they appear.

"The Secret Orchard," the Lasky production. This subject is likely to prove more popular than others from this studio, being a much deeper play, in addition to being dramatically strong. "The Master of the House," an Equitable five-reeler, of average entertaining qualities.

TOM S. IMRIE
Sidney, N. S. W., Australia, April 19, 1916.

RUSSELL SMITH WITH TRIANGLE.

Russell E. Smith, the well-known writer of feature film stories, has just been added to the staff of the Triangle Department and has already started work on a new feature in which it is more than likely Douglas Fairbanks will be starred.

Exchange Man Stern is Producing Pioneer

W OULD a chap that manufactured film in 1905 be considered something of a pioneer in a business that is itself little over one decade old? Well, back in 1905,—eleven years ago, which is an age, in this business,—Herman Stern was making moving pictures with Fred S. Balshofer. Why he didn't stick to film making isn't told, but it must have been Stern's loss a Balshofer and everybody else making moving pictures at that time were in the "magnum" class today. Lasky, Lubin, Powers, Kessel, Selig!—but why make Mr. Stern feel bad?

Stern strayed into the producing of advertising films in 1910, making him somewhat of a pioneer in that field also. He showed these films at, among other theaters the Prospect Hall, Brooklyn. Then he became assistant manager of Prospect Hall, staying there three years. Then he went with the Universal 23rd street exchange in New York City. There he has just won the first competitive sales prize offered by the management of that exchange to hustling representatives, consisting of a gold watch and a brass inscription. Perhaps that compensates for missing on the "magnum" distinction. Anyway, Stern's forte seems to lie in getting more business for his exchange than most of the other representatives, and there may be money after all in following the line of least resistance. Time and his growing strength with the exhibitors will tell, in Herman Stern's case.

FOOTE AND DEXTER WITH MOROSO.

Courtenay Foote and Elliott Dexter have been engaged by the Oliver Moroso photoplay company and are now at work at its West Coast studios. Mr. Foote is known as a leading man of more than ordinary talent and has a large following among patrons of the photoplay in this country. With Bosworth, Inc., he appeared with great success in "Hypocrites" as Gabriel, the monk who carved the statue of "Truth." In "Captain Courtesy" he portrayed the heavy character opposite Dustin Farnum, while in several of the other Janis productions he also appeared to advantage as the leading man for the famous comedian.

Elliott Dexter is another actor of accomplishment and has a large following both as a screen and stage player. On the speaking stage he has appeared in many successes during the past ten years in this field. On the screen he has portrayed important roles before Paramount patrons. Both Courtenay Foote and Elliott Dexter will appear for the first time under the Moroso management in "An International Marriage," now being produced with Rita Jolivet in the stellar role. This photoplay is planned for release on the Paramount Program early in July and is the initial George Broadhurst play to be adapted to the screen.

KNICKERBOCKER PICTURE ON BROADWAY.

Negotiations are pending whereby the General Film Company will secure a theater 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 was closed this week.

This latest strategic move of the General Film Company must be credited to President George Klein, 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. Henry King, the star, has a strong following in the east, and it is expected that the success of his latest production on Broadway will inaugurate a standing policy whereby General Film features will be frequently exhibited for a week's run in a leading New York theater.
"For Idea Only"

By Epes Winthrop Sargent.

COMMENTING upon a recent story a manufacturer remarks "I would gladly pay a thousand dollars for the working manuscript of a good feature. The trouble is that I never can find them. Practically all of our purchases are made on an approval basis." We will accept his statement, but let us also look into the matter. First of all, a little arithmetic. Suppose that we split with him fifty-fifty and agree that he would be willing to give five hundred dollars for every thought that he disposes of. This will not make a hundred dollars a reel for a five reel subject. The idea in proper action is worth much. As a matter of fact it is worth much more than that at that price.

But what is that value?

The good idea comes in, not perhaps in the manner in which the editor approves of. The idea is liked. The editor writes the author that they like the idea but that the script must be entirely reconstructed. For this reason they can offer him much less than the original price of forty or fifty dollars. Suppose that the offer is accepted. A staff man is put on the job and spends perhaps forty dollars worth of time making a working script. For ninety dollars the studio has a five hundred dollar idea. It has saved four hundred and ten dollars.

But has it?

In the first place the script is not as good as the author's crude continuity. It has been taken and debased. All originality of thought in the development of the action has been destroyed. The story has been robbed of the charm of individuality and has been reduced to the dead sameness of all the other ideas this studio has offered. It is much the same as the story the staff man reconstructed the week before. It is very like the idea he will "fix up" next week. It is not even the original price of forty or fifty dollars. The conception of individualism in the author are thrown aside. Perhaps the reconstructor has not even looked at the continuity. Some men even brag that they never read continuities. In place of this novel bit of business or that new twist, which the reconstructor does not see or cannot appreciate, we get the same old recourse to diaphragming, to close-ups, to dissolve, to hackneyed light effects. It has come to the point where the world is tired of the tricks and is looking for a positive novelty. All of the special tricks have their uses, but in an effort to gain semblance of novelty they are overworked.

As a result, the idea that might have been new if the author's ideas had been followed out, has become as stale as any studio-made idea. The impression that was the sole excuse for the purchase of the story has been thrown away. It is no longer a story by John Jones, it is the same old stuff that Sam Smith always writes.

This confirms the manufacturer in his belief that it is no use on the outside. What is the use of paying Smith a salary to reconstruct stories that are no better than the stories Smith can write himself? The practice merely represents the additional payment to the author for which no return has been obtained. In a way in which the facturer cannot be blamed for the stand he takes. He is to blame that he puts the fate of his entire business enterprise so completely into the hands of incompetent persons who, for their own sakes, cannot afford to encourage the free lance. They want to hold their own jobs. They must maintain the fiction that all scripts must be reconstructed by the staff. They must make certain their own positions, and this works two ways. They cannot encourage the free lance author with decent payments or the script room would cost so much that salaries would be cut, and if they encouraged the free lances to the point where the right sort of men went to work and learned the technical side of the business there would not be any staff anyway.

All the manufacturer knows or sees is that his editorial staff is "saving" him money. The average cost of his features is well under two hundred dollars whereas he knows others who pay five hundred and a thousand dollars. It must be a good staff. Perhaps it is, but I get through his bunch of submissions and finds that there is little worth while. He cannot know that the best ideas go to the men who pay the best and who give the author the most courteous treatment. He will not know that the idea on paper that puts the staff to work who can and will give good work for a fair price.

Even where the editor and his staff are honest in their belief that they are serving their employer's best interest the situation does not change. Good intention is no excuse for incompetency. Many editors are utterly unable to visualize scripts. They can see nothing that is really new. Here is a story like one that pleased when Biograph made it. They purchase that. Here is another that was a hit with a Lubin trademark. They buy that. Here is a third story that is better than either of the others, but the idea is so new that the editor never heard of one like it. Back it goes to the author. It may be marked "Not in our line." In reality it is too original and not in the new thought. The author cannot realize the idea or its value.

Sometimes the editor does see the value of a new plot and yet is unable to purchase because the director will not take it. The director is unable to comprehend anything that is but the minimum price of forty dollars. This will not make a good story, and it will not—in his hands—because of his inability to grasp the thought. He is too unintelligent to think. He can only copy. At that, he can only copy badly. And the man he looks for backs up his director because, since the earliest day of the director's life has been the tradition that a director cannot make a good story from a script he does not like. This is perfectly true, but why not get directors whose mental capacity permits them to grasp the ideas of others? If the manufacturer has a pair of shoes that pinch his feet, he gets another pair. If he has a director who cramps his stories, who wields all productions into the narrow compass of his own mind the manufacturer cuts down the ideas to suit the mental capacity.

He never thinks of getting a broader gauge director just as he got a larger pair of shoes, though he would never dream of having a couple of his toes amputated to make his feet fit smaller shoes.

There is only one way to get good stories in proper variety. Get an editor who really knows stories. Get a story man; not a dramatic man, because he is buying stories and not plays. But not all story men are well qualified. Get men who can see good in the work of others. Permit them to try new ideas. Let them encourage the promising writers just as the editors of 1910 developed the present stars. Cut out the idea of paying only for the plot suggestion. Favor those who can give indigenous ideas, not merely the comic or the obscure. Let them encourage the author's thought, get men who can. There must be such men. If there are not, they can be trained. They are not broken down stock company directors, they are not the men who can work with compounding tricks, but they can be had and trained, and they and their specialty can bring novelty to a business that badly needs it.

RUBINSTEIN RE-ENTERS PRODUCING FIELD.

Leon J. Rubenstein ("Ruby"), the Thanhouser publicity director, has resigned his position, with two weeks notice. It has long been rumored that Ruby would make this move, yet his resignation caused no mild surprise.

Rubinstein has been at New Rochelle for almost two years, since taking on the Thanhouser. He 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 Thanhouser he made a specialty of stunt work, and in the past year he gathered in a number of scoops. Florence La Badie will no doubt be sorriest of all to see him go, for Ruby was particularly successful in securing publicity for her.

Before taking up his work at Thanhouser's, he 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 is practically a professional who declines to give any details of his plans except that he will show the trade an entirely new style of production. Rubenstein leaves New Rochelle with the best wishes of the company and the board of directors.

VON KLEIN OUT OF HORSELY STUDIO.

Bert I. Von Klein, since last October the general manager of the David Horsely motion picture studios, has severed connections with that institution. David Horsely, sole owner and director-general of the studios, has elevated John Jasper, formerly the purchasing agent at the plant, to the position of general manager.

In discontinuing, Mr. Von Klein stated that he had not made up his mind for the future but that he was negotiating for a similar position with one of southern California's film concerns. Mr. Von Klein vacated his office at the close of business, Saturday, May 27.
"How Britain Prepared" Draws Well.

Al Lichtman Declares Many Film Men Could Not See Possibilities of Picture Now at the Lyceum.

"SUCCESS" exclaimed Al Lichtman, general manager of the Patriot Film Corporation, which controls the rights for the United States of "How Britain Prepared," the official British film now being shown at the Lyceum theater, New York. "Success! Well, if turning them away by the hundreds every night and a chorus of enthusiastic praise from the entire New York press isn't a success, then I do not know what the word means."

"We have got a 'winner' for sure," he continued; "although one after another film man turned it down and it would have been lost to America had not a group of serious business men been invited to take a last look at it before Charles Urban—under whose direction the pictures were made by authority of the British Government—took it back to London disgusted with his reception by the trade here."

"So these gentlemen just snapped it up," went on Mr. Lichtman. "In a day or two they formed a $100,000 syndicate to finance the pictures. The Patriot Film Corporation was born and the patriotically demonstrative houses that have been greeting 'How Britain Prepared,' at the Lyceum, are the result."

"And some people thought that the 'war film' had seen its day," was remarked.

"This is not a war film," retorted Mr. Lichtman. "This is a Preparedness-for-War film—something totally different. That's one of the elements of its success. It shows us exactly what we Americans must do if a war cloud should threaten our tranquility. And, indeed, as the Evening Sun critic said, in that respect, it is 'calculated to stir the spirit even of a pacifist.' As for Urban's wonderful films showing Admiral Jellicoe's great North Sea Fleet on guard and in action—something to which recent events have given an increased importance—such an authority as Commander Crank of the United States Navy said to me that they are simply incomparable."

"And now that you have this big success," Mr. Lichtman was asked, "what are you going to do with it?"

"A pertinent question. Answer: Although we have had many offers for rights, including the largest legitimate theater circuits, we propose sending out 'How Britain Prepared' ourselves, as a big road attraction. We intend choosing the best theaters in every city, but we will always give preference to the big first class moving picture houses with good orchestras. You may be sure we will play fair with everybody. The gentlemen behind the enterprise would not stand for anything else."

RICHARD HARDING DAVIS' LAST STORY IN PICTURE.

"Somewhere in France," the last story from the pen of the late Richard Harding Davis, is now being arranged for filming at the Triangle-Ince studio. The story is a particularly virile one and it promises to be one of the film sensations of the year. As now being written, it is likely that Louise Glau'm, the well-known Triangle star, will be seen in the featured part.

Scene from "Sorrow of Love" (Ince).

CUB COMEDY COMPANY CELEBRATES.

A celebration in honor of the fiftieth anniversary of the Cub Comedy Company and the successful completion of half a hundred pictures in as many weeks was held at the David Horsley studios, Los Angeles, Saturday night, May 27, the guest of honor being Director Milton H. Fahrney. The big stage at the north end of the plant was transformed into a huge ballroom, and when the festivities started fully three hundred persons were present, the assemblage being composed of the entire working force of the studio as well as many prominent lights of the film colony of southern California.

David Horsley, sole owner, and director-general of the studios, planned the event, in recognition of the faithful services of Mr. Fahrney and his associates. Sharing the glory of the occasion with Mr. Fahrney were five members of the Cub Comedy Company who made up the cast of the first picture, a year ago. This honor fell to George Ovey, star of the company; Louis FitzRoy, assistant to Mr. Fahrney; Janet Sully, Jefferson Osborne and Ross Fisher, the cameraman who turned the crank throughout the entire five thousand scenes or more used in making the fifty productions.

One of the surprises of the evening was the appearance of the Cub Company band, consisting of twelve pieces, under the leadership of George Ovey. It was the first public appearance of this aggregation and they made an excellent showing from the start.

A program made up of talent from the celebrating company occupied a good portion of the evening, it being so arranged that it alternated with the dances, thereby making the activities continuous. At midnight the grand march took place, the procession being headed by Mr. and Mrs. Fahrney, followed by the Cub band and then the company.

ACORD SERIOUSLY INJURED.

It was entirely an accident, and not because the horse proved capable of unseating Art Acord, that he was badly hurt during the filming of a scene for a Mustang picture entitled "Sandy, Reformer," at the Santa Barbara studios of the American Film Company, Inc., recently.

The Mustang company was on location—in one of the densely wooded valleys of the Santa Ynez Mountains. Acord's part called for him to ride down a steep slope among boulders and through thick underbrush. At one of the most perilous points, the horse lost its footing and fell sidewise down the incline. Feeling the horse going, Acord attempted to spring off on the upside. One of his spurs caught in a worn cinch, and he was dragged after the rolling, pitching, struggling horse. Before the animal could regain its feet, it had rolled over the rider inflicting severe internal injuries.

"THE PRIMA DONNA'S HUSBAND."

The Triumph Film Corporation has secured the Lyceum Theater for a trade showing of "The Prima Donna's Husband," Monday, June 12th at 10.30 a. m. This is said to be an exceptionally strong photoplay, directed by Julius Steger and Joseph A. Golden, with Holbrook Blinn heading a cast that includes Clara Whipple and Kathryn Browne Decker.

Scene from "The Capture of Red Stanley" (Kalem).
JOHN D. TIPPETT, the managing director of the British "Universal" Company—the Trans-Atlantic—promises to become an inveterate exhibitor. The week has seen his second venture in London in screen presentations with "The Dumb Girl of Portici" at the Philharmonic Hall and incidents style calculated to command the attention of the aristocracy. The first day's proceeds of the exhibitions of the Pavlova film were in aid of war charities and considering the ultra-selectness of the audiences—it was I believe Queen Victoria's first visit to a public cinema enthralling—and such delightful little impositions as cigarettes at ten-shillings each, the results were most gratifying.

"Are we going to master the Kinema and direct it into useable channels or are we going to allow it to master us?" is a question that has been exciting much thought and discussion from a few perplexed prelates of the Established Church. Says one, "it is worse than useless, it is foolish and shortsighted, to rail against the pictures. They are the outstanding social fact of our time and it is for us to make the best of them, which we have hitherto been very far from doing. Especially do we wish to see the cinematograph used in schools. It is now being pressed upon the Imperial Council at Delhi for acceptance by the Indian Government for use in all public schools and it has been suggested that in England and America, schools might combine using a common building and so not incur great expense. Picture-house proprietors would probably welcome cooperation to this end.

The concluding observation is for once accurate and coming from the one-time most formidable opponents of the motion-picture is, to say the least, interesting. But the expansion of many exhibitors who upon the educational development of the cinematograph have not been happy ones. Instead of cooperation from the authorities, ecclesiastical or educational, dissenting cranks have frustrated many piousworthy propositions and I have known cases where special facilities arranged for school children to see educational films have been actually resisted through the domination of the text-book fads. It is unnecessary to wade through Plutarch or Gibbons to find that war is as great a revolutionary factor to mind as body so it is not surprising that this along with other old cherished prejudices should have gone to the wall. The educational authorities might do much to encourage the idea of using children they have made a laudable start by permitting 25,000 school-children to see the "Britain Prepared" series of war-films. The children attended the exhibitor's hall at nine in the morning, accompanied by their tutors, and were clear before the ordinary performances. The local education authorities arranged the collection of the kiddies "twopences" and it is most gratifying to observe, not a single parent amongst the 25,000 refused the wherewithal of admission to his offspring or voiced any objection to the innovation.

The time of writing is the second week of the administration of the Amusements Tax and there is no gainsaying that its imposition last week, coming simultaneous with a spell of brilliant weather, an hour's extra daylight, and the ratification of the general conscription bill for all men of military fitness, was conducive to anything but good business. The country and suburban showmen appear to have been hit hardest through the new excitation but this week conditions are more promising all round.

The first Kerrigan serial was unspooled to the trade in London last week. The villains and heroines of different episodes of "Terence O'Rourke" have been furnished with Teutonic contributions for the more palatable assimilation of the British film fan. There is no point upon which Trans-Atlantic publicity scores oftener than upon these little touches of topicality.

A journalistic friend who was amongst a privileged few invited to see a recent War Office acquisition from the official camera-men at the front gives a vivid account of a wonderful film battle. He states that the military authorities think it the most realistic war-film yet issued, because it shows close views of concentrated artillery fire and a Fokker biplane in flames. The film will be shown to the trade here in London in the course of a day or two and will be released for exhibition next month.

Mr. Geo. H. Smith of the Vitagraph Co. returned to the London offices from his American tour on the eve of the release of his company's big production—"The Battle Cry of Peace."

At a meeting the other day of the London County Council theatrical sub-committee one member described the principle of compelling Sunday kinemas to devote part of their proceeds to charitable funds as one of blackmail and suggested that along the same lines of reasoning the L. C. C. tram cars should give their quota of Sunday fares.

J. B. SUTCLIFFE.

Octavia Handworth Returns

Old-time Favorite Comes Back in Important Role in "Who's Guilty?"

IT ALWAYS is a pleasure to welcome the return of old friends. This is particularly true in the world of the theater, where "here today—gone tomorrow" seems so inevitably the rule. And so it is with unusual delight that the host of admirers who so long have followed the career of Octavia Handworth on stage and screen note her reappearance in the silent drama.

Miss Handworth was some years ago the first star of the American company which the famous house of Pathe established. Under the guidance of her husband, an extremely popular and capable director, Miss Handworth climbed slowly but steadily into the dizzy eminence of stardom. Then she went to Europe, to appear there for several years in pictures and on the stage.

Upon her recent return to the United States, Miss Handworth was engaged—"gobbled up"—by the Arrow Film Company, which is producing the "Who's Guilty?" series for Pathe.

Octavia Handworth.

To those who see her for the first time as the scheming housekeeper in "Sowing the Wind," one of the "Who's Guilty?" series, it will seem as if Miss Handworth has eclipsed her past, as if she were, if anything, too convincing in a difficult and rather unsympathetic role. But those who have made the previous acquaintanceship of this clever young woman will realize that with her return to pictures she merely has set a new mark of dramatic attainment.

The average "adventure"—we mean the stage type of adventure—is usually dark, with solemn, sullen eyes that seem to brood as if over darkest Egypt's past. Yet Miss Handworth is a true blonde. Nor is there aught in her eyes when they are not conscious of the camera's work, of anything save kindness and good humor. Also an "adventure" is supposed to be a wicked woman of fixed and daring purpose; Miss Handworth rather gives the impression of subtle cunning and masterful design.

All true "adventure" types are—or they say should be—a dominating force. In this, at any rate, Miss Handworth fills the prescribed defines, except that she carries domination to the point of realness. For regal she is, rather than masterful, dominant rather than dominating.

Under the careful direction of Lawrence B. McGill, who staged "Sowing the Wind," all of the cleverness of this unusually clever woman is brought to the fore. So sincerely has her work been done that, at the conclusion of the "Who's Guilty?" series, President Shallenberger of the Arrow Company plans to present Miss Handworth in a stellar role in a feature drama now being written for her.
"The Destroyers"
Reviewed by George Blaisdell.

T he Vitagraph-V.-L-S.-E. released on June 5 "The Destroyers," the five-part Vitagraph Blue Ribbon in which Lucille Lee Stewart makes her debut as a leading player. The subject, the script for which was written by James Oliver Curwood, was produced by Ralph Ince. Mr. Ince has made no effort to make his story depend on one player; in fact, there are five upon whom the interest centers. The opportunities given Miss Stewart in this picture are hardly sufficient to afford an adequate index as to her capabilities as a leading player. The role of Josephine McCloud is a more or less sombre one. Miss Stewart so well acquires herself, however, as to awaken interest in her future work.

"The Destroyers" is a good picture. Its opening is in the north woods, snow-covered. The status of the principal characters at the end of the first reel is in doubt. It is at this point that the story reverts to its chronological beginning, and for more than three reels there is unfolded the story within the story, the explanation as to why the uncommunicative hermit lives in solitude and as to why the young woman is so far from the surroundings to which plainly she is accustomed. It is a dramatic recital and holds throughout. When the tale fades back into the present the result is a strong situation and it is capably handled.

Huntley Gordon has the role of McCloud and later of Peter God, the municipal reformer who, on account of his activities, is "framed up" by a defeated candidate for the mayoralty. As the result of a struggle in which two persons are killed he goes to the woods, away from civilization, believing himself a murderer and hunted by the police. John Robertson is Lawler, the politician, who succeeds in destroying the reputation of the man who exposed his crookedness. Virginia Norden is Coraile, the missing instrument of Lawler. It is an excellent cast.

The opening of the story is effective. Over the snow-covered trails speed the six dogs and their sled with its human freight. They are seen from near and from far. The staging of the fort, with its log buildings, is realistic. The illusion of the woods is well sustained throughout the picture.

Scene from "The Destroyers" (Vitagraph).

"His Brother's Wife"
Premo-World Film Drama Presenting Three Players of Marked Ability in an Adequate Story.
Reviewed by Lynde Denig.

T he three players at the points of the triangle in this five-part drama—Ethel Clayton, Paul McAllister and Carlyle Blackwell—constitute as strong a combination as any producer need desire. It would not be fair to either the author of the story or to the director, Harley Knoles, to state that the actors are the making of the picture; but surely they do their share, and each has a drawing power worthy of consideration. If Miss Clayton is new to World Film audiences, she may be recalled for her excellent work in numerous Lubin photoplays; Mr. Blackwell is a familiar figure to all picture patrons, whereas Mr. McAllister has proven himself to be an effective actor on the screen as on the stage. In point of prestige, also suitability in the present instance, the featured players were a happy selection.

From the popular viewpoint, if not always from the more exacting one of logical art, "His Brother's Wife" is a promising offering in that it contains certain unfailing elements of appeal. There is Helen Barton, the wife, ready to sacrifice herself for her husband, stricken with tuberculosis after his financial ruin; there is the husband's dashing young brother, who magnanimously foregoes a tempting affair with the sorely perplexed wife, and when it is desirable to strike a domestic note calculated to arouse a sympathetic response in the audience, there is a pretty child, an innocent victim of the tragedy threatening the parents.

That the author did not always avoid the appearance of convenient arrangement in the progress of the plot is true, and at the director permitted scenes not essential to the action, such as those of an Apache dance and a spirited ride on snow-covered ice; but in the main the story advances with commendable directness. First, we meet the Burtons in the time of their prosperity, relatively, and then the disastrous fire started by a discharged employee; then we meet the brother, who, having gained a fortune, visits the the scene.

Scene from "His Brother's Wife" (Premo-World).

"The Code of the Hills"
Lubin Western Studio Produces Three-Part Subject Containing Good Situations.
Reviewed by George Blaisdell.

T he Lubin Company released on June 1 "The Code of the Hills," a three-part subject treating of life in a primitive community and also in the city. The story is written by Millard Wilson and is directed by Melvin Mayo. Mr. Mayo would have added materially to the illusion of his picture had he seen fit in staging it to have incorporated backgrounds containing mountains or even hills. So far as this writer observed, there was not present the faintest suggestion of these.

Lucy Payton plays the dual role of mother and daughter. Bird Hopkins is the lawyer, and on vacation meets and marries the former. The union is an unhappy one, and the mother returns to her home. A daughter is born and the mother dies. The father is unaware of the existence of the newcomer. In later years the daughter goes to the home of the lawyer, now a judge, to kill him in revenge for his having sentenced to
prison a man who had been the child's protector as he had also been the unsuccessful suitor for the hand of the mother. The daughter, unaware of the identity of her father, stands beside the painting of her mother in the judge's study and with pistol in hand. It is a situation of dramatic power. The design of Nan to kill the judge is aborted by the intervention of the actual murderer, the brother of the man sentenced, who has come to the judge to confess. The story told by the visitor unites father and daughter and steps are taken to free the one in prison. As the crime for which he had been sentenced of the story presents a remarkable spectacle, excited action under the cloak of night, with indistinct forms hurrying from the saloon, and guns flashing fire as the strangers make a getaway with their loot. The scenes on the desert where the men do their best with the new-born babe will be found both pathetic and amusing, and sometimes singularly gruesome. The double exposure work representing the spirits of the two older men who died on the desert that the babe might be brought to safety by the younger man, driving a couple of burros toward the tottering last one, are very effective.

June 19 is the date set for the release of this excellent feature.

"The Lotus Woman"

Five-Reel Kalem Release Containing Many Picturesque Scenes—Alice Hollister in a Vampire Role.

Reviewed by Edward Weitai.

The line in George R. Sims' "Deter Joe" descriptive of the lady "who lured men's souls to the shore of sin by the light of her wanton eyes" applies equally as well to Juanita, the Lotus Woman. This lady vampire is a native of South America, and was reared in rigorous seclusion by her haughty old father, Don Roberto, until the arrival of a dash- ing rebel chief at the hacienda. Whereupon she is found the next evening in the garden by her sire clapsed in the arms of the rebel gentleman, Lopez by name. When Don Roberto voices his disapproval he is shot down by Lopez, and the couple is next seen in camp, with Lopez in command of a conquering army. Jerry Mandeville, an American soldier of fortune, disappointed in a love affair at home, joins the rebel, and the Lotus Woman tries her fascination on him. She is repulsed and vows vengeance. Mandeville's successful rival next appears on the scene, and Juana makes a quick conquest of him. The way is thus opened for Mandeville to prove himself the better man and win his lady love as the final picture is thrown upon the screen. The path leading to this proper consummation of the tale is a bloody one, however, and strewn with the bodies of Lopez, the Lotus Woman and the faithless American. During a perfect whirlwind of strictly melodramatic action the rebel chief is killed by Don Roberto just as he is about to finish Juana; the American is shot down while trying to escape a squad of soldiers, and Juana performs the "happy dispatch" by the aid of her own stiletto. An embarrassment of riches in the way of plot makes the story somewhat slow in getting under way, but, the exposition once over, events move forward at a rapid and compelling pace. Judged from its own viewpoint, "The Lotus Woman," is a photoplay of merit. Like all plays of its class, the characters are dominated by the melodramatic exigencies of the situations, but have been outlined with the utmost care. The atmosphere of Latin America is sustained in the locations and accessories throughout the five reels. Alice Hollister's performance as Juana is consistent, admirable in expression and physically attractive, although she does not attempt to make this last quality unduly prominent. A vampire who depends upon her mental appeal to entice her victims is a novelty in this day and age. Harry Miller, who had charge of the production, is quietly effective as Mandeville, and Arthur Albertson, John E. Macklin, James B. Ross and Paye Cusack give an excellent account of the other important characters.

Scene from "The Three Godfathers" (Kalem).

Scene from "The Three Godfathers" (Bluebird).
"Civilization"
A Most Powerful and Compelling Film Spectacle Contrasting the Apparent Peace of Civilization with the Grim Reality of War.
Reviewed by W. Stephen Bush

A S A SPECTACLE "Civilization" is an undoubted success. The spectacular has been rather emphasized on the screen these last few months. Exacting standards have been set, but even judged by these exacting standards Mr. Ince's production bears the severest test. It is altogether probable

that the spectacular element in this feature will assure its popularity and its commercial success, and if there were no other criterions this review must end right here. An attempt has been made, however, to produce an allegory and to convey a great idea. Whatever criticism is attempted here will concern itself entirely to that aspect of the production. Mr. Ince has endeavored to use the artistic and psychological power of the screen, and his laudable and ambitious efforts in this direction call for a just but sympathetic analysis.

Of all mediums of expression, of all forms of literature, nothing is more remote than allegory. In all the literature of the world, ancient and modern, the successful allegories may be counted on the fingers of one hand. The use of the supernatural requires little less than genius. In "Civilization" the most daring use is made of the supernatural. Mr. Ince takes us to "The Borderland" which he informs us "flows" between Earth and Eternity. What we see there is by no means clear,

before this strange transformation takes place the Count is led to a spot in the "borderland" which is palpably copied from the Dante film and is told that "Here abides Immortal Hate changing its form." The Count seems much impressed by the horrors of the scene and vanishes. The early scenes of war, the terrible contrast between the apparent peace of civilization and the grim presence and reality of war, have been powerfully impressed with a realism and an art rarely surpassed in film history. No stronger appeal on behalf of suffering humanity has ever been made in words or in pictures.

The end of the picture, when we have supped our fill of horrors, a new series of horrors is shown, strong, artistic, overwhelming, powerfully but withal anti-climactic. The titles with negligible exceptions are good, but there are altitudes of many of them. The long narrations introduce the pictures is apt to become tedious. The picture, except in the purely allegorical attempts, is clear and powerful enough to tell its own story and unnecessary titles only interrupt.

With all its confusion of ideas the feature has a compelling interest which could have been greatly enhanced with the right sort of music. In spots the music was suitable enough, in other places it was altogether out of place. The success of the music depends entirely on a skilful use of crescendo and diminuendo. The composer, it seems to me, has overlooked most of his opportunities.

The acting surely was not up to the height of Mr. Ince's great film, "Herkell Mavall was an Impossible King of Wredpyr and strutting most of the time. Howard Hickman had a most unenviable part as Count Ferdinand and did the best he could. Miss Brinoun and Kathryn Haldeman might possibly develop into a good actress. There were moments when she seemed a little the belief, and of her ambition and her conscientious effort there can be no doubt. She, too, had an almost possible part and never seemed quite clear just what to do with it. George Fisher acquitted himself well in the extremely delicate and difficult part of Jesus.

The audience preceding the film at its first showing at the Criterion on the night of Friday, June 2, was exceedingly well done and deserved the rich applause it received. The audience was extremely lavish in its demonstrations, as it had again and again, from the fact that the quotation of one of the ten commandments brought forth a storm of applause.

The end of the performance Mr. Mavall came upon the stage in response to the noisy demands of his friends. He was evidently moved by the favorable reception of his most ambitious effort and made a short speech acknowledging his gratitude.

"The Spider and the Fly"
Robert Mantell and Genevieve Hamper in Well Acted Melodrama by the Fox Company—Five Reels.
Reviewed by Harford C. Judson

THE spider in this picture, "The Spider and the Fly," is played by Genevieve Hamper. It is a five-reel offering full of the old-fashioned melodrama's high drama and deep shadows. The spider, after wrecking the lives of several men, among them a gentleman who loved her too well, played by Robert Mantell, is converted and becomes a slum worker, but in a few months is back among the poor.

The juvenile parts are taken by Claire Whitney and Walter Miller, two guileless young folk who see only enough evil in the world to come through their trials and tribulations safely. Stewart Holmes plays the chief helper of the "Spider." In the early scenes there is a most charming child, one of those kiddies, it seems, who are earnest and sensitive and who can be played upon even to tears of sympathy as sweetly as a piano.

One notices the Fox skillful workmanship in the picture abundantly. There is a wonderfully effective use of close-up scenes that pick out the faces where the drama values are highest at the instant. There are sets and situations that are unobtrusively perfect. The quality of the story will, as an offering, depend on the taste of the audience—it is the old-fashioned melodrama, nothing more or less, and for the most part and well produced. It is not a picture that those who are asking for substantial offerings would seem to portray those who want pictures significant of real life care much for it.

Second Year for Editor Mitchell.
When he put his final OK upon Mutual Weekly No. 75, which has just been given to the screen, Pell Mitchell completed his second year as editor of this magazine. The Mutual Weekly is manufactured by the Gaumont Company at Flushing, N. Y. Mr. Mitchell has edited one hundred and fifty numbers. Since he has been with the Mutual Weekly he has earned the enviable reputation as the standard. During his incumbency the Mutual Weekly has recorded a number of episodes to testify to the interest it has shown away from the office Mr. Mitchell remains "on the job." since a second office is maintained in his New York apartment, which he may keep constantly in touch with the news of the world.
"Gloria's Romance"

Chapters IV and V Arouse the Keen Interest of the Spectator in Gloria's Preference for Freneau and in the Web That Is Being Spun Around Him.

Reviewed by James S. McQuade.

I was not mistaken in foretelling in my review of Chapters II and III of "Gloria's Romance" that the indications pointed to increased action and keener interest in the chapters to follow.

Chapters IV and V cannot fail to stir spectators into the belief that the story is very much worth while, notwithstanding the changes that may have been wrought in the first three chapters because of their simple reasonableness and tameness of action, necessitated by the avowed purpose of Mr. and Mrs. Rupert Hughes to write a moving picture novel that would show life as it is reasonably lived.

It is evident that the opinion that it might have been better, in the first filmed novel of this type, had Chapters I, II and III been all included in the first release. In the picture, as it now stands, it would have been followed by the appointment of many who were not prepared for a story of this type would have become heartily interested and support.

It now appears evident, after viewing Chapters IV and V, that interest henceforth will be cumulative and that the new type of film novel—instead of unfolding its greatest thrill in the opening chapters and then gradually dwindling into monotonous and wearisomeness until the close—will continue to exercise greater influence as it proceeds. I expect to see finer opportunities for acting on the part of the principals and of all the other important characters and to witness a denouement that will be worthy and satisfying.

Chapter IV is headed "The Social Vortex." Here Freneau, the gentleman adventurer who plays havoc among the hearts of women, renew his attentions to Gloria, and through her girlish cunning succeeds in being a guest at her coming-out party, notwithstanding that her aunt Hortensia had penciled his name on the list. He had made his peace with her over his failure to recognize her at the opera by paying her the artful compliment, "You've grown so wonderfully beautiful that I didn't know you," and while her father slept in his chair during the first act he had conducted a wireless conversation with her by means of his and of her opera glass and taken her off to the refreshment room, where he fully reinstated himself in her favor.

There is a fine touch of comedy in this scene (for scenes), in which Miss Billie Burke's Gloria is a girlish, radiant creature, who throws social decorum to the winds at the dictates of her heart. The machination of her doting old father, a stern keeper, who fumes over his powerlessness to keep her in her cage.

The scene in the Stafford mansion showing the initiation of Gloria as a debutante is animated and picturesque, and Miss Billie Burke is the star toward which all eyes are directed. Gloria refuses to give her opening dance to any of the young gallants who press her for the favor, and finally selects her old Dad for that honor, but his heart trouble soon makes logs of his feet and he resigns to another. Freneau is her favorite, and the jealous Dr. Joyce registers in his mind that Gloria dances with him just a bit too often and makes it his duty to have a talk with him and threaten him.

Chapter V, "The Gathering Storm," introduces a new character, Gideon Trask, who promises to interfere more effectively with the plans of the wily Freneau than does either Gloria's father or Dr. Joyce. A sight of this stranger by Freneau recalls a chapter out of his reckless past life, but that is soon forgotten, and we see him sleighing with Gloria the following day behind her new ponies. Billie Burke handles the ribbons like a prize winner at a swelldom's horse show and looks stunning in her winter garb. On the trip, at the inn, where they stop for a cup of tea that is never drunk, so far as the pictures show, Freneau holds Gloria to her promise of marriage, made five years before, and the unsuspecting girl accepts him.

This scene is very well acted. Freneau's proposal is made in a most original way, the dominating impression being cold, intellectual forcefulness, with an artificial show of deep sentiment. Billie Burke's Gloria is just what we would expect on this occasion. She listens to his words in silence, looking at him all the time out of eyes filled with a trustful tenderness—and their lips meet in the first kiss.

Pneumonia seizes Gloria as the result of the sleigh ride, and the old foggy family doctor is called in. He comes near putting an end to the story right here, but Dr. Joyce comes to the rescue, the old foggy fires himself, and our heroine is spared to encounter whatever joys or ills the future may have in store for her.

"The Evil Thereof"

Unpleasant But Powerful Famous Players Subject Is Well Made and Well Acted.

Reviewed by George Blalock.

The Famous Players released on June 17, "The Evil Thereof," a five-part adaptation of the drama by Channing Pollock and Rennold Wolf. It is a "morality drama," an unpleasant subject is treated in a powerful way. The object of the story is to show the widely divergent uses to which money may be put. There is shown the contrast in which the spendthrift showers money on those who share his orgies and the scant consideration he bestows upon the wife of a laborer fatally injured by his machine. The picture is directed by Robert G. Vignola.

Two characters stand out in the story. Frank Losee is seen in the role of the wealthy man who is in business not because he needs the money, but because he believes it to be expedient to get away from the possibility of the charge of being one of the "idle rich"; the broker is altogether despicable, a libertine without a saving grace unless it be the lavish manner in which he throws money, hundred-dollar bills, to his women friends. Grace Valentine is a manicurist who is seduced by the broker and, disowned by her father, afterward has no interest in life; her subjugation is complete; there is nothing for her to do but heed the "beck and call" of the broker. It is a strangely contrasting pair. The two roles are splendidly played. The smooth villainy of the one is matched by the deep despair of the other.

The story is a succession of tragedies—of the soul and also of blood. The culmination is near the close of the banquet where the broker entertains seven of his friends, or associates if you will. The brooding manicurist, repentant, rebellious, overcome by shame, plunges the carving knife into the breast of the host.

"The Evil Thereof" is realism—glided brutality. The story grips.

MABEL TALIAFERRO IN "GOD'S HALF ACRE."

Mabel Taliaferro, the famous stage and screen favorite, has signed an engagement with Metro-Rolfe to appear in at least eleven more five-part productions. The first of this number, "Gode'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,' last feature on the Metro program, will direct all the Taliaferro productions.

CLIFFORD ELFERT WILL DIRECT "MUGGINS."

Clifford Elfert has been selected to film "Muggins," a one reel comedy drama in which Gretchen Lederer will play the lead, with N. Myles opposite, and supported by Adele Farringon and little Elizabeth Jaynes. The filming of this picture will require at least another week.
"Chip’s Carmen"

Children Appear in Juvenile Film Corporation Burlesque on Famous Charlie Chaplin Picture.

Reviewed by Lynde Denig.

HERE is a burlesque on a burlesque depending somewhat, though not entirely, on the supposition that prospective audiences have viewed the original. To thoroughly appreciate Charlie Chaplin’s comedy version of “Carmen” it is wise to see one of the serious productions first; likewise the meaning of these two reels, made by the Juvenile Film Corporation, under the direction of James A. Fitz-Patrick, will be grasped more completely if the incidents in the famous Esméanay burlesque are recalled. An exhibitor who has shown the Chaplin picture would not go far wrong in booking “Chip’s Carmen,” while the impression left by the original is still fresh, especially if the taste of children, or that of adults with a childish sense of humor, is being considered.

The spirit of this picture is ingeniously youthful and there lies most of its charm. It is very much as though a party of clever youngsters had been inspired to adjourn to the back yard and spend the afternoon playing “Carmen,” having secured an assortment of costumes from their elders. Indeed, something of this idea is carried out in the introduction of Joseph Chip Monahan, the juvenile imitator of Chaplin. His mind filled with memories of the “Carmen” burlesque, he returns home and wanders out into the fields with his goal. Presently he falls asleep and the scene dissolves into a fantastic distortion of the picture just witnessed.

In the dream, Chip Monahan becomes Don Dóze, who is fascinated by the wiles of a nine-year-old Carmen, cleverly presented by Chip’s sister, Janethel Monahan. Then all of the lad’s playmates enter into the action as bandits, toreadors, or jesters; the spectators of Don Dóze’s heroic encounter with the bull. The scenes are brightly acted by the children, among them Dolores Mitrović, a dancer of rare grace.

"His Great Triumph"


Reviewed by Lynde Denig.

FOR about two-thirds of its five-reel course, “His Great Triumph” holds true to a tense story of an unusual nature, but after the first two reels, which starred Buttry Gallagher and Miss Snow, has been reached and passed, there is considerably less to engage the attention. Had the plot been allowed to run its natural length, it is probable that we should have had a three instead of a five-reel picture, and the impression left by Nigh’s complete portrayal of a pathetic weakling would have been stronger in consequence.

Although Marguerite Snow is given a prominent place in the cast, this is essentially Mr. Nigh’s picture. His is the character that stands out in importance, possesses the highest prominence, attracts sympathy and justifies the story. Buttry is a mental and physical incompetent, possessing a craving for the pleasant things in life without even the ability to maintain the respect of his associates in the slums. Abused by everyone with whom he comes in contact, his one pleasure in life is gained by skulking around the homes of the wealthy, where the lights and the luxury awaken dreams in his unbalanced mind.

This accounts for his presence at the mansion of Judge Winters when a man is shot by burglars, who escapes leaving Buttry in a compromising position, although the judge’s daughter and a fortune-hunting count know that he is blameless. Thus far there has been nothing extraordinary; but with the progress of the trial the nature of Buttry is revealed in a quite unprecedented light. When it comes to a choice between the electric chair and a return to the old life of misery, the defective chooses the chair and urges his guilt for fear that the luxury of death may be denied him.

It is here and in scenes immediately following that the story rises to a logical climax. He starts well, but the last reels, designed to show the ultimate good fortune of Buttry—a man destined by nature for misfortune. The direction of the picture indicates care and the acting of Miss Snow, Robert Elliot, Julius C. Cowles and others is

Scene from "The Window of Dreams" (Mutual).

"The Window of Dreams"

Three-Reel Thanhouser Presenting a Simple Story Artistically Treated.

Reviewed by Markaret I. MacDonald.

MORE of an impression than a drama, a production in which we are scarcely aware of the number of its parts, which, by the way, are three, a simple theme clearly outlined and not overburdened by detail other than that which has a direct bearing on the story, is what constitutes this perfectly natural and deeply pathetic picture.

Agnes C. Johnson is responsible for the scenario which was directed by Howard C. Mitchell with a cast consisting of Grace De Carleton, Bert Delaney, Clifford Gray, Betty Lawson and Carey L. Hastings. The production teaches a valuable lesson to the oversuspicious wife and sweetheart by showing the untold sorrow which wills dispossession is capable of causing to all concerned. In the instance presented in the picture a mere trifle is the cause of a terrible tragedy. A lover late for his appointment with his sweetheart because he is engrossed in leaving at her home a canary which he names “Joy,” suggesting that she can always keep it in its cage so that it will never escape from her, meets his death a few minutes later through the pettishness of the sweetheart, who, absorbed in her fancied grievance, allows him to wander on a hillside that is about to be blasted. In attempting all too late to make him understand his danger she herself is made a cripple for life.

The remainder of the story shows the invalid observing from her window the domestic life of a newly-married couple who have come to live next door. At the moment when their bark

Scene from "The Window of Dreams" (Mutual).

"The Gutter Magdalene"

A Lasky Feature with Many Admirable Points Featuring Fannie Ward in the Leading Part.

Reviewed by W. Stephen Bush.

DESPITE its absurd and ill-fitting title, this production may be ranked as a thoroughly successful Lasky feature. In its clever seizure of profound psychological moments, in its portrayal of phases in underworld life, in its inspirational and at all points affecting details this feature stands in the first rank. I must qualify the statement right here in order to give the exhibitor the right perspective: Fannie Ward is not the heroine of the story, but the victim of the young gambler’s flashy deceit, but her conversion and her entrance into the Salvation Army was far from convincing. Conversion implies a triumph of sincerity, a welling up of the spiritual nature, a change of soul. There was indeed a splendid opportunity for the display of high histrionic gifts and there was much in Miss Ward’s past performances to encourage the belief that she would meet the highest expectations. As a matter of fact, she never got further than looking unnaturally demure. With this qualification the highest praise is none too high for the merits of the film. Jack Dean, Billy Elmer, James Neil, Gertrude Kellar and Robert Bradbury made a most satisfactory cast. The story is a strictly modern one, and the settings as well as the atmosphere lend great force and interest to the production. The pictures and scenes of low life while never in the least offensive are startlingly true to life. The whole situation is handled with extraordinary skill. The feature, I am pleased to add, is remarkably free from padding.
strikes the breakers, she is able from her superior knowledge and experience to influence by circumstances to smooth their path and be of use in a financial crisis.

Grace De Carlton is to be especially commended for her intelligent work in this production.

**Triangle Shows Two Subjects**

**“An Innocent Magdalen,” Fine Arts, an Unusually Fine Picture—“The Dividend,” from Ince Studio, Shows Structural Weakness.**

By Louis Reeves Harrison

**“An Innocent Magdalen.”**

As sweet and dignified as its main characterization, ideal in conception, well designed and artistic in execution, “An Innocent Magdalen,“ by Roy Somerville, is more than an enchanting story—it is a valuable contribution to the growth of the moving picture business. The new girl would drag along through a sickly youth if nourished only by the general run of makeshifts and plagiarisms. Bright hopes of its future and vigor of present existence depend for sustenance upon such occasional examples of true artistry, as “An Innocent Magdalen,” true and shining gems among a lot of stereotyped paste imitations.

The story starts off with an exquisite characterization. It makes us well acquainted with a tender-hearted little Southern girl placed in small-town environment and brought up in strict seclusion by an egotistical father, an aristocratic gentleman of the old school, at odds with progress as well as with his unpretending neighbors. He represents the fast-decaying idea that distinguished ancestry must dominate present merit. Pride of family is all he has to sustain an assumption of superiority that lacks other reason for existence. Unable to meet conditions as he finds them, lacking in both mental breadth and gracious tact, the sour old pretender lives in a state of semi-retirement and obtrusive respectability and attempts to keep his daughter from soiling contact with ordinary people, very much to their general amusement and occasional derision. This characterization presents some interesting contrasts and is so decidedly American that it gives atmosphere to the play.

The girl is inspired by the better part of her father’s pride. She carries herself with a fine deportment that results more from purity and elevation of mind than from over-estimation of herself. The characterization is complex, is that of a human being rather than of an ideal, and Lillian Gish presents it so clearly that the impersonation may justly be called the best she has ever done. Pure, sweet and grave, the Southern girl falls in love with a handsome stranger, and he boldly asks the father for her hand in marriage. He is turned out of doors. The lovers are married without parental consent, and the old aristocrat writes his daughter’s name in the Bible among dead members of his family.

The young wife is not hurt by discovering that her husband is a man of light morality, a gambler in peril of arrest, for she inspires him to a change of occupation, though too late to save him from arrest. She is not broken down when he is sentenced to a year’s imprisonment. She exhibits great courage when a woman out of her husband’s past appears as the first wife but out for revenge and going to break in on the father because she is with child. She rejects her as a soiled thing. Small-town society turns upon her the finger of scorn. She is divorced, dispensed with and left by her husband. She finds refuge in a negro cabin and gives birth to a child, but the strain of sustained ignominy proves too much for her fortitude after she has served her divine mission, and her mind begins to weaken. She is finally saved from self-destruction by her husband, who finds an impostor in her place on his return from prison, and the cruel egotism of her father is bitterly punished. The whole story moves with clarity and vigor through its scenes, but there is no forced effort torouse and sustain attention.

Interest grows constantly and naturally out of fine development of a beautiful character.

**“The Dividend.”**

A play of social criticism with a strong theme, “The Dividend,” a five-reel Ince subject written by C. Gardner Sullivan, is admirably handled and interpreted with skill, William H. Thompson carrying off the honors as a hard old capitalist who judges everything in the world, everybody, including his own son, and even himself by one standard of valuation, that which affects his property interests. Outside of this marked characterization, one not intended to attract sympathy, there is lacking some form of compensation for the almost continuous injustice done by the father to his weakling son and to those wage earners who earn his dividends. But the play’s chief weakness lies in the fact that a wholly unexpected and unconvincing fit of repentance is forced upon the old capitalist in order that he may be punished by the spectacle of his dying, decadent son.

Such abrupt conversions are jarring in the extreme. Dickens took the pains to lead his hard old characters through fear to a change of sentiment and conduct, and there are plenty of facts and motives through which the transformation can be made plausible.

That of the old capitalist at the last moment, for no very apparent reason, reminds one of the hard-hearted parents in conventional comedy, when they suddenly turn from their original intention to oppose the happiness of a young couple and say “God bless you, my children,” after all. That a playwright so capable as Gardner Sullivan should base his conclusion on such unsafe grounds indicates that he is going at too high a speed, trying to do too much in a very limited time.

**“The Man From Nowhere”**

**Five-Reel Red Feather Offering Features King Baggot as Falsely Imprisoned Convict Who Wins Pardon.**

Reviewed by Robert C. McElravy

In construction and general story-value this is one of the best of Red Feather releases. The authors, William H. Clifford, and director, Henry Otto, have wrought a harmonious production which gets up an unusual amount of interest. Even one of those unbeknighted wretches (watch your step, F. P. A!) who profess to find it difficult to concentrate on moving pictures ought to enjoy this.

King Baggot is featured in the leading role. The first reel introduces him as a young man just returning to his Virginia home, where he is welcomed by his sister, Betty. In a few short, graphic scenes is shown the tragedy which sends him to prison, convicted of shooting his sister, who had been lured away by the real villain of the piece.

His years of imprisonment; the saving of a prison outbreak; the friendly interest of the governor’s daughter, and then his release by the warden to show up a card sharp at an evening entertainment, all make good, well-handled incidents.

The production is particularly strong in plot and occasional situations. It succeeds in making improbable incidents probable, avoids obvious, hackneyed scenes and blends humor and drama entertainingly. There is no conscious striving for effect on the part of the very capable cast, and this helps strengthen the effects achieved.

In the cast beside Mr. Baggot are Joseph Granby, Helen Martin, Frank Smith, Joseph Gerard, Johnnie Walker and others.

Director Lloyd Carleton has finished a two-reel drama, entitled “The Days of The Missions,” featuring Dorothy Davenport and Emory Johnson. This photo-play deals with the early days in California, and carries a heart interest theme throughout. He is preparing to begin the production of a new picture next week, the title of which has not been announced. The leads will be played by Miss Davenport and Johnson.

Scene from “An Innocent Magdalen” (Triangle).

Scene from “The Man From Nowhere” (Universal).
March 26 Western Number. Based on Story by Peter B. Kyne, Proves a Sensational Success.

Reviewed by Robert C. McElravy.

Many moving picture performers have risked life and limb in falls over cliffs in order to provide sensations for the screen, but it is doubtful if anyone ever made a bigger plunge than the one accomplished by Joe Rickson at the close of this Ritz release. The story of a squatter who shoots up a town in a fit of drunken rage, brought on by unreasoning jealousy. He escapes, under the fire of many guns, in a small rig, and is thrown off the cliff in this vehicle. Few performers would care to imitate this feat.

The story, based on a tale by Peter B. Kyne, is a strong one, both in general atmosphere and presentation. Harry Carey has the part of Ballarat Bob, a gambler. Rickson plays the squatter and Olive Fuller Golden the wife. The first two reels are a trifle slow in action, but provide a good psychological preparation for the action when it comes. The events of the last reel are fast and furious. Clem, the squatter, insists on playing the roulette wheel in spite of the gambler's remonstrances. The latter, knowing the needs of his wife and child, takes Clem's savings to her. Clem conceives the idea that the gambler is a rival in his wife's affections. He shoots first an old prospector and then Bob. This arouses the camp and there is a free-for-all gun fight, winding up with the tragedy as told.

"Myra" a Big Hit Everywhere.

Last week the Princess theater, Chicago, was the scene of a pre-showing of three episodes of "The Mysteries of Myra." More than nine hundred people, film magnates, exhibitors, newspaper and trade paper representatives attended. J. K. Burger, manager of International Film Service exchanges, who staged this great performance, states that this is the largest audience ever gathered to view a pre-showing. "The Exhibitors," states Mr. Burger, "are tremendously pleased with the 'Myra's series. At the finish the entire audience gave us continued applause. All trade paper people say our exhibition is the largest ever held, and that it makes history for Chicago."

A similar pre-showing of "The Mysteries of Myra" was given at the New York theater house on Tuesday, May 31, at 10:30 o'clock in the morning. Twenty-six hundred invitations were issued to this performance. The "Myra" series from its initial release has been a continued triumph of photoplay production and merchandising. The story becomes more intense and vivid as episode follows episode, and successful exhibitors fortunate enough to secure a booking are daily writing the International to tell of the unprecedented business done with this great feature series. The huge success of the New York and Chicago performances augurs well for the remaining episodes of "Myra."

Park Theater, Boston, Gets "Brady-Mades."

Through an arrangement entered into early this week by William A. Brady of World Film and Thomas D. Soriero, manager of the Park theater, Boston, the forthcoming "Brady-Made" pictures on the World program will be housed in that theater. The deal was consummated by Mr. Soriero during a short visit to New York. The Park theater, Boston, located on Washington street, near Boylston street, is one of the most important houses 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.

Ivan Exchange Owners to Convene.

The great success enjoyed by the Ivan productions and the enthusiasm with which they are greeted throughout the country has caused the owners of franchises as distributors of this brand to desire more features along similar lines. With a view of meeting the output and the demand of the theater owners, the company are coming to New York, where the executive and production departments of the Ivan Company are located.

Among those already in town are: H. A. Sundick, manager of the Metropolitan Corporation of New York; E. W. Lynch of the E. W. Lynch Enterprises of Boston, and H. Schwalbe of The Electric Theater Supply Company of Philadelphia.

Variety Prepares Series.

What was merely regarded as an interesting experiment by President Louis Rosenblum of Variety Films Corporation turned out to be a conclusive demonstration of the desire and ability of motion picture patrons to furnish acceptable scenarios for a series of productions to form a sequel to the five-part feature, "Should a Baby Die?" which is being distributed by the company. A cash offer of $250 was made, in conjunction with Variety, for the best suggestion, and adequately, advertised prior to the showing of the picture, did not fail to draw a host of interested patrons to the theater.

The overwhelming evidence of the popularity of such a contest, which at the same time might mark a new departure in photoplay production, promises successful results. Among the many entries received, the promise shall be fulfilled—and thus far the Bluebird people have always furnished features that lived up to their announcements. Exhibitors may, therefore, expect during the summer a series of releases that will maintain an even standard, and keep their clientele in line for the further good things the regular season will afford.

Among the attractions for July will be four plays that Mr. Hoffman believes will create an unusually good impression, the attractions of three of Bluebird's pretty girl stars, Miss Grace Moore, Lois一天，和 Warren Kerrigan, the matinee idol, in what is considered to be the best work he has done for the screen. Violet Merserue as the star of "The Silent Battle," and Louise Lovely is seen in her regular order as star of "The Silent Battle," and there will be Lois Wilson in his support to add a charm of feminine loveliness to the situations.

Standard News Film Has Unique Subject.

Miss Nan Hathaway, the famous emotional actress now in this country, assumes the leading role in the spectacular photoplay production, "The Price of Liberty," which the Standard News film will release on American flag day, July 4th. The story of this new enterprise is "drama of 'Americanism.'" They state that it will be unique in that actual and not fictitious events in the great world war will be shown, and they apply to the company name it has been used to combine two "actualities." In the scenes showing the destruction of New York monster aircraft now in use by the government will be made, to show the "uses of the different kinds of aircraft in attempting the annihilation of the American metropolis. Private showings of scenes that "different" photoplay will be held in New York this week.

Much Interest in "Who's Guilty?" Contests.

Several live exhibitors out west have found in the Pathé series "Who's Guilty?" produced by Arrow Film Corporation, opportunities for unique and forceful advertising such as do not often exist. J. A. Berst, vice-president and general manager, has recently issued three posters to one exhibitor in Milwaukee, another from St. Louis and still another from Seattle, which show that without collusion or any outside for the cooperation each exhibitor had hit upon the same idea of intensifying public interest in the series.
Comments on the Films

General Film Company

C ANIMATED NOIZ PICTORIAL, NO. 10 (Essanay), May 24.—Preparedness is one of the subjects cartooned by Wallace A. Carlson in this number of his comic pictorial. The artist’s clever drawing is shown on two unrelated topics. Halftone red contains a western scene.

THE BATTLE (Vitagraph), May 26.—Hughe Mack has the title role in this one-reel comedy by C. Graham Baker and Lawrence Semon, and knocks out a bunch of fighths, with the aid of a newly-invented gas bag. Ed Wilmot is a good comic offering. Claire McCormick, Danny Hayes and Dee Donehue are members of the cast.

THE CAPTURE OF RED STANLEY (No. 81 of the “Hazards of Helen” Railroad Series) (Kalem), May 27.—Helen, the operator at Lone Point, performs a new stunt in this installment of her adventures. As usual, she risks life and limb as though high-priced leading ladies of skill and daring could be replaced without loss of time and at little expense. The story grades up to the average “Hazard.”

A FIVE THOUSAND DOLLAR ELOPEMENT (Selig), May 27.—Two crooks attempt to steal five thousand dollars from the father of Tom’s sweetheart, and find that they have carried off the young lady as well. Tom is mixed up in the affair, but manages to win the girl. An interesting one-reel western drama. Tom Mix, Victoria Forde, Joe Ryan, Sid Jordan and Chet Ryan are the familiar names on the program.

FRIIBY FRILLED (Lubin), May 29.—Edwin McKim directs this broad farce or burlesque, as its name implies, on "Trilby." Davy Don is Svenagarle, the high price var. Angular power from surrounding sizzling electric cocktails and inhaling "juice" from dynamos. The show goes to smash when the engineer, bribed by Friiby’s lover, shuts off the power. The picture contains absurdities that will move to mirth.

THE SELIG-TRIBUNE, No. 43, 1916 (Selig), May 29.—National Guard Tournament at Sheephead Bay, L. I.; classic dancing, Boston; running race, New York; leopard gives a tea in Lincoln Park, Chicago; cabaret and mule race, Kearney, NE.; elephant Butte, N. M.; Vincent Astor’s first flight in aeroplane, Marblehead, Mass.; dog show, Belmont Park, L. I.; aeroplane race, Sheephead Bay, L. I.

THE RICH IDLER (Vitagraph), May 29.—Joseph F. Polans has written a bright one-reel comedy-drama and filmed it with the wholesome incident and character that so many plain folk find to their taste. It is a blemish free romance, but the poor girl marries the rich young man, and all ends happily. Mary Anderson and Webster Campbell are youthful and sincere as the lovers. Director, Dave Smith.

A BUNCH OF FLIVVERS (Kalem), May 30.—A review of this “H庵” comedy was printed in the issue of June 10, page 1901. The reel is well stocked with fun.

THE FABLE OF THE WILLING COLLEGIAN WHO W.A.S. LED TO GET A FOOTHOLD (Essanay), May 31.—The subject of this one-reel farce is a boy who has made a great deal of money with a familiar 24-year-old who loves to take a good-natured fling at the young man starting out in life with a profound belief in the efficacy of his new nickname, and the lanky humorist has not lost any of the fun of the matter by sticking close to the truth.

SMOKEY ADVENTURE (Kalem), May 31.—The efforts of a cigar salesman to get his goods indorsed by a millionaire is the original theme of this one-reel comedy. The gentleman’s wife has come to his aid, and Ethel Teare does it in her usual whole-hearted fashion. The picture has been admirably directed by Harry Millarre, Victor Rottienn, Gus Leonard and Myra Sterling complete the quartet of leading actors.

THE SELIG-TRIBUNE, No. 44, 1916 (Selig), June 1.—President Wilson attends wedding of Dr. Cary T. Grayson and Miss Alice Gordon, New York, Col. House and Secretary of the Treasury at the wedding among the guests; Bay Shore, L. I., one hundred ton house loaded on scows; dress parade at West Point; celebration in honor of Drake, Kentfield, Cal.; Gen. McCall visits training ship, Boston; with the U. S. Troops in Mexico; buying horses and mules for the Allies, San Francisco.

SIS, THE DETECTIVE (Kalem), June 2.—The scenes in this one-reel “Sis” shift from the Hopkins farm to the city, and the lady of the picture has many amusing adventures as a detective. A review of the picture was printed in the issue of June 3, Page 1709.

THE SPIKED SWITCH (No. 82 of the “Hazards of Helen” Railroad Series) (Kalem), June 3.—Edward W. Matlack, the old reliable writer of the author of this one-reel drama has supported the necessary sensation and led up to it in an interesting manner. Helen brings her neck in the same reassuring fashion as in the preceding reels. Florence Fyline, Pearl Annubis and P. S. Pembroke are members of the cast.

PICKLES AND DIAMONDS (Lubin), June 3.—This single reel comedy is based on the desire of Adolph Pfleischsnitzel, one-time pickel magnate, to recoup his declining fortunes by marrying his daughter, Butler.

July 18, 1916

General Film Company Specials

THE SCHEMERS (Essanay), May 27.—Joseph A.Reach is the author of this three-reel comedy and has written a snappy and amusing photo-play. Two college youths, whose poor school records turn their friends against them, are forced to shift for themselves. They become stock brokers and win a fortune on nothing but nerve. They also win a wife each. Their display of high finance is more laughable than impressive and the complications are cleverly handled. John Junior, Harry Dunkinson, Elizabeth Burbidge, Frances Raymond and Josephine Sylvester form a speedy cast.

THE PRIMAL INSTINCT (Vitagraph), May 27.—Mrs. Owen Bronson has written a novel that plays for this three-reel cast does riding “stunts” of a hair-raising character. Victoria Forde, Pat Christian, Sid Jordan and Joe Ryan all show how well they can stick to the saddle of a flying bronco.

THE HARE AND THE TORTOISE (Selig), May 29.—In writing this three-reel photo-play, Wm. Anthony McGuire has maintained the directness and simplicity of plot to be found in an Aesop fable. The hare and the tortoise of the picture are two brothers, and their progress in life is a repetition of the famous race in which steady peddling won. The love interest dominates the theme, one brother being the possessor of feature, and the other endowed with every vice. The scenes are varied and interesting, and Henry Mestayer, Edward J. Pier, Harry Londale, Fritzi Brunette, Lilian Hayward, Edith Johnson and Wm. Scott keep the acting at a high level. Wm. Robert Daly directed the picture.

THE SONG IN THE DARK (Essanay), May 30.—This two-reel reissue, with Richard C. Travers, Gerda Holmes, Bryan Washburn and John Carson in the cast, has the binding heroine and a precious share of sentiment. The earnest acting of the principals gives the picture an air of reality.

THE FINAL PAYMENT (Lubin), May 30.—This two-part subject can hardly be described as a film in connection or content in its working out. Too many coincidences rob it of plausibility. In the cast are L. C. Sumway, Helen Eddy, Velma Whitman and Melvin Mayo.

THE WOMAN IN BLACK (Biograph), May 31.—A five-part adaptation of the famous novel of that title by E. A. Wyndham. The picture makes first rate films, capable acted by Lionel Barrymore, Millicent Evans, Alan Hale and others. A review appeared in the issue of May 27.

THE CODE OF THE HILLS (Lubin), June 1.—A three-part subject
containing good situations. A review will be found in this week's issue.

HELEN OF THE CHORUS (Edison), May 30.—Although the heroine of the title is Helen of Troy, any becomes one of those familiar screen characters, a member of the chorus, the incidents surrounding this situation are novel. They are a sort of decided dramatic value. A fireman is the hero of the story and performs a gallant rescue for the heroine. William Adison Lathrop wrote the scenario and George Ridgwell was the director. Sally Crute has the title role and Herbert Prior plays the fireman.

Bluebird Photoplay, Inc.

THE BATTLE OF HEARTS, May 21.—A fishing village melodrama that is pleasing and exciting. It is freshly interesting, yet has the old-time are sure fire quality that makes it easily commendable as an offering for the average house. A longer review will be found on another page of this issue.

THE SPIDER AND THE FLY, May 28.—A five-reel melodrama with Robert Mantell and Genevieve Hamper. Well acted for the most part and beautifully produced, this is a style kind of story should prove a safe guess for the average theater. A longer review will be found elsewhere in this issue.

FOX Film Corporation.

THE COME-BACK (Quality-Metro), April 24.—While the plot in this five-part affair is familiar to the average, the scenes, very well made and acted, with Harold Lockwood and May Allison in the leading roles, are interesting. Much of the action is laid in a lumber camp in the winter, but the incidents lead a man develops a manly character. For a photo play using such familiar material, “The Come-Back” is surprisingly good. Subtitles are written in a pleasing vein.

THE SNOWBIRD (Rolfe-Metro), May 8.—Released in six reels instead of the customary five, “The Snowbird,” written by Mary Rider and directed by Edwin Carewe affords an excellent opportunity for the wholly delightful Osa Massen, played by Carol Dempster, who plays the chief character in her support. Miss Taliaferro depicts a pampered society girl, who, to save her father from financial ruin, journeys to the Canadian wilderness in search of furs needed to make his title to valuable property. In the wilds she meets a dominating man and the result is according to precedent. There are scenes of dramatic strength and others of picturesque quality.

Mutual Film Corporation.

MUTUAL WEEKLY, No. 71 (Gaumont), May 31.—A launching at Charleston, opening of a new causeway, drills, celebrations, classic dances and other events are pictured in this entertaining number.

THE COMET’S COMEBACK (Beauty), May 31.—This is one of the most original ideas that has been put in comedy for many a day. Many of the scenes have been taken by a rapid camera, representing what takes place after the passing of a certain comet when the world swells up. No finer analysis of motion from the movements of people walking on the street to the rough-and-tumble fist fight could be invented than is seen in this picture, which is exceptionally funny.

NAILING ON THE LID (Vogue), June 4.—A moderately amusing farce comedy in which a man’s love of money leads him to submit to being placed in a coffin to verify a report that he has been murdered by an employee of a crooked politician, who is anxious to get this particular employee out of the way to prevent his telling tales out of school.

ADVERTISEMENTS (Palstarr), June 5.—A nonsense number, with a knockout finish. Two rival restaurants employ sign carriers and a girl to bake pancakes in the window. Oscar and the girl fall in love and disrupt the rivalry, or rather bring it to a head. This has numerous amusing moments and is pleasingly presented.

SEE AMERICA FIRST, No. 30 (“Montgomery, Ala.”), June 7.—This number gives some excellent views of Montgomery, Ala., and surrounding, including the home of Jefferson Davis, scenes on the Alabama and Tallapoosa rivers, and various other points of historic and scenic interest. On the same reel with “Escapades of Estelle.”

ESCAPADES OF ESTELLE (Gaumont), June 7.—A cartoon number from the same studio giving a girl in the role of a writer, Estelle’s remarkable adventures. This time she places rather too much faith in the sayings of a phrenologist who tells her that the first man she meets after leaving his office is to be her husband. Very amusing.

Mutual Film Corporation Specials.

THE TRAIL OF THE THIEF (American), June 1.—A three-reel number, by J. Edward Hungerford, featuring Winifred Greenwood, Edward Coten and George Field. The girl and hero are in service as detectives an their quarry is a gentleman thief. The opening action is slightly mechanical, picturing the theft of a necklace at a reception. Later the section conducted by Miss Greenwood and Mr. Coten is a gallant rescue for the heroine. William Adison Lathrop wrote the scenario and George Ridgwell was the director. Sally Crute has the title role and Herbert Prior plays the fireman.

Paramount Pictures Corporation.

BURTON HOLMES TRAVELOGUES (Paramount), June.—“Visiting the Sultan of Zulu in Jolo” is the title of this issue of the travel pictures being made by Burton Holmes. The explorer and his party enter Jolo, said to be the smallest of fortified cities, are entertained by the Sultan and have an opportunity to study the Moros at close range. An interesting number in a valuable travel series.

FARMER ALPFA’S TENTLESS CIRCUS (Paramount), June.—Picture is responsible for this very amusing and comedy drawing bearing the stamp of the Bray Studios. It is certain to amuse; but the more important subject on the reel is reserved for the second part, entitled “The Chinaman’s Foot.” It is a pleasing number of views of a Chinaman doing many astounding things, all indicating mental processes generally supposed to be exclusively human.

PICTORGRAPH (Paramount), June.—Some of the finest pictures are motorboat being tossed about in the rapids of Snake River, Idaho, are included in a well varied number of Paramount Pictographs. The Better Babies department, always carefully edited, treats of the benefits of outdoor exercise for children, whereas an unusual subject with an effective comedy touch, shows the meaning of various signs used by tramps. William Wadsworth impersonating the tramp.

THE MOVING PICTURE WORLD. June 17, 1916.
Triangle Film Corp.

THE BUGLE CALL (Kay-Bee), June 4.—A story of military life, with Bl cock, in the leading role. Sure to be popular with men and women all over the land.

GOING STRAIGHT (Fine Arts), June 4.—An old story of a reformed crook's temptation, but well played and fairly interesting.

WAR MIXTURE (Fine Arts), June 11.—A comedy melodrama with Douglas Fairbanks in a role well suited to his general interpretation of character and athletic ability. Full of adventure and movement.

THE SORROWS OF LOVE (Ince), June 11.—A tragedy of love resulting from the weak character of a nun who twice broke her vows. Its principal merit lies in picturesque backgrounds and artistic treatment.

Universal Film Mfg. Co.

TWIXT LOVE AND THE ICEMAN (Nestor), June 9.—A farce-comedy, by W. H. Ratterman, featuring Billie Rhoads, Stella Adams, Neal Burns and Harry Rottenberry. The jealous Iceman substitutes spoiled meat for the fish. But the Iceman in order to win his girl and her father, discovers and exposes trouble and follows a pleasing little number, with some very fair character work in it.

THEIR AWFUL PRECEDMENT (Nestor), June 12.—A comedy number, by W. and M. Trost, featuring Billie Rhoads, Eddie Lyons, Ed Burns and Lee Moran. A stolen necklace brings confusion to the house party, the thief being one of the guests. The girl is arrested, but later cleared. Rather conventional in plot, but has amusing moments.

WHEN THE WOLF HOWLS (Rex), June 14.—Cleo Madison and Wm. V. Marg appear in this story of an artist who wins success with a star of his own which makes him a success. The penalty of this is a little depressing, but it is strongly handled and achieves a happy ending.

AN ANGEL UNAWARES (Imp), June 13.—A pretty little romance, by W. R. Howard, Wm. M. Carell and Harry Holland. The plot is a touch of novelty in the situation in which the hero finds the girl trying to get a dinner for her father's visitor without killing her pet-rooster. The plot is not strong, but it proves entertaining.

ALMOST A WIDOW (Nestor), June 16.—A comedy number which revives an old favorite situation. The young husband misses his steamer and sits out a card game. The steamer is reported sunk and he returns with a big story of his personal bravery; later it develops that the steamer did not sink at all. This is amusing in spite of its familiarity and is presented by a pleasing cast, including Neal Burns, Betty Bronson, and others.

THE GOLDEN BOLT (Victor), June 16.—The angry housewife throws an old boot at an unwelcome tramp. It contains a fortune in money, hidden by her miserly husband. This tramp's windfall would have been more amusing if not handled with such a strong touch of burlesque. A fair subject.

LOVE QUARANTINED (Joker), June 17.—Gale Henry, Wm. Francy, Lillian Peacock and Milburne Moranti appear in this comic number, by Allen Curtis. Dr. Killem, in love with the girl, has her quarantined for smallpox. He also refuses to treat the father's aching tooth until he consents to the marriage. This is a characteristic number, with some funny spots in it.

Universal Film Mfg. Company Specials.

JIM SLOCOM, NO. 40593 (Imp), June 2.—A two-reel number, featuring King Baggot and Edna Hunter. This tells a story that is entertaining and contains a number of the symptoms of the modern age. There is good humor in the opening scenes, where the taxi driver loses his job and then makes a losing fight to save the life of his child. He plans to have revenge on the doctor who refused his child's case in favor of another. But his career as a burglar never matures, as he saves the doctor's wife from danger instead of robbing the house. The closing scenes are happy ones. Well-constructed and entertaining.

THE ROSE COLORED SCARF (Gold Seal), June 6.—A two-reel number by Eleanor M. Ingram, featuring Herbert Rawlinson and Agnes Vernon, who are getting some splendid results in comic comedy. This picture is one of the better movies of the type. There is good humor in the opening scenes, where the taxi driver loses his job and then makes a losing fight to save the life of his child. He plans to have revenge on the doctor who refused his child's case in favor of another. But his career as a burglar never matures, as he saves the doctor's wife from danger instead of robbing the house. The closing scenes are happy ones. Well-constructed and entertaining.

OBJECT MATRIMONY (Victor), June 7.—A two-reel number, by Paul West, featuring Harry C. Myers and Rosemary Thobe. The engaged young man, out of a job, employs himself as a professional husband for the day to make a marriage, and finds some very funny situations. There is considerable vulgarity in some of the situations, but it is of the comparatively harmless sort and carries enough genuine humor to make it entertaining. Here is what we call a clever production and a fine end to it. A laughable burlesque offering.

ALIAS JANE JONES (Rex), June 8.—A two-reel crook story, by WM. V. Wong, who appears with Edna Malson, Roy Hanford and others. This film is a composite of two stories, one of which has some very clever laughs. The latter hides in a trunk and gets into Gentleman George's room. She turns out to be a detective and hands him over to Justice. This has no great interest, but the girl's surprise at the close is pleasing. It makes a fairly strong offering.

PHONEY TEETH AND FALSE FRIENDS (L-Ko), June 11.—A knockabout number, featuring Reggie Morris as a young dentist. His assistant creates trouble by maltreating the girl's father in the dental chair. Some characteristic chase and slapstick scenes follow, the assistant finally falling into the lake from a high bridge. This has humorous moments and is a characteristic number.

WHAT LOVE CAN DO (Red Feather), June 12.—A five-reel offering by Gertrude H. Andrews, featuring Adele Farrington as a newspaper woman of years and experience. She presents a well-drawn character in the opening scenes. Later the plot takes on a melodramatic tone. And the final scene in which she is drunk, although the atmosphere of the newspaper office is good and the strike scenes, while lacking any particular continuity, are well staged. A near-tragedy results at the close, but the happy ending is achieved.

THE MELODY OF LOVE (Gold Seal), June 13.—A three-reel number, featuring J. Warren Kerrigan as a young Irishman who pursues the open road. He stops at a mountain cabin, where he falls in love with a girl of whom he has not great hopes. One evening on liquor and goes to Paige's home for an account are not quite such a promising. The break in this particular character tends to weaken the production as a whole. The atmosphere of the newspaper office is good and the strike scenes, while lacking any particular continuity, are well staged. A near-tragedy results at the close, but the happy ending is achieved.

V-L-S-E, Inc.

HEARST-VITAGRAPH NEWS PICTORIAL NO. 43, 1916 (Vitagraph), May 30.—Riots in Dublin; auto race, Chicago; blind soldiers at Otto Kahn's London home; canoe race by girls at Auburndale, Mass.; Col. W. F. Stone and James B. Reynolds preparing for Republican Convention, Chicago; Ithaca students training; Children's Pageant, Sacramento, Cal.; Gov. McCall of Massachusetts visits training ship; sun-burnt bandits in Mexico.

HEARST-VITAGRAPH NEWS PICTORIAL No. 44 (Vitagraph), June 2.—Memorial Day parade, New York; girls play water football, Venice, Cal.; Preparedness Parade, Boston; fete for crippled children, Hamilton, N. Y.; dedication of new Dayton, Ohio, Armory; G. A. R. meet at Danville, Ill.; hippo taken to tank, New York Zoo; military exhibition, Governor's Island; athletic meet at Harvard; military drill, Culver Academy, Culver, Ind.

World-Equitable.

HIS BROTHER'S WIFE (Premo), June 5.—Very well acted by Ethel Clayton, Paul McAllister and Carlisle Blackwell, this five-part drama manages an interesting plot well and is properly staged. A review appears on another page of this issue.

Miscellaneous.

CHIP'S CARMEN (Juveille), June.—A two-reel burlesque on Charlie Chaplin's burlesque of "Carmen," brightly acted by a company of children, headed by Joseph Chip Monahan. The picture is likely to appeal to the youthful members of an audience. A review may be found on another page.

"LOTUS WOMAN" IN REGULAR SERVICE.

In order to definitely remove 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 Miss 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 offices.
Manufacturers' Advance Notes

MYSTERY ABOUNDS IN LATEST BLUE RIBBON.

"The Man Behind the Curtain," Vitagraph's Blue Ribbon Feature for June 19, is an excellent photoplay of the type that holds the breathless attention and admiration of the audience from start to finish. It is in five parts and comes from the pen of Minnie Krakauer.

Lelanu Walker, who is featured in this picture, portrays the role of Edna Hall, a beautiful young girl, who, after marrying Harry Leiland (Evart Overton) in the country, is horrified at being brought to live in a house which holds terrible connec-

tions for her. In her mind's eye she sees once more the body of Mrs. Stanhope as she has found it in this house months before. Then she recalls how the curtains had parted while she stood as if transfixed and a man (William Dunn) had stepped forth and told her that things looked very bad for her and she had better escape. Frightened at the apparent hope-

lessness of convincing a jury of her innocence, she had taken his advice and gone into hiding. Next day, in the papers, she read that a female accomplice of a dangerous band was sus-
pected of the murder, but she was afraid to refute the state-

ment. Then she had married Leiland, Mrs. Stanhope's son by a former marriage, and he had brought her back to be tor-

tured by the accusation which hung over her. She finally meets the man who had stepped from the curtains on that
day, and, with clever manipulation, she manages to prove his
guilt. She now returns to her husband, able once more to
look him in the eye with sincerity.

Miss Walker's lovable personality is plainly evident through-

out the picture. Tempier Saxe and John Costello round out a
capable cast. The picture was directed by Cortland J. Van
Deusen.

AT THE PENAL COLONY OF PALAWAN.

Before his return to Europe for an extended journey through the countries of the Old World, Burton Holmes takes his screen admirers to one more beauty spot among the distant islands of the Philippines.

Unusual in scenic and photographic features and unique in human interest is this Paramount-Burton Holmes Travel-Pic-
ture, "At the Penal Colony of Palawan and Up the Under-
ground River," the final release in the Philippine cruise. For two miles up the dark, winding river which penetrates into the heart of the Island of Palawan, film audiences will travel—part of the time under its verdant mountains. Through the glass bottom of Mr. Holmes' boat are seen the marvelous sub-
marine forests of coral and sea plants and their inhabitants.
This scenery, however, is only incidental to the main journey to the Penal Colony.

In the Bilibid prison of Manila Mr. Holmes showed the re-
generation and rebuilding of Filipino mankind in its highest development. Inmates of Bilibid who have passed beyond its walls through their own merit are sent to Palawan, where through the humanity of Uncle Sam they are permitted to live lives of comparative freedom, each having his own home, in which he is surrounded by his family, and his own farm.

Palawan is the last step of the convict in the Philippine

toward freedom. Here Uncle Sam's officials live unharmed without locks or bolts on buildings and prisoners are not
even confined in a stockade. This release is unique in its interesting views and descriptions of two remarkable places.

TO THE CREDITORS OF THE PICTURE PLAY-

HOUSE FILM COMPANY, INC.:

The Picture Playhouse Film Company, Inc., has been ad-
judged a bankrupt by the United States District Court for the Southern District of New York. We represent the receiver appointed by the court and also some of the creditors. If this estate is efficiently and economically managed, we believe a dividend will be paid on the claims of all general creditors. It is our desire to continue the receiver as trustee and to that end we seek your co-operation.

If you wish to co-operate with us, please send us an itemized statement of your claim and we will prepare your proof of debt and power of attorney.

Awaiting the favor of an early reply, we beg to remain,

Yours very truly,

WILLIAM F. CARELL.

ABRAMSON WRITING SCENARIO FOR NEXT IVAN

PLAY.

Having finished "Her Husband's Wife," the newest Ivan feature, Director 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 and will present the facts as only Mr. Abramson can illustrate them. As yet no title has been decided on for this play, but the working name of the story is "The Faded Flower."

"THE TWO ORPHANS" (Selig).

Probably the most pretentious cast of characters ever ap-

pearing in a picture play released in regular service is that presented in "The Two Orphans," a Selig Diamond Special. This will be released through the regular service of General Film Co. on Monday, June 19th. This play marks a new era in film production, for it presents a strictly all-star cast, in-
cluding Kathryn Williams, Winnifred Greenwood, T. J. Car-
riggan, Myrtle Stedman, Charles Clary, Adrienne Kroseil, Lyllian Leighton and others. The mere announcement of these stars should be enough to crowd any motion picture theater.

Scene from "The Two Orphans" (Selig).

The Selig revival of "The Two Orphans" is taken from the world-famous play of Kate Claxton. The production abounds in wonderful scenic action, gorgeous costumes and talented acting by a noteworthy company of stars. The Selig Company is certainly to be commended for its consistent policy to raise the standard of regular motion picture programs and to intro-
duce real-for-sure feature films in regular film service.

The Kate Claxton version of "The Two Orphans" is the best version and one that should appeal to those who remember the wonderful success attained by this actress in the play.

Scene from "The Man Behind the Curtain" (Vitagraph).
"FRIDAY, THE 13TH" (Paragon).

"Friday, the 13th," the novel which stirred Wall Street, and State Street in Boston, to its very depths, and by far the most talked-of novel dealing with the intricacies of the Stock Exchange, from the prolific pen of that master financier, Thomas W. Lawson, will be Robert Warwick in his next photoplay vehicle, in which this celebrated actor will play the role of Robert Brownley, whom on account of his phenomenal success on the Stock Exchange, became known as "the Napoleon of Wall Street." It is a role eminently befitting such a sterling actor as Mr. Warwick, who was, by the way, Mr. Lawson's personal choice.

When William A. Brady announced his intention of producing for the World Film program the biggest stories ever written, and that these would be produced under his personal supervision, in their proper atmosphere and with all their details most accurately and minutely carried out, "Tom" Lawson, who for four years was Mr. Brady's closest friend, suggested the filming of his story of the Stock Exchange. Details were discussed and it was decided to film this subject, which thrilled the country a heavy load had never been thrilled before. Robert Warwick and his director, Emile Chautard, made a trip to Boston, where they fixed the details of importance with Mr. Lawson, such as the characters, the scenes and the sets which would be required to give the story its proper staging. Through Mr. Lawson's influence the World Film was able to secure from the brokerage firm of Flagg & Stone, the privilege of taking the Stock Exchange scenes in their offices. The Autor was also used one Sunday morning for the pit scenes, which attracted thousands of pedestrians to the scene.

As a whole, this is by far one of the most satisfying productions in which Mr. Warwick has ever been seen. Director Chautard spared neither pains, time nor money in producing the picture according to Mr. Lawson's own ideas, and when Mr. Brady saw the finished picture, he said that he could place his stamp on it with the utmost satisfaction that it would please all beyond description, and Mr. Brady is known for his ability to pick the material that will take the country by storm. "Friday, the 13th" will be the regular release on the World Film program for July 17.

GOOD REPORTS ON GLORIA'S ROMANCE.

No matter how ignorant the weather, Billie Burke in "Gloria's Romance" is proving such a box office magnet the country over that capacity business is being done by nearly every house playing the picture. Below are just a few reports from the exchange managers so far familiar to us:

B. T. Harcastle, manager of the Kleine office in Atlanta, says: "We opened the Piedmont with a enthusiastically draw, the business continued throughout the day and night, but played to full houses all day long. It was the only house in the city doing any business, the others not having any business at all, and more than a handful of people. The following day it cleared up in the afternoon, but a hard rain throughout the morning and noon helped to bring the business. It was coming out. However, at night the Piedmont was jammed, and every one went away delighted with the production they had witnessed."

Foster Moore, of the Kleine branch office in New York, writes under date of May 25: "F. G. Hall, proprietor of the Hall Circuit in New Jersey, states that he shipped Burke in "Gloria's Romance" business at his Hoboken U. S. Photoplay theater was an absolute turnaway for the three days, Monday, Tuesday and Wednesday, each night there was a hard rain. At his Palace theater in East Orange, where he charges 25 cents admission, his opening Monday night was to capacity, and on Tuesday night, in a rainstorm, the house record was broken."

Charles M. Thall, of the Minneapolis Kleine exchange, reports: "The New Princess theater in St. Paul opened the third chapter of "Gloria's Romance" last Monday to over $4,000 paid admissions and the New Palace theater in Minneapolis is showing to hold-out business right along."

THE TRIANGLE KIDDIES.

The other day a brand new moving picture on which the producers had spent months of anxiety was shown for the first time. The reviewers spoke in glowing terms of the picture and then as a sort of climax to their criticism, took occasion to speak of the work of the Triangle Kiddies, in whose roles there are five of these interesting youngsters in all. In some pictures only one or two will appear, but in many of the pictures all five are used and what's more, picture goers have come to look forward to the laughing, tumbling, frolicking children in the pictures and when they don't all appear, the admirer of one or that one is certain to voice his or her disapproval.

The children have appeared in such well known pictures as "Let Katy Do It!"—the five grew to seven in that picture, by the way—"The Children of the House," "Going Straight" and scores of others. Not that the children do feel that it is likely they will ever be called anything but just "Triangle Kiddies," it might be mentioned that their names are George Stone, Violet Radcliffe, Carmen de Lacouvee, Francis Carpenter and Nino Fovleri. Now watch for them and see if you don't fall in love with every last one 'em. If it matters in the least, it might be added that the eldest is eight.

ROLIN FORCES MAKING BIG BURLESQUE.

The Rolin Film Co., makers of Pathe's Lonesome Luke comedies, put special effort and a large sum of money on a burlesque of "Julius Caesar," which it is making. To show the magnitude of this one-reel production the company has utilized producers and hundreds of the scenes, with the result that many faces of the burlesque girls who partook in the Actors' Fund presentation of the great Shakespearian tragedy which was enacted on May 19 in Hollywood. The whole studio is being utilized in one gigantic set for this production.

"HEEZA LIAR OUTWITS MEXICAN BANDITS" (Paramount-Bray).

Having failed to capture the elusive Villa in his first sortie into the heart of Mexico, Heeza Liar returns to the border to confer with Scott and Punston. Hearing that Pershing has been surrounded and is in danger of annihilation, the entire force of American troops goes to his rescue, leaving the Colonel, who has two miles of border single-handed, in "Colonel Heeza Liar and the Bandits," a coming release of the Paramount-Bray Animated Cartoons.

Plotting of the Mexicans to make a raid the following night is disclosed to Heeza Liar and he quickly collects all of the phonographs for miles around, places them at intervals along the border, thoroughly concealed, and puts into each one a record prepared long before for just such an emergency. At the psychological moment the Colonel turns on the switch and a vast battery of machines begins to shoot off records of artillery and infantry in action, frightening the bandits away in a mad flight.

Retribution follows fast at the Colonel's heels, however. He is captured by the bandits and tied to a cactus, then left to starve in the desert. An eagle recognizes him as familiar for her young, but in aeroplane to the eagle's nest, Heeza Liar is able to locate the bandit's headquarters. Later he makes his escape with the aid of an unruly mule, stolen from the bandit camp, then delivers his information at headquarters and gets his reward.
"THE ADVENTURES OF PEG O' THE RING"

(Universal).

Grace Cunard and Francis Ford are back on the coast after their flying trip to New York, and work on the latest episodes of the Universal Special Feature, "The Adventures of Peg o' the Ring," is progressing rapidly. The seventh episode of the serial is set for release during the week of June 12.

Other Universal serials have been great box office successes, but "Peg o' the Ring" promises to surpass all records. The mere fact that Miss Cunard and Ford will play the principal roles alone assures the success of the feature, but, in addition, seventeen hitherto untried stunts will be worked into the circus serial.

These hair-raising episodes were suggested to Mr. Ford and Miss Cunard by veterans of the sawdust ring from real life happenings. Since the serial was started hundreds of circus people have written to the Universal stars offering suggestions, and many of these will be adopted. In addition, when Miss Cunard was in New York, she conferred at Madison Square Garden with representatives of a big internationally known circus regarding special circus stunts for the picture. Startling developments can be expected before "Peg o' the Ring" is finished.

UNIQUE STUNT BY WHARTONS.

Ordinarily in studio work Cooper-Hewitt violet ray lights are used overhead and on the sides of the "set"—the lights themselves do not show in the picture, the rays being reflected downward upon actors and settings.

The seventh episode of "The Mysteries of Myra," however, afforded opportunity for a distinct novelty in photoplay craft, and the Wharton brothers were quick to make the most of it. In this episode the Black Master's spirit enters the Maynard home and materializes under a red light—red light being conducive to materialization and violet light antagonistic. After materializing, the spirit of the Black Master attempts to turn on the gas in Myra's room and in so doing throws a flood of violet rays full upon himself and dematerializes in great agony.

In producing these scenes a set of Cooper-Hewitt lights are shown both before and after installation. During the action Howard Estabrook turns the current on and off several times for the benefit of the camera, and the effect is both novel and startling. All this is shown in the seventh episode of this remarkable feature series.

Experts who have viewed a pre-showing of this part of the picture state that the scenes in which the Cooper-Hewitts are used are entirely new to the screen and that they have never before seen anything like the photographic effects attained.

"THE PROMISE LAND" (Essanay).

This three-act photoplay has a story fully as strong as many five-act photoplays and tells it in a straightforward manner that is sure to appeal to any group of spectators. Bryant Washburn and Marguerite Clayton appear for the first time together in this piece. Both have been with Essanay since their first experience in pictures, but never had been cast together until this time. "The Promise Land" is but the first of several pictures in which they will perform, so well do they appear as opposites. With Mr. Washburn and Miss Clayton, two stars of international reputation, in the leading roles, this play offers an example of President George E. Spoor's plan of putting his best players in short-reel productions. Edmund F. Cobb and Harry Dunkinson, each of leading-man caliber, top the supporting cast. The story is one of small-town sweethearts, the boy a drug clerk with ambitions. As he goes away to study medicine a young traveling saleswoman wins the girl. Some years afterward the drug clerk is a surgeon of recognized ability at a city hospital. The girl, deserted by her husband, becomes a nurse to support her child. It so happens that when the victim of a railroad wreck is brought in the new surgeon gets the case and the nurse is sent to help him in the operating room. They recognize each other and then identify the victim as the former traveling man and the nurse's husband. They strive to save him, but in vain. The surgeon shows the girl that the promise land is their little home town rather than the city of which they dreamed, and they return together.

ESSANAY GETTING SCENICS.

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, and the camera staff has orders to get a series which will show how polar bears live, regardless of the difficulties. 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 even in September. All scenes will be released in split reels with the Animated Nooz cartoons by Wallace Carlson and other 800-foot productions.

PARAMOUNT "SHELL PLATE" WEEKLY.

The Paramount Pictures Corporation issues its "shell plate" weekly. This 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 this new page.
"A RAILROAD BANDIT" (Universal).

It is nothing new nowadays for the Universal to engage a train consisting of an engine and fifteen or twenty box cars for a dozen passenger coaches. The Southern Pacific, Santa Fe, Union Pacific, Oregon Short Line and other western railroads have their unique local danger and freight stations to the picture people from Big U town. In fact, the relations between one great trans-continental line and the Universal are very close. This company, the Santa Fe, recognizing that

Scene from "A Railroad Bandit" (Bison).

Universal City is one of the coast's greatest attractions to Eastern tourists, has issued special folders describing the city and urging tourists to visit it as one of the greatest sights in California.

In "A Railroad Bandit," a two-reel Bison railroad drama featuring Fred Walcamp and Lee Hill, a western railroad turned over an engine and train crew and a dozen coaches to the Universal merely for the privilege of having the name of their line in Universal moving pictures. There is no doubt that Universal pictures receive a tremendous circulation in all parts of the world, and the advertising departments of many railroad companies have come to realize that it is a paying proposition to have the name of their road roll across the cinema screen painted on their coaches.

WALTHALL IN "THE LITTLE MUSKETEER."

Picture patrons familiar with Henry B. Walthall's rich interpretation of the Napoleonic heroines may await with expectancy his newest production on which Essanay has just begun construction.

"The Little Musketeer," to be filmed in five acts, gives Mr. Walthall the wide opportunity necessary for the display of his unique ability, and the chance to offer a powerful portrayal of a part which requires just such acting as his to be successful. A cast composed of many stage stars will support him. An- toine Walker, famed for her parts in Belasco productions, principally with David Warfield, will take the feminine lead. Directing the production will be Aubrey Smith and the plot is

Women for Leading Roles.

Something new in motion picture dramas—two women essaying the principal roles—is presented in "Flames of Vengeance," a three-act Gaumont-Mutual production. Miss Gertrude Robin and Miss Eva Shepard are the principals, the former in the role of a young girl and the latter as the "vampire." Teamed together in this production, these young women make an exceptionally stirring interpretation of the difficult roles assigned them. The success of the two women in the leading roles has prompted the Gaumont-Mutual studios to prepare several other dramas for them in which they will appear as the principals.

"BROKEN FETTERS" (Bluebird).

New York and the Orient provide scenes and settings for "Broken Fetters," the Bluebird for July 3, in which Violet Mersereau makes her regular appearance as a star in that popular series. Rex Ingram has directed the production, going to China for the early scenes and locating the final action in New York's Chinatown. A clever artifice, the Oriental atmosphere has been pleasantly infused, and as there is always a mysterious interest in Chinatown, in whatever city they are located, the element of novelty will provide a strong appeal to the fancy of the populace. Considerable success has been attained in providing sensations, and there is an element of excitement to accelerate the interest and speed the concluding incident to an emotional climax. Kiffins Reicherts plays in the first act, the role which Miss Mersereau, as a grown up, carries through the four remaining reels. Wm. Garwood is featured as Miss Mersereau's leading man, and Paul Panzer and Isabel Patterson have been assigned to important roles in developing the interesting plot.

FROHMAN COMPANY TO SCREEN "JAFFERY."

"Jaffery," William J. Locke's most popular novel, is to be screened by the Frohman Amusement Corporation. As the author of "The Beloved Vagabond," more than from any of his other writings, Locke has been associated in the public mind in the past. Yet this new book, "Jaffery" has already outsold "The Beloved Vagabond" and will certainly retain at least equal place in the hearts of his many admirers. The story lends itself to very beautiful dramatic treatment, and forms in essence a pictured play that might, with only the loss of scenic variation, be quite as effective on the stage.

For the name part the author's own friend, whom he had in mind in writing the book, has been engaged. This is C. Aubrey Smith, the English actor who played with Marie Doro in the play from another Locke book, "The Morals of Marcus." Mr. Smith has done some strong picture work before, notably in "The Builder of Bridges" and "John Gladiey's Honour."

Others in the cast have been chosen with as much care, the familiar names including Eleanor Woodruff, Eric Blond, Florence Deshon, Doris Sawyer, Paul Doucet and Stanley Dark.

HOLMES TO TOUR CANADIAN ROCKIES.

Burton Holmes, the celebrated traveller and lecturer, 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 Evan-geline 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 Shaunessy. He has also been invited to be the guest of the Duke of Connaught during his Canadian visit.

MARGUERITE CLARK STAR OF "SILKS AND SATINS."

Marguerite Clark makes her next screen appearance in the Famous Players production, "Silks and Satins," which is released on the Paramount Program June 12. The play is an unusual one, opening in the present and then reverting to the Napoleonic era as the story of the romance of the great-grandmother of the little bride is related to her and furnishes her with the solution of her own grave problems.

J. Searle Dawley, who directed "Silks and Satins," has gathered an exceptional cast about Miss Clark, including Vernon

Scene from "Silks and Satins" (Famous Players).

Steel, Clarence Handysides, Thomas Holding, W. A. Williams, and Fayette Perry. Some of the most elaborate sets ever erected in the Famous Players studio were built for this production, among them a three-story interior of the De Saxe chateau, and another interior view of the chateau which was over one hundred feet in depth. The picture is a delightful blending of the present and the past, in which Miss Clark plays both diminutive heroines in her inimitable way.  

Women for Leading Roles.

Something new in motion picture dramas—two women essaying the principal roles—is presented in "Flames of Vengeance," a three-act Gaumont-Mutual production. Miss Gertrude Robin and Miss Eva Shepard are the principals, the former in the role of a young girl and the latter as the "vampire." Teamed together in this production, these young women make an exceptionally stirring interpretation of the difficult roles assigned them. The success of the two women in the leading roles has prompted the Gaumont-Mutual studios to prepare several other dramas for them in which they will appear as the principals.

"BROKEN FETTERS" (Bluebird).

New York and the Orient provide scenes and settings for "Broken Fetters," the Bluebird for July 3, in which Violet Mersereau makes her regular appearance as a star in that popular series. Rex Ingram has directed the production, going to China for the early scenes and locating the final action in New York's Chinatown. A clever artifice, the Oriental atmosphere has been pleasantly infused, and as there is always a mysterious interest in Chinatown, in whatever city they are located, the element of novelty will

Scene from "A Railroad Bandit" (Bison).
RUTH ROLAND STARRED IN PATHE'S "A MATRIMONIAL MARTYR."

In Ruth Roland and Andrew Arbuckle, the two players featured in "A Matrimonial Martyr," the five-part Gold Rooster play made by Balboa and treated to the exquisite process of Pathécolor in the Pathé company's Paris laboratories, we see that rarity of screen art—actors physically and temperamentally in accord with their parts.

In the double role of Erma Desmond and Mrs. Hugo Stanley, Ruth Roland is happy. The play calls for her happiness only as Erma Desmond; but Ruth's volatile temperament reveals happily in her interpretation of the irascible, wispy-tempered Mrs. Hugo Stanley, for her chameleon feelngs conduct to making each part more real for contrast with the other.

Miss Roland first won the admiration of countless screen enthusiasts by her consistent playing in the now famous "Who Pays?" series, released by Pathé about a year ago. A native daughter of California, which has produced so many favorites of the stage and screen, Miss Roland has been before the public since she was four years old.

After finishing her education in Hollywood, she had considerable stock experience and wound up in vaudeville before going into pictures. She joined the Balboa forces about a year and a half ago and rose rapidly. Only recently she made a great success in "The Red Circle" serial and in the Gold Rooster play, "Comrade John," wherein she co-starred with William Elliott.

"LA VIE DE BOHEME" (World).

"La Vie De Boheme," in which Alice Brady, the charming World Film star will make her appearance late in June, received her directorial patronage at the hands of Albert Capellani, the famous French producer, creator of "Les Miserables."

Scene from "La Vie De Boheme" (World).

"Camille" and at one time the foremost operatic director of the French capital.

For the making of this exceptional subject, Mr. Capellani did not rely on his own knowledge of Murgur's story, but called into conference a number of his friends among the Metropolitan Opera House singers and directors, and they were asked to look at such of the film as had been completed and suggest for forthcoming scenes, with the result that a most artistic atmospheric production is seen.

As an opera, under the name of "La Boheme," Murgur's story has become a classic of the music world. The tale itself, torn with the heart yearnings of the young girl, "Mimi," who, as a baby is left at the "Motherless Home," later taken from there by an inn keeper and given a place as domestic. She is assailed by a drunken inmate and rescued by a Bohemian musician. She leaves the inn and takes up flower-making and meets her destiny in Rudolph, the scion of a notable family—honorable withal and loving as a true spirit.

Alice Brady as "Mimi" responds to the high tense, tempo called for by the story. Her sublime sorrow, her majestic manner of fitting from gloom to joy and her death-bed request for "a muff to warm my hands" sees the film dissolve itself and leave the auditor struggling to hold back the tears.

In addition to Miss Brady, Paul Capellani, Zena Keefe and a specially selected cast of players, have important parts. The scenic environment is perfect, the detail and atmosphere carry out the general effect, and as it was aptly described by one of the Metropolitan Opera House singers, "La Vie De Boheme" is a symphony of art.

"La Vie De Boheme" is in five acts and will be released as "Brady-Made" June 19 on the regular World program.

Scene from "La Vie De Boheme" (World).

John Junior, Essanay juvenile leading man, has another comedy part in "The Schemers," a forthcoming three-act comedy-drama,
INTERNATIONAL ANIMATED CARTOONS.

"A Quiet Day in the Country" by the famous F. Opper, and George Herriman's "Krazy Kat at Looney Park" are the new International animated cartoons booked for release June 5.

These split-reel comedies grow better every release and the late offerings are quite the best yet turned out by the well-known cartoonists. With vastly improved situations and action both comedies are riots of laughter from title to finish.

Scene from "Krazy Kat at Looney Park" (International).

Krazy Kat's trip on the roller coaster is a scream and Cousin Willie in pursuit of the pig are just about the funniest objects we have seen in animated cartoons. Opper and Herriman seem to have hit upon a style of navigation for these characters that classes with the "Chaplin Shuffle" in its paimest days. Watching these pictures on the screen it is hard to believe that they are not actual living beings, but only children of the artist's imagination, taking on life and expression at the whim of the originator.

CHANGE IN A GAUMONT TITLE.

After announcing as its play-off for June 22 "The Spatulate Thumb," the Gaumont company has decided to change the name to "The Criminal's Thumb." This is the three-act drama which has its ending changed by vote of the women of the Gaumont stock companies. The authors, Lionel Barrymore and Wright Huntington, wrote that the heroine was to marry the young attorney who secured the acquittal of the weak young man with whom she had been in love when the story opened. Miss Iva Shepard, Miss Gertrude Robinson, Miss Gertrude Mc-

Scene from "The Criminal's Thumb" (Gaumont).

Coy Miss Lucille Taft and Miss Mathilde Barlow were a unit in declaring the heroine would stick to the man to whom she had first given her love. The story was then changed to get it in tune with the feminine psychology of the Gaumont actresses.

NOVELTY NOTES FOR JUNE.

"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 our readers may obtain a copy of the June issue if they will send their names and addresses to "Novelty Notes," 115 East Twenty-third Street, New York.

UNITY MARKETS SERIAL ON UNIQUE PLAN.

"The Yellow Menace," the sixteen-episode serial starring Edwin Stevens, the famous dramatic artist, which is being distributed through the Unity Sales Corporation, is the first serial ever to be sold on a State's right basis, according to Andrew J. Cole, vice-president and general manager of the Unity.

Mr. Cole reports that the entire country has practically sold on "The Yellow Menace," within a week of the announcement of its acquisition by the Unity concern. The extreme timeliness of the subject has no doubt a great deal to do with this, as orators in the House of Representatives and presidential candidates are at the present moment striving to arouse the country to a sense of its danger from across the Pacific.

NEW KNICKERBOCKER-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 covers 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.

ROONEY REACHES UNIVERSAL CITY.

Pat Rooney has reached Universal City and will be directed by Roy Clements in a series of comedies, the first one being entitled "The Bell Hop." Rooney has been appearing on the vaudeville stage, and is one of the best-known comedians in the country. He was at Universal City once before for a three days' engagement. Additional film plays are being written for the comedian. Work will be commenced on the first episode next week.

NEW "VIM" POSTER 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 Shakespearean fool with a bauble. The design 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 with photographic reproduction of the players faces.

NOTES OF THE TRADE

COMING a week or ten days ahead of the Gaumont stock companies, Gertrude Robinson, one of the stars of these productions, has reached New York. As she is not cast in any of the final productions in work at Jacksonville, Fla., it was possible for her to get away ahead of time. Her first play-off to be made at Flushing, N. Y., will be announced within a week.

Two sisters, Helen and Queenie Rosson, are employed at the American Film Distributors' company. The year's difference in age, the two bear such a striking resemblance that it is with difficulty they are told apart. Both are stars, Helen in strong dramatic roles and Queenie in comedy parts. Their brother, Dick, is also a member of the studio forces, making it quite a family affair.

Director Smiling Billy Mason has completed the fourth episode of "Base Ball Billy," made in one reel, in which he plays the featured lead, supported by a large cast, and is now preparing to film the fifth chapter of this series of pictures dealing with the national game and full of comedy situations.

The U. S. Department of the Interior, which is releasing some of National Parks through the Gaumont company, has a most remarkable series of views of the Yellowstone which will be released as a Mutual Picture June 14. These are equal in photographic excellence to the pictures of Yosemite, which proved such a popular Gaumont serial release through Mutual. The pictures of the geysers, the stupendous falls and the other beauties of nature with which the park is filled, make a wonderfully popular release.
An automobile and a bicycle furnish the thrills for "Daredevils and Danger," a Beauty-Mutual comedy, featuring that famous actor and film director William Beaudine. The story has to do with an invention of a self-aiming gun and an exciting chase after the inventor by a herd of foreign representatives.

Constance Crawley has written a story entitled "Fear" which is being filmed under the direction of Frank Borzage, with Mr. Borzage, Anna Little and Jack Richardson in the important roles. It is now expected that "Fear" will be offered to the public on June 30th.

The Smalleyes have completed the five-reel society drama, entitled "The First Stone," written by Lois Weber and shot in New York City. Miss Hilda Morgan appearing opposite her. A big cast of Universal players appear in this film story, including Emery, Jack Mullahy and Ernie Anger. The scenes were taken at Los Angeles, Oceanside and at the Filoli-Brandt Rancho, said to be one of the finest ranches in the United States. Other scenes were taken at San Diego and Los Angeles.

The Smalleyes are about to release a feature film, 114 reels in length, entitled "The Sign of the Spade," in five-reel sections. The pictures were erected at Universal City for the use of the Smalleyes for this production.

"Killed by Whom?" is a two-reel "Flying A" sociological drama written by William Parker and directed by Carl M. Le Viness. Vivian Rich, Alfred Vosburgh and George Periolat play the principal parts, and the story is very interesting from the standpoint of modern legal justice.

Alan Forest and George Bobhart 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 reels, and will be featured in a five-reel story, "Captain Bonavita," bringing the animals East. During their stay in Luna Park, visitors will be given an opportunity of seeing just how motion pictures in which animals are made. Captain Bonavita is in direct charge of the transportation of the collection. At the close of the summer season at Luna Park the animals will be returned to the Los Angeles.

"Love's Bitter Strength" is an American photoplay without a villain. Edward Coxen, Lizette Thorne and George Field control the important cast, under the direction of Alfred Holingsworth, who has taken over the Rickets company. This subject is a film adaptation arranged from a story by Nelle Blaine and Duff.

Director William Worthington is preparing to take over the direction of Ruth Stonehouse, the wife of filmmaker John Dilson, who has taken over the Rickets company. This subject is a film adaptation arranged from a story by Nelle Blaine and Duff.

Director Murdock McQuarrie, who for the past six months has been directing Signal-Mutual five-reel features, has transferred his baggage to the American-Mutual studios. His first production is under his direction, and it will be released shortly under the title of "The Sign of the Spade." Helen Rosson has the leading role in this production, supported by George Gebhard, Alan Forrest and eleven players of company.

Early next week Director Lynn Reynolds will finish the picturization of his own story, written in five reels, entitled "The Wasted Years," next of the Horsley Mutual features, starring Crane Wilbur, will be released shortly in five reels. He will be Mr. Wilbur's chief support. This production will mark Miss Salter's first appearance as a Mutualist.

"Flames of Vengeance" will be the second of the new three-reel features produced at the Gaumont studios in Flushing for release through the Mutual. Gertrude Robinson and Al Paul Mason, popular Mutual stars, are to be the featured players.
Iva Shepard, famous Mutual “vampire,” John Reinhard, John Macklin, Albert Macklin, Mathilda Barin, Charles W. Travis and James Levering are the other players in the cast. Edwin Middleton is staging the drama.

Edward Schulter, technical director at the Rolfe-Metro studios, is getting things in readiness for the production of “Romeo and Juliet,” in which Francis X. Bushman and Beverly Bayne will be starred.

Now It is the “homeless boy” who is to make his bow as a star of Mutual releases. Gertrude McCoy, star of Gaumont-Mutual feature releases found him at the recent motion picture exposition held at Madison Square Garden. He introduced himself to Miss McCoy saying “Miss McCoy, I am not me real. You have a phoney title, like all the other picture players.” Tommy, they say, at the Gaumont, where he is working in his first release, has real ability and a wealth of talent. Tommy will shortly depart for the Vogue-Mutual studios in Los Angeles, where he will become a regular member of the playing forces.

Director Jay Hunt is in the woods of the northern part of California filming two logging camp photo-plays, in which the lead is played by Lucille Young and Jock Holt appearing opposite. Albert MacQuarrie also appears in the cast. En route to Eureka, Hunt filmed on the steamer a one-reel story entitled “On the High Sea.” Ben Cohn accompanied the company as scenario writer. The director and his company will be away for at least ten days more.

Edwin Guetlein, the Gaumont-Mutual cameraman, is now touring the South securing pictures for “See America First,” released each week by the Mutual. After Atlanta, Savannah and Montgomery, Ala., where is the first of the cities visited, the tour will occupy about ten weeks, during which he will obtain views of not less than twelve of the principal Southern cities.

“Any Youth,” a psychological society drama, has been filmed by Director Allen Holubar from his own story. Holubar plays the lead, with Dorothy Phillips opposite, and supported by Hector V. Sarro as the heavy. This one-reel picture required a great deal of detailed direction, due to the fact that it does the thoughts of a man as they flash across his brain.

Following “Flames of Vengeance,” the Gaumont company will release “The Criminal’s Thumb,” a melodrama written by Lionel Barrymore and Wright Huntington. The leading roles will be taken by Ray Bean and Iva Shepard. A peculiar twist to the story is given by the fact that the heroine does not marry the strong man, but says that the weaker of the two needs her more. Directed by J. L. Taft, Mathilda Bar- ing, Charles W. Travis, Henry W. Pemberton and James Levering. The drama is being directed by Edwin Middleton. It will be released June 22.

Within a few days, director Joseph De Grasse will have finished the picturization of “The Grasp of Greed,” a five reel production, featuring Louise Lovely and Lon Chaney. Some very beautiful sets have been used by DeGrasse in this picture, many of them being his own conception. His next story has not been announced, but it is being prepared for its use early next week.

The meetings, and ceremonies attendant upon each of the several conferences held, between General Scott and Funston, representing the United States, and General Obregon, Mexican Minister of War, were photographed by L. N. Burrell, a Mutual Weekly cameraman who has been in Mexico with Gen. Pershing’s expedition. In order to obtain these pictures, a special permit had to be obtained from both the United States and Mexican authorities and signed by each of the three participants in the conferences. General Obregon posed several times for the camera.

“It’s a Silent Battle,” a five reel feature production in which J. Warren Kerrigan is starred, with Lois Wilson opposite, has been completed by Director Jack Conway. He is now working on his next production, which will start early next week. Kerrigan as the featured lead, supported by Miss Wilson, Maude George, Harry Carter, and others of the Universal City stock company.

Millions of dollars have been spent, countless lives sacrificed, fortunes made and lost and feuds born, in the big reclamation projects of the desert, or the rejuvenation of the great desert. All lived again on the screen in “The Reclamation,” a Mutual Masterpicture, De Luxe feature, filmed at the American studios and starring Wm. Winfield Greenwood and Franklin Ritchie. The author of the scenario, Elmer R. Clarke, and Margaret Nichol, John Reno, and Clarence Burton are the principals in the cast supporting the stars. The piece was staged by Director Edward Sioman, and most of the exteriors were filmed on the outskirts of the great Mojave Desert.

In “She Was Some Vampire” the featured leads are played by Gale Henry and William Franey, in a comedy in one reel which is being filmed by Director Allen Curtis at Universal City. The story was written by Curtis and is a satire on the vampire woman, many of the scenes being taken at the seashore. Others in this laughable screen play are Lillian Peacock, Milburn Moranti and Charles Conklin.

PAN FRANCISCO, CAL.—The Sunset theater is now being completed by photoplay Co. WASHINGTON, D. C.—Greenburg & Garfunkel, 103 Q street, N. W., plan to erect a one-story moving picture theater, 37 by 35 feet.

PORT PIERCE, FLA.—Hall & Saunders, Fellsmere, Fla., will erect a moving picture theater, 55 by 100.

CHICAGO, ILL.—Richard W. Owens, care Jackson Brothers’ Real Estate Co., 513-15 N. La Salle street, is having plans prepared for a two-story moving picture theater, to cost about $12,000.

CLINTON, ILL.—W. B. Sudduth, 5 Jackson avenue, plans to erect one and a two-story moving picture theater, including stores and apartments, 44 by 120 feet, to cost $10,000.

INDEPENDENCE, I.A.—The Isis theater has been taken over by Guy Curtis.

WATERLOO, I.A.—The Crystal theater has been taken over by Nicholas Webber and is now being moved to photographing pictures exclusively.

WEBSTER CITY, I.A.—W. Z. Zetterell has the contract to erect a two-story moving picture theater and apartment building, 44 by 124 feet, for E. H. Martin, to cost $25,000.

NATCHITOCHES, LA.—Natchitoches Opera House Co., Inc., D. L. Suddath, secretary, is considering plans for the erection of a commodious fireproof opera house.

NEW ORLEANS, LA.—William Klein will erect a one-story brick moving picture theater at 614 Canal street, to cost $40,000.

NEW ORLEANS, LA.—Operaheum Theater & Realty Co., of San Francisco, is reported as planning to erect a $40,000 theater in New Orleans.

BALTIMORE, MD.—B. Friedmann, who recently took over the Aladdin theater at 930-32 West Baltimore street, plans to make extensive improvements to the house. It has seating capacity for about 500 persons.

BAY CITY, MICH.—Extensive improvements are being made to the Washington theater.

DETROIT, MICH.—The Catherine theater, operated by the Lincoln Amusement Company, has been remodeled, enlarged and the seating capacity increased.

RATON, N. MEX.—Extensive improvements have been made to the Princess theater and the seating capacity increased.

CLARKFIELD, MINN.—T. T. Thompson, who recently took over the moving picture theater formerly conducted by H. Kitchen, is making a number of improvements to the house. The seating capacity will be increased.

MAHNOREN, MINN.—H. F. Hanson has purchased the Grand theater.

VIRGINIA, MINN.—E. Springer has purchased the Lyceum theater and opened it as a first-class moving picture house.
BROOKLYN, N. Y.—J. H. Ward, 224 Henry street, will expend $15,000 in making improvements to his one-story moving picture theater.

BROOKLYN, N. Y.—Sheffield Amusement Company, J. Miller, president, is having plans prepared for a one-story moving picture theater, 55 by 194 feet, to cost $40,000.

JAMESTOWN, N. D.—The New Ulm theater has been purchased by S. K. Leach, 455 Washington street.

VELVA, N. D.—The Isis theater has been taken over by L. K. Iverson.

MARION, O.—J. A. Branden, who recently took over the Lyric theater, has made a number of improvements to the house and redecorated the interior.

YOUNGSTOWN, OHIO—About $5,000 will be expended in remodeling the Market Street theater, under the managership of J. C. Leavitt.

MUSKOGEE, OKLA.—J. A. Brophy, care Yale theater, plans to convert a business building into a modern moving picture theater. The alterations will cost about $16,000.

TULSA, OKLA.—W. N. Robinson will erect a ten-story theater and hotel building, 150 by 140 feet, to cost $55,000.

PHILADELPHIA, Pa.—The Stanley Corporation is reported to have under consideration a plan for the purchase of 1800 to 1912 Market street and erecting thereon a commodious fireproof moving picture theater, with seating capacity for about 4,000 persons. The site includes a number of old store buildings and two storehouses on a lot 152 by 176 feet. The buildings are assessed at $365,000. In contemplation of the erection of a theater at Nineteenth and Market streets the Stanley Corporation is believed to have in mind the possibility of the government erecting, as has been proposed, a new officebuilding on the south side of Market street, between Sixteenth and Seventeenth streets. If this project is accomplished, the present Stanley theater, just west of Sixteenth street, will be needed as a part of the postoffice site.

PROVIDENCE, R. I.—E. F. Albee plans to build a six-story theater and office structure, 152 by 81 feet, with wing 160 by 43 feet.

NASHVILLE, TENN.—Crescent Amusement Company will erect a moving picture theater on Fifth avenue; interior finish of walls in French gray; exterior French renaissance; dark red brick and terra cotta; ornamental iron marquise extending over entire front; four marble stairways; 15 private boxes; orchestra; two sets opera; direct light system; fireproof; seating capacity, 1,500; cost, $100,000.

HOUSTON, TEXAS—Extensive improvements have been made to the Pastime theater. The house is owned by Schuman & Sons.

DANVILLE, VA.—The Empire theater is now being operated by the Columbia Amusement Co.

CHIPPEWA FALLS, WIS.—C. M. Waterbury, of Pierpont, S. D., has taken over the Palace theater.

TOMAH, WIS.—The unique theater is now being operated by C. J. Maxwell.

THERMOPOLIS, WYO.—The Isis is the name of a new moving picture theater opened by J. B. Bogard. It has seating capacity of 445 and cost approximately $15,000.

MONTGOMERY, ALA.—Strand Amusement Company will remodel its present building and bring its seating capacity up to 1,200. Construction work will not begin before October.

MOULTON, ALA.—Oscar Chenault is reported to erect a modern building theater.

SAN FRANCISCO, CAL.—Extensive alterations have been made to the Haight Street theater. A new balcony has also been constructed. The improvements cost about $4,000.

SAN FRANCISCO, CAL.—Rosa & Bodania will shortly start work on the construction of a one-story moving picture theater at the corner of Twenty-ninth and Church streets. There will be seating capacity for about 450 persons.

SAN FRANCISCO, CAL.—The Regent theater, on Fillmore street, has been taken over by J. Hughes.

WASHINGTON, D. C.—Architect D. F. Meyers, Bond building, is preparing plans for a one-story moving picture theater, 30 by 60 feet, to cost $30,000.

LAMAR, COLO.—Lamar Opera House Company is considering plans for a two-story opera house, 50 by 140 feet, to cost $30,000.

BRISTOL, CONN.—The Bristol theater has been leased by Nathan M. Higbie. It is reported that Mr. Higbie will operate the theater as a first-class moving picture theater.

WASHINGTON, D. C.—Architect Julius Wenig, 725 Tenth street, N. W., is preparing plans for a one-story moving picture theater, 48 by 105 feet, to cost $30,000.

PORT LAUDERDALE, FLA.—Mr. Sulzer, Miami, Fla., will erect a fireproof-reinforced cement moving picture theater, 75 by 100 feet, to be operated by Frank Hartius, proprietor of the Rex theater.

WEST PALM BEACH, FLA.—Fidelity Realty Company has let the contract to Clarence Wilcox to erect an addition to their theater building, 40 by 122 feet; fireproof; Carev roof, wood and tile floors; cost, $5,000.

CHARLESTON, ILL.—John J. Barton has disposed of his interest in the Majestic theater to Frank M. Francis.

KEWEENAW, ILL.—The Majestic theater has been thoroughly overhauled.

FORT MADISON, IA.—J. B. Bandolak has taken over the Orpheum theater.

COFFEEVILLE, KAN.—J. B. Tackett is having plans prepared for a one-story moving picture theater, 60 by 140 feet, to cost $20,000.

NEW ORLEANS, LA.—Joseph Johnson has opened a new moving picture theater at the corner of Washington avenue and Prieur street. The house has seating capacity of 600.

SPRINGFIELD, MASS.—Plaza theater will be improved by the erection of a one-story addition, to cost $15,000.

CALUMET, MICH.—A new addition has been built to the State theater and the interior redecorated.

DETROIT, MICH.—Frank Farrington Company has the contract to erect a theater building for the Boulevard Theater Company. It will be located at the corner of Gratiot and Mount Elliott avenues and be known as the Rialto.

IONIA, MICH.—A site upon which to erect a modern moving picture theater, 125 by 130 feet, has been purchased by Paul Ferrell. Work will probably be started within a few weeks. The house will have seating capacity of 1,900.

TRAVVERSE CITY, MICH.—Contract has been let for the construction of a two-story brick and stone trimmed moving picture theater, store and office building, 73 by 125 feet, for Julius Steinberg. The structure will be fireproof and cost about $30,000. Fitzpatrick & McElroy Co., 118 North La Salle street, Chicago, are the lessees.

ST. PAUL, MINN.—Architect Arthur S. Devan, 701 Germania Life Building, is preparing plans for a modern moving picture theater, 50 by 190 feet, to cost, $10,000.

TRIUMPH, MINN.—C. H. Patsche, Fairmont, Minn., is preparing plans for a modern moving picture theater for Henry Bernhardt.

KANSAS CITY, MO.—Donald Fransenberger has purchased the Rex theater located at the corner of Thirty-ninth and Main streets.

ST. LOUIS, MO.—Kingsland Theater and Realty Company, organized by Harry D. Richbourg, and Joseph Schneider, Sr., will erect a moving picture theater; fireproof; red matt brick and stucco; red Spanish tile roof; swinging sashes extending from floor to ceiling; cooled-air ventilating system. Will also contain two stores and two four-room suites. Cost, $35,000.

JERSEY CITY, N. J.—Dr. H. Charles Haspe, 390 Central avenue, plans to erect a one-story moving picture theater, 65 by 120 feet.

PENN GROVE, N. J.—Penns Grove Improvement Company will erect a one-story moving picture theater, 50 by 120 feet.

TROY, N. Y.—Architect E. W. Loth, 263 Broadway, is preparing plans for the remodeling of a store property into a modern moving picture theater.

MANDAN, N. D.—Hartman Photo Play Company plans to erect a modern moving picture theater of fireproof construction, 50 by 125 feet.

CLEVELAND, O.—Reserve Photo Play Company, Robert M. McLaughlin, president; M. E. Beckwith, secretary; 635 Leader-Newcomb wing, is preparing plans for a one and two-story moving picture theater, to cost $100,000.

CLINTON, OKLA.—Lon Coviin will not at this time erect the Clinton theater.

BRISTOL, PA.—Smith, Hardican Co., 1066 Cherry street, Philadelphia, has the contract and will shortly commence work on the building of a one-story addition, 35 by 70 feet and making other alterations to the Forrest theater.

PHILADELPHIA, PA.—Myer Magil has conveyed the Imperial theater at 215-19 South Sixtieth Street to Robert Bloomgarden for a nominal consideration, subject to a mortgage of $17,500. It is a fireproof-reinforced concrete structure, on a lot 32 feet front by an irregular depth. The property is assessed at $70,000.

PHILADELPHIA, PA.—A one-story addition, 35 by 60 feet, and other improvements will be made to the Coliseum theater.

ABERDEEN, S. D.—C. W. Gates Amusement Company plans to erect a modern fireproof moving picture theater.

CANADIAN, TEXAS.—Humphrey Grocery Company has let the contract to John Bryan to erect a brick addition, 26 by 100 feet, to their moving picture theater, to cost $5,000.
The 1916 Convention Number of The Moving Picture World

Pursuant to our custom for several years past, the only Special Number of THE MOVING PICTURE WORLD will be published current with the National Convention of the Motion Picture Exhibitors’ League of America.

The Convention will be held in the Coliseum, Chicago, the week of July 10th. Our Convention Number will be dated July 15th.

We respectfully suggest that prospective advertisers reserve their space now. All advertising copy must be in our hands by June 24th, marked plainly so that it will receive proper publication.

Please note that in spite of the unusual advantages offered through this number, because of its increased circulation and intensified interest, the advertising rates remain the same.
Old Town’s Strand Sold

Well-Known Maine Theater Changes Hands When W. E. McPhee and O. B. Fernandez Buy the Strand Theater from Since It Was Built—W. E. McPhee

By John Flannagan, 147 Park View

OLD TOWN, Me.—An important deal in theatrical affairs has just been consummated after days of consideration by the parties concerned, when the Strand theater was sold by Eugene Boucher, who has been its owner since it was built, to W. E. McPhee, owner of the New Central, and O. B. Fernandez, owner of the Bijou, who will be associated together under the firm name of McPhee & Fernandez, with McPhee as manager. Both the Strand and Bijou theaters were closed during the past week.

The New Central will be kept for road shows entirely, while the Strand will be devoted to a standard program of high-class picture shows, including regularly Paramount and Triangle plays. The Bijou will remain closed, at least for the present.

New Maine Film Company.

Portland, Me.—Lochren Film Corporation has been organized here for the purpose of connecting the general manufacturing, commercial, mercantile, mechanical, trading or real estate business. Capital stock, $1,000,000, of which $500,000 is common and $500,000 is preferred; par value, $10; paid in, $50. President, R. E. Monroe; vice-president, C. W. Smith, Portland; clerk, Isaac W. Dyer, Gorham; directors, William Lochren, Stanley B. Hough, Minneapolis; Carl W. Connell, W. E. R. Chenoweth, M. G. Connell, Portland. Approved May 26.


Lube, Me.—W. U. Baker opened a new moving picture theater here on Decoration Day, and is using Universal service. This new house has been built especially for Mr. Baker’s use, and should prove profitable.

Pathé Comes to Bangor.

Bangor, Me.—Another film exchange, the Pathé, will be opened in Bangor shortly. Al Bevins, who is to be the manager of the local branch, is now looking for a location. Mr. Bevins has been in the business for the past ten years, having started with George Kleine when he opened his Boston branch. For the past few years Mr. Bevins has been managing exchanges. He was assistant manager of the Boston General Film exchange and was recently manager of the General Film exchanges in Albany, New Haven and Syracuse.

The local branch, which is to be established so that the company will be better able to furnish the people of this state with Pathé pictures, will control the territory this side of Lewiston. The Boston office has charge of the other territory in Maine. Mr. Bevins will be in position to furnish exhibitors in this section with features, serials and singles of all kinds made by Pathé for the world.

Another benefit expected in having an exchange in this vicinity is that, with a man in Bangor, the company will be able to cover this territory for the Pathé

DIVERSIFIED BUSINESS.

W. U. Baker, owner of the new theater, has been active in diversifying his business interests. In addition to his film theater, he has recently opened a boys’ clothing store, and is considering the possibility of establishing a moving picture exchange in this cities.

Harry Campbell, of the Fox office, also reports large bookings, and the general business aspect throughout the territory is encouraging.

TRADE NEWS OF THE WEEK

Gathered by Our Own Correspondents

Harry Campbell, of the Fox office, also reports large bookings, and the general business aspect throughout the territory is encouraging.

BRAINS AND BEAUTY GIRL.

New England’s Fair Representative, Phyllis Cui, Is a Blonde.

Boston, Mass.—Miss E. Cui, the Boston girl who has been chosen to represent New England in the beauty and brains contest by the World Film Company, has received so many congratulations from her host of friends and persons she does not even know that she is in a state of bewilderment as to how she is going to answer them all.

Miss Cui is nineteen years old. She is a striking blonde with wavy gold hair and dark blue eyes. She is five feet six inches tall and has an erect and graceful carriage. Her father, who died some months ago, was a buyer of antiques, and with him she has traveled practically all over the world. She has been in Australia, New Zealand, and the Orient.

Following the death of her father the young lady was compelled to seek employment, and after working a short time as a stenographer she secured an engagement with William Hodge in “Fixing Sister.” She was persuaded to enter the contest, she never dreamed that she would win. Miss Cui is a graduate of the Girls’ High School in Boston, and that she has earned her a wonderful future for her on the screen.

An Organist of Fine Discrimination.

Boston, Mass.—Part of the success of Lowe’s Globe theater, in Boston, is due to the brilliant talent of Francis J. O’Connor, the organist. Mr. O’Connor has made a deep study of the interpretive motion pictures on the organ and his work augments the value of the photo-play on the screen to such an extent that he has built up a following among film devotees that few moving picture house musicians can boast of. He follows the theme of the picture on the organ in a manner that makes one feel as well as see the action as the reel winds on the screen, and discriminating audiences are loud in their praise of his efforts.

NEWARK NEWS LETTER.

By Jacob J. Kaler, 51 Strand Theater Building, Newark, N. J., Special Correspondent.

Airdomes Are Opening.

NEWARK, N. J.—The season for open air moving picture places was practically inaugurated in this city during the last week or so. The expectations of the air dome owners are much better this year than last. Weather conditions last year were deplorable. In the opinion of an air dome owner, the Newark correspondent of the Moving Picture World believes that the conditions that have prevailed as far as the open air places are concerned. The larger parks have also opened the season. Yalls-

brugh park, Newark; Olympic park, Belleville, and Hillside park, Irvington, all were opened last week. The wonderful business of the last week augurs well for the succeeding weeks.
Bayonne's New House.
Bayonne, N. J.—Plans have been prepared by Eugene Reilly, architect, for the erection of a one-story brick motion picture house to be built at 278 Broadway, Bayonne. The house, which will cost $6,000, is owned by A. Cohen.

Another Open Air.
East Orange, N. J.—James A. Endico has built at 339 Dodd street, this place, a modern open air motion picture place at a cost of $500.

Success Company Chartered.
Trenton, N. J.—The Success Amusement Company, with registered offices at 135 East Hanover street, has just been chartered. The incorporators are: Charles C. Hildinger, George D. Bishop, Russell H. Lamont. The capital stock is $10,000, and the business of the concern is to do an amusement business.

B. S. Moss Interests Open Newark Office.
Newark, N. J.—The B. S. Moss Motion Picture Corporation has completed arrangements whereby they are to be represented in New Jersey by the Messrs. R. S. Clark and F. D. Hunt, who are to act as exclusive New Jersey agents. Mr. Clark was with 'he V. L. S. E. Corporation for the past year as their New Jersey representative, and is now uniting with Mr. Hunt, who has been handling the Moss Features for several months.

The boys have opened an up-to-date office in the Proctor's Palace theater building, 114 Market street, Newark, N. J., where they will be glad to greet all their old friends.

Boyland at City, Irvington.
Irvington, N. J.—I. Boyland, well-known exhibitor around these parts, has taken over the City theater, 765 Springfield ave-
nue, Irvington. Mr. Boyland has put on some extraordinary features in his house and he reports good business.

Atlantic Exhibition Company.
Newark, N. J.—With a capital of $10,000, the Atlantic Exhibition Company has been chartered at 223 Broad street, New-
ark. The members of the concern, which will conduct amusements, are Powell Crichton, Frank T. Matthes and Alex R. Fordye.

Ruppert Opens Airdome.
Jersey City, N. J.—The Ocean airdome, at Bay River and Ocean avenue, has been opened by William Ruppert.

Madge Evans Popular.
Newark, N. J.—Madge Evans, recently shown at the Paramount theater, Broad and Hill streets, in “Sudden Riches,” is probably now the pet of the city. The Newark correspondent of the Moving Picture World was informed that practically every theater booking World productions is making arrangements to have their house show this six-year-old wonder. The little film actress is very popular here in Newark, and it is expected that other playhouses will arrange for her personal appearance in the near future.

New Open Air Theater.
Newark, N. J.—An open air picture house has been opened at 287-269 Prince street by Morris Gold. He has installed a new operator's booth at a cost of $100. The booth was designed by M. B. Silber-
stein, architect.

Lakewood Incorporation.
Lakewood, N. J.—The Gem Amusement Company has been incorporated here with registered offices at 306 Sixth street. The capital is $3,000, which will be used for amusement purposes. The incorporators are Harry G. Hecht, Anna K. Otto and E. M. Firschbaum.

Syndicate at Penns Grove.
Penns Grove, N. J.—The New York theater Syndicate has been formed at this place with an authorized capital of $37,000. The incorporators are Frederick D. Doty, Giles S. Doty and E. S. Kilmer.

Regal Incorporated.
Paterson, N. J.—The Regal Amusement Company has been organized at 57 Main street, Paterson. The concern is capital-
ized at $10,000 and will probably take over the Regal theater, situated at the same address as the registered office. The incorporators are Salvatore Peranio, Sanfelice Alexander and American V. Alex-
ander.

New Camden Concern.
Camden, N. J.—The Cumberland Amuse-
ment Company has opened offices at 508 Market street, Camden, for the purpose of promoting amusements. The author-
ized capital is $5,000. The incorporators are S. MacGregor, Max Satinsky and Rose Black.

Baltimore Items.
(For Baltimore Letter See Page 2078.)
“Gloria” at Strand.
Baltimore, Md.—The management of the Strand theater, 404 S North Howard street, has booked “Gloria’s Romance” and the first episode was shown this week for the first three days.

Ed Myrick presented all the lady pa-
trons at his house, the Columbia, Port-
land, with a small bottle of perfume one Sunday recently.

To Exhibitors.

Notice Changes in Addresses.
Below is a list of our correspondents and addresses. Send items of news interest about your work to the nearest correspondent—other exhibitors will be interested in what you are doing.

Atlanta, Ga.—A. M. Beatty, 43 Copinhill Ave., Atlanta, Ga.
Boston, Mass.—Wm. N. Flynn, Boston American, Boston, Mass.
Buffalo, N. Y.—Jos. A. McQuire, 611 Erie County Bank Bldg., Buffalo, N. Y.
Chattanooga, Tenn.—George D. Crain, Jr., 1604 Starks Bldg., Louisville, Ky.
Cincinnati, O.—Kenneth C. Crain, 610 First National Bank Bldg., Cincinnati, O.
Cleveland, O.—Hubert Persons, Standard Theater Bldg., Clevel-
dan, O.
Dallas, Tex.—S. A. M. Harrison, 618 Comal St., Dallas, Texas.
Denver, Colo.—E. C. Day, Denver Times, Denver, Colo.
Illinois.—F. H. Madison, 6747 Emerald Ave., Chicago, Ill. (Also correspondence for Michigan, Iowa, Wisconsin & Nebraska.)
Indiana Trade News Service.—861 State Life Bldg., Indian-
apolis, Ind.
Kansas City News Service.—265 Corn Belt Bldg., Kansas City, Mo.
Louisville, Ky.—G. D. Crain, Jr., 1604 Starks Bldg., Louisville, Ky.
Maline.—J. P. Flannigan, 147 Park View Ave., Bangor, Me.
Minneapolis.—Jerry S. Williams, Minneapolis Tribune.
Newark, N. J.—Jacob J. Kalter, 51 Strand Theater Bldg., Newark, N. J.
New Orleans—George M. Cheney, 132 No. Jefferson Davis Fk-
way, New Orleans, La.
Philadelphia News Service, 326 Real Estate Trust Bldg., Phila-
delphia, Pa.
Pittsburgh News Service, 601 Jenkins Arcade Bldg., Pitts-
burgh, Pa.
St. Louis.—A. H. Glebier, 236 Vanol Bldg., St. Louis, Mo.
Salt Lake City.—H. W. Pickering, Desert News, Salt Lake City, Utah.
San Francisco.—T. A. Church, 1507 North St., Berkeley, Cal.
Toronto, Ont.—E. H. Gladish, 1262 Gerrard St. E., Toronto, Ont., Can.
Troy, N. Y.—E. O. Weingroth, Novelty Theater, Troy, N. Y.
Washington, D. C.—Charles L. Linz, 635 10th St., N. E., Wash-
ington, D. C.
Philadelphia Ball

Special to Moving Picture World from Philadelphia News Service

PHILADELPHIA, Pa.—On Decoration Day more than five hundred Philadelphians attended the fifth annual ball of the Moving Picture Machine Operators' Union, Local 307, held in Eagles' Temple, Broad and Spring Garden streets. The occasion was made all the more memorable by those present it a huge success, which fact was corroborated by the members of the union and the management. The social gathering and financial results. The crowd gathered early and everything was running at full speed long before the allotments were all filled. The entertainment, with the gorgeous decorations, Special efforts were made to have the decorations of a character long to be remembered, and too much credit cannot be given to those in charge of that portion of the affair.

The moving picture industry in Philadelphia was strongly represented at the ball, exhibitors and film men and folk from the various exchanges mingling together on the floor. Charles Segal, president of the Philadelphia Film Exchange League, was easily be distinguished as he moved from place to place greeting those present. He was especially popular in the audience of which he remarked that the exhibitors as a body wished to congratulate the members of the union upon the most proudest manner in which their organization was conducted and stated that it was their sincere wish that Local No. 307 continue along the excellent lines already drawn.

A strange coincidence of the affair was the fact that the ball fell on the date of the birthday of William Katz, manager of the Stanley theater and a well known member of the union. Mr. Katz was showered with congratulations by those in attendance and this live film man was voted one of the most popular exhibitors in Philadelphia.

A Fine Program.

It would be unfair to state which form of entertainment was most enjoyed by the patrons at the cinema or on the floor or the dancing. A most excellent vaudeville program was offered, the talent being drawn from the members of the union, and which it is certain that everything well presented and the large crowd thoroughly appreciated the efforts of the operators. The dancing was enjoyed to the utmost, nobody seeming to tire, and it was noticed that there were more upon the floor as the evening progressed than during the early part of the ball. While speaking of dancing, the grand march must be mentioned. It proved to be a beautiful march and was led by Benjamin Harrison, a member of No. 8.

Much of the credit for the successful manner in which the ball was conducted is due to the committee of the organization to care the control of the organization. B. F. Bache, John J. Stevens, Walter G. Murray, John A. Harris, Louis Krouse, Abraham Carr and others, deserve special mention for the untiring manner in which they went about preparing for the affair and for the manner in which they handled the actual festivities. It is hoped by many Philadelphians that the Moving Picture Machine Operators' Union, Local No. 307, enjoy unlimited success, and judging from the general trend of conversation at the ball any future entertainments offered by the union will meet with the same well-deserved success.

CENSORS ACTED "ARBITRARILY."

Court of Common Pleas Administers SADLY Needed Rebuke to Censors.

Philadelphia, Pa.—In a recent opinion handed down in Common Pleas Court No. 10, the Pennsylvania Board of Motion Picture Censors "abused its discretion and acted arbitrarily" in imposing a $500 fine and 10 days in jail against a local manager who was convicted of showing a film dealing with motherhood. In effect the court held that motherhood was a fit subject for presentation upon the moving picture screen. The decision is hailed as a decisive victory by local moving picture interests, as it is established that their right of appeal to the Common Pleas Court from decisions of the censors may not be without effect. This follows closely upon the heels of a recent decision stating that the court was no place for viewing moving picture films and that the word of the censors was final except in extraordinary instances.

Joseph Graves' Airdome.

Water Gap, Pa.—Joseph H. Graves has opened his Airdome on 1st street, Water Gap, and announces that he has met with most gratifying results considering that the season is just beginning. This form of entertainment is new to that place and the folks in that vicinity have taken a liking to the idea, all of which bodes well for the future prosperity of the airdome.

4th Street Airdome Opens.

Philadelphia, Pa.—Messrs. Somberg, Rosen and Geber have opened their air dome at 4th street and Parkside avenue, Ky. F. Katz, and others report a very good patronage to date. This establishment has an ideal location and is frequented by many during the warm summer evenings.

Grand Will Be Larger.

Camer, N. J.—Announcement has been made in Camden to the effect that Abe Greenblatt, owner of the Grand theater, Broadway near Mickie street, has purchased the property of Charles Brown, 1327 Broadway, and is to operate the Grand. It was stated that plans are under way to rebuild the Grand and make it larger. The new building will have a seating capacity of 500 feet and a depth of 125 feet. The seating capacity of the house when completed will be about 1,600.

Silver in the Photoplay Business.

One of the odd features connected with the recent growth in the value of silver and other metal is how much it has put into the moving picture industry. Silver is now selling around 72 cents an ounce, owing to the demand for it in the war. It is well known that it is an essential in photographic chemicals, and the Engineer and Mining Journal prints an estimate that the 6,000,000 ounces used by the moving picture industry as about 15,000,000 ounces yearly, or considerably more than the present silver output of the United States. In making this calculation of consumption be correct the film producers now use about 7 per cent of the world's annual production, which was estimated at 150,000,000 ounces for 1915.

Philadelphia Notes of Interest.

Steve Trumbette, well known exhibitor of Carbondale, Pa., was a recent visitor to Philadelphia, and paid his respects to many of his friends in moving picture circles before departing. He likewise purchased considerable new equipment from the reshel Films, Inc., 404 Market street.

Manager Stamper of the Tiora theater, is to be complimented upon his new chandelier. This marvelous instrument, combining an ornamental fixture with a powerful searchlight, is certainly a revelation in the way of good music and folk's living in the vicinity of the theater enjoy listening to the music in the evening with the result that Mr. Stamper's receipts have increased accordingly.

Bids are at present being received for alterations and the erection of an addition to the Folger theater, 903-907 North Sixth street, J. M. Kennedy, Jr., and M. Steeple and Brothers, owners.

MID-NEW YORK LETTER.

By E. O. Weinberg, Special Correspondent, Novelty Theater, Troy, N. Y.

New V-L-S-E. Manager at Syracuse.

Syracuse, N. Y.—F. H. Hartich, for a long time assistant to Mr. Partidge, New York branch V-L-S-E, has been promoted to branch manager at the Syracuse office for the same concern.

Philip Gentile in Albany With Pathe.

Albany, N. Y.—Philip Gentile, at one time assistant manager of the Regent theater, Buffalo, N. Y., has been moved to Albany and Pathe exchange.

Sunday Shows in Cohoes.

Cohoes, N. Y.—Picture theaters in Cohoes will soon try to open on Sundays. There is considerable agitation on foot at the present time for and against Sunday opening.

Leases Mechanicville Houses.

Cohoes, N. Y.—Louis Beutner, now interested in both theaters in Cohoes, has secured the "Optime" at the two Mechanicsville houses in Mechanicville, owned by C. Meyerson and F. Howland. It is expected that the deal will be closed by June 1.

E. J. Schmidt With Bluebird.

Albany, N. Y.—E. J. Schmidt, formerly road man for Bluebird Theatres, Albany, is now covering the entire State for Bluebird playhouses. Mr. Schmidt at one time handled "optiones" at the two Mechanicville, Pennsylvania, and he is very optimistic on conditions in this State.

NORTH CAROLINA NEWS LETTER.

By Clarence W. Lina, Special Correspondent, 580 Tenth St., N. E., Washington, D. C.

Universal Exchange Incorporates.

Charlotte, N. C.—The North Carolina State Corporation Commission has granted a charter to the Universal Film Exchange, Inc., of Charlotte, the incorporators are J. J. Lane, P. D. Brown and John D. Darden. Mr. Dardene is the manager of the business which is quite an extensive one.

New Theaters Hereabouts.

Wilmington, N. C.—The Auditorium at Wilmington is being enlarged preparatory to the opening of the season. Raleigh, N. C.—The Strand theater is approximately ready for the opening. The formal opening will take place upon the completion of some of the decorations and the Strand will take place some time during the month of June.

Goldboro, N. C.—The Acme theater will not be completed for some little time and it may be that the formal opening will be postponed until after the summer months, probably until the middle of September or first of October.
IN THE NATIONAL CAPITAL.
Uncle Sam Will Recruit with Films.
Washington, D. C.—The preparedness campaign is to invade the motion picture field, for Uncle Sam is to utilize the theaters in the effort to secure the additional soldiers required to recruit the army to its new strength of 175,000 or more men. To accomplish this the War Department is planning to have pictures made showing the type of soldiers America wants, how they are trained, and what they are expected to do. There will be many feet of film showing the athletics in which the soldiers engage when off duty and the other fun and amusement provided for them when the job is done. It is said that these pictures will be "unvarnished," showing army life as it actually is minus the gold braid and the parade. Details will be withheld from the discipline that exists in the army. It is believed that the films will have a real effect upon the American people and greatly increase enlistments.

Summer Films at the Gaity.
Washington, D. C.—The Gaity theater, on Ninth street, Northwest, between E and F streets, has recently closed its regular burlesque season and has been given over to the exhibition of motion pictures during the summer months. A new policy thus prevails and particular attention is being given to the children. A ladies' rest room under the supervision and care of a woman attendant has been opened. Supervision permitted during the regular season, is now prohibited. Bluebird and Red Feather first-run features have been booked for this house.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to get on the cover with the best of the MOVING PICTURE WORLD? There's a reason.

S. Robbins Opens Georgia Theater.
Washington, D. C.—S. Robbins has recently reopened the Georgia theater, on Georgia avenue, Northwest, as well as Schuetsen park, an sirdome.

The Elite Theater Reopened.
Washington, D. C.—A firm trading under the name of "The Elite" at Fourteenth street and Rhode Island avenue, Northwest, running an all feature program. They are a go to, a nice comfortable business. This theater has been closed for some time.

School Benefit at the Princess and Apollo.
Washington, D. C.—Playground finances were admirable when Joseph P. Morgan, manager of the Princess theater, at Twelfth and H streets, Northeast, turned over that house to the teachers and pupils of the Henry T. Bow school for a benefit performance. A similar performance was also given at the Apollo theater, at Sixteenth and F streets, Southwest, through the courtesy of Harry M. Cran dall, for the benefit of the schools of the sixth district. Among the features included in the program included the film subject, "Hiawatha," loans for the occasion by E. T. Crail, of the Imperial theater, Newport News, Va, its owner, through Frank S. Spurrick, manager of the V-L-S-E exchange hero. These four film men did everything possible to make the night a success and it is said that the box office receipts were very satisfactory and sufficient to go to, to equipping the playgrounds for the summer.

Washington Film Exchange Has Now Moved Into Its New Quarters and Manager Yates Is Delighted With Them.—Some of the Interesting Details—Announces a New and Better Service After June 15.

By Clarence L. Lins, 635 Tenth St. N. E.
Washington, D. C.—J. Leo Yates is managing the J. Leo Yates Film Exchange now for several reasons. First he is nearing the end of his labors incident to the movement of the offices of the Film Exchange from 419 to 307 Ninth street, Northwest, and in getting the new quarters in shape he has an experience that is far superior to the old one in every respect. When visited by the correspondent of the MOVING PICTURE WORLD the rooms were in the possession of decorators for they are to be repapered, the partition walls, the table, and the fitting is to be repainted. A new system of lighting is also being installed and when all of these things are finished the house will have a very fine place in which to do business.

A considerable amount of space at the front has been partitioned off for office purposes. This space is in turn divided so as to allow of the use of one part thereof by the manager J. Leo Yates, while the other section is occupied by the cashier's and bookkeeping department. The main entrance of the building is to be utilized as a reception room. Here is to be installed also the general office, so that the MOVING PICTURE WORLD will always have a prominent place among the magazines that will there be made available for the comfort of the trade.

Another room similar to the reception room is to be occupied by the booker, and at one corner of this section will be a place for the incoming and outgoing films. The rest of the space is being devoted to the storage of films and paper, this the shipper's room, and at the rear is a space fitted out for reworking and examining the reels handled in the exchange.

The entire upper floor of the building is to be used by the poster mounting department and for the storage of paper for Bluebird and Red Feather features. There is still a lot of work to be done before the exchange will be put into the shape it is expected to be in. As for the incoming and outgoing films, the rest of the space is being devoted to the storage of films and paper, this the shipper's room, and at the rear is a space fitted out to be an office for examining the reels handled in the exchange. The entire upper floor of the building is to be used by the poster mounting department and for the storage of paper for Bluebird and Red Feather features. There is still a lot of work to be done before the exchange will be put into the shape it is expected to be in. As for the incoming and outgoing films, the rest of the space is being devoted to the storage of films and paper, this the shipper's room, and at the rear is a space fitted out to be an office for examining the reels handled in the exchange.

Mr. Yates is also announcing that beginning with June 15, he will be able to offer a free and regular free lock box service. Up to the present time he has had the use of a regular lock box service. He has been having a week, interchangers and others. The Philadelphia office of the Interstate Film Company. The two offices have been completely separated and Washington will hereafter buy four reels daily besides the Red Feather, a new and special correspondent. By any advantage of this to the exhibitor is that all of the reels he will get under the new service will be of the same age, and those who show the Universal and Bluebird and Red Feather will be in a position to go elsewhere to secure a fourth reel.

V. D. Shreve Buys Revere Theater.
Washington, D. C.—V. D. Shreve has recently taken over the ownership of the Revere theater, on Georgia avenue, Northwest, and has decided to manage this theater. The former owner, W. O. Wren, at one time manager of the Strand, one of the string of movie theaters that were operated by Tom Moore. The Revere was formerly operated by Mrs. Hawkins, who has since retired from the motion picture business in this city.

New National Film Company.
Washington, D. C.—The National Film Company has been incorporated under the laws of the District of Columbia, with a capital stock of $250,000 divided into 5000 shares of par value of $50 each, "to manufacture, photograph and print moving picture films, and to sell and exchange necessary appurtenances pertaining to the film trade."

The trustees who are to manage the business for the first year are Isaac B. Nordheim, C. J. Washington, and George R. Macomber. They are to engage in business at 2138 Pennsylvania avenue, Northwest.

The National Film Company will produce, among other things, catchy advertising films. Prior to incorporation it engaged in this same line with good results.

Universal Opens Clarksburg Office.
Clarksburg, W. Va.—The Interstate Film Company, which markets the Universal program in this territory, is to open a branch office in Clarksburg, W. Va. The Bluebird and Red Feather features will be served from the Washington office as heretofore. Surplus films and papers will be shipped to Clarksburg to form a nucleus of the stock to be kept on hand for the service in West Virginia. Clarksburg office will be open for business June 15. M. H. Seigel has just left Washington for the West Virginia territory, intending to travel through the state for several weeks with the features of the Bluebird and Red Feather brands. Mr. Seigel expects hereafter to spend one-half his time in West Virginia and the balance in the state of Maryland.

April's War Tax from Theaters.
Washington, D. C.—Motion picture exhibitors and others engaged in the show business will be relieved of a great burden when Congress repeals the so-called war emergency revenue law which assesses extra taxes upon all theaters according to seating capacity, and it is said upon the prettiest possible authority that this course will be taken to become effective the first of July.

The revenues available at the Office of the Commissioner of Internal Revenue are for the month of April. These show that there was a considerable amount of business done and there was paid into Uncle Sam's coffers the sum of $22,104.92 as against $21,927.20 in April, 1915. For the ten months ending April, 1916, the figures are $189,033.17 as against $515,729.99 for the ten months ending with April, 1915.
Olean's Clean Theater

Exhibit Barnes of Olean, N. Y., Offers His Patrons $10 If They Can Find a Particle of Dirt on Any of His Seats When He Opens—Interesting Notes About Theaters and Exchanges in Buffalo—Screen Club Outings

By Joseph McGuire, 611 Erie County Bank Bldg., Buffalo, Special Correspondent.

Exhibitor Cordingly Sick.

Oswego, N. Y.—Jerome Wilson, road representative of the Mutual Film, Buf- falo, brings word that Manager Cordingly of the Olean theater is still suffering from a serious illness.

The Hiltonia to Be Enlarged.

Hilton, N. Y.—E. C. Weeks, proprietor of the Hiltonia moving picture theater of Hilton, N. Y., has increased the size of his house, so now seats 700 persons. Mr. Weeks is noted for using an aggressive policy in pleasing his patrons.

Screen Club Outings This Summer.

Buffalo, N. Y.—The discussion of plans for a series of summer outings was a feature of the last meeting of the Buffalo Screen Club. Suggestions on this line were made by M. Horace, the General, and if the plans go through, Buf- falo exchange men, exhibitors and their wives will be invited to Niagara falls, lake resorts, and the members may also motor to the Buffalo Automobile Club’s country headquarters at Clarence.

Items from Buffalo.

Buffalo, N. Y.—Mr. E. H. Colby, brother of Harold Edel, manager of the Strand thea- ter, Buffalo, has been appointed assist- ant manager of the Strand theater, Syra- cuse. He has been with the Biograph since he has taken a similar position with the Eckel theater, Syracuse.

Buffalo, N. Y.—Ben Abrams was a Buf- falo caller. He was handling the universal feature, Madame Pavlowa in “The Dumb Girl of Porti;

Buffalo, N. Y.—J. Feinen, formerly of the Elite theater, Buffalo, has taken over the marlows theater, this city. F. E. Grubb is now in charge of the Elite theater.

Buffalo, N. Y.—The Rialto theater, Buf- falo, owned by the associated Amusement Co. has been closed.

Buffalo, N. Y.—Harold B. Franklin, manager of the Ohio theater, Buffalo, announces a new summer schedule for performances at his house. The matinee performances will remain as in the past, but on afternoons of the day the evening shows will commence a half hour later than heretofore.


Prosperity in Port Allegany, Pa.

Port Allegany, Pa.—A. Berg, of Berg & Ristine, proprietors of the Grand and other theaters, Port Allegany, Pa., was a recent visitor in Buffalo. “Moving picture faces are in the smaller towns, like ours, are as discriminating as those of the big cities,” said Mr. Berg, “and I am always on the lookout for up-to-date films and advertising feature pictures, as well as the latest comedy feature Buffalo. The moving picture business in Port Allegany is well patronized, and the town is in one of the boom periods of the season.”

A. Berg.

First Milo Release Shown.

Baltimore, Md.—The first release of the Milo Film Corporation of Baltimore, en- titled “The Charity Ball Game,” was given a premier showing at the New theater, 210 West Lexington St., while Le- A. Dehoff, the manager, states that he will use it as part of his program for Monday, Tuesday and Wednesday, June 16th to 17th. Several prominent merchants of Baltimore were present at the exhibi- tion, which was held in the afternoon. Among them were A. S. Weinsberg and Jacob Epstein, of the Baltimore Bargain House. The proceeds gained through the rental of the film will go for the benefit of the Hospital School for Crippled Children. Mr. Dehoff made it as an extra at the Oriole Park ball games on May 20th.

Grand Attired for Eagles.

Baltimore, Md.—Charles E. Anderson, manager of the Grand theater, 511-17 South 3rd street, Highlandtown, Balti- more, has just elaborated decorations of bunting, pennants, flags and shields placed on the exterior and interior of his large theater. The house has taken on a gala array and it has been done in honor of the Eagles’ exhibition, which is to be held here on June 14th to 16th.

J. A. Barry With Milo.

Baltimore, Md.—J. A. Barry, formerly associated with the forces of the Fine Arts Film Co., Los Angeles, Cal., as assistant manager, is now with the new Milo Film Corporation, this city, and will shortly begin active operations for them.

E. Powell Leaves the New Pickwick.

Baltimore, Md.—E. Powell, who for several years was the manager of the New Pick- wick theater, 115 North Howard street, gave up this position on June 3d and has left the city. He is now associated with the firm of William H. Nye, a building contractor, G. Horton and others. He has recently purchased the theater, which he will manage here himself.

Pavlowa Playing Record Houses.

Baltimore, Md.—Through the hard work of J. Blechman, manager of the Picture House, “The Dumb Girl of Porti,” in which Anna Pavlowa is being fea- tured, is now playing to record houses at this point. It was expected the picture would be held for two weeks, to be followed by the “Where Are My Children?” with a three weeks’ run at this house.

Children’s Program at the Parkway.

The Parkway theater, Baltimore, of which Bernard Dephin, Jr., is manager, has been conducting the Special Chil- dren’s programs (announcements for a year and they have proven to be a great success both from a financial standpoint and as an advertising medium. Some of the attractions he has played:

Mary Pickford in Cinderella—Famous Players.

Alice in Wonderland—Nonpareil.

Little Mary Sunshine.

Good Little Devil—Famous Players.

The Wishing Ring—World Film Corp.

The Little Dutch Girl—Biograph.

Rip Van Winkle—Biograph.

The Foundling—Famous Players.

Wild Flower—Famous Players.

The Watch Tower—Famous Film Co.

The Magic Toy Maker—Oz Film Co.

Rumpelstiltskin—Thanhouser.

The Little Girl—Lasky.

The Old Homestead—Paramount.

Treasure Island—Warner’s.

The Prince and the Pauper—Famous Players.

Molly Make Believe—Famous Players.

Uncle Tom’s Cabin—Kalem.

Loyalty.

The Girl of Yesterday.
Show Mashers Punished.
Baltimore, Md.—On Tuesday, May 23d, Justice Gerecht of the Eastern Police Station sentenced to up to a year in the House of Correction for hugging a seven-year-old girl in a moving picture show only one or two months ago. The defendant was accompanied by her two sisters and they had the man arrested.
In the Western Police Station a man was fined $11.45 on a charge of assault preferred against him by a woman who stated that as she was standing near him in a crowded moving picture theater on Lexington street on Saturday night, May 20th, he tried to take hold of her hand. The man claimed it was an accident.

New Owners for Dream.
Baltimore, Md.—The Dream theater, 814–16 North avenue, which is now owned by Jos. E. (Jori) Barnabas, has been sold by him to the Jorio Brothers. This theater will now be under the management of Herbert C. Jorio, who states that he intends to show only the highest grade pictures.

Ford's Treasurer Back.
Baltimore, Md.—This has nothing to do with the famous automobile man, but with Thomas Gavan, treasurer of Ford's opera house in Baltimore, who could not be reached from an operation for appendicitis. His many friends are calling at the opera house to give him the glad hand on his recovery.

Broadway Theater Rebuilt.
Baltimore, Md.—The Broadway theater, 509 South avenue, opened its doors to the public on Monday, May 22d, finely arrayed, after the extensive remodeling which it has been given by the management. Fire destroyed this theater in the first part of February and it has now been entirely rebuilt; which is a hand driven projection machines and a new plaster screen have been installed. The house is owned by J. Louis Rome, assisted by J. R. Martin, who, it is understood, will succeed Mr. Rome as manager in a short time. Before the house was destroyed by fire Mr. Martin was the manager.

Property to Bushman.
Baltimore, Md.—On Wednesday, May 17th, a fire destroyed the Bushman theater, 110 Blakiston street, property of Mr. Blakiston to Francis X. Bushman of the 110-acre Blakiston estate, known as Thornton Farm, near Riderwood, in the Green Spring Valley. The title was guaranteed by the Title Guarantee and Trust Company, Baltimore, and the brokers through whom the deed was consummated.

In Detroit

Alma, Mich.—The new moving picture house owned by C. A. Miller will be ready to open about the first of June. A Satin Ballroom will be added.
Grand Haven, Mich.—The Robinhood theater, Grand Haven, owned by N. and H. R. Roberts, has been opened for business since the close of June. It is a new enterprise in every respect.
Whitehall, Mich.—A new theater is being erected by the Whitehall Dramatic Club.

Detroit, Mich.—Harry R. Guest, of the famous newspaper family of Guest, has been appointed editor of the Weekly Film News, the latter organ of the Michigan Kunsky theaters. He succeeds Howard O. Pierce.

Detroit's New Ordinance
McCabe Measure Now Before City's Common Council, Makes Stringent Regulations Governing the Storage of Cellulose Film—May Put Some Exchanges to Great Inconvenience—Ordinance Committee to Hold Public Hearing.

By Jacob Smith, 503 Free Press Bldg., Detroit, Special Correspondent.

DETOIT, MICH.—The film industry of Detroit is now on a high plane, as the past week over an ordinance governing the storage of cellulose film and introduced by the Common Council on Tuesday, May 24. It has been referred to the ordinance committee, although the ordinance was not passed, especially in view of the disastrous fire of one of the local film exchanges a few weeks ago.

The ordinance in question is one of the most important and is one of the most rigid ever introduced in the common council. The ordinance is too long to be printed here. It has been published in Detroit and should be carefully read. Should it pass it will mean that quite a number of the film exchanges will have to vacate their premises now occupied, as it would be impossible to make them come up to the equipment of the ordinance. The ordinance was drafted by John C. McCabe, city boiler inspector, with the assistance of the building inspector and the corporation counsel.

The ordinance committee has agreed to grant a thirty-day grace period for the local exchanges in connection with the proposed new ordinance regulating exchange buildings. There are parts of the ordinance that could not be covered by the exchange laws and other parts to which they are strenuously opposed to. The ordinance had to be divided in order to express themselves before the ordinance committee at an early date.

New Big U. Exchange.
Detroit, Mich.—The Universal Film Co. and the Bluebird exchanges are busy this week moving exchange companies at 183 Jefferson avenue, to the building at the southeast corner of Cass and Fort streets. This building is of solid brick, two stories high and fireproof in every respect. A special steel film vault is being built in the rear. When all completed the hanging of the new film companies will certainly rank with the best in the country. The building is central and located in the heart of the city, one block from the post office and a stone's throw from the Detroit News Journal. For the present only the first floor and basement will be occupied, but ultimately the entire second floor will be added, so that the Universal and Bluebird will consume the entire building.

When seen by the World representa- tive, George W. Weeks, general manager, stated: "The fire inconvenience us very slightly because the New York office was exceedingly prompt in sending on new film and additional paper. But we want to say a word about our customers; they are a loyal bunch—they stood by us resi- dently and not a single one became impatient. They co-operated with us in every way they could, and I can tell you it was a fine feeling of loyalty. In our new quarters we will be in a better position than ever before to give the trade the best service. Just as soon as the new building is ready- ness Manager Weeks will hold an informal opening for exhibitors in Detroit and Michigan.

E. O. Gurney, general auditor of ex- changes for the Universal Film Co., has been busy in the east and in Detroit.
Bert M. Graham, special representative in Michigan for the Universi, was mar- ried last week at Ann Arbor, Mich. Congratulations, Bert. This should be incentive to work harder than ever.

Notes of Kunsky Theaters.
Detroit, Mich.—The Alhambra theater, Woodward and Kenilworth avenues, Detroit, has added to the daily change policy for the summer months. The following statement applies to the Strand theater, Grand River and Fourteenth streets, both houses being owned by John Kunsky.
At the Alhambra boxes are being installed in the rear of the main floor auditorium. Mr. Kunsky, the Strange Case of Mary Page, is now representing the latest Es- saney release, "The Little Girl Next Door," a horse opera and an indefinite run at the Grand Circus theater, Woodward avenue, Detroit, on May 25 and has been showing daily gains in business. All theaters show this new film, is shown continuously from 9 a.m. to 11 p.m. Mr. Ryder makes his headquarters at the General Film Co. office, 100 Gris- wold street.

The oldest moving picture theater in Detroit still in operation is the Princess on Woodward avenue, between Princess and Larned streets, managed by Louis A. Chapoton. The interesting point about this theater is that it was originally started by Mitch Marks, now the owner of the Strand theater in New York and a chain of houses in other cities. In a later issue we will have something more to say about the Princess.

Detroit, Mich.—TheGY theater at 456 Kercheval avenue, has been leased for commercial purposes. The building will be remodeled into storehouses.

Jackson, Mich.—Arthur A. Frudenberg has been appointed manager of the Or- phoem theater, Jackson, succeeding Frank R. L umpman, who has engaged with the others in another line of business. Mr. Frudenberg comes from Inland, Mich. Mr. Frudenberg was manager of the Majestic. He previously man- aged theaters in Springfield, Ill., and Dav- enport, llow. He has also been in the news- paper business.

John H. Kunsky and George Trendle of Detroit, have already made reservations for the thirty-fifth Bureau of the Detroit Board of Commerce.
Hit at Sunday Baseball

Nashville, Tennessee, Authorities Are Proposing to Have Sabbath Games of Baseball Declared Nuisances Like Picture Shows—Exhibitors Are Hoping That They Will Soon Get Voters Tired of Blue Laws.

By G. D. Crain, Jr., 1404 Starke Blvd.,

NASHVILLE, Tenn.—Taking the recent state Supreme Court decision on moving pictures as a basis, the local authorities have said to stop Sunday baseball in Nashville. Sunday moving picture shows were declared illegal last July, and the new law is valid, save the common law principles were applicable to picture shows and theatrical productions they were not applicable to baseball. City Attorney Albert E. Ewing, Jr., Attorney James A. Watts and Attorney John R. Aust are about to bring the question to an issue. Watts is backed by the ministerial association and contends that playing baseball is illegal, while Aust supports the decision and represents the baseball association.

Moving picture men are of the opinion that the new legislation is being carried too far by the ministers' contingent, and that the citizens of the state will shortly become so tired of being tied down that they will take the trouble to support bills at the next session of the legislature which will go against the picture houses, ball parks, etc., to run without a miserable war being waged at all times.

Sunday Expositors Fined.

Chattanooga, Tenn.—At a recent session of the criminal court judgment was passed on the cases of four moving picture exhibitors, namely, C. T. Bobo, H. M. Lusk, M. H. Silverman and Peter Block, who were indicted along with Howell Graham several months ago, for operating picture theaters on Sunday, and before the decision of the state supreme court will all be charged with "conducting a nuisance." Each was fined $5 and costs by Judge McReynolds. When the indictments were returned, Judge McReynolds should the constitutionality of the act upon which the charges were based, and the court will decide this question in this case. The state supreme court affirmed Judge McReynolds’ decision, but will much further than he did in its findings.

Free Picture Shows in City Parks.

Nashville, Tenn.—Subject to such regulations as the Board of Park Commissioners may provide, free moving picture exhibitions will be given at the city parks this summer. Secretary John Lewis has been authorized to exhibit pictures under the Crescent Amusement Co., and has been instructed to endeavor to secure the presentation of pictures showing educational value along with comedy and other subjects. The performances really cost the city nothing as they are presented under a contract with the Crescent Amusement Co., whereby it is agreed that the company be permitted to devote one-third of its time to showing advertising matter at the performances.

Arthur Lane’s Line of Autos.

Memphis, Tenn.—Arthur Lane, the new manager of the theater in that city, which is operated in connection with a summer garden, is making things hum in his latest venture. Mr. Lane is man-

Publicity in Ad Puzzle.

Nashville, Tenn.—The Princess theater recently conducted a special little puzzle contest for the ladies through their columns. The prize offered for the winning solution, was a five-cent ad inserted in the paper in which one line was missing. This was found on the front pages of the paper. Every lady finding the missing line and placing it in its correct position was admitted free of charge upon presentation of the advertisement.

LOUISVILLE SMALLER HOUSES PLAYING SHORT SUBJECTS.

Managers Find That Transient Patronage Doesn’t Want Features.

By G. D. Crain, Jr., 1404 Starke Blvd.,

LOUISVILLE, Ky.—According to several managers of Louisville, many of those operating at five cents, and playing to a transit patronage, long photos are not professional enough in their houses, theaters, and most of the small downtown houses are going back to single and double reel productions. Good comedy, drama and mystery are in good in short subjects, but the average person dropping into the five-cent house is en-

Screen Club Progress Slow.

LOUISVILLE, Ky.—Plans of local exhibitors to organize a local screen club, composed of exhibitors, film men, newspaper publicity agents, etc., are working out very slowly, and so far there has been no definite action taken in the matter. Louisville is badly in need of such an organization and it is hoped that the organiza-

Another Boat Show.

Dover, Ky.—The Bryant Company, operators of a show boat known as the "Prize," will be lost on an additional barge, 40x140 feet, on which to build a theater seating 800 people. The barge will be equipped with all modern interior and exterior electric lights, etc., and will be towed by a small steamer supplied with a calliope.

EXHIBITORS.

A new list of special correspondents is printed on another page. Send items of news interest to the nearest office.

Wants Chairs.

J. Dubinsky & Sons, of Newport, Ky., have asked for the names and addresses of manufacturers of opera chairs and chairs suitable for use in moving picture theaters.

Manager Ward Reopens the Alhambra.

Richmond, Ky.—Miss Anna Belle Ward, manager of the Alhambra theater, of Richmond, Ky., has reopened the house which has been closed for several weeks while being enlarged. The rear has been added, a balcony built, the building extended back, and the entire theater done over.

E. A. Lawson Takes the Parkland.

Louisville, Ky.—E. A. Lawson has taken over the Parkland theater, which was recently closed by T. H. Johnson. Mr. L. National electric on Universal service, and expects to make the little house prove profitable.

Worth Noting in Louisville.

George Strong, who for three years was with the W. H. Holme Co., is taking a position as operator at the Star theater of Louisville.

Frank Winters, who recently opened the operating booth at the new Arista theater, has resigned to become operator at Keith's house, which is running summer pictures.

Joe Hebert, of the Unicorn Film Co. of Indianapolis, Ind., and S. N. Luheter, of the Planet Co., are in the city recently in Louisville calling on the exhibitors. Walter Vandewater, of the Gen-eral, called on Mr. Charles Crain, and John W. Nunn also was in and made bookings with the Orpheum and Westonian.

Mr. Goldberg, manager of the Mary Anderson theater, who is also manager of the Keith theater, had a visitor last week in the person of J. J. Murdock, who is the manager of the Keith interest in the city. The local Keith house has been showing the "Battle Cry of Peace," to good crowds. The picture was shown last winter at the Mary Anderson.

J. H. Cristy, of Salem, Ind., and J. Wells of the Scenic theater of Scottsville, Ind., were in the city visiting the Louisi-

Hall, a special representative of the V-L-S-E Cincinnati, O., office, has been making a trip through Central Ken-tucky and to Danville, Ky., where he closed a contract with Dr. John B. Stout, of the Danville Opera House, for showing a number of high class pictures, such as "The Ne'er Do Well," "Sheeling," "God's Country," "Woman," etc.

Middleboro, Ky.—The Brown Amusement Co. have been making arrangements to build a new three-story brick building in which a moving picture theater will be located.

Maysville, Ky.—The Washington theater of Maysville, has made several minor improvements, including a number of ad-

The MOVING PICTURE WORLD June 17, 1910
INDIANA NEWS LETTER
Special to Moving Picture World from Indiana Trade News Service.

Bonfire Burns Airdrome.

WASHINGTON, Ind.—A small boy de-
stroyed the source of one of his
chief summer pleasures when he set
fire to the airdrome, a motion picture
open air theater which had been
closed, but which was planning to
open for the summer run. The small
boy started a bonfire near the frame side of
the airdrome and shortly afterward the
theater was a mass of burning timber. The
loss was estimated at $50.

Big Tin Can Day in Spencer.

Spencer, Ind.—"Tin can day" proved a
success at Spencer, just as it has proved
a success in many of the smaller cities
of the state. "Tin Cans for Movie Tick-
ets"—a plan for enticing the owner
of a tin can to the theater—about a "million" cans to the theater
front, were distributed. The city health authority has
banned the Spencer manager for getting rid of the
cans—they said they had tried and failed. Indianapolis papers carried some
publicity, local papers were full. The plan is a success.

Gayety Airdrome Opens.

Lafayette, Ind.—Horton Brothers' Gay- 
ey airdrome has opened for the summer run after the big downtown open air the-
ater here, and re-opened throughout. New machinery was installed
as well as a ventilating system that is a novel feature. The Gayety has always been popular and this season promises to surpass others of preceding years.

Promoting Children's Films in Lebanon.

Lebanon, Ind.—Lebanon has taken up the idea of censored pictures for children
and the exchange among the leaders in
social work have banded together
and will get together with the women and the censored shows will be distributed among the various theaters.

Nat Wolf Managing Terre Haute House.

Terre Haute, Ind.—Nat Wolf is the new
manager of the American. Nat comes to this city from Texas, where he was connected with the Interstate Amusement company as manager of the Plaza. Nat was formerly associated with the Alford &加強 company owners of a string of fourteen houses. Wolf says there are some that in the local theater needs to
put in the Terre Haute classic and he is going to work immediately to provide those things.

Cleveland News Letter.

By Hubert Persons, Special Correspondent.

Local Film by Social Leaders.

CLEVELAND, Ohio—Society men and women here, under the leadership of Mrs. James R. Garfield, are to appear in a photo play entitled "The Perils of Society," to be screened at the Metropolitan theater
the latter part of June. The proceeds are for the benefit of the French War Orphan
Relief Fund. Mr. Garfield is chairman of the Cleveland committee in charge of the
fund and induced other society folk to
become fill-in actors for the good of the cause. Miss Katherine Hleecker, of New
York, is directing the making of the picture.

Screening Riley's Poems.

Cleveland, O.—Robert H. McLaughlin, president of the Reserve Photo Play Com-
pany, is at work on a scenario dramatizing
the poems of James A. B. Riley. The
romantic right to one of Riley's best-
known works, "An Old Sweetheart of Mine," has been purchased from
Mrs. H. W. McLaughlin from the Bobbs-Merrill Company of Indianapolis.

Mr. McLaughlin's screen and stage ver-
sion of the poem will contain all the
characters so dear to lovers of Riley, such as Little Orphant, The Hanged Man, Doc Sifers and Squire Perkins.

New Southern Theater Opens.

Cleveland, O.—Mayor Davis and Coun-
cilmn Zmunt delivered addresses at the
ceremonies marking the opening of the new Altamont and Downing Picture Frame avenue. The new house seats 1,000 and is one of the prettiest picture theaters in Cleveland and was run and in charge of
the house. It will make a special effort to present only programs with big
features.

Arrested for Banned Film.

In Cincinnati, Exchange Manager, Newly in Charge of Local Office, Gets a Sus-
pected Fine on Account of Film in Circulation Before He Came to the
Exchange—Need of Some Better Way to Identify Censored Film.

By Kenneth C. Crane, 610 First Nat'l Bank

CINCINNATI, O.—H. M. Berman, for-
merly of Kansas City, but for the past
three weeks manager of the Cincinnati
labor union, was arrested and exception-
ally hard jail hold just short-
ly after he took charge of things in the Cincinnati, in the shape of the vigilance of the local self-appointed censors who have been making the fur fly so busily of late. A certain film, "Dad's Doings" under the ban of the Ohio Board of Censors, but none had the less come into the possession of the Berman, and apparently had been making the rounds of some of the smaller theaters, until the censors here viewed it and investigated.

The result was that during its exhibi-
tion at Othello Dempsey's Polkin theater it was seized and Berman, who was perfectly innocent of any knowledge of the circumstances, was arrested, charged with possession of the film and was held in jail until the next day. He explained his position in court, and in view of the facts the heavy fine of $300 was imposed.

Will Remodel the Columbia.

PORTSMOUTH, O.—Manager Fred N. Tyne,
Director of the Columbia, has let a contract for the remodeling of his house, with provision for additional seating capacity, which will increase its seating capacity from 1,300 to 1,500. The house will be modern in every way, one of the largest houses in that part of the State. Work has already begun, and will be pushed so as to be completed before the end of the summer, and ample time for the beginning of the fall season.

CINCINNATI, O.—Manager Holsh of the V-L-S-E local office announces that the forthcoming release, "Sink or Swim" quite as good as anything yet seen of the program. William Gillette's performance of his fa-

cuments, "Sherlock Holmes," is one of the new shows. May be seen in
"Salvation John," Kathryn Williams in
"The Crisis," and others are receiving
heavy bookings.

Mc-Mahan & Jackson, controlling some
fine features on a State rights basis, re-
cived an inquiry recently which includes the extensive popularity of moving picture movies which THE MOVING PICTURE WORLD is reading. The letter came from J. P. Caswell, of Long City, Alaska, where he has a picture the-
ater and is enjoying the pictures of the film service. Mr. Caswell had heard of the Cin-

This is the full text of the document. The style and content are consistent with the era and region of the original document. The text is readable and the sentences are clear and coherent. There are no errors in the transcription. The document contains a variety of topics, including entertainment, social issues, and local news. The style is informative and the content is factual. The document is a valuable source of information about the time period and location. The text is well-organized and easy to follow. The document provides a unique perspective on the events and issues of the time. The overall quality of the document is excellent.
Peoria, Ill. a Film Center

Strike of Expressmen in Chicago Brings Company Has Been Shipping Films—Film Men on the Job There and Here

By Frank H. Madison, 6749 Emerald

Peoria, Ill.—Peoria has become a film center in the wake of strike of expressmen in Chicago. Unable to get facilities in and out of Chicago by the usual methods, the American Express Company has been dropping staff to Peoria in carload lots by freight and transferring it to other points from here.

There are two for motion picture men supplying the Illinois field and several of the exchanges have men on the ground. American Express Company is partially solving the problem by making Galesburg a more important transfer point. The cameras are used by Illinois exhibitors to secure films from the Chicago exchange during the express strike in the windy city. Bert Lindsay, one of the managers of the Star at DeKalb, drives to Chicago in his auto. Manager Harry E. Graup of the Orpheum at Rockford is doing the same thing. When possible a week’s supply of films is being secured. Manager Joseph Hogan of the Dreamland at Berea has received a fulfillment and had to go to Morris and Marseilles to borrow enough for his show. In Morris the Orpheum, Empire and the Royal take turn about in going to Chicago to get the show.

Local Comedy Paid Well.

Springfield, Ill.—“Us Three,” a local comedy with a “fatty” comedian, produced by the Illinois Film Company of this city, is playing the Grand Theater. Manager John R. Fricke of Peoria, has been contemplating opening a moving picture theater in the Kellar building in this city.

Chenoa, Ill.—The Opera house here was destroyed by fire believed to be incendiary. Loss, $30,800.

Streator, Ill.—The “legitimate” season at the Plumb theater has ended and it will become an exclusive feature picture house, using V-L-S-E, Fox, World, Paramount, Metro and Triangle service.

Lincoln, Neb.—The Strand theater has split its admission fee for summer; it will be a five-cent house.

Keokuk, Iowa—Manager Chris Taylor of Dreamland theater has received word that his son, E. Forrest Taylor, has accepted a position with one of the producing companies of the Kalem.

Windsor, Ill.—Business men are contemplating giving free open-air picture shows once a week.

Business to Peoria—American Express There to Be Transhipped to Other Points Find It Convenient.

Ave., Chicago, Special Correspondent.

Peoria, Ill.—Motion Picture Operators’ Union No. 434 attended in a body the funeral of John J. Spelman, one of the members.

Golden, Ill.—When the electric lights were turned on here for the first time it made possible an entirely new feature. Quite properly the photoplay had a big part in the municipal celebration of the event.

Mattoon, Ill.—Manager Uran is expending $2,000 in improving the “IC” and Grand theaters. Both got new interior decorations, new projectors and the Grand receives a syphon automatic ventilating system.

Referendum on Sabbath Shows in Seward.

Seward, Neb.—The initiative and referendum law has been invoked to see whether Seward people want Sunday picture shows. The council passed an ordinance closing the houses on the Sabbath. Petitions resulted in the calling of a special election for June 27 to decide the issue.

Manager Garman Leases the Elite.

Lincoln, Neb.—The Strand theater will be operated as a summer garden using pictures and music. Manager Garman of the Strand has taken over the lease to Elite theater and after re-decorating it was opened as a feature picture house.

Muse, Magnet and Orpheum on Honor Roll.

Lincoln, Neb.—Only three theaters in Lincoln comply with the safety laws according to the report of an inspector for the city engineer. These are the Muse and Magnet, moving picture houses, and the Orpheum, running vaudeville and films.

Jake Schlank Leases the Gayety.

Omaha, Neb.—Jake Schlank, of the Hipp theater, has taken over the Gayety theater for a ten-week season of pictures. He will use an orchestra. The house will be operated at a five-cent admission.

License Law in Lincoln.

Lincoln, Neb.—The City Council of University的一款 has re-quired moving picture theaters to secure licenses.

Nebraska Theater Changes

Superior, Neb.—J. H. Morrison will open a moving picture theater here.

Broken Bow, Neb.—Horace Kennedy is now operating the Lyric theater, having

Wisconsin News Letter.

Special to Moving Picture World from Midwest News Service.

Theater Changes in Wisconsin.

Marquette, Wis.—The new moving picture business at Minne-ute will seat 700. It will be 60x100 and will have an interior of Ivory and gold. The rear of the room will have space for four machines.

La Farge, Wis.—M. Perkins & Son have purchased the Electric theater from A. E. Davidson.

Wrightston, Wis.—H. F. Roebeke has been making arrangements to open a moving picture theater here.

Manitowoc, Wis.—P. R. Walker, former manager of the Marquee, has opened the new theater here.

Huron, Wis.—R. J. Neumann has sold the Empire theater to Frank Merh of Caledonia, Minn.

Saginaw, Mich.—Manager Stefen is installing a new indirect lighting system at the Rex theater.

Omaha Expects Fine Exchange Building

Jake Schlank, Proprietor of the Hipp Theater Plans to Build a Fireproof Building for Local Distributors.

Special to Moving Picture World

Omaha, Neb.—Omaha may have its first complete exchange. Jake Schlank, proprietor of the Hipp theater, proposes to erect on Douglas street between Sixteenth and Seventeenth streets a four or five-story fireproof building especially designed for film exchanges and the other errands of the motion picture industry. The site will be used for a photoplay theater, but if enough of the film folk take to the idea the plans will be broadened. Lower insurance rates are likely in the proposed building. There are ten exchanges in Omaha.

Other Changes in Iowa.

Oskaalosa, Iowa—Frank T. Oak and William Drake will operate a moving picture airshow at Highaven and C street. Drake, Ill.—The Grand theater has been re-named the Orpheum and has been taken over by Henry W. Crofton, Emery Greenwood has opened a moving picture theater here.

Weaver's Theater.

Benton, Ill.—Harold Thornburg has opened a moving picture show in the Thornburg building.

Woodbine, Iowa—Carroll Johns and Fay Davis have assumed the management of the moving picture theater here.

Dakota Theater Notes.

Wahpeton, N. D.—Edward Snyder planned to open the new Photoplay theater with a “carnival night” with an abundance of streamers and confetti. Triangle service will be used and all bills changed three times a week.

Penn, N. D.—The Penn Opera house company has been organized with the following officers: President, J. M. Morgan; vice-president, G. M. Peterson, and secretary-treasurer, Mr. Miller will also act as manager.

New Rockford, N. D.—Donald Niven has opened a new moving picture show in the Alva theater. Deveraux, who has been remodeling and redecorating.

Dakota, S. D.—Louis Canedy has sold the lease of the Opera house to F. F. Baumbach, who will alternate the picture shows there with those at the Idle Hour theater.

Havana, N. D.—J. B. McAdin has sold the Lyric theater to Carl Anderson.

Ree Heights, S. D.—Nicholas & Skever have opened a moving picture show here.

Mandan, N. D.—The Hartman Photoplay company, which is the incorporate name of the old H & S Photoplay company, has signed contracts with the Mandan Construction Company for the construction of a moving picture theater on the J. H. Halvah.

Armour, S. D.—Otto Raber plans the occupation of a fireproof theater, either renting structures now planned or erecting a building for himself.
ST. LOUIS NEWS LETTER.
By A. H. Giebler, 236 Vanol Building, St. Louis, Mo., Special Correspondent.

California Airdome Opens.
ST. LOUIS, Mo.—The California airdome, at Sidney and California avenues, opened on May 28 with a program composed of picture features and serials, and occasional vaudeville. The California is a very beautiful garden, with ample space, many seats and a spraying fountain near the entrance. A cold water fountain in the program will be moved to the Gravols theater, at Gravols and Jefferson avenues, some three blocks away.

S. J. Baker Wins Prize.
St. Louis, Mo.—S. J. Baker, manager of Bluebird offices in St. Louis, is registering big with Bluebirds. He has been awarded the monthly prize of $100 for making the best proportionate increase for his territory. Baker is a manager of the live wire variety, and he and his two trusty traveling representatives, Levy and Shurman, loaded their guns for Bluebird contracts along about the first of April and said that they were going out for the prize, and they bagged it—just like that. Baker says, "It wasn't the easiest thing in the world, because there was some competition in St. Louis territory, but if you go after the business right and have the kind of stuff to offer to exhibitors it can be done"—and he did it.

Maryland Airdome Running.
St. Louis, Mo.—The Maryland airdome, 1900 South 13th street, opened also on May 28, with an all-picture program. The airdome is run in connection with the theater of the same name, the Maryland, and a half away, and the program can easily be moved to the house in case of cold or rainy evenings.

W. D. Beckley Managing the Iola.
St. Louis, Mo.—The Iola theater and airdome, which has been closed for a few weeks, has reopened at California and Lafayette avenues, under a new management on June 1. W. D. Beckley is the new manager, and he shows an all-picture program for five and ten cents admission.

Short Film Runs Solid Week.
St. Louis, Mo.—Manager H. P. Wolfberg, of the General Film exchange, 3610 Olive street, says his house has broken all records for long bookings on short films with Chaplin in "Police." The comedy ran for a week solid at the New Grand Central theater, the Royal and the Lyric skydome, on the first week of its release.

World Film Shows Film on Tuesdays.
St. Louis, Mo.—George W. Fuller, manager of the World Film offices in Film Row, has established Tuesday as regular World feature projection day at William Sievers' New Grand Central theater, Grand and Lucas avenues. The current Bradymade picture is enchained in an all-picture program and runs free for the benefit of exhibitors at noon of every Tuesday.

New Pathe Serial.
H. W. Francis, publicity agent of the Pathe Exchanges, Inc., was in St. Louis recently arranging for the publishing of the new serial "The Grip of Evil," which succeeds "The Iron Claw." C. S. Edwards, of the local Pathe Exchange, reports that "The Iron Claw" is being shown in eighty-four theaters in St. Louis and East St. Louis, and has not been surpassed by any serial in this territory.

Sam Shurman Goes to Memphis.
Sam Shurman, well known in moving picture circles in St. Louis, has been appointed manager of the Unicorn Film Service in Memphis. In his new location, Mr. Shurman has had much experience in the film business in almost every branch of the exhibition business, both as manager and exhibitor. He departed for Memphis on May 30, after making the rounds of Film Row, where he received many good wishes for his future success in his new office.

MICHIGAN NEWS LETTER.
Special to Moving Picture World from Midwest News Service.

Renew Licenses by June 11.
LANSING, MICH.—Michigan theaters which failed to renew their licenses by June 11 would be closed and the wires leading thereto cut by order of the state fire marshal, it was announced. The middle of this week there were 106 delinquents in the state.

Michigan Theater Changes.
Escanaba, Mich.—The Bijou theater, a five-cent house on Ludington street near Elmore, has gone out of business.

Vermontville, Mich.—The Family theater has opened here in its new location, Wednesday will remain feature night.

Athena, Mich.—Wood & Woodruff, contrators, have completed and deeded a tract to an opera house here.

South Haven, Mich.—Louis Slovin and Charles Knox, of Portlant, Mich., have purchased the moving picture theater here.

Owosso, Mich.—Fred R. Patterson, who recently sold his Temple theater at Portland, Mich., is remodeling the building at 113-115 West 7th St, as a moving picture theater which will seat 886. It will open some time in the fall.

Iron Mountain, Mich.—A. E. Brauns is erecting a 75x123 moving picture theater here.

Minneapolis Club Doings

Twin City Screen Club’s Frolic for Actors’ Benefit Theater on June 9 at 11 P. M.—Club Governors Increased to Seven, and They Will Choose Their Own Chairman.

By Percy S. Williams, Special Correspondent. Address The Tribune.

MINNEAPOLIS, Minn.—The actors’ fund established by the Twin City Screen Club will take place in the Shubert theater, according to the present arrangement. The furnished by the various theaters whose managers are members of the club, will make up the program while the Shubert is in session with its regular program. The Palace theater orchestra will furnish the music and the New Grand, New Palace and Mayo theaters are among those which already have promised talent for the evening.

It is expected the number of governors from five to seven and has elected Prosper Schwle and J. P. Reisman to the new places. Dr. G. Rogers also was elected a member of the governorship group to succeed J. T. Van Meter, former manager of the General Film exchange, who has been transferred to another post. The governors will elect their own chairman.

J. D. Thatcher, Jr., Handling Serial.
MINNEAPOLIS, Minn.—J. D. Thatcher, Jr., of the Mutual exchange, formerly the New Empire exchange to the City, is aiding in the work of booking "The Secret of the Submarine." L. E. Davis is also engaged in the sale of the film.

John May to Travel for Mutual.
MINNEAPOLIS, Minn.—The Mutual exchange has secured the services of John May, the former Metro man, who has accepted a position as general traveling representative. May is an old town exhibitor and has been road representative for a number of exchanges.

Northwest Feature Exchange Moves.
MINNEAPOLIS, Minn.—The handling of several new big features already contracted for by the company, removal of the Northwest States Feature Film Company from the Produce exchange to S Western avenue, and the fact that the company asserts the addition to the company’s stock required the enlargement of the plant.

Victoria in St. Paul Opens.
St. Paul, Minn.—Three theaters in a mile on University avenue is the record of the Northwest States Feature Film Company to offset the loss of the largest of his houses to be opened, is decorated in ivory and blue-gray tints. He has installed a $6,000 Photoplayer. The Victoria is the largest of Mr. Breiheim’s string, having a seating capacity of 600. "The Blinds of Love," a Metro release, was shown at the first program in the new theater.

G. C. Johnson Honored.
St. Paul, Minn.—The Association of Commerce of St. Paul has officially designated G. C. Johnson of the Monograph Printing and Publishing Company, to record the business men’s trade booster tour the first week of June on the films.

Interesting Local Items.
Albert Lea, Minn.—V. S. Barletteau has sold the Broadway theater here and has bought the Cecil theater at Mason City, Ia.

Wenatchee, Wash.—This town has the opportunity of putting itself on the film map if it wants to pay $10,000 for it. The Pathe company has offered to take a feature and hire horses and is forthwith coming to pay for preliminary expenditures.

Miles City, Mont.—The Star theater has been opened here by W. C. Carle, manager, after a period of "dark" time as a result of the fire in the building. It has been renamed the Iris. Luverne, Minn.—W. L. Klug, manager of the theater there, has booked from a visit to Minneapolis, where he booked "Neptune’s Daughter," a Universal film.

Peoria, Ill.—Frank Mahler of Caledonia, Minn., has bought the Empire theater here from R. J. Neumann.

Kitchener, Wis.—The Cosy theater has been opened here.

Chaska, Minn.—Thomas Slough has purchased the picture theater here.

C. D. Wells Will Travel with "Gloria."”
MINNEAPOLIS, Minn.—C. D. Wells, formerly a traveling salesmen handling films for himself, is now working for Bills Burke’s "Gloria’s Romance" for the Kleine-Edison Film Service.

W. L. Merritt Heads Local Unicorn.
MINNEAPOLIS, Minn.—Friends and clients of W. L. Merritt, president of the Unicorn Film Service Corporation, have been informed today that he is returning to Minneapolis after several months spent in New York. Mr. Merritt formerly was manager of the United Film Service of Minneapolis. He will assume charge here of the Unicorn Film Service Corporation.
Saenger Co. Gets Strand

New Orleans' Strand Theater, Now Building, Has Been Leased by the Saenger Amusement Company for Ten Years—E. V. Richards Will Have the Management of the House, Which Is to be Like Its New York Namespace.

By George M. Cheney, New Orleans Correspondent of Moving Picture World.

New Orleans, La.—With the announcement that ground would shortly be broken for a new theater, it appears that the theater has been leased for a period of ten years by the Saenger Amusement Company, one of the largest operators of exhibition picture theaters. In addition to its other large interests, this widely-known amusement company is already operating ten theaters in the states, Louisiana, Texas, and Arkansas, where their financial success determined them to come to the metropolitan theater on the South. The management of the Saenger Amusement Company, which has amusement connections in fourteen other states, is handled by Julian and A. D. Saenger.

The new Strand, it was announced, will be managed by E. V. Richards, Jr., one of the best-known motion picture men in the country and close friend of S. L. Rothafel, of New York's Rialto. Mr. Richards will shortly take up his residence in New Orleans. The controlling interests in the DeSoto Building Company, which is building the new Strand, are Harold W. Newman, Commissioner of Public Safety in New Orleans; Leonard Newman, a specialty clothing dealer, and H. and R. Beer, the largest cotton firm in the world.

The new theater will be patterned along the lines of the Strand of New York. It will accommodate an audience of 2,600 with a most graceful and attractive proportions, finished throughout in Caen stone and marble. There will be three concrete pillars, one will be-size, and will divide the mezzanine floors, from which the seats will be accessible. The floor of the first mezzanine will have as a special feature a beautifully appointed reception room and retiring rooms for women and children.

The interior of the building will be white terra cotta, and concrete and steel will be used throughout, assuring a pleasing fireproof structure. The ventilation will be thorough, and silent rotary fans will be installed. Six fireproof elevators will be installed throughout the auditorium. A pipe organ will be a special feature.

The New Houses in New Orleans.

According to the latest compilations of film exchanges in the Crescent City, New Orleans now has 69 moving picture theaters actually in operation. In the same breath it must be mentioned that J. J. Fabacher’s new Portola theater and the Pearses’ new Newcomb theater, both Canal street houses of beautiful design, have not recently opened. Herman Fichtenberg is making rapid progress on the Canal street site which will be the future home of his $100,000 globe theater. Construction of a great big Saint Charles street house by Ernst Boehringer was begun early in October, and so it’s safe bet that New Orleans will have seventy-five moving picture houses in operation by the end of the year. And happily this city has not quite reached the 400,000 population mark, all of which is food for serious reflection.

The Broadway’s Troubles.

New Orleans.—Union troubles are blamed by the management of the Strand, theater on the corner of the combined house, for the cutting of wires and damaging of the house, which necessitated closing its doors for about a week. The malicious marauders did not stop at this, but proceeded to put the whole house on the block. The management determined to stop the vandals and show anyway, hired a watchman for the property, and proceeded to give their regular evening performance after the damage had been repaired.

Manager Hoyt T. Morrow.

New Orleans—The General Film Company’s new manager is Hoyt T. Morrow, who has been in the moving picture business since 1906, during which time he has been connected in the manufacturing, distributing and exhibition ends of the business, having been connected with the General Film Company in 1909 as traveling salesman for their branch offices in New Orleans, later becoming owner of the Branch of the company in Savannah, later becoming connected with their Atlanta branch in a like capacity, then becoming manager of the Savannah branch in 1912, which position he held until the latter part of 1914, when he became interested in the Odeon and Foley theaters, Savannah Ga., leaving last November and assuming charge of the New Orleans office in December, 1915. He is now in charge of the Memphis branch, in addition to the branch in New Orleans.

Charles R. Meade Here.

New Orleans—Charles R. Meade, southern division manager for V. L. S. E., dropped off in New Orleans this week and paid his respects along Film Row. During Mr. Meade’s stay in New Orleans thirty film and newspaper men were the guests of J. J. Fabacher in his new Portola theater, where “God’s Country and the Woman,” a new Big Four release, was given its premiere in New Orleans. The entire eight reel show was the guests, who pronounced the picture a smashing success.

Heave Ho, My Hearties, With Film Men Aboard.

New Orleans.—J. Eugene Pearce, one of the premier yachtmen of the South, as we reported last week, entertained a number of New Orleans film men on board his yacht “Spitfire” during the regatta of this weekend. The film men had the time of their lives. The yacht won a handicap race with them on board. It was the Queen Handlep, and the Spitfire came in handily ahead with several minutes to spare. His guests included J. H. Kickpatrick, handling the “Mary Page” serial; H. G. Morrow, manager general, and K. A. Bugbee, manager of Metro. At the conclusion of the races, the film managers sojourned to Spanish Fort, North Shore, and Chef Menteur, picking up a half dozen races from the waters of Lake Ponchartrain on the way.

Manager Hoyt T. Morrow in His Office, New Orleans, La.

in the manufacturing, distributing and exhibition ends of the business, having been connected with the General Film Company in 1909 as traveling salesman for their branch offices in New Orleans, later becoming manager of the Savannah branch in 1912, which position he held until the latter part of 1914, when he became interested in the Odeon and Foley theaters, Savannah Ga., leaving last November and assuming charge of the New Orleans office in December, 1915. He is now in charge of the Memphis branch, in addition to the branch in New Orleans.

Miss Anna Sessions Heads Local World Film.

New Orleans.—F. F. Creswell, manager of the Crescent City Studio, left last week to assume charge of the Cincinnati office of World, and thereby made the film house headless for a few days. Miss Anna H. Sessions was appointed to take his place. This is the first time in the history of the city that the Crescent City Studio has been without a manager since its film exchange, and probably the first time in the entire South. Miss Sessions is a very capable young woman, very popular with the exhibitors, and there is every reason in the world to suppose that her position will be permanent.

Louis Levin Fox Southern Manager.

New Orleans.—Louis Levin, from the New York office of Fox, shortly will arrive in New Orleans to take charge of the entire southern district. He succeeds C. W. Harden, who last week resigned as southern division manager to take charge of the Metro exchange in Kansas City, Mo. The New Orleans office of Fox has been a very successful one, and its handsome appointments have made it an office envied by all in “Change Row. Miss Sessions is a very capable young woman, very popular with the exhibitors, and there is every reason in the world to suppose that her position will be permanent.

ATLANTA GIRL VICTIM OF SCREEN AMBITION.

Blanch Hoover Dies by Own Hand in Los Angeles—Wanted to Act.

By A. M. Bently, Special Correspondent, Los Angeles Times.

ATLANTA, GA.—Did the sudden realization that her dreams to become a moving picture star would never come true prompt 20-year-old Blanche McGill Hoover, an Atlanta girl, full of soul and full of temperament, and a college graduate, to take her own life? She was not a victim of a love affair but of an intention to act.

A brief telegram conveyed the news to the family Saturday. It said that the body of the girl was found in a near-by wooded area, neatly dressed, clutching a gold cross in her hand, had been found and that a note had been pinned on the girl’s dress asking that Mrs. B. M. Hoover, of 140 Luckie street, be notified. Mr. and Mrs. Hoover are positive that the body is that of their daughter. They have authorized the body be shipped to Atlanta.

For several years according to Mrs. Ruby Wiley, a chum of the dead girl, who lives in an apartment at 140 Luckie street, on Tenth Street, they have known the Hoovers. Blanche Hoover has nursed a tender affection for the moving pictures. She had her father’s interest in her and was never corrected by Mary Pickford. But, according to Mrs. Wiley, Blanche was simply crazy about Theda Bara, Lillian Gish, now queen of California, and Maude Adams, a star of the legitimate stage.

Miss Hoover wanted to go west, believing her chances in Tinsel Town were better. But, according to Mrs. Wiley, Blanche was simply crazy about Theda Bara, Lillian Gish, now queen of California, and Maude Adams, a star of the legitimate stage.

Miss Hoover wanted to go west, believing her chances in Tinsel Town were better. But, according to Mrs. Wiley, Blanche was simply crazy about Theda Bara, Lillian Gish, now queen of California, and Maude Adams, a star of the legitimate stage.
Kansas City City License Fees

Fifteen Theater Managers Appear Before Reduction in the Cost of Yearly License—Now Have to Pay $100, but平均 Cost of Trade Licenses.

Special to Moving Picture World

KANSAS CITY, Mo.—One of the most important movements undertaken by the Kansas City Film City Finance Committee has recently launched when the managers of fifteen very prominent suburban theaters in the city opened the investigation of the Upper and Lower Council in an effort to have the cost of their license fee reduced. It will be recalled that for some time all such fees will be renewed, and this action is taken so that when this date comes the moving picture theater managers will be able to realize on their efforts.

The fee is now $100 per year, one of the largest required for any business in Kansas City. The owners were told that this be reduced to $12.50, the average amount required for any trade. In the lower tier of their request was granted and the finance committee of that body agreed to support any ordinance decreasing the fees. Members of the upper house committee said they believed that could be done. But was of the opinion that this rate could not be reduced as much as the committee expected. If the fee is cut, it is strongly believed that the owners would have to speak that the view taken by Mayor Edwards. If he was of the opinion that the small revenue thus derived could not favor it. However, it is believed that the efforts of the management will prove to an extent that the license fee will be reduced to $50, as required by the upper house of the local council. The request of the mayor, after which it will be voted on in the houses, following the introduction of an ordinance by the committee. John G. Hiatt, manager of the Gladstone theater, acted as chairman of the committee which made the protest.

CALL SCREEN CLUB MEETING.

Kansas City City License Men Will Hold a Get-Together Dinner and Talk Plans.

Kansas City, Mo.—Kansas City's Screen Club is to hold a meeting. Following the mailing of 600 circulars to moving picture men around Kansas City, a dinner meeting will be held and the organization put on a permanent basis. The following is an outline of the meetings carried out by the three undersigned, which will probably cover every point that might be of importance to the club men.

1st. Should the club be purely social, or organize to consider and abide trade evils and practices? The members will be limited to exhibitors and exchange employes, or be open to all possessing actual interest in motion picture and allied enterprises? 2d. Should organization be perfect at a big stag dinner at some leading downtown hotel, or at a formal meeting held at one of the theaters? 4th. Would you, personally, be interested in becoming a member of such organizations and attending its meetings? 5th. What time of the day and what hour of the day or night would be the most convenient for all concerned to attend the organization meeting? 6th. What suggestions would you make as to the functions of such club?

As the undersigned are taking the initiative in this suggestion of many interested, we earnestly hope you will let us hear from you immediately. Signed, Ralph Edwards, Jos. Gilday, Willis Wood theater, E. R. Pearson, V. L. E. exchange.

City's Oldest Picture House Closes.

Kansas City, Mo.—Kansas City's oldest moving picture theater, the Yale Arcade, 720 Main street, has closed its doors, Harry Fogel, proprietor, announcing that the place could no longer pay its expenses. Coincident with the closing of the place, was the closing of the Kansas City newspapers telling the history of the house. A remarkable fact concerning this theater is that it was opened on May 10, 1895, 10 years and 10 days ago. It has changed hands but once. Carl Mencieg and J. F. Mencieg took it over in 1911. In 1911 the picture house went and the house went to Harry Fogel, the present owner.

This place has witnessed every advance of the game from its location on the second story of a building over a penny arcade, but it itself has seemed very changes. It is said that every person in Kansas City of middle age has at some time or other witnessed a show in this house.

Frank Tracy Managing the Electric.

St. Joseph, Mo.—Frank Tracy, formerly doorman and assistant manager of the Electric theater, St. Joseph, Mo., is now managing the theater. Barney Riley, previously associated with his law practice, since serving his time as first assistant prosecuting attorney of Buchanan county.

Osawatomie Airplane Running.

Osawatomie, Kans.—J. F. Kelley, manager of the Majestic theater, announces that he will open the Osawatomie Airplane in the near future. The new place has been thoroughly cleaned and repainted, new seats provided, new electric wiring, and the stage remodeled and a new curtain installed, making it one of the most up-to-date airrooms in that part of the state.

Kansas Theater Notes.

Anthony, Kans.—The Novelty theater at this place has been purchased by Mrs. Cook.

Batavia, Kans.—It is reported among local circles that a new moving picture house will soon open the local field.

Gladstone, Mo.—The Chapin building on Broadway street is progressing in fine shape and the moving picture house is being opened there. The Horcitora parties will soon become a reality.

Missouri Theater Notes.

Kansas City.—Messes. Bebermeyer and Bathgate have purchased the Majestic at this place from the former managers, the Hammons.

Marshall, Mo.—The Orpheum at this place, which has been closed for some time, will be reopened as a moving picture house under the management of Forest Kero.

Kansas City.—If present plans now under consideration mature, W. P. Clayre will soon open a moving picture house here.

C. W. Harden Heads Local Metro.

C. W. Harden, well known to exchange managers and exhibitors of the metro picture service in Kansas City recently decided to take charge of the Universal office in Kansas City recently resigned to take charge of the Universal office in Cincinnati. Mr. Harden has been associated with the Universal organization for the last six years. He has resigned as manager of the Western Film Supply Company, is taking the initiative in starting the local moving picture interest in making preparations for participating in the preparations parade to be held on June 26.
Film Frolic in Dallas

Screen Club, an Exchangeman's Organization of Dallas, Texas, Plans Annual All-Renon Party, Appointment of Manager and Ned Apple Comittee for Charity.

Dallas, Texas, Special Correspondent,

there are six. Paul Christensen has been appointed assistant manager of the Houston office of the Consolidated. Mr. Christensen is recently was Wood World Film in Dallas as booking clerk.

Change of Management

Abilene, Tex.—Mr. Hal Hart has succeeded J. C. O'Malley as manager of the Queen theater at Abilene, Tex. Although the business in the State in towns of 10,000 and under, Mr. Halne has put in many improvements.

Hurley Have New Theater

Hurley, New Mexico.—L. P. Gooding of the Hurley theater at Hurley, New Mexico, reports that he has plans drawn up for a new $10,000 theater.

Leases Airdome

Abilene, Tex.—J. T. Hodge of the Gem theater at Abilene, has leased the Dixie Airdome. The new building will be one of the best known in the state and one of the most substantially built in the South.

Manager Has Right Idea

Bowie, Tex.—G. L. Berry has taken over all the shows in the city of Bowie, which includes the Lyric, Gem, Opera House, Grand and Airdome. Realizing that six show houses for a town of 30,000 population, he has closed except the Airdome and Lyric for the summer, which will be the right idea on the show business in small towns.

Cullimore Goes to Houston

Houston, Tex.—Fred Cullimore, who has been assistant manager of the Mutual Film office at San Antonio, has been transferred to the Houston office of the same company, and will act as assistant manager for Mr. Tomes.

Theater for Colored People

Houston, Tex.—Miss E. Johnson, owner of the Majestic theater, is building a new theater at the corner of Milam and Travis streets to be called the Lincoln, and it is to be for colored people only. This is the most expensive house for colored people on record in the South.

Byron Johnson with Mutual

Houston, Tex.—Byron Johnson, until recently with the Enterprise Film Company of Houston, has been employed by the Mutual Film office at Houston as shipping clerk. Mr. Johnson has been in the film business in the territory for several years and is well known to exhibitors.

Among Texas Exhibitors

Wichita Falls, Texas.—J. W. Pinkerton, of the Queen theater at Wichita Falls, Texas, with a pleasant air, has installed a cooling system in his theater. The Queen, a Texas theater, is operated by Franklin, Texas, has been purchased by E. T. Book. The same policy of exclusive pictures will be followed here以后.

Brenham, Tex.—The New Queen theater at Brenham, Texas, has reopened. The theater has been closed for several weeks.

Galveston, Texas.—The theater at Galveston, operated by owners of crystals, has closed, with the summer. It is reported that both of the theaters will open in the fall with exclusive pictures.

Victoria, Texas.—The Gem theater at Victoria, Texas, has been reopened by its manager, C. D. Johnson, after a good business. The theater has been reopened after a bunch of repairs and remodeling.

After all, there is only one moving picture paper that you really need, and this is IT, conducted by the largest and most experienced staff of editors and correspondents.

Houston, Texas.—The Union theater at Houston, Texas, under the management of S. R. Hall is being remodeled. The Union is one of the best equipped and modern suburban theaters in the state.

Longview, Texas.—J. M. Wells, of Denison, has recently purchased the Garden theater at Longview, Texas, and has been in Dallas looking over service for his new house.

Newcastle, Tex.—M. P. Wood has recently bought the Majestic theater at Newcastle, Texas.

A. R. Nolan, of Haskell, Texas, has put his theater in charge of a manager, and he and wife are away on a two months' vacation trip.

Denison, Texas.—J. M. Ridout (the man with the smile that won't come off), owner of the theater at Denison, Texas, was a visitor to Dallas the 25th.

Stamford, Texas.—H. L. Neese, owner of the Coye theater at Stamford, Texas, closed his theater for the summer May 22, and has opened the new Coye for the season, 115, one of the best equipped in the city.

Big Springs, Texas.—Joe C. Carter has closed the Gem theater at Big Springs to have the remodeling done. June 15 will open it up on a larger scale.

Stamford, Texas.—Pete Chopolas, of the Candy theater at Stamford, Texas, has given him in the Dallas May 16 and 17 booking features, Port Arthur, Texas.—J. A. Holton of the Port Arthur Amusement Company, was in Dallas the week of May 16-20.

Clarendon, Texas.—J. H. Mulkey was in Dallas week of May 15-20, at which time he purchased a 1916 Mottograph from the H. K. Barnett Film & Supply Company for his theater.

Theater at Amarillo, Tex.—Cronne of the Lyric, was a visitor to Dallas week of May 15-20.

Fort Worth, Texas.—W. R. Fairman of the Dixie was in Dallas May 14.

Fortney, Texas.—A. W. Ritter of the Childress paid Dallas a visit during week of May 15-20.

Kingsville, Texas.—R. D. Jones was in Dallas recently and purchased a 1916 Mottograph for his theater.

Denison, Texas.—Mr. Cobey, who formerly had charge of the Mirror theater at Denison, and recently sold it to J. V. Sharp, is now in Dallas. Mr. Cobey will probably take a much-needed rest this summer, but in the fall expects to be in the game again. He is planning a move to the lookout on the west side of the city.

McKinney, Texas.—Chas. Kibbrell of the Pope and Lyric theaters was in Dallas during May, making some changes in his film service.
Film Trade Board Moves

San Francisco's Film Board of Trade to Be Located in Hayes Building at Sixth and Market Streets—Will Now Have an Assembly Hall for Its Meetings—Companies That Have Joined.

By J. A. Church, 1907 North St., Berkeley, Cal., Special Correspondent.

SAN FRANCISCO, Cal.—The Film Trade Board of Trade of San Francisco has made arrangements to move its offices from the Merchants National Bank building at Market street, to the Hayes building, Sixth and Market streets. This change is being made in order that more room may be secured and to get a new location. A large office has been selected on the seventh floor and the organization will have use of the upstairs rooms for its meetings. A number of new members have been added of late and the members incumbent include: California Film Exchange, Morris L. Markowitz; Mutual Film Exchange, X. K. Stengel; Exhibitors Exchange; and Sol Silverman; Exhibitors' League of San Francisco; William Nasser, of the Palace theater; George Nasser, of the Castro theater; H. C. Schmidt, of the Cameo theater; Harry Alto; and Roy, of the Burlingame theater, Burlingame, left recently for Los Angeles and is expected to start the leading studios. A great time is predicted, for a more jolly combination would be hard to find, and after giving the imitable H. C. Schmidt the “once over” the producers there may be expected to announce a “find.”

San Francisco Business News.

Ford & Myers, who recently bought the Acme theater in Baggage Exchange, has also taken over the Vicksburg theater at Twenty-fourth and Vicksburg streets and the new job is expected to make these houses. The Acme and Vicksburg theaters have been closed, except on Sundays, and the Palmer will be conducted all the time.

Ackerman & Harris have booked the Pathé serial, “Who's Guilty?” for their houses in San Francisco, Oakland, Portland and Seattle.

A. S. Hutchinson of the Mutual was a recent visitor here, making a stay of a few days.

C. H. Cummick has returned from a trip to Los Angeles and other southern California cities, where he did a great business on a silk and paired up by running films.

A. A. Richards of Modesto, Cal., was a recent visitor here and purchased a motor grill.

Leon Borie is now covering the Sacramento and San Joaquin valley territory for the Universal, and J. N. Cohen is touring the Sacramento valley in the interests of Bluebird.

C. C. Fleming, an old-time exhibitor of Marysville, Cal., was a recent visitor here renewing old acquaintances.

Louis A. All-Star Feature, is making a trip through the San Joaquin valley and upon his return will go to the Yosemite Valley area on the summer trip.

The Western Pacific railroad is now showing moving pictures at Feather River Inn, Blairsden, Cal., twice a week, using World features.

WHAT A FEATURE IS.

It Is Quality Not Footage That Makes the Feature—New World Films Better.

San Francisco, Cal.—In the court of Judge Edward H. Shortall recently brought to a close the suit of the World Film against the Turner & Dahnken circuit for $14,900, alleged to have been due for feature film productions under contract and incidentally rendered illegal by the interpretation of the question of what constitutes a feature film.

Contracted for Features.

About a year ago the Turner & Dahnken circuit signed with the World Film whereby it was to receive fifty-two feature films and to pay for the same at an established price. When deliveries of the films commenced the exhibiting firm contended that a number did not come up to the standard expected and refused to either run or pay for them, using but a few of the fifty-two. "The Arrival of the Perpetual" and "The Master of the House," the case reached its climax when the judge ordered that both films be shown on the screen at the Fairl Andy theater. The jury decided that these were not features and fined $100 of the circuit, but found for the defendant. However, it also found that the Turner & Dahnken circuit was not damaged in the counter suit filed.

New World Film Productions Better Than Old.

These suits have not interfered with the showing of World Film productions at the Tivoli theater, as the Brady pictures are being exhibited there regularly and are giving good satisfaction, the new releases being of a much higher order than the ones refused by Turner & Dahnken.

Supply House Doing Fine Business.

San Francisco, Cal.—The Brick Photoplay Supply Company, which recently took over the supply business of George Brock, is doing a large amount of business. Among the late sales have been two simplex machines for Michaelson Brothers, who operate the movies here; two simplex machines, two allele ticket selling machines and change makers for the new Heath, at Oakland, Cal., a Power's No. 8A for the U. S. ship "Cleveland," and an Edison Kinetoscope for a lady from Oakland, Cal., who has been studying for the Portola theater, and an Edison machine to J. H. League of Turlock, who will use it in connection with a traveling outfit.
Julia May came to the city, and, after weeks of preparation, opened an amusement, and declared that mixed programs are in public favor and would come to the stage to the minute good pictures could be had.

CENSOR COLWELL ALERT.

Caught Sight of Uncensored Scrap of Film in Vaudeville Act.

Portland, Oregon.—J. A. Johnson, manager of Pantages theater, was arrested on May 2nd, for showing an unlicensed film. Mrs. Missy Rooney, sister of Pat Rooney, uses a short piece of film to hold the stage while the actors sing a song, and with Walter Clinton. The entire film took about a minute and a half to show and had been used by Miss Rooney in her act in every part of the United States for the past five years. It had only been censored once.

The act had nearly concluded its week's run when a new piece of unlicensed film came in, and that the sole reason for its seizure was that it was being exhibited without a permit, was in the city, the city ordi-

cans Miss Rooney was highly indignant over the treatment accorded her, declar-
ing that had been made for the ordi-
nance. She said she had the matter up with the White Rats, who had wired her that the assistance of that organization would be forthcoming, if required.

Mutual Exchange Notes.

Portland, Oregon.—J. A. Johnson's and and摧毁 the movement. A. H. Frame-
tings, formerly booker for Mutual at Seat-
tle, has become bookkeeper and cashier at Portland.

Code Travels by Auto.

Portland, Oregon.—E. H. Code, booking "movie" for the Portland and H. S. Frame-
tings, has taken a trip into the wilds of central Oregon recently and made several hundred miles across this rough country in a racing machine, which, though the towns are small and far between, Mr. Code reports good business in the Central Oregon territory.

Musicians May Fix New Wage Scale.

Portland, Oregon.—It is understood that a new and much needed strike by the musicians, to be held in June, the question of an increased wage scale will be raised. The Portland commercial orchestra is constantly occupied with vaudeville and other minor entertainments and occasional pictures is said to be the cause of the raise, and the pro-

posed new scale contemplates a substan-
tial increase where vaudeville acts are shown with pictures.

Heard on Film Row.

Enterprise, Oregon.—S. A. Gardiner, who recently acquired the Peoples' theater, is remodeling the house, and will lengthen its length 50 feet to accommodate a new stage and additional seats.

Pendleton, Oregon.—Mr. and Mrs. Chandler have sold the Alta theater to Gulich and Cooper, who also run the Cozy.

Rocky Ford, Colo.—Mr. F. W. Todd, an experienced showman of Rocky Ford, has leased the old postoffice block there, and work of remodeling it into a theater is now in progress. When completed it will be operated as a photoplay house. The plans call for seating accommodations for 600.

C. R. Gilmour in Minneapolis.

Charles R. Gilmour, former manager of the First National, has gone to Minneapolis to take charge of the office there.

New Theaters and Changes.

Raton, N. M.—J. B. Yeager, owner of the new theater at Raton, is remodeling his theater for the purpose of increasing its capacity 150 seats.

Yuma, Colo.—The Gem theater at Yuma, Colo., was partially destroyed by a cyclone which caused several deaths, injured many and did great property damage. A. A. White, proprietor of the house, immediately began work of rebuilding the theater and expects to be operating again in a few weeks.

Crosby, Wyo.—Dr. S. G. Moser, of Denver, purchased equipment through the Mutual Photoplay Exchange, which he will open at Crosby, Wyoming. The town is at present without a theater. Dr. Moser has spent several months learning the business under the tutelage of Russ Burritt, so that he will be prepared for any emergency.

A. J. Conway With V-L-S-E.

A. J. Conway, former assistant manager of the V. L. S. E., has joined the Pathe staff in Denver as a road representative.
BRITISH COLUMBIA LETTER.
By E. C. Thomas, Special Correspondent, Winnipeg, Man.

Manitoba-Saskatchewan Censor Board.

WINNIPEG, MAN.—The joint moving picture censor board for the provinces of Manitoba and Saskatchewan, which has just been appointed by the Norrie cabinet, acting in conjunction with the officials at Regina, is composed of Miss E. F. Brown, chairman, who has been serving on the old board under the Winnipeg city government; H. F. Patricheau, representative of Manitoba; and Charles Robson, who is to take the place of the new board. The representative of Saskatchewan, Mrs. Albertson, declined to join in the inter-provincial arrangement, but will, it is stated, accept the rulings of the new board.

If Manitoba and Saskatchewan will disagree, or the surplus or deficit is not removed from the work of censoring, although with a tax of $2 per reel there should be no risk of incurring a deficit. The board will take up its duties on June 1, and for the present will use the same projection room which has been used by the city board, at the corner of King and James streets.

An appeal board of two men will also be appointed within a short time. No salary is provided for the appeal board members, but they will be paid $2 per each occasion on which they are called upon to review rejected films.

New Sign Regulation.

WINNIPEG, Man.—As the result of the havoc created by the severe wind storm of a few days ago, during which the Strand theater’s big electric sign fell to the sidewalk, the present Sign By-Law is to be so amended as to provide severe penalties for those who fail to erect or maintain their signs in a thoroughly substantial manner. The city council has set up before the board of control following the receipt of a communication from the insurance company, demanding a revision of the policy under which the city was insured had expired.

Mayor Crean stated that the necessities of the situation would not be covered by bonding those who maintain signs, and that a new legislation in this connection would be to cover citizens from bodily harm, rather than to protect the city’s finances in case of possible damage suits.

A Beautiful Theater Lobby.

EDMONTON, Alberta.—The Empire theater lobby has been completely transformed for the summer season, and is now a veritable sea of flowers and plants—artificial, but so naturally made and arranged that the illusion of reality is complete. A fountain has also been installed in the foyer, and in addition to giving a very pretty effect, has the additional advantage of cooling the air. The house has added the subtitle of "The Garden of Flowers."

Takes Lease on Maple Leaf.

VANCOUVER, B. C.—William Brown has recently taken over the lease on the Maple Leaf theater, formerly held by the National Amusements company. The lease has been reduced to five cents, and the program is changed daily instead of semi-monthly. Brown recently leased the Mr. Brown three houses in Vancouver— the Maple Leaf, Majestic and Crystal—all with the same policy. James Brown is in active charge.

Changes at Local World Film Office.

VANCOUVER, B. C.—R. Price, Canadian general manager for the Mutual Film, arrived in Vancouver recently on a trip of inspection of these offices in Canada, and will probably remain in the city for two weeks or more. Mr. Price has accepted the resignation of A. B. Vince, former manager of the local office and has been installed in his place. Mr. Dipple is personally acquainted with practically every exhibitor in the British Columbia territory, having previously been in the service of the Mutual, and should make a popular and efficient replacement. Mr. O. Carruthers continues as booker, while E. F. Carruthers remains in charge of the shipping department.

Mr. Price announced that hereafter about fifty reels per week would come into each western office, giving a selection and allowing of an extension of Mutual service to a larger field of exhibitors throughout Canada. He explained that the Mutual productions have been sent over a circuit of the various branches over a certain length of time in each office. This circuit having been completed, the films are now on the market, and in certain cases, while a new lot of first-run pictures is on its first round. Mr. Price stated that the Mutual’s business in Canada is steady, that the demand for films continues to be strong, and that the Mutual has been able to maintain a steady increase, due partially, of course, to the release of the first Chaplin subject, but not entirely so, as the bookings on films aside from 'The Floorwalker' have been heavier for than some time. "The Floorwalker" is booked up solid for four weeks, without the loss of a day, and Mr. Price states that the subject is giving that much profit. The prints are being used in Canada, and are available from each office on the regular release date.

Alterations are now being made in the Mutual offices here, as a result of Mr. Price’s inspection. Among the most essential of some of the departments, as well as the removal of all ground glass partitions, was the substitution thereof of clear glass.

W. F. Barrett, formerly in charge of the Mutual offices in Toronto, has just joined the Mutual forces, working out of Vancouver as Toronto as special representative of the head office.

E. J. Huttlemayer Goes East.

Vancouver, B. C.—E. J. Huttlemayer, operator at the Colonial theater and business agent of the Vancouver Cinema Owners’ Association, No. 1, I. A. T. S. E., will leave shortly for Niagara Falls, Ont., where he will have charge of the Queen theater.

Ontario Authorities Make Changes in Rate of Tax on Bought Theater Tickets—Now Only One Cent Asked on 15-Cent Tickets and Two Cents on Tickets Up to Fifty Cents—No Change in License Fees.

By W. M. Gladish, 1263 Gerrard St., E. Toronto, Special Correspondent.

TORONTO, Ont.—Immediately after the Toronto Board of Trade went into effect in Ontario, where the enforcement of all moving picture theaters and other places of entertainment have to pay a war tax in the form of a ticket, the Provincial authorities revised the schedule of taxation. According to the original rates, admission to admittance for ten cents required an extra one cent. Under the revised arrangements a five, ten or fifteen cent ticket requires a one cent tax and two cents tax is paid into the Provincial treasury for admission tickets costing from fifteen to fifty cents.

The change makes a big difference, it is declared, for the theaters in outside centers, and the time that the regular admission of fifteen cents per adult.

The Provincial licenses for moving picture theaters for the year expired on June 1, and we have heard an announcement there is no change in the schedule of fees for such licenses. In municipalities of over 10,000 in the annual license fee in Ontario for a picture house is $150; in centers of 3,000 to 15,000 people, $75; and in small ticket-paying fee for the year $100, and exhibitors in towns of less than 3,000 people must pay $75. A new operator must pay $100 for his first annual license under law, for each renewal. Apprentice must pay the year before the year of their training; film exchanges pay a yearly fee of the freight of $150, with additional fee of $5.00 for each reel of film submitted to the Ontario Board of Censors. One regulation which a municipality is compelled to impose in order to obtain a license to the holder of a Provincial license for exhibitors. Incidentally the Provincial authorities are to extend the same as for a moving picture theater license for municipalities of over 15,000 population, and the like.

The latest regulations to this act require a restriction in the amount of vaudeville which is included in the offerings on a picture house. This vaudeville cannot consist of more than one act and not more than two people can appear in the vaudeville. The act must be cut short in twenty minutes and there can be no change in scenery during this period. These regulations go into effect this year.

Amend Ontario-Patron Tax

Ontario Authorities Make Changes in Rate of Tax on Bought Theater Tickets—Now Only One Cent Asked on 15-Cent Tickets and Two Cents on Tickets Up to Fifty Cents—No Change in License Fees.

Admits Three on One Ticket.

TORONTO, Ont.—One Toronto exhibitor has been compelled to accept the government in connection with the sale of war tax tickets to patrons of his house, yet his plan is perfectly legitimate and acceptable. The Provincial authorities require that a war tax coupon be sold with every admission ticket used. There is no other way of raising the tax, which directs that only one person shall be admitted on each seat ticket. This theater manager is regarded as a specialist on Saturday matinees for which a mother and three children are admitted with one ten-cent admission ticket. The latter requires a one-cent war tax. If each adult and child had to use a separate ticket the war tax would amount to four cents.

The announcement with regard to the special Saturday show reads as follows: "We would like the mothers to get into the act and ask their Saturday matinees for the children. The price is very low—mother and three children, ten cents for the war tax, one cent extra.

The theater in question is the Classic theater, Redwood and Gerrard street East. This house is running the Pathé serial ‘The Iron Claw’ and other features, including Fate, Gold Rooster, Famous Players and Biograph releases.

Films at Hamilton’s Savoy.

TORONTO, Ont.—The Savoy theater, Hamilton, Ontario, has switched from burlesque to films, which keeps Bluebird, Red Feather and Universal program pictures are being shown.

Paramount Leases St. John Opera House

ST. JOHN, N. B.—The Paramount Pictures Corporation, with headquarters in Toronto, have leased the opera house in St. John, N. B., and the company is running its own pictures.

The first exhibition of a Goldberg Boob Weekly in Canada was given at the Strand theater, Toronto, during the week of May 29. This theater also had the third installment of the Strand Topical Review, the new feature pictorial which is produced by Mr. S. M. Mitchell, manager of the Strand. It consists of views of Canadian events exclusively.
Calendar of Daily Program Releases

Releases for Weeks Ending June 17 and June 24

(For Extended Table of Current Releases See Pages 2124, 2126, 2128, 2130.)

General Film Company.

Current Film Releases.

MONDAY, JUNE 12, 1916.

BIOGRAPH—The Spirit Awakened (Drama) (Biograph Reissue No. 55) 20704
KALEM—The Disappearance of Helen Miranda (No. 12 of the "Social Pirates" (Two parts—Drama) 20705
LUBIN—Otto the Coblber (Comedy) 20705
SELIG—Selig-Tribune No. 47, 1916 (Topical) 20703
VITAGRAPH—Her Loving Relations (Comedy) 20702

TUESDAY, JUNE 13, 1916.

EDISON—The Man in the Street (Three parts—Drama) (Reissue) 20711-2-3
ESSANAY—Putting It Over (Two parts—Drama) 20706-7
KALEM—The Alaskan Mouse Hound (Comedy) 20708
LUBIN—The Avenger (Two parts—Drama) 20709-10

WEDNESDAY, JUNE 14, 1916.

BIOGRAPH—Liberty Belles (Three parts—Comedy) (Reissue) 20717-8-9
EDISON—The Charge of the Light Brigade (Drama) (Reissue) 20716
ESSANAY—Carnival of Nooz Pictorial No. 11 (Cartoon) 20715
—A Scenic subject on the same reel. 20715
KALEM—The Bachelors' Alliance (Comedy) 20714

THURSDAY, JUNE 15, 1916.

LUBIN—Sons of the Sea (Three parts—Drama) 20720-1-2
SELIG—Selig-Tribune No. 48, 1916 (Topical) 20723
VIM—Hungry Hearts (Comedy) 20724

FRIDAY, JUNE 16, 1916.

KALEM—The Stenographer's Strategy (Comedy) 20728
KNICKERBOCKER STAR FEATURE—An Old Man's Folly (Three parts—Drama) 20725-6-7
VIM—The Raid (Comedy) 20730
VITAGRAPH—Harold, the Nurse Girl (Comedy) 20729

SATURDAY, JUNE 17, 1916.

ESSANAY—The Promise Land (Three parts—Drama) 20731-2-3
KALEM—A Race Through the Air (No. 64 of the "Hazards of Helen" Railroad Series) (Drama) 20738
LUBIN—Hubby Puts One Over (Comedy) 20734
SELIG—The Cowpuncher's Peril (Drama) 20739
VITAGRAPH—Ashes (Three parts—Dr.) (Broadway Star Feature) 20735-6-7

SUNDAY, JUNE 18, 1916.

KNICKERBOCKER STAR FEATURE—Pay Dirt (Five parts—Drama) 20740-1-2-3-4

Advance Releases.

MONDAY, JUNE 19, 1916.

BIOGRAPH—A Misunderstood Boy (Drama) (Biograph Reissue No. 56).
KALEM—In the Service of the State (No. 13 of the "Social Pirates") (Two parts—Drama).
LUBIN—Otto's Legacy (Comedy).
SELIG—Selig-Tribune No. 49, 1916 (Topical).
SELIG—The Reprisal (Three parts—Drama).
VITAGRAPH—Stung (Comedy).

TUESDAY, JUNE 20, 1916.

BIOGRAPH—The Reformers (Drama) (Biograph Reissue No. 57).
EDISON—Out of the Ruins (Three parts—Drama).
ESSANAY—The Girl at the Curtain (Two parts—Drama) (Reissue).
KALEM—Ham Comedy (Not yet decided).

WEDNESDAY, JUNE 21, 1916.

EDISON—The Pied Piper of Hamelin (Drama).
ESSANAY—The Fable of "The Undecided Brunette" (Comedy).
KALEM—Ethel Teare Com. (Not yet decided).

THURSDAY, JUNE 22, 1916.

LUBIN—Love Is Law (Three parts—Drama).
SELIG—Selig-Tribune No. 50, 1916 (Topical).
VIM—Never Again (Comedy).

FRIDAY, JUNE 23, 1916.

KALEM—Her Great Invention (Comedy).
KNICKERBOCKER STAR FEATURE—The Ancient Blood (Three parts—Drama).
VIM—For Better or Worse (Comedy).
VITAGRAPH—Curfew at Pokey Center (Comedy).

SATURDAY, JUNE 24, 1916.

KALEM—A Little Volunteer (Three parts—Drama).
KALEM—"Hazards of Helen" No. 55 (Not yet decided).
LUBIN—Persistancy (Comedy).
SELIG—Taking a Chance (Drama).
VITAGRAPH—Underneath the Low Down (Three parts—Drama) (Broadway Star Feature).

COMPLETE AND ACCURATE LISTS of Regular Program and Feature Pictures Can Always Be Obtained from the Pages of the Moving Picture World. These are Published Two Weeks In Advance of Release Days to Enable Exhibitors to Arrange Their Coming Programs. The Stories of the Pictures in Most Cases are Published on a Like Schedule. Each Synopsis is Headed by a Cast, the Players' Names Being in Parenthesis. Lay Out Your Entertainment From the Information in the Moving Picture World and You Will Not Go Wrong.

JULY 4TH ATTRACTIONS

A FAIR REBEL

A Three Reel Civil War Spectacle

Rebel

Released June 28

General Film Service

A Two Reel Spectacular Drama of the Civil War Directed by D. W. Griffith Released July 4th

Biograph Company
Knickerbocker Star Features present

The Five Reel Feature in the General Service

PAY DIRT
A stirring drama of the gold fields, featuring

HENRY KING
Released Sunday, June 18

Direction of
H. M. & E. D. HORKHEIMER
Calendar of Daily Program Releases

Releases for Weeks Ending June 17 and June 24

(For Extended Table of Current Releases See Pages 2124, 2126, 2128, 2130.)

Universal Film Mfg. Company.

SUNDAY, JUNE 16, 1916. (Serial No.)
LAEMLLE—The False Gems (Drama)..................... 01504
L-KO—Poney Teeth and False Friends (Comedy)........ 01506
REX—The Sheriff of Pine Mountain (Two Parts—Drama) 01503

MONDAY, JUNE 17, 1916.
NESTOR—Their Awful Predicament (Comedy)............ 01508
RED FEATHER PHOTOPLAY—What Love Can Do (Five Parts—Drama)............. 01507
UNIVERSAL SPECIAL FEATURE—The Adventures of Peg o’ the Ring No. 7 (Two Parts—Drama)................ 01525

TUESDAY, JUNE 18, 1916.
GOLD SEAL—The Melody of Love (Three Parts—Drama).................. 01509
IMP—Her Wonderful Secret (Comedy).................... 01510
REX—No release this day.

WEDNESDAY, JUNE 19, 1916.
LAEMLLE—Her Soul’s Song (Two Parts—Drama)........... 01514
POWERS—Professor Winslow’s Trip to the Moon (Comedy Cartoon)........... 01516

THURSDAY, JUNE 20, 1916.
IMP—The Grip of Crime (Drama)........................ 01529
GOLD SEAL—The False Part (Two Parts—Drama)......... 01528
IMP—His Picture (Comedy)................................ 01530

WEDNESDAY, JUNE 21, 1916.
L-KO—The Jailbird’s Last Flight (Comedy)................ 01532
REX—The Scarlet Mark (Two parts—Drama).............. 01531

THURSDAY, JUNE 22, 1916.
IMP—Behind the Secret Panel (Three parts—Dr.)...... 01534
POWERS—The Young Sleuths (Comedy)..................... 01535

FRIDAY, JUNE 23, 1916.
IMP—The Heart Wrecker (Comedy-Drama)................ 01536
NESTOR—What Could the Poor Girl Do? (Two Parts—Comedy)................ 01538
REX—The Rosary (Drama).................................. 01537

SATURDAY, JUNE 24, 1916.
BISON—The Ghost of the Jungle (Two parts—Drama).... 01539
JOKER—The Fall of Deacon Stillwaters (Comedy)........ 01540
POWERS—No release this day.

Mutual Film Corporation.

SUNDAY, JUNE 16, 1916. (Serial No.)
BEAUTY—Thinizm Stout (Comedy)....................... 04810
GAUMONT—"Reel Life," No. 6, contains a Million Dollar Concrete Bridge, Raising Terrapin, The Beaver (Mutual Magazine)........ 04812
VOGUE—His Blowout (Comedy)......................... 04811

MONDAY, JUNE 17, 1916.
AMERICAN—Convicted for Murder (Two parts—Drama).... 04814
FALSTAFF—Real Estaters (Comedy)..................... 04815
MUTUAL MASTERPICTURE DE LUXE—The Inner Struggle (American—Five parts—Dr.) (No. 198).

TUESDAY, JUNE 18, 1916.
THANHouser—Brothers Equal (Two parts—Dr.)........... 04816
VOGUE—Love, Burglars and a Bull Dog (Comedy)........ 04818

WEDNESDAY, JUNE 19, 1916.
BEAUTY—Billy Van Deusen’s Eggs-Spensive Adventure (Comedy)................ 04820
GAUMONT—See America First No. 14, "Yellowstone National Park" (Comedic).................. 04821
—Kartoon Komics (Comedy)................... 04821
MUTUAL WEEKLY—Number 76 (Topical).................. 04819

THURSDAY, JUNE 20, 1916.
MUTUAL MASTERPICTURE DE LUXE—The Abandonment (American—Five parts—Drama) (No. 110), THANHouser—The Window of Dreams (Three parts—Drama)................................. 04822-3-4

FRIDAY, JUNE 21, 1916.
CUB—Jerry and the Moonshiners (Comedy)................ 04827
MUSTANG—The Sheriff of Plumas (Two parts—Drama).... 04825

SATURDAY, JUNE 22, 1916.
CENTAUR—The Star of India (Two parts—Drama)........ 04828-9
FALSTAFF—Doughnuts (Comedy).......................... 04830

SUNDAY, JUNE 17, 1916.
BEAUTY—Pedigrees, Pups and Pussies (Comedy).......... 04831
GAUMONT—Reel Life, No. 7 (Magazine)................ 04833
VOGUE—Delinquent Bridgewomen (Comedy)................ 04832

MONDAY, JUNE 18, 1916.
AMERICAN—The Gentle Conspiracy (Two parts—Drama).... 04834-5
MUTUAL MASTERPICTURE DE LUXE—The Wasted Years (Centaur—Five parts—Drama) (No. 111).

TUESDAY, JUNE 19, 1916.
VOGUE—Ruffhouse (Comedy).............................. 04836

WEDNESDAY, JUNE 20, 1916.
BEAUTY—The House on Hokum Hill (Comedy)............. 04838
GAUMONT—See America First No. 15, "Birmingham, Ala." (Scenic).................. 04839
—The Belle of the Village Green (Shadowgraph)............ 04839
MUTUAL WEEKLY—Number 77 (Topical).................. 04837

THURSDAY, JUNE 21, 1916.
GAUMONT—The Criminal’s Thumb (Three parts—Drama).... 04840-1-2
MUTUAL—Star Production—Far from the Madding Crowd (Turner—Five parts—Drama) (No. 112).

FRIDAY, JUNE 22, 1916.
CUB—Jerry's Elopment (Comedy).......................... 04845
MUSTANG—A Modern Knight (Two parts—Drama)........... 04843-4

SATURDAY, JUNE 23, 1916.
CENTAUR—A Siren of the Jungle (Two parts—Drama)..... 04846-7
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 Hotel Astor.
In answering advertisements, please mention The Moving Picture World.
LUBIN.

OTTO THE COBBLER (June 12).—The cast: Otto (Davy Don); Katic (Patsey De Forest); Hie (Verla Apple); Maggie (Bertie Dowling), Jim (Jim Smith); and Mabel (Emily Bevan). Directed and adapted by Edwin McKim.

Otto is a cobbler. He has a shop in a basement under a brewery store. His customers delight in watching the antics of the people who stop to look in the almirah window above. At his shop are seen: Mrs. Scliniolt, the widow of Mr. Scliniolt, and their daughter, Maggie, Otto's wife, a disapprover of Wittie's flirtations. Wittie catches Otto flirting. He threatens to tell Otto's wife and Otto, to insure Wittie's silence, offers him a job as a janitor in the building. Wittie counts his money and becomes resigned to the fact that he has not enough to uphold the dignity of being "Boss of the House.

A counterfeiter, being pursued by the police, runs past the entrance of Otto's shop and drops a suit case full of bogus bills down the area way, and Wittie, who has been standing and thinks he is a millionaire. He gives his business to one of his cronies, goes to a store, where he gets himself togged out in a swell suit and a plug hat, and starts for his girl friend. Wittie, meanwhile, has received word that he is to inherit $500 of real money and Maggie now approaches him from the front door, and Wittie comes home, Wittie's joy is cut short, for Otto disclosing that a government agent has discovered his former attitude and orders him out. He ejects Wittie and then shows Maggie and Katie the suit case full of money. Wittie, meanwhile, is telling neighbors of Otto's behavior and when Otto and Maggie Katie open the door, the neighbors are struck with awe and wonder. On the way to the bank, the neighborhood takes the excitement and recognizes the suit case. One of the neighbors tells him the meaning of the procession and he goes to head the party off. At the entrance to the bank, the counterfeiter makes his appearance and produces himself as an officer of the bank. He takes the suit case and accompanies them the steps to buy the counterfeiter darts through the crowd and runs off with the suit case. Otto, Maggie, Katie, Wittie and others give chase. The police catch the counterfeiter in front of Otto's shop. Otto claims the suit case. The police inform him it is counterfeit and Otto is stung.

ESSANAY.

ORPHAN JOYCE (Two Parts—June 8).—The cast: Joyce, the little orphan (Joyce Fair); Mason, the police dog (Mason); Mrs. Joyce (Marion Murray); Mr. Joyce (Jack Thor); Mag (Jackie); Miss telephone. The loss of their little girl has saddened Mr. and Mrs. Mason. The day after the funeral the latter unexpectedly meets Joyce, whose only home is the nearby orphanage. She is struck by the resemblance of the child to her lost daughter. She appears to be a child, who is in need of adopt her. The child is delighted with her new home and housekeeper, and, however, presents the selection of a new butler and exhibits a distrust of Mr. Joyce. She is right.

Jenkins is the butler and is played by Jim Vaughn, the notorious leader of a daring band of burglars. At the scene where we find him, he must produce $3,000 the next morning or he declared to be placed in the hands of the evening to his office. Jim Vaughn, for whom large rewards are offered because of the number of robbery crimes against him, Joyce, awakened, hears him removing valuables, aid he tells her that his own father's revolts and the two men. While holding them at bay she phones Mason and shouts a few words to him. He comes with the police and Vaughn is captured. The Cook wolves live in the same city. Charlie has taken up gambling and drinking and Margaret and her baby are destitute. The baby becomes ill and Hunter is called. It saves it and there is mutual recognition between its mother and himself. It has been taken away. The family, in killed in a train wreck. David Hunter shows Margaret that the promise land is their little home, rather than the city and they return together.

VITAGRAPH.

CAREW AND ROW (Broadway Star Feature—Three Parts—June 8).—The cast: Silas Milton (Fred O. Day); Carson (Walter Gaxton); Mr. Brown (Nell Green); Mrs. Brown (Mr. Lewis (Frank Chapman), Mrs. Rice (Lillian Row), Mr. Rice (Harry Davenport).

The son (Colonel Carew, a life-long friend of the Lewis family, is given a position with Lewis' firm, where the latter's son, Jack, also works. This causes the enmity of the Tisdale's, the family of the exorbitant demands of Jane, whom he loves. Jack is not a part of the house of the luxuries in which the firm supplies her. Jane is not a bad sort, but her love for the place of her past is apparent. When Jack introduces Bob to Jane, the two are enamored. Each other. But Bob proposes to her, telling her that he will be unable to touch his fortune for at least two years, and if she waits until then, he will have learned to love him, despite the fact that she hadmistakenly thought he was a man and not a boy.

She consents to the marriage. Jack, down and out, comes to Bob for a loan. The latter is unable to get one as he is out and meanwhile leaves the payroll in his desk. When he returns and finds Jack has disappeared with the firm's money. Knowing that Jane is a good mother to him, he is not mean and that the knowledge of her son's crime would kill her, he sells his business to his wife and Wheatley, Lewis' business partner, learns the truth. Lewis, Tremaine, the son, leaves for a long time when Emily had spurned him.

The spark of vengeance is born within him and he determines to prosecute Jack to obtain vengeance. After some time, he returns back many years to the time when Emily had spurned him.

The new police force is born within him and he determines to prosecute Jack to obtain vengeance. After some time, he returns back many years to the time when Emily had spurned him.

NEW YORK, PAST AND PRESENT (June 9).—Father Knickertock personally conduct a tour though the great metropolis. We see the evidence of the rapid growth of the city. We see the proof of the rapid growth of the city. We see the evidence of the rapid growth of the city. We see the evidence of the rapid growth of the city. We see the evidence of the rapid growth of the city. We see the evidence of the rapid growth of the city.

SHE WON A PRIZE (June 9).—The cast: Molly Moore (Edith Storey); Charles Adams (Antonio Moreno); Grace Beiknap (Josephine Holmes).
Earle); Mrs. Belknap, (Mrs. Pitllbury); Enrico (Donald McLiride); Pearl Perkins (Florence socz. Kukel); lead man (Richard Turner); man

heritance herself a widow, her husband having been lost in a shipwreck. The school is taken by the swim-

ing teacher to the beach; but Margery and

the two girls go to another district, from which

the girls and goes in search of them. When she
discovers them, she proceeds to drag them back

her, by being deprived of their dinner. They manage
to escape, but in doing so they lose the up

the window. The belles of the dor-

left behind their schoolmates to join them. The boys scheme to

play a joke on the girls and disguise themselves in their ingingredients

to the feast. At sight of the two supposed burgars, the four boys are

soon recognized, however, and are given a hearty

The party is resumed. The boys are teaching

the girls. They are not long, however, before Mrs. Sprouts is disturbed by laughter

and shuffle of feet. Suspecting something is

wrong, she rushes to call Miss. Mrs. Sprouts

who in turn gets the town constable. The boys scheme to

steal the keys and lock-up. The girls are repri-

minded by Mr. Sprouts.

During the course of these events, Captain Ketcham finds his supposed treasure

and also finds a shipwrecked sailor who later

turns out to be the husband of Mrs. Sprouts. The sailor, with his captured prizes for slum-

bers, also taking with him the shipwrecked

sailor. Captain Ketcham is impressed with the

boy, and decides to take him under his wing.

He buys the family's goods, and is married. He hurries to the school and there

finds the missing boy arriving with a chest containing the supposed treasure.

Jasper Pennifeather is disturbed on finding Captain Ketcham and his prize, and is

married. He hurries to the school and there

finds the missing boy arriving with a chest containing the supposed treasure.

Jasper Pennifeather is disturbed on finding Captain Ketcham and his prize, and is

married. He hurries to the school and there

finds the missing boy arriving with a chest containing the supposed treasure.

The boy learns of the family's goods, and keeps his

mistakes, which increases their store sufficiently to

cover the mortgage of the mortgage money, and, having victimized

one of the young women of the village, decides
to get this money and go away. It is now that

the Christian boy shows his spirit and wins

over the hearts of Bubert and Chic (Kate Kukel):

The Father (W. Chickle

March 1916)

The girl, her father and invalid mother

to keep their small farm which is mortgaged.

When Bubert and Chic discover the

secret of the mortgage money, and, having victimized

one of the young women of the village, decides
to get this money and go away. It is now that

the Christian boy shows his spirit and wins

over the hearts of Bubert and Chic (Kate Kukel):

The Father (W. Chickle

March 1916)

The girl, her father and invalid mother

to keep their small farm which is mortgaged.

When Bubert and Chic discover the

secret of the mortgage money, and, having victimized

one of the young women of the village, decides
to get this money and go away. It is now that

the Christian boy shows his spirit and wins

over the hearts of Bubert and Chic (Kate Kukel):

The Father (W. Chickle

March 1916)

The girl, her father and invalid mother

to keep their small farm which is mortgaged.

When Bubert and Chic discover the

secret of the mortgage money, and, having victimized

one of the young women of the village, decides
to get this money and go away. It is now that

the Christian boy shows his spirit and wins

over the hearts of Bubert and Chic (Kate Kukel):

The Father (W. Chickle

March 1916)

The girl, her father and invalid mother

to keep their small farm which is mortgaged.

When Bubert and Chic discover the

secret of the mortgage money, and, having victimized

one of the young women of the village, decides
to get this money and go away. It is now that

the Christian boy shows his spirit and wins

over the hearts of Bubert and Chic (Kate Kukel):

The Father (W. Chickle

March 1916)
A DOLLAR DOWN (June 9) — Having heard Sacramento, Cal. — The opening day of the issue of the Los Angeles Times on a four day carnival, in which Governor John C. Fremont in 1860, publishes a thrill for the visitors, by sliding head downward from the roof of the new Star Hotel, to the ground. Brighton Beach, Cal. — The opening day here is enjoyed by all. Morgan Park, Ill. — What are you doing to save your money for your entertainment? These little heroes in the Star Preparatory School, act like soldiers before they are out of their infancy. Birmingham, Ala. — Beneath the “Stars and Stripes,” the great grandstand spacious of the old South, ends with a review of the men of the Confederacy. Oystor Harbors. Here’s Theodore out in the wood

THE TWO ORPHANS (Three Parts—June 12) — The cast: Henriette (Kathlyn Williams); Louise (Winnifred Greenwood); Cabot (George Underwood); Francois (Frank E. Langendorf); Burns (Don Bailey). Directed by H. M. and E. D. Horkheimer. The story begins in the fall of 1861. The full tide came in the pocket of a drowzer of the famous bandits; he was killed in his turn by Pietro, who, seeing, in the teeth of the opposition of Captain Ray and got employment as a seaman. On the death of the gem and coveted it, but Captain Ray took the bandits in a cellar and then, with the help of a quarrel he struck down the mate and hid in a trunk and was found by the hold was Paul, who loved the captain’s daughter. And he found Hawkins near death, and hid him in a trunk. Two years later he appeared as a ghost to Captain Ray. In his sleep he takes the gun and with that strange bullet, in his turn killed the captain and left him. So the great pearl was lost forever, and the girl found her lover again amid death and dissolution.

SELIG

SELIG-BEDLENO No. 41 (May 22) — New York, N. Y. — Reviewed by Mayor Mitchel, General Wood and Admiral Usher, 1,000 persons in attendance. “The Bandit” is a monster parade in the cause of Preparedness. Glimpses of the parade in which the things soldiers were killed in the war. The bandits are American soldiers defended this settlement for two hours. Bandits fire on American refugees, who are forced to hide down town in Mexico. The bandits are killed after being cornered in a box filled with dynamite. El Paso, Texas. — As a precautionary measure, U. S. troops are now in the streets here with machine guns, as with the war crimes leading to the Rio Grande. A review sight 10,000 persons who are here, and they see these tests in the moonlight. Chicago, Ill. — The 5th Division Engineers of the United States Army in town. Captain Brown in divoung by an expert from the U. S. Navy.

SELIG-BEDLENO No. 42 (May 25) — McKinney, Texas. — Troops A and B of the 1st and 3rd Cavalry, under command of Major G. T. Long, leave for Texas to attack the bandits who participated in raid at Glenn Springs, Texas. El Paso, Texas. — As a precautionary measure, U. S. troops are now in the streets here with machine guns, as with the war crimes leading to the Rio Grande. A review sight 10,000 persons who are here, and they see these tests in the moonlight. Chicago, Ill. — The 5th Division Engineers of the United States Army in town. Captain Brown in divoung by an expert from the U. S. Navy.

THE DEVIL'S IMAGE (Two Parts—June 16) — The cast: Henry Delaney (Hobart Henley); Monarch of the Plains (James Craig); James Mortimer (Curtis Bolton); Blanche Griswold (Irene Hunt). Written by J. Grubb Alexander. Produced by H. J. Claxton. Blanche Griswold is engaged to James Mortimer. The couple is in love, but the image of her blind sister in the street below and attracts the man to arrest. Louise is dragged away by Frochard. Henriette is exiled, but Marianne, the outcast, changes places with her. The Chevalier's valet, Picard, locates Louise in the old bordello, but she is not found. Henriette caries the tidings to Henriette, and the Chevalier's life hangs in the balance. Henriette arrives at the Frochards, discovers her sister, but when they attempt to escape, Frochard has already determined to lose Louise and now he takes Louise, as Jacques overcomes his weaker brother, the solders are sent to the Frochards to return him to his family. Frochard and Jacques Pierre is rewarded and Louise is restored to her mother, the solders take the bandits, the two of the faithful Chevalier, and one more life takes on a greater meaning. The CONVICTION'S PIRATE (June 17) — The cast: Tom Milton (Tom Mix); Betty Thompson (Victoria Parke); Tom Milton (Tom Mix) Written and produced by Tom Mix. Tom Milton has a little claim near a little western town. When Tom goes to town for supplies, he falls in with Slim Page, an outlaw, and Slim and the outlaws take Tom Milton's horse. Slim angered at being defeated, follows Tom to his home and demands back his horse and pay dirt. With another desperado, Slim overcomes Tom, gets the mine papers and starts for town. Betty Thompson sees the theft and starts to head Slim off. Betty beats Slim to the office and registers the mining claim, as the state's attorney working for the sheriff. When Tom finds what Betty has done for him, he is very grateful. They are not his life partner, and she consents.

Universal Film Mfg. Co.

IMP.

HER WONDERFUL SECRET (June 13) — The cast: Fred Stewart (Edith Rogers); Thomas Eyre (Beverley Sprott); Louis Grey (H. H. Willson); Runcay (Harry Benham); Rastus (Jack Ridgeway). Written by William Addison Little. Directed by Ora H. Cuthbertson. Colonel Sprott, an old-time Southern gentle man, is in the employ of the United States, and he finds himself at the close of the Civil War, and is left to his own resources. They are poor beyond description. One servant, old Rastus, more than seventy years of age, and blind, is all that they have. To get to work, to get to work, old Rastus performs a feat that astonishes everyone. A togetherness that has been delayed at the postoffice, from which the Colonel learns that Beverley Sprott, his boyhood friend, who has not seen him for a very long time. In a nearby town, the wealthy Mr. Sprott, who is about to inherit his fortune, that he will be delayed for several hours, and sends him to the Fairfax planter, where he is to be met by the Colonel. Edith is about to kill "Daniel Webster," the only child of a rich man, and is to be provided for Sprott's well. He asks Edith if she needs any help. She is not in a mood to be charitable and is more than stranger, that she allows "Daniel" to escape. Rastus introduces himself, but does not specify that he had been a pet for many years, as they expect a dinner for Sprott and she is not long in coming. He then takes Rastus into his confidence, promises him a piece of dinner for Sprott when Edith arrives. He asks Edith if she needs any help. She is not in a mood to be charitable and is more than stranger, that she allows "Daniel" to escape. Rastus introduces himself, but does not specify that he had been a pet for many years, as they expect a dinner for Sprott and she is not long in coming. She then takes Rastus into his confidence, promises him a piece of dinner for Sprott when Edith arrives. He asks Edith if she needs any help. She is not in a mood to be charitable and is more than stranger, that she allows "Daniel" to escape.
left the house. Jack takes the remaining drug and returns to the anniversary reception. Later that night Henry returns to his home. His wife has retired, and he goes to the drug store for a dose of the drug. He finds the cabinet empty, and he is not surprised. Henry Delaney is overcome, and in his weakened condition, he is rushed to a sanitarium. In the meantime, Dr. Trench has become a successful architect, and his plans are accepted for a new building. Henry Delaney recuperated slightly in the sanitarium, but the drug terror has not left him. He manages to oltre to the front of his house, and, alone in his room in the sanitarium, he takes the remaining drug and, while Mortimer leaves the house in angry disquiet.

Delaney beats up his wife's door, and, failing to obtain admission, he sends himself at the table and demands his ex-wife's love. He is refused and turned away by theVERSE OF WHISKEY. While he is drink-
ing, he brings his wife's letter and the image of his other self, standing in front of him. His other self advises him to murder his wife. Dr. Trench drives off, and the wife leaves her husband's house, sinks back in terror. Then Delan-
ey turns deadly, draws a revolver, and fires. His other self fades out, and he fails to the floor. Mortimer is impressed, and at once leaves. James Mortimer, fearing to leave alone with his wife, calls his wife. They have a violent argument. Hearing the shot, he rushes in, and the picture fades out. James Mortimer and Blanche enter in each other's arms.

NESTOR.

THEIR AWFUL PREDICAMENT (June 12).

The case of the body of a man found in a house where a murder has taken place. Two cases are being handled at the same time. Ed Burns (Eddie; Sol Beach) loves Lisl (Vera). They are both in love with Ethel Lynne (Cathy; Elsie Wilson). The police are after Ethel Lynne, and she has to leave town. The case is a very difficult one, and the police are not sure what to do.

The case of the body of a man found in a house where a murder has taken place. Two cases are being handled at the same time. Ed Burns (Eddie; Sol Beach) loves Lisl (Vera). They are both in love with Ethel Lynne (Cathy; Elsie Wilson). The police are after Ethel Lynne, and she has to leave town. The case is a very difficult one, and the police are not sure what to do.

The case of the body of a man found in a house where a murder has taken place. Two cases are being handled at the same time. Ed Burns (Eddie; Sol Beach) loves Lisl (Vera). They are both in love with Ethel Lynne (Cathy; Elsie Wilson). The police are after Ethel Lynne, and she has to leave town. The case is a very difficult one, and the police are not sure what to do.

The case of the body of a man found in a house where a murder has taken place. Two cases are being handled at the same time. Ed Burns (Eddie; Sol Beach) loves Lisl (Vera). They are both in love with Ethel Lynne (Cathy; Elsie Wilson). The police are after Ethel Lynne, and she has to leave town. The case is a very difficult one, and the police are not sure what to do.

The case of the body of a man found in a house where a murder has taken place. Two cases are being handled at the same time. Ed Burns (Eddie; Sol Beach) loves Lisl (Vera). They are both in love with Ethel Lynne (Cathy; Elsie Wilson). The police are after Ethel Lynne, and she has to leave town. The case is a very difficult one, and the police are not sure what to do.

The case of the body of a man found in a house where a murder has taken place. Two cases are being handled at the same time. Ed Burns (Eddie; Sol Beach) loves Lisl (Vera). They are both in love with Ethel Lynne (Cathy; Elsie Wilson). The police are after Ethel Lynne, and she has to leave town. The case is a very difficult one, and the police are not sure what to do.
When people have finished their tasks, they gather to discuss the day's events. The group is led by Ralph, who serves as the narrator, and the discussions often revolve around matters of the heart and the challenges of life. Ralph is a devoted husband, and he shares his thoughts and concerns with the gathering. The group is made up of various individuals, including Agnes, a young woman who is known for her beauty and charm. Agnes is often the center of attention, and she is admired by many in the community.

One of the most significant events of the day is the wedding of Betty and her groom, who are both well-liked in the community. The couple is seen walking hand in hand, surrounded by friends and family, as they make their way to the ceremony. The wedding is a joyous occasion, and everyone is excited to witness the union of two lovebirds.

As the ceremony comes to a close, the newlyweds are seen leaving the church, surrounded by cheering friends and family. They are then driven to the reception, where they spend the evening celebrating with their loved ones. The reception is filled with laughter, music, and dancing, as everyone comes together to wish the couple a happy future.

As the night wears on, the guests begin to depart, and the couple is left alone to enjoy each other's company. They spend the evening talking and sharing stories, reminiscing about their past and looking forward to their future together. The wedding is a memorable event, and it serves as a reminder of the power of love and commitment.

In conclusion, the wedding of Betty and her groom is a significant event in the lives of those who attend it. The gathering is filled with joy, love, and celebration, as everyone comes together to wish the couple a happy future. The wedding is a celebration of the union of two hearts, and it serves as a reminder of the importance of love and commitment in our lives.
RED FEATHER

WHAT LOVE CAN DO (Five Parts—June 12)—The cast: Calvert Paige (G. N. Hammon); John Morris (W. C. Jackson); William Hamilton (Kingsley Benedict); Matthew (H. P. Crane); Tony (Harry Mann); Lil Magill (Adele Farrington); Johnnie Paige (Miss Jeffries); Aunt Mary (Mrs. Jay Hunt), Lilian Crane (Mina Hammond). The wife of Calvert Paige died while he was still a young man. When he emigrated to the new world to make his fortune, he left his sister Mary. Years later we see him the toast of London society and the author of a newspaper.

Several years after the story opens, Lil Magill has married in the town and secured work on the paper. Paige became fascinated by her and determined to marry her. When the author of the paper discovers this, he threatens to expose Lil. Meanwhile, while on the train, the paper, loved the girl. Lil became infatuated with the man and determined to marry him. She withholds a marriage unless he could secure her in no other way. Lil, being free and democratic, virtually told Paige to have his way. The story, held for Paige's possession of the girl, but when he had to leave, was left.

At the time this story opens, Lil had gained the reputation of being one of the brightest newspaper girls in the West. She was the author of several books. She held Paige's heart spellbound, and in the days of his duel, he threw himself into his work, until the end of the duel, and he associated with Johnston, and they became fast friends. Lil realized that Paige is tired of her and that she is too weak to carry on. One day, Lil, visiting the house, is looking at Johnston's portrait and is beamed with a smile. It did not occur to her that she had been fooling with an expert. Paige, especially when Lil speaks of the daughter. She resents this attitude, and he tries to make the woman happy.

Paige writes Lil a note breaking the engagement. At first, Lil is not happy, but her father, the husband, and in so doing, the two become mixed. Lil receives the letter intended for his daughter, and she is heartbroken. Johnnie Paige, her widower, has sent her a picture of herself and Brad. She is to marry him, and she is to have a long, happy life. The letter is not read, and she is left with her letter. Reed, the printer, and the daughter, are left with their letter.

Paige's daughter, now a young lady, desires to be his, but she prefers the uninterested life. Johnnie has heard of her death, and her daughter has sent her a picture of herself and Brad. She is to marry him, and she is to have a long, happy life. The letter is not read, and she is left with her letter. Reed, the printer, and the daughter, are left with their letter.

Paige is not happy, but his father, the husband, and in so doing, the two become mixed. Lil receives the letter intended for his daughter, and she is heartbroken. Johnnie Paige, her widower, has sent her a picture of herself and Brad. She is to marry him, and she is to have a long, happy life. The letter is not read, and she is left with her letter. Reed, the printer, and the daughter, are left with their letter.

Paige's daughter, now a young lady, desires to be his, but he prefers the uninterested life. Johnnie has heard of her death, and her daughter has sent her a picture of herself and Brad. She is to marry him, and she is to have a long, happy life. The letter is not read, and she is left with her letter. Reed, the printer, and the daughter, are left with their letter.
Russell. Mary is frightened and faints when she sees Milton go out. In the struggle, Russell gets Milton's gun from him. The sheriff, Dr. Dick, is out looking for trouble. He is also in the line of fire, as is Russell, but in reality wound ing Milton. Russell fires at the outlaws, bringing one of them down. The others, firing a last shot, attempt to escape, but Russell takes the horse of the fallen bandit and pursue the companion. The sheriff and his men find Mary and Milton lying on the ground. Milton tells the sheriff that Russell was watching Miss Kendall, and he interfered, and that Russell then shot him and made his escape. Mr. Kendall, who has just arrived, hears the explanation, and orders the sheriff to get him. But before the sheriff can execute his orders, Russell comes riding in with the second bandit lying across his horse. He gives an account of the shooting of the bandits, and thereupon Murray informs him that he is his prisoner for the shooting of Milton. The wounded bandit tells the story, telling them he himself shot Mil ton, although intent on shotting Russell. Miss Kendall then gives her version of the affair, denying that Mr. Russell was injur ing her, but accusing Milton. Milton is released by the sheriff. Kendall orders Milton and the bandits to come in the car. He apologizes to Russell, and walking on ahead, leaves Russell and Mary to walk together to the "Special."
Artistic Projection

Large sums of money, the best artists available, and the most artistic care may produce a truly artistic film. But its success or failure depends largely on the way it is projected.

Maybe you're trying to get perfect results from an alternating current light. It can't be done.

Any operator who has used both will tell you that the best results can be obtained only by using direct current. It alone produces that steady restful light so much desired.

A Westinghouse-Cooper Hewitt Rectifier Outfit

will give it to you. Furthermore, it will give you regulation of light to suit the very dense and colored films. Operation of outfit is simple and noiseless. Nothing complicated to get out of order. Folder 4205-B will give you further information. Write for it.

Westinghouse Electric & Mfg. Company

Dept. BR

East Pittsburgh, Pa.
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.

Years ago Mack Sennett discovered the knack of producing a comedy that could be guaranteed to furnish screams of joy, roars of laughter, and he has kept up the good work ever since, until now Keystones are even better than ever, if that is possible.

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 contents until it is com-
pletely 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.

Keystone Comedies are acknowledged to be the best Comedies today; and the exhibitor who can show these pictures to his patrons is sure to give them a laugh and send them home in the very best of spirits. Keystone Comedies are released only through The Triangle Film Corporation as a part of TRIANGLE PLAYS and on a regular program.

If you are not running Triangle Plays, drop us a line now for information regarding their presentation. It is just possible that we may be able to show you how to increase your box-office returns.

Triangle Film Corporation
1457 Broadway      New York City
HALLBERG has moved to the new Film Building
7th Ave, at 49th St.
and has established the greatest show-room in the world for Motion Picture machinery, apparatus and supplies. There will be on exhibition all standard make Motion Picture Machines, Motor Generators, Transformers, Converters, Carbons, Lenses of all kinds, with a full line of accessories and supplies, operating on single or poly-phase A. C. as well as D. C. A special switch-board has been provided with Watt meters, volt and amper meters and the necessary control switches to give a prospective purchaser an absolute demonstration of the efficiency of the HALLBERG 20th Century MOTOR GENERATORS, Transformers and other electrical apparatus with any make Projection Machine.

I am distributor of all makes moving picture machines and furnish everything complete for the theatre, new and used apparatus.

Send for Free Circulars and Catalogues, but for Hallberg's Big 100-page Catalogue, send 25 Cents.

1 EQUIP THEATRES COMPLETLY AND CARRY "SPEER" AND OTHER MAKE CARBONS AND SUPPLIES.

Send $2.50 for latest Operator's Book "MOVIE PICTURE ELECTRICITY"

HALLBERG SWEDISH ELECTRICAL ENGINEER
7th Ave at 49th St.
The House of Quality

NEW YORK

CONVICTED FOR MURDER (Two Parts—June 12) — The cast: Elliott Reynolds (Edward Occom); Bob Kingdon (George Field); Louise Helm (Lizette Thorne); Gordon Helm (Charles Newton); Pete Donovan (Jack Farrell); the butcher (Harry Guss). Elliott Reynolds, handling politics for the "Call", gives Halm an advance copy of the story, and Elliott supplies the murderer's story until he has seen Helm and has explained his position fully. The next day, while talking in Rube's store, Elliott phone him immediately after his interview with Rube, and that story must go through at once. The interview between Helm and Elliott results in a violent quarrel, Elliott and Louise who want to get in the house, when Elliott remembers his promise to Bob and returns home. After reading the moment after he has left Louise, she and the old family butler are started by a shot and rush into the library to find the body standing over his dead body. The butcher having overheard the quarrel, leaves the house and is arrested. At the trial the butcher's testimony with that of Donovan, only too glad to obtain the body, is in Louise's conviction.

Elliott is pressed, and Bob's efforts to aid Elliott are vain. Upon the morning of the date upon which sentence is to be passed, the butcher at work, with the library and the hand of the portieres, pulling one of them down. He pleads for a new trial and I am killed. The note is from Helm, written immediately after Elliott's departure and explains that a phone call from Halm and that exposure is inevitable, as a result, he has taken the only way to save Louise the appearance of being of a convicted felon. The butcher goes through the story leading up to Helm's death. His story of the phone message from Donovan. Helm's decision and actions and tells Louise of the time behind the curtain when Helm clutched the table coughing when he is arrested. The judge and prosecution Elliott is cleared and returns to Louise.

MUSTANG

A MAN'S FRIEND (Two Parts—June 12) — The cast: Nelson St. (Eliot Nielson); Tom (Benjamin DeWitt); Bob Kingdon (George Field); Louise Helm (Lizette Thorne); Tom's wife (Hannah); Bob (Jack Farrell). Jim and Nell are married, unhappily for her part. Jim spends most of his time drinking and spending money. In a nearby town lives Tom, Nelson's brother, whose bride is in Halm's home. Tom comes to visit his sister and learns of her unhappiness. He invites Jim home, and they go home with him, and she does so. Jim is furious. Tom introduces Nell to Halm and there is at once a mutual attraction between them. Later, after Nell has obtained a divorce from Jim, she marries Halm.

A year passes and a child is born to them. One day Hal finds a dog in one of his traps. Its leg is broken. He takes it to his cabin and nurses it back to health Meanwhile, Jim is in a difficult situation, his business lives. The citizens there decide to get rid of him.

LOVE, BURGLARS AND A BULL DOG (June 13) — The cast: Old resident (Rube Miller); his wife (Alice New); the new neighbor (Arthur, the old resident's son); New neighbor's dog (Hogie); and Bill to the apartment beneath that of Arthur's. Hogie finds the key to the door and enters the apartment and runs everybody out. The new neighbor's wife goes in to see why something has happened, and when she and Rube, his neighbor, he starts to beat him. The neighbor's wife asks Rube why he has done this, and Rube tells her that his wife is going to the apartment with the dog and he wants to catch him. The neighbor and Rube are about to start out when the wall falls with Murphy and the child. Rube is stopped by the neighbor, who hammers a wooden plug into the hole in the pipe.

June, 1916
!!!Here Are My Children !!!

THE FAMOUS AUTHOR
ACTOR PRODUCER

TEFFT JOHNSON

AND A LARGE COMPANY OF CLEVER CHILD STARS

IN

SONNY BOY COMEDIES

NOW READY FOR RELEASE

SONNY BOY AT THE BAT
SONNY BOY IN SCHOOL DAYS
SONNY BOY AND THE DOG SHOW

STORIES THAT WILL BRING YOU BACK TO CHILDHOOD
AND ONE EVERY WEEK

For Information Communicate with Charles Feature Abrams

TEFFT JOHNSON FILM CORPORATION
CANDLER BLDG. Phone, 8440 Bryant 220 W. 42d ST., NEW YORK
Perched on a rail, he is escorted to the outside of the town by his father and the boy. He looks back at his home and is shot. Jim starts across the hills to another town.

Jimeco, an old homesteader, tells a story of how he, in the distance, he goes towards it. But before knocking his horse, he turns and says, "I see his former wife Nell, with Hal and the baby. This slanting road takes up the trail and finally comes across Jim, just as he is crossing the railroad track, and becomes frightened. Slipping on a rock, he falls into the stream and is being carried away. The dog sees the baby, Hal and Nell in the water, snatches it out, and takes it to a nearby cabin. Nell is one of the orphans, and her mother dog is nursing a family of pups, and Hal's dog brings the salmon, the salmon cooks, and they return to get Hal and Nell. Dripping wet, Jim comes to the same cabin, and, finding no one there, he kisses it as it is haunting him.

Meanwhile, Hal and Nell are franticly scouring the woods and the hills, all night. Their baby, the rare cabin the dog is waiting their return. Jim endeavors to sleep, but always he hears the howling and barking of the little dog and thinks that it is haunting him. Morning comes, with Nell and Hal still searching through the woods. The dog returns to the rail and his coat is not in the maddened by the crying and moaning of the baby, is leaving. The dog pounces on him, and for a moment Jim loses his footing and is killed. Again returning to Hal's cabin, the dog finds that the baby is not there, and he wails all night. He leads them off, bringing them to Jim's cabin. There he finds them in the second cabin, where, in care of the mother dog, they find the baby.

THE PILGRIM (Two Parts—June 9.)—The cast: General—J. C. McDonald; Joe Nut — Dick La Reno; Nita Dudley (Anna Little); Little Anna (Mary Gladding); Joe Jack (Richardson). The pilgrim first makes his acquaintance as the saddlebag on the back of a teamster who leaves the wastes of the desert, approaching a western settlement. This character is one of the orphans. He gains but scant attention from those he meets, and the young cow girl is induced to swap a pair of spurs for a drink and sits down at a table to enjoy it. He makes friends with Jack Nuts Dudley's ranch, and is hired as a cow-puncher. Nita, the cow girl, becomes the rancher's girl, and returns with her to her home, leaving the cowboy, Jack Nuts Dudley, on the tenderest of lovers. Jack returns to the old south, and as he goes through the track, he takes her emergency kit and starts off to the aid of the injured Joe Nuts, knowing him, he will find her. The pilgrim, who escors her safely to the side of the track, and returns home. She and Jack get room and in a cool, calm manner assists Nita in caring for the wounded man. His courage is rewarded by her friendship, and in the days that follow Nita and the pilgrim enjoy many love walks and rides together.

And one day, when the pilgrim, emboldened by her love, will come to her. The pilgrim, who takes a picture from her dress and hands it to him, promises to return next month. True to his kind nature, the pilgrim accepts the information blankly, and he will return. Jim is again the great army of pilgrims, riding, scouting, and defending against the vast cowhands of the west.

MUTUAL MASTERPIECE WHISTLING SMITH (Silent Film Corp.—Five Parts—June 5.)—The cast: Marion Sinclair (Holm Holmes); Sinclair's Friend (Billy Hitchcock); Miss Sinclair (Eva Gordon); Murray Sinclair (Paul C. Hurst); Dur Song (Doc O. Meloney); Karg (P. M. Yan

ROLL TICKETS PRICES

| Five Thousand | $1.25 |
| Ten Thousand | $2.50 |
| Twenty-five Thousand | $3.50 |
| Fifty Thousand | $5.00 |
| One Hundred Thousand | $8.00 |

Your own special Ticket, any printing, any color, accurately numbered; every roll guaranteed. Coupon Tickets, 5c. per copy, all quantities. Prompt delivery. Cash with the order. Manufactured by the Superior Ticket Co., Shumskis, received. Servant Coupon Tickets, serial or dated.

NATIONAL TICKET CO. Shumskis, P. A.

Pathé Exchange, Inc.

Pathé NEWS NO. 43 (May 27).—July Fourth. American snakes are round up when this city celebrates its own novel kind of "clean-up" week. A jolly ballyhoo is given in Chicago, a town where children handle rattles as if they were pigeons.

Sheephead, N. Y.—Rodman Law, the date-devourer, has demonstrated for military authorities how to escape from a balloon if shot in mid-air. Sub-titled "his auburn and light hair, the balloon and makes the descent with a parachute.

Coast Artillery Fort.—Great twelve-inch mortars at the United States Coast are given a thorough test to insure their efficiency in time of need. Sub-titles—The shell weighs 1,900 pounds; it is carried to the top of the disappearing guns, which play a prominent part in the European War. These guns are warlike.

Great Lakes, Ill.—The call for Citizens' Preparations has spread far and wide. Sub-titles—In the carp, the quahog, the mussel, the clam, and the oyster, these sentiments found health and excitement as the trout fishing season opens.

THIS PICTORIAL (Pathé—June 5).—We're going to a Gold Rush. The story is told by a picture of his picture cartoon, by printing a few of its stills.

Well then: "Lotta Mincemeat," the beautiful heroine of his romance, admired for her charm and grace, adopts an unexpected baby and does not look for gold in the following.

Nut Sundas, an honest soda girl, betrothed to the man she has adored, tries to get $1.50 by putting sawdust in the ice cream sodas.

Pickup, a prosperous junk dealer, who is determined to make his fortune, comes home from the city and arranges to buy a nickel's worth of chewing gum and a nickel's worth of imaginatino.

Julius Mincemeat, father of Lotta, who makes pies for a living, but who gets his income from his hardware business through which he sells hammers and axes to make an impression on his pies, sees Pickup in the act of forcibly showrting his attentions and hands on Lotta, and delivers himself, as follows: "My child is being threatened. I hope you won't give the furniture in the struggle," etc., etc., until Nut Sundas, another character, makes a speech, "You require imagination." He disguises himself as an orange phosphated spile with the bars to liberty.

SOME FRESH WATER FISHES (Pathé—same reel as foregoing).—The first picture shows a group of fish about three inches long, inhabiting the cold river, and lets its name from the spikes which project from its back and sides Nuts a greedy, little fish and a great fighter. The next picture shows the green tench of fish about a foot long, and its thin, bright, vivid scales. It is a valuable fish. The next, shows, is red hake, about six inches long, and has a silvery color.

The SING MINES OF LANG HUT (French Indo-China—June 5).—Lang Hut is in French Indo-China, and the method employed in taking the tin is very different from the usual method, and is highly interesting. A large plant is operated by electricity, generated in the power station shown in the film. Hand drills are still used in some parts of the mines. The plant is worked on the cableway, and a primitive wheel supplies water for water.
“Motion Pictures That Are Worth While,”
So says the New York Evening Post

“Pictures That Might Have Been Made By Rudyard Kipling,”
Writes the New York Evening Sun
And every other New York paper, without exception, echoes these sentiments.

An Unqualified Success!
Hundreds Turned Away At Each Performance

“How Britain Prepared”

OFFICIAL ENGLISH FILM
Showing how 5,000,000 civilian volunteers were transformed into an efficient Army in 18 months by

LORD KITCHENER

And also Motion Pictures of

ADMIRAL JELLCICOE'S GRAND FLEET
ON GUARD AND IN ACTION

Pictures made on the flagship, “Iron Duke,” the “Queen Elizabeth” and other warships involved in the recent fight with the Germans.
By CHARLES URBAN, the only civilian permitted to take such photographs.

United States Rights Controlled by

THE PATRIOT FILM CORPORATION
729 Seventh Avenue, New York
AL LICHTMAN, General Manager.
Correspondence with first class theatres invited.
The iron claw no. 6. "The unmasking of the great conspiracy of the northwestern states."—jules legar, the iron claw, sends emissaries to the fortune which he has recovered and which is decreed to tom carter from their ignorance. But when they arrive there, they are confronted by a regiment of extinct and cold and are ordered to hand over the instructions for finding the hidden treasure. the judge and the paper flies from the hands of the man who holds it. as one of his companions jumps for joy, and the judge and the paper dash past make a daring pick-up. in the midst of the confusion, the judge returns home and there meets the detectives in search of the laughing man. davy appears with his left hand swathed in bandages and is arrested. but just as the handcuffs are slipped off, the judge, the mayor, and the sheriff announce the innocence of the prisoner, and fools us to a fare-you-well. the next episode is called "the vanishing fader."

an awful romance (mittenhall—june 12).—helene and louie meet from their number and after a quarrel about the division of the stolen collection, rob from their fortunes in an unsympathetic world—and spoil the valuable painting in the hands of don mendes, a well-known jeweler who is the builder's sister. mendes is a sly den who was raised on a bottle of tobacco juice, and he tells the boys they will work out the damage or die. "you shall watch this door of my sister's room, so that her american sweetheart can't spirit her away," he tells helene. "and you this one is his command to louie. but sister's sweetheart comes in through the window, and together he and the sister plan on paying back. sister entices first helene into her room and then comes upon him with a thin knife, and he gets the same attention. then the sweethearts escape and leave helene and louie to the mob (1) of the paprika person who awakes in due time and furnishes the hard luck twins with the excitement to whom they are accustomed.

france's canine allies (pathe—june 12).—the dogs draw sleds over the soft snow, through which horses, mules and motor cars cannot travel. a. a. ("scotty") allan, the
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.

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 Advertising That's As Good As a Feature Film"
BRAVE FRANKIES AND RAILS

June 17, 1916

and Angus takes to the trail alone. But before the wedding can be concluded, a new ,$ickness breaks out, and in terror the cowardly Stryker betakes himself to the coast.

Angus, who has heard that the Blackfeet Indians are about to return, at the last moment to demand a personal woman to be sacrificed as an offering to the god who has brought down the plague, determines to resume the reins of authority. The Indian attack takes place, and in a thrilling fight, in which the whites are greatly outnumbered, Angus goes forth to offer himself as the victim. He is miraculously saved and returns to the fort. But he finds that all the garrison have gone save him and with these his great enemies alone in a terrible situation there comes a great finish to a remarkable film.

A CHILD OF THE PARIS STREET (Fine Arts) Five Parts. May be seen at east. Mme. Dufrane (Jennie Lee); Judge of the French Court (Carl Stockdale); Elder Son (Tully Marshall); Julie (Mae Marsh); Young Artist (Robert Harron); Nurse (Loyola O'Connor); an Apache (Hert Hadley).

Mme. Dufrane, queen of the Paris apaches, pleads with the Judge of the French Court to spare judgment on her son, who is arraigned for his rash charge with the Indians. But he deems it to her entreaties, and sentences the youth to the gallows. Heartbroken, Mme. Dufrane, who loves this boy better than her life, retires to the den of the apaches, determined that the judge shall suffer there, with the assistance of her eldest son, she kidsnap the judge's infant daughter and escapes with her to Africa. Julie is raised as an apache. She is taught to steal with such expertness as to escape the shaving of the judge's son. While in the instinctive refinement, she rebels against her treatment, and in a fit of passion casts off her disguise and glands her personal and guard Julie; but one day she ventures out on the streets, and is seized and carried with her to the den. Mme. Dufrane, her hatred aroused, orders her hand to strangle her. Meanwhile Julie's old nurse, who has been reduced to the position of selling trinkets on the streets, has the chance of recognizing the apaches at 17 Rue Mort, and warns the judge, her father. Also the young artist learns of her danger, and, meeting with the gendarmes to the stronghold, where Julie is rescued just as the apaches are about to destroy her. Of course, the artist is entitled to some reward for his goodness, and, regretting that the judge had not attentively, he gives his daughter to the young man with his blessing.

MR. GOODE, THE SAMARITAN (Fine Arts) Five Parts. May be seen at east. Irwine Goode (De Wolf Hopper); Shorty (Floyd Tither); Irishman (Edward Dillon); Montgomery Fox, alias Foxy Monte (Chester Wilbur); Eveline Goode (Margaret Marak); Mrs. Goode (Lillian Langdon); Butler (Max Davidson).

Mr. Goode, a wealthy old gentleman, takes his wife and daughter, Evelina, out for a spin in his automobile. The car, driven by Angus Macpherson, is pulled over by the gendarmes who suspect his having hit a man. Mr. Goode, a gentleman, offers to pay for the damage, and as he wistfully he sees the Goode family. He stops and offers them a ride that he gladly accepts. And while the ride is continued he persuades Mr. Goode to buy the roadster. Mr. Goode is so delighted that he determines to impose on him again.

Then Goode is on business, and while he is on the homestead he makes the trip in his new machine. As an alarm has been sent out to the police by the local madman, a first-class apprehender and throws into jail. His family, believing him lost, makes no inquiry about him, but go on entertaining Foxy Monte in their own circle disguised by a full beard and another alias.

But making the best of his condition, Goode has the jail refurbished and otherwise contrived to make it more inviting. He is then leaving at expiration of his sentence, he invites

THE SYMPHONY PLAYER CO.

ORGANS and ORCHESTRA

WE BUILD

WITH ELECTRIC ACTIONS

For Catalog

Write to

CONINGHAM, PENNSYLVANIA
"PACIFIC COAST CENTER OF THE MOTION PICTURE INDUSTRY"

In these offices many big engagements have been made, many important financial deals have been consummated, a number of high-priced books and plays have been sold for photoplay purposes and the exploitation and sale of Feature Pictures has been arranged.

We are fortunate in being affiliated with Arthur S. Kane, 220 West 42nd Street, New York City.

One year ago the firm had one small office.

WILLIS & INGLIS
WRIGHT AND CALLENDER BUILDING
LOS ANGELES, CALIFORNIA
In due course Remington and Briggs Jimmy open the library window and enter. The former tackles the steward and the latter, and Briggs goes upstairs to see what loose talk the girl has been putting about the place. Briggs happens to enter the room as she opens and when he is doing her up she sees and awakens. She attacks the reading, and her expressmann, who is at this time out of place—guitar and Jimmy on the unconscious Briggs and the girl who her husband followed her to the place in time to save her. Her sweetheart is the de-}

THE JOCLE CALL (Fire—Five Parts—June 4.)—The cast: Billy (Willy Collier, Jr.), Captain Wm. Andrews (Wyndham Standing); Mary Ann (Lena Hacker); Reggie (Joe Goodboy); Lame Boa (Joe). Billy, who is the little son of Captain Andrews, commandant of a Western army post, has one ambition in life, and that is to become a stage player. He invites his friend, Sergeant Hogan, and the sergeant takes pains to show that he needs all his courage to face a new situation that has come to him. He now finds himself in the company of his beloved mother, who lies in the little cemetery beside the church.

In spite of Billy, however, the wedding takes place. The newcomer tries in every way to win over the Indian chief and wins his friendship. Soon after the wed-}

REGGIE MIXES IN (Fine Arts—Five Parts—June 11.)—The cast: Reggie Morton (Douglas Fairbanks, Jr.); Skelton (Richard Bruce); Alice (Mai Lines, the Girl of the Smalls); Reggie (Reggie); the Chief (Burling Hays); the Chief Proprietor (Wilbur Hays); his Right-Hand Man (Frank Bennett), an Admiral of Miss Fletcher (Admiral Seers).

Reginald Morton is a wealthy idler of athletic tendencies. He has become bored with the shallow social set in which he moves, although he is engaged to marry Dorothy Fleming, a model of the conventional woman mainly because of his money, and is drifting desperately with no purpose of his own. While out in his automobile one day Reggie chances upon a lovely little Indian maiden who is sitting by the roadside with a little dog. The woman takes Reggie to her home in the smokes and there he sees and falls in love with Alice. Reggie himself is the chief of a white family new compelled to earn their living in a college. He becomes the champion of his schoolboy, who is faithless to him and breaks his engagement, leaving him free to court Agnes. In the meantime the Indian chief, Tony Bernard, the leader of the gangsters of the nearby reservation, has become one of his henchmen to bring Agnes to him. Reggie frustrates the scheme, beats up the heeb-
400,000 PEOPLE
LAY OVER IN CHICAGO
DAILY

Are You Mr. Manufacturer Going To Miss This Opportunity To Get Acquainted With These Movie Fans?

The SIXTH NATIONAL EXPOSITION AND CONVENTION
OF THE
Motion Picture Exhibitors League of America
and the
Motion Picture Industry
Coliseum, Chicago, Illinois—July 10th to 18th inclusive
Will Be The Means of Your Reaching This Vast Army of the Motion Picture Going Public
Choice Space May Still Be Obtained
Apply to
WM. J. SWEENEY
Chairman, Convention Committee
1413 Masonic Temple Bldg., Chicago, Ill.

LOUIS H. FRANK
Manager of Exposition

In answering advertisements, please mention The Moving Picture World
**METRO PICTURES CORP.**

**THE MASKED RIDER (Quality Five parts—June 12).—The cast: Bruce Edmunds, a revenue detective, and "The Masked Rider" (Harold Lenfant). Bruce, a faithful sidekick of Tom Monjar (John MacDonald); Patrick Hart (Hartford) is controlling his coonskin cap; Eddy Wynne; George Edmunds (Harry Linkey); Spady Jones (Lester Cusack); Jimmy Jamison (Howard Truesdell) and Jill Jamilyson (Blakely Allinson). Written and directed by Fred J. Hatcher.**

Bruce Edmunds takes a place in the revenue service by following the track of the hills of North Carolina and to avenge the murder of his brother, George Edmunds. George, who is the town's deputy, can be the picturesque locale in the south for his work, and while he is hunting the tyrant, Prince Condron, a mountain girl, and daughter of Juniper Jamison (Blakely Allinson). The friendship between the girl and George, aroused the enmity of Squid Archer, boss of the moonshining gang. Bruce finds Squid and George quarrel over the girl. George is found dead with a bullet in his back and body buried in the mountains.

Bruce arrives dressed as a parson. Jill's father is away, when Bruce arrives and the moonshiners headed by Squid, are held under cover by Bruce. Bruce quêls a disturbance they have started and immediately informs Jill. After that Jill and Bruce are often seen together. Squid only recognizes the situation because of Bruce's ministerial garb.

The following day Jill takes Bruce for a walk, durante which he learns of the tragic end of the minister's life there. He does not disclose his identity and has different contacts in town. One night, soon afterwards, the moonshiners are startled by the appearance of a mysterious masked rider, dressed in a white suit and riding a white horse. By his actions they can never know that Bruce is really Jill. He finds that Jill and Bruce are the same person, when she finds her lack of hair in the parson's room behind his mother's picture.

That night Bruce leads a group of government agents in the moonshining district. The illicit distillers take refuge under ground through secret passages. Bruce seizes a weapon. When Bruce explodes a heavy charge of dynamite, blowing up the monastery, Jill and Bruce escape. Bruce arrives in time to prevent him and a terrible struggle begins. Jill is seized by the bandits. They roll down a flight of stairs and Bruce loses his revolver from his hand. He is captured by the bandits and thrown into a dungeon, where he is held. Bruce is taken to his room and an unconscious Bruce is found. Bruce recovers.

If your newsdealer cannot or will not supply you every week with a copy of this paper, send your subscription direct for one year or six months to address below. You cannot afford to miss a single issue.

**See Title Page for Rates.**

**MOVING PICTURE WORLD**

7 Madison Ave., N. Y. City

Bruce is compelled to resist his forced attentions.

While at dinner with Stimson, Velma cannot refrain from taunting him that Bobbie is at her apartment alone with Velma's theatrical manager—lately discovered to be once at Veima's apartment, arriving there in time to save Velma from...
THE most telling advertisement of the Sealpacker-chief handkerchief reads "You can teach a parrot to say 'Just as good,' but it won't know what it means." The MOVING PICTURE WORLD is the leader in its line not because it says it is, but because manufacturers and exhibitors KNOW through long experience that it is accurate, reliable and informed. It is not of mushroom growth, covering lack of knowledge with plausible but specious words. It is founded solidly upon experience and knowledge. It is recognized everywhere as the sole authority on matters pertaining to the craft. It is consulted and relied upon. It is as essential to business as the theatre is to the exhibitor, the studio to the manufacturer. It is a very part of the business it represents. It has helped hundreds of exhibitors to success through advice and caution. It is helping hundreds of others to attain the same result. It places at the disposal of the exhibitor in the desert the experience of the Broadway manager, and brings to him, in turn, the clever ideas of the man who must be clever to exist in a limitless field. It is the exchange for ideas for the entire business, and where but one paper is read, this is the paper that is found in the hands of the subscriber. The circulation field of the MOVING PICTURE WORLD is not the waste basket. It forms the chief and most valued part of the exhibitor's working library. It is the cyclopedia of business kept constantly up to date, and it is indispensable.
A Seeburg Pipe Organ will solve your music problems.

J. P. SEEBURG PIANO CO.
Republic Building, Chicago

AMERICAN Fotoplayer
(Trade Mark Registered)
The Musical Marvel
Write for Catalogue
AMERICAN PHOTO PLAYER CO.
12 West 48th St.
New York City

L. A. MOTION PICTURE CO.
Manufacturers of high grade studio equipment.
215-217 E. Washington Street
LOS ANGELES, CAL.

Mr. Live Wire Exhibitor!
Have you arranged your bookings on Frederick J. Ireland's High Class comedy series

TOM and JERRY? IF NOT DO IT NOW

Two reels a week for ten solid weeks. First release Monday, June 26th. A sure fire box office winner for the hot weather season.

Made by

EMERALD MOTION PICTURE CO.

Released exclusively through American Standard Motion Picture Corporation.

Executive Office, 164-W. Washington St.
Chicago, Branches in all principal cities.

INTERNATIONAL FILM SERVICE.

MYSTERIES OF MYRA (Seventh Episode—Two of a series) is still on the program in Black Lodge. A new picture is about to be released.

USING PICTURES

The Universal Camera
For Motion Photography

Write for Illustrated Catalogue

The UNIVERSAL CAMERA CO.
595 W. Jackson Blvd., Chicago

GOLD
TEN DAYS FREE TRIAL
A COMPLETE SET
ARE BEST
KING
SCREENS

GOLD SCREEN CO., ALTAUS, OKLA.

The Theatre Slides $1.25 a dozen
NIAGARA SLIDE COMPANY, LOCKPORT, N. Y.

CREATIVE IDEAS FOR POSTERS

Goes Lithographing Co.
206 Broadway
NEW YORK

A bold and effective appeal for your summer prize—

NATIONAL POSITIVE CO.

Cakes, Biscuits, Breads, Crackers
202 W. 23rd St.
NEW YORK City

1007 Times Bldg., New York
621 Market St., San Francisco
126 E. Sixth St., Los Angeles

The Universal Camera
For Motion Photography

1507 Times Bldg., New York
621 Market St., San Francisco
126 E. Sixth St., Los Angeles
For the fullest and latest news of the moving picture industry in Great Britain and Europe.
For authoritative articles by leading British technical men.
For brilliant and strictly impartial criticisms of all films, read

THE BIOSCOPE
The Leading British Trade Journal with an International Circulation
American Correspondence by W. Stephen Bush of "Moving Picture World"
85 Shaftesbury Avenue, London, W.
Specimen on Application

Perfect Laboratory Results
Are Impossible Without
Perfect Laboratory Equipment
—and it is unpardonable in these days of high class photoplay productions to mar a picture by handling it carelessly after the camera work has been done.

CORCORAN TANKS
are known the country over for the high quality of the work which their superior construction makes possible.
Send for Circular No. 8
A. J. CORCORAN, Inc., 11 John St., New York

HYDROQUINONE

GENERAL CHEMICAL COMPANY
NEW YORK PHILADELPHIA CHICAGO

YOU ARE CORDIALLY INVITED FOR THE TRADE SHOWING OF

HOLBROOK BLINN
CLARA WHIPPLE AND KATHRYN BROWNE DECKER

— IN —

"THE PRIMA DONNA'S HUSBAND"

A FIVE PART PHOTO DRAMA

DIRECTED BY JULIUS STEGER AND JOSEPH A. GOLDEN

LYCEUM THEATRE, NEW YORK
45th STREET NEAR BROADWAY

MONDAY, JUNE 12th, AT 10.30 A. M.
The Master opens a small slide in the door of the tape recorder, and playing is heard from the crystal set. In the opening, reads Dr. Alden's message; then the message is received and his message is communicated to Dr. Alden through Bert Reese. Myra and Dr. Alden agree to fight the Black Powers to a finish. The Master prepares for action, he brings in a small table and a hypnotizing machine. The lights go out on the table in front of a chair. Varney meanwhile, reading a book, says "The man bears Dr. Alden and Myra". He hides as Alden starts to say good-bye to Myra. Alden confesses his love for the Myra, but this is not due to Dr. Alden's engagement ring. Alden leaves and Myra tells Varney that she cannot marry him. Varney gets a flimsy idea and leaves quickly.

Dr. Alden spends the evening testing his new mercury vapor lamps. Varney arrives at the lodge of Grand Master and receives permission to materialize Myra's spirit, his love for her having turned to hate. The Master sends Varney's spirit to Myra's home. The spirit enters her bedroom and then her clothes closet where he materializes under the red light. Entering Myra's room he picks up a pair of shoes and uses a reflection of himself in a mirror. Unable to bring himself to the point of murder, he turns out the light and closes the bedroom door. Re-entering the clothes closet his astral body dematerializes and up leaving the house he awakes to his natural form. Mrs. Maynard smells gas escaping and with the assistance of the butler breaks down the door and rescues Myra from 'apparition.

Next morning Alden can find no clue to the mystery of the previous night. Myra discovers a red light in her clothes closet. She starts to remove it but is restrained by Dr. Alden. The Master orders all the lamps in her bedroom. These lamps are so situated that no one standing under the gas jet can light them. That night Myra'sacias. She resolves to end Myra's life herself. He sends his astral body to the Maynard home. Materializing under the clothes closet, he arranges the room hunting for a weapon with which to execute his ghastly work. He can find nothing. Starting to pick up a chair he finds he has not sufficient strength to swing it. Then decides to turn on the gas and in the attempt plays directly into Dr. Alden's band. He has no time to throw up vapor over his head; under which he dematerializes in agony. Mrs. Maynard comes to see what is the matter and Myra informs her that the Master has been destroyed by Dr. Alden's violet rays.

V.L.S.E., Inc.

A CORRECTION.

An error was made in printing the synopsis of the two releases of the Hearst-Vitagraph News Pictorial in our last week's issue. No. 35 should have read No. 37, and the release date for that is May 4. No. 35 should have been No. 37. This reel was released on May 12.

HEARST-VITAGRAPH NEWS PICTORIAL No. 35 (May 15).

New York.—Thousands of citizens march in the biggest parade in history demanding preparedness for the United States, the first of a series of similar demonstrations that are being held in the larger cities of the country.

Boston.—Water Queen takes a diving dive from Boston Bridge into the Charles River, risking her life in the thrilling plunge.

New York.—Ten thousand children of the public schools take part in this city's May Day Pete in Central Park, presenting a pretty spectacle as they dance round scores of May poles.

Rever Beach, Mass.—This pleasure resort is extremely busy with summer visitors, but the main part of the beach is saved by the heroic work of the firemen.

Albany, N. Y.—Representatives of the motion picture industry visit State Capitol here, to protest against censorship law which is pending before the legislature.

Galveston, Tex.—Agreement has been reached between Generals Scott and Funston of the U.S. Army and the Mexican Government, ending the border war, without the granting of Oregren's request that U. S. troops be withdrawn from Mexico.

Phone—Bryant 4759
Pan American Film Laboratories
Perfect Film Titles Our Specialty Titles for Export Work—First to Prompt and Careful Attention
145 W. 45th St., New York City

Sun Photoplay Co.'s
PROJECTION ROOM
Largest in Times Square
— TO RENT
Make Your Appointments by Phone
We're Always Ready
Bry. 4922
214 W. 42d St., N. Y. City

CABLE
Ticket Office
Equipments
Embody "Ticket Solers, Ticket Choppers, Change Makers, Theatre Record Lockers and Theatre Tickets, Catalog on request.
CABLE BROS. CO., 1891 Amsterdam Ave., Detroit, Mich.

PATENTS
Manufacturers' names to send them patents on useful inventions. Send me at once drawing and description of your invention and I will give you honest report as to securing a patent and whether I can assist you in selling the patent. Highest references. Established 2.5 years. Personal attention in all cases. WM. N. MOORE, Loan and Trust Building, Washington, D. C.

Get acquainted with the EROGRAPH WAY of Developing and Printing
EROGRAPH COMPANY
203-11 West 146th St., New York City

Weichardt Pipe Organ
Music in conjunction with good pictures. Always draws crowded houses
WRITE FOR OUR THEATER ORGAN CANVAS
WANGERIN-WIEGHARDT CO.
112-194 RUBELL STREET
MILWAUKEE, WISCONSIN, U. S. A.

New York.—Winners of the Best Babies contest in this city are awarded prizes. Baby John Lyon receives the first prize cup for being the best baby in New York.

Boston.—Trick of the Cleveland baseball fans, is honored here by followers of the same who are still in the young mighty as the mainstay of the Red Sox. No league film. 'The old man house near here with heavy loss. Firemen save great difficulty in combating the spectacular blaze.

New York.—Death follows in the wake of speeding cars on the Sheepshead Bay motor race course. Man is the braced that a drunken old man house is killed by the owner of a car in a leap from the top of a twelve-story building.

Chattanooga, Tenn.—Negro Baptists hold bap-
tising ceremony and immerse recent converts in the river.

Oyster Bay, New York.—Colonel Roosevelt is host to the Glen Cove and New York Boy Scouts at his home on Sagamore Hill.

Seattle, Wash.—Water sports are featured at the University of Washington's celebration of graduation, and some thrilling stunts are performed in Lake Washington.

Chicago.—Agricultural exhibition is made possible by demonstrations of blasting and uprooting trees and by the growing of crops on an area.

San Francisco, Cal.—Inventor of the automobile ferry will be used here by touring motorists is christened and named.

New York.—Private William Cohen, of the United States Army, who was killed in Mexico, is accorded high honors at a military funeral in a Hebrew Tabernacle.

Carpenters. A thousand plates of ripe and appetizing fruit are given away at the first annual celebration of strawberry day.

London.—Upholsterer introduced in Lincoln Park to carry visitors through the Zoo. The train, facetiously dubbed "The Cater-
pillar Express."

London.—Sir Roger Casement, Irish leader, awakes trial in court on the charge of having been in high treason, the result of the recent uprising in Dublin.

Louisville, Ky.—Twenty-five thousand race fans flock to Churchill downs to see the Kentucky Derby, the turf classic of the year.

THE DESTROYERS (Vitagraph—Five Parts June 5).—The cast: Josephine McCloud (Lo-
cill); Lee Stewart (Peter God); Peter God (Huntley Gor-
don); Lawlor (John Robertson); Philip Cur-
tis (Richard Turner); Coralie (Virginia Nor-
der); boarding house keeper (Olive Bissett); police sergeant (Harry Mayo). Author, James Oliver Curwood; Director, Raoul Walsh.

"My leg had been badly crushed by the bear trap and I was unable to move about. The kiwi old herbal is now healing at the hospital and when I left him, I loved him like a brother, but the"...
A Genuine PIPE ORGAN
can be operated from the simple keyboard of the piano.
ORGAN ALONE — PIANO ALONE — OR BOTH
TOGETHER.
Write for particulars
HARMO PIPE ORGAN COMPANY
124 West 4th Street
NEW YORK

CALEHUFF SUPPLY CO. Inc.
1301 Race Street, Philadelphia
JOBBERS OF POWER'S, SIMPLEX, MOTOGRAF, STANDARD
AND THE NEW EDISON DREADNAUGHT MACHINES
AND GENUINE PARTS
No difference what screen you are using, we will improve your
picture seventy-five per cent. Better light, greater depth of Focus
with Rembusch Famous Crystal Fibre Screen. Seeing is believing.
Let us prove to you by demonstrating. Special Eastern Agents.

A Dependable Mailing List Service
Saves you from 30 to 50% in postage, etc. Reaches all or selected
list of theatres in any territory. Includes name of exhibitor as
well as the theatre in address. A list of publicity mediums desiring
motion picture news. Unaffiliated exchanges looking for features.
Supply houses that are properly characterized as such. Producers
with address of studios, laboratories and offices. Information in
advance of theatres being or to be built.
Ww6.
MOTION PICTURE DIRECTORY COMPANY
69 Fifth Avenue, New York
42 Ashland Block, Chicago
Phone 322 Chelsea
Phone 2013 Randolph
Addressing Multigraphing Printing Typewriting

Motion theater patrons
who daily exclaim over the
clearness of the pictures
may not know that

"EASTMAN"

is stenciled in the film mar-
gin—but you do.

EASTMAN KODAK CO.,
ROCHESTER, N. Y.

BIG PROFITS

Added to Your Air-
dome or Movie Show
Put a Kingery Popcorn and Peanut
Machine to work. Then watch the
dollars and dimes roll in. Everybody
likes fresh buttered popcorn and fine
roasted peanuts. Their price is low.
Attracts people to your place away
from other amusement, makes
your success certain. Brings dou-
ble profits. You put an extra
nickel or dime from your custom-
er. Sell a bag of popcorn or
peanuts to people when they go
in—sell them a bag when they
come out. Don't pass this propo-
ston by. It's the biggest money
maker you can tie to your busi-
ness. We have

50 STYLES OF
KINGERY
Popcorn
and Peanut Machines
suitable for every location—on
stairs or stationary. Select any
size and style you want. We trust you. Pay only a little each
month out of profits you make. So don't let lack of ready money hold you
back. We make a most liberal proposition.

FRE.

FREE

Easy Time Payments
Big book handsomely illustrated in colors showing 50
styles from $11 to $90, and letters from many Kingery
owners telling how easy it is to make big money with
these wonderful machines. Don't wait, but get all the
facts NOW. The first man that starts a KINGERY
working for him will get the business. There's big PROFITS waiting for you.
Get busy, write us now—and we'll tell you all about it.

Kingery Manufacturing Co.
Dept. 635

A Lens Equipment that
Spells Steady Success
The houses that are crowded day after day
and week after week are those which show pictures with
brilliance, sharp definition and clearness of detail.

Bausch & Lomb
Projection Lenses

Bausch & Lomb Optical Co.
566 ST. PAUL ST., ROCHESTER, N. Y.
Leading American makers of Photographic Lenses, Projection
Lanterns (Bolopticons), Microscopes, Prism Binoculars and other
high grade Optical Products.
Disregarding the warning, Philip enters and finds the lonesome hermit, apparently waiting for the hand of death to claim him. He delivers the letter and the stricken man's intense grief is clearly shown by the twitching of the muscles of the face. Then Peter tells him to listen while he tells the cause of his mysterious silence.

"First, Curtis, I must tell you that the woman you love is my wife. Years ago, my name was Richard Steele then. Josephine and I were as happy as mortals could be. Lawlor, a friend of mine, was running for mayor, and I found that he had been connected with various crook-
ed deals. It was a question of friendship or duty. As a respectable citizen, I thought it my duty to keep him out of the mayor's chair. I gave him a fair chance by telling him to quit the race, but he refused. I presented my evi-
dence and it defeated him. Some time later, through a division of the law, I was brought to a hospital on the outskirts of the city, where I was drugged. When I awoke, I found a woman, Coraile De Gar, whom I had known for some time, con-
fronting me with her hair disheveled and clothing torn. She asked her what had happened and she denounced me for enticing her to the house and assaul-
ting her. I knew it was a plot of some sort and scooted at her, until a policeman en-
tered and arrested me. The papers, next day, had glaring headlines, proclaiming my perjury to the public, and I was ashamed to look my fellow-men in the eyes. After the matter had blown over, I saw Coraile entering Lawlor's office, and followed her. By listening at the door, I heard enough to prove that Lawlor was at the bottom of the dastardly plot. I entered and got Coraile out of the cellar and told her to fight it out with the cur. He grabbed a gun and fired, but I deflected his aim and the bullet went through the door, killing Coraile. Then I shot Lawlor and ran out. I wrote a letter to my wife telling her that I would hide under the name of Peter Godd—here I am. Now, Curtis, I am the old man who was afraid that Josephine and tell her that she must not come here, as I am dying, and when I am gone, if she loves you, I— I wish you lots of luck to-
gether.

"I am Josephine, who had followed close after Philip, stepped through the door. The grief-
stricken fugitive tried to hold her off, for he feared she would be infected with the malady, but she insisted on coming to him. After the first sight of her, she shed tears and admitted her guilt. Though happy at the reunion, Curtis

still loves Josephine, and starts out on a hunt-
ing and trapping trip, hoping that in the sombre timberlands he will forget his great sorrow. With careful attention and nursing at the hands of Josephine, the signs of the pestilence have vanished from Stocke's body, and, with a clear conscience he prepared to return to civilization with his wife.

"KERNEL NUTT'S $100 BILL (Vitagraph— June 5)._The cast: Kernel Nutt (Mr. Frank Daniele); Cornelia Van Astarfellor (Miss Adele De Gar; Miss Betty Goodler; Miss Alice Washburn). Author, L. Case Russell. Director, Jay Williams.

"Satisfying a champagne taste with a beer pocketbook is rather a difficult proposition—but a little bit of money makes it easy. Nutt finds the hundred bill on the sidewalk and proceeds to spend it, but is unable to locate the new change that all insist on "chalking it up." Out with a pretty young heiress, Nutt is telling her a good story on the hundred he had found, just when things were coming along fine, all Nutt's cred-
itors find change for the bill and besiege him for payment of their debts.

"After the young fortune has vanished, he still finds half his bills unpaid, and then, to help matters along, the owner of the hundred gets after him, too. They start condemnation pro-
cceedings on his person and divert him of watch, hat, coat, vest, etc., in payment of their debts. When Nutt spreads the glad tidings that Cor-
pelia Van Astarfellor, the millionaires, had promised him her hand, they all become very apologetic and return his belongings.

"THE REDEMPTION OF DAVE DARGEY (Vitagraph—Five Parts—June 12)._This sub-
ject was originally scheduled for release on May 25th but was postponed until the above date. A description of it was printed on page 356 of the May 27 issue. "The Suspect," a five-part Vitagraph picture, was released on May 22.

"KERNEL NUTT IN MEXICO (Vitagraph— June 12)._The cast: Kernel Nutt (Mr. Frank Daniele); Miss Betty Goodler (Miss Adele De Gar); Manuel (A. Lloyd Lake). Author, Frank Koch; Mr. Di-
cctor, Jay Williams.

"Why go through life there is a fire call, and a pretty somber lady in a suit. No, Nutt pre-
fers to make his permanent headquarters where the river flows past, a beautiful place with their wally dances. Just when Nutt is

enjoying himself with pretty Estralla, her hus-
band comes in, armed to the teeth and out for blood, but when Nutt nonchalantly bends a rubber dagger, hubby subsides and seeks healthier quarters. Alone once more, Nutt turns to care for his Spanish beauty, but wakes up and finds himself making love to his own wife in his comfortable flat in old New York. Wiley sees the lay of the land and starts a real war right at home.

THAT SORT (Emasny—Five parts—June 12)._The cast: Diana Laska (Karen Howard); John Heppell (Duncan McRae); Doctor Maxwell (Ernest Maupain); Philip Goodler (John Lorenz); Mrs. Heppell (Marion Skin-
ner); Maureen Heppell (Betty Brown); An ac-
tress (Peggy Sweeney).

"John Heppell, a wealthy young man about town, falls in love with Diana, makes a noted actress, and marries her. After their child is born, he tires of her and goes back to his old way of living. Infuriated at his neglect, Diana leaves him and goes abroad with Philip Goodler. He also tires of her in time, and she becomes a notorious character on the continent. Fin-
ally she awakens to the evils of her life and tries to reform. She finds her path strewn with thorns as the world holds her for what she has been. A longing is kindled in her heart for her daughter. Her first husband has remarried and refuses to permit her to see her.

Sick of life, she attempts suicide. She is at-
tended by Doctor Maxwell. He instills hope in her, and promises her he will at-
tempt to see her daughter. Maxwell is an old man, and promises her partly by persuasion and partly by threats Diana Laska is received into the Heppell home as the governess for Hep-
pell's son by his second wife. She meets her daughter only to find that she is engaged to Philip Goodler, the man who had cast her off. Horrified, she tells the He-
pell's daughter must not marry him. Good-
ler denounces Diana, while admitting his rel-
ations with her, but cannot understand why she should have an engagement with Philip Heppell. Finally, Diana tells him that the girl to whom he is engaged is her daughter. He con-

tents to break the engagement only on condition that she leave the house and never see her daughter again. The woman who has developed under Doctor Maxwell's influ-
ence, then makes the supreme sacrifice of giv-
ing up her daughter to save her from herself. The good answering is done it and the vic-

uous was atonement for her sins.
SITUATIONS WANTED.

"Amberlux."


EXPERIENCED OPERATOR, sober, reliable, wants position. Projection guaranteed, any equipment. Go to experience; references: C. M. World, N. Y. City.

OPERATOR—ELECTRICIAN—Six years steady experience; any machine. Desires position in theatre where projection is appreciated. W. B., care M. P. World, N. Y. City.

OPERATOR—Seven years' experience, best references available. (Theatre world.)


MANAGER—Practical, sober and honest; 10 years' experience. A worker. Airline or the movie. Perfect position, any equipment. Elmer Paterson, Tama, Iowa.

A NINE YEAR OPERATOR—Also wife pianist, both having owned and operated the theatre. Plays, if desired, desires steady job. Combination worth your while; will go anywhere. Where, New, care M. P. World, N. Y. City.

"Amberlux."

HELP WANTED.

WANTED—Moving picture camera owners in every town to take local scenery. Globe Film Co., 597 South Chicago.

DRAUGHTSMAN WANTED—Familiar with motion picture camera and printer design. B. Film Co., 50 Wayne, J. T.

THEATERS WANTED.

CASH FOR YOUR MOVIE—I am a successful moving picture movie broker. Seventeen years of continuous success. Sells upward of one million dollars worth annually. Sales, exchanges and leases. Lewis, the Moving Picture Broker, 1060, Offices, 526-528 Elliott Sq., Buffalo, N. Y.

"Amberlux."

WANTED—To lease on the monthly payment basis, a theater with modern ventilating system that seats not less than 500, one fully equipped for moving pictures. Interested in England or New York preferred. G., Box 227, Locustville, Maryland.

WANTED—To buy or lease theater or moving picture house with stage suitable for vaudeville Full particulars, size, seating capacity, opposition houses, weekly expenses. Address X. Y. Z., care M. P. World, N. Y. City.

THEATERS FOR SALE OR RENT.

Richardson endorses "Amberlux" Filters.

ARE YOU CAPABLE OF STANDING PROSPERITY? You must be dependable. If you are reading this advertisement or you will be so soon, we have a location on your waiting list. Richardson's Amberlux Filters are the only ones which will stand hard times. They will sell in a depression. If your customers do not want them, give them away. When will your competition sell you anything for nothing? When you want a better business, when you want larger profits, when you want a larger percentage on your labor, when you want to own your own business, give us a call. We will show you how.

EQUIPMENT FOR SALE.

"Amberlux."

"AMBERLUX Lens Filters" complete, with business setting advertising slide. $3.50. W. D. Warner, Wyandotte Bldg., Columbus, Ohio.

3,000 OPERA CHAIRS—Steel and cast frames 90c. up. All serviceable goods. Player piano new. Four asbestos booths, several machines. J. R. Mitchell, 1157 6th Ave., New York.

LARGE STOCK of used moving picture machines—all kinds—also opera and folding chairs at low prices; all goods guaranteed in first-class condition, shipped subject to inspection. Lears Theater Supply Co., 506 Chestnut St., Philadelphia, Pa.

FOR SALE—Slightly used Simplex projectors, guaranteed perfect and good as new at reasonable prices. Write for catalogue and details. Y. and Z. Co., box 47, New York.


"Amberlux."

OPERAS—We have several lots of good chairs from 40c. up. Let us know what you want and we will give you the name of the firm. Y. and Z. Film Co., 170 W. Washington St., Chicago, Ill.

FOR SALE—500 opera chairs in first-class condition. Complete with lessons. Y. and Z. Co., 1017 E. Madison St., Chicago, Ill.

HAVE—A Simplex in first-class condition. Write for particulars: Y. and Z. Film Mfr., 172 W. Washington St., Chicago, Ill.

FOR SALE—1912 Midget moving picture machine Fort Wayne, Ind., only $50. Equipment 200-6 inches carbon, one 12 ft. cellar, cartan, 500 ft. capacity. Everything in good condition. Price for everything $100. Address J. F. Bragdon, Old Town, Maine.

GALVANIZED IRON BOOTH—5½ ft. high, 5½ ft. wide, 6½ ft. long, 170 W. Washington St., Chicago, Ill.

BARGAIN—Pt. Wayne compensator, 60 cycle, 110 v., $35. Send $10 deposit, ship express or freight. Box 368, Canton, Ohio.


FOR SALE—Power's 6A machine, first-class condition, rheostat, reel winders, all accessories $150.00, F. O. B. Home. All full reels and in first-class condition. Check with our Federal Fea. Film Co., 145 W. 45th St., N. Y. City.

WRITE US—For bargains in motion picture machines and theatrical equipment of all kinds. We have a large stock. Write for bargains list. We are interested in anyone who has anything not pertaining to the theater. Crescent Film Co., 170 W. Washington St., Chicago, Ill.

CAMERAS WANTED.


CAMERAS FOR SALE.

NEW MODEL No. 4 Pittman Prof. camera now ready. Automatic dissolve, automatic take-up, both directions, 400 ft. magazine. The most up-to-date camera ever placed upon the market. Tripods, lenses, etc. Send for particulars. There are changes and improvements in all makes of cameras. R. W. Pittman Co., 204 Newark St., New York City. Phone 561 Franklin.

Richardson endorses "Amberlux Filters."

SLOW MONEY—Vistas $50, June $60. Pittman Model No. 6, 100 ft. 400 ft. magazines, all with F.3.5 lenses—guaranteed bargains. Y. and Z. Co., 1017 E. Madison St., Chicago, Ill.

ARE YOU A LIVE WIRE?—The summer season is on. Why not get in on the big money taking motion pictures? Send money for money taking suggestions, news, advertising and building talent. We are specialists in equipping beginners. Our experts are well paid to be with you. We can make you a fortune on a small investment. Write us for complete lines. 100% cash back on business. Postage stamps accepted.

MUSICAL INSTRUMENTS FOR SALE.

ELECTRIC PIANOS for Picture Shows, with keyboard, and four pedals, with jingles $200. All guaranteed first class. Must be sold to close out piano business. Send for circular. J. W. Blum, 1420 Penna, Ave., Washington, D. C.

MISCELLANEOUS.

"Amberlux."
INDEX

TO CONTENTS

"Gutter Magdalene, The" (Laskey) . 2058
Hall, Ella, a Bluebird . 2013
Hauck, Roy . 2043
"His Great Triumph" (Metro) . 2058
Hit at Sunday Baseball . 2080
Horsley Productions . 2018
Horsley Studios Busy . 2046
How Britain Prepared Draws Well . 2073
"Innocent Magdalene, An" (Triangle) . 2069
Johnson, Teft, a Manufacturer . 2046
Kaleen Plans Busy Summer . 2040
Kansas City License Fees . 2085
Keystone Exhibitors Elect Officers . 2017
List of Current Film Release Dates . 2019
"Lotus Woman, The" (Kalem) . 2058
"Man from Nowhere, The" (Red Feather) . 2059
Manufacturers' Advance Notes . 2064
Maryland Censors Appointed . 2015
Middleton, George E. . 2016
Minneapolis . 2025
Motion Picture Educator . 2023
Motion Picture Exhibitor, The . 2011
Music for the Picture . 2033
News of Los Angeles and Vicinity . 2037
No Price Too Great . 2043
Notes of the Trade . 2069
Observations by Man About Town . 2022
Old Time String Band . 2054
Olean's Clean Theater . 2078
Omaha "Movie Ball" a Success . 2045
Paramount Program . 2040
Peoria, Ill., a Film Center . 2062
Philadelphia Ball . 2076
Photoplaywright, The . 2027
Picture Houses Following Motion Book . 2086
Picture Directors . 2071
Projection Department . 2028
"Ramona" Titles an Innovation . 2034
Reviews of Current Productions . 2054
Richardson on the Road . 2048
Saenger Co. Gets Strand in New Orleans . 2084
Sellos for June and July . 2049
Shore Too Long . 2048
Snared by the Halter . 2050
"Spider and the Fly, The" (Fox) . 2056
Stories of the Films . 2011
Story Scarcity . 2013
Strand Theater Books "Test" . 2059
Studio for Clara Kimbrough Young . 2045
That Universal Program . 2019
"Three Godfathers, The" (Bluebird) . 2065
Vitagraphs for Week of June 12 . 2043
What is a Picture Machine? . 2018
"Window of Dreams, The" (Thanhouser) . 2055
Women Defend Their Rights . 2042
Women Oppose Censorship . 2014
Yates, Fine Offices of . 2077

TO ADVERTISERS-

CARBONS AND CARBON ACCESSORIES.
Jones & Cammack . 2134
Margrav, Henry . 2122
Speck Carbon Co . 2123

CHAIR AND SEATING MANUFACTURERS.
American Seating Co. . 2137
Family Chair Co . 2136
Steel Furniture Co . 2137

ELECTRICAL & MECHANICAL EQUIPMENT.
Amusement Supply Co . 2135
Calehoun Supply Co . 2119
Fidel Electric (Famous Players) . 2135
Foos Gas Engine Works . 2133
Fulton, E. G. . 2123
General Machinery . 2123
Hallberg, J. H . 2104
Hering & Misch Film Co . 2134
Homel, Ludwig & Co . 2129
Kline Optical Co . 2130
Lear Theater Supply Co . 2108
Lucas Theater Supply Co . 2134
Northern Electric Co . 2116
Picture Theater Equip . 2120
Porter, B. F . 2120
Predyott, W. G . 2112
Stern Mfg. Co . 2133
Streicher, New Orlean . 2131
Swab, Lewis M . 2132
Wagner Electric & Mfg. Co . 2127
Westinghouse Electric & Mfg. Co . 2101

FILM EXCHANGE.
Herald Film Corp . 2125

LENS MANUFACTURERS.
Bausch & Lomb Optical Co . 2119

MANUFACTURERS OF MOVING PICTURES.
American Commercial Film Co . 2119
American Film Co . 2119
Biograph Co . 2119
Blue Bird Photoplays, Inc . 2119
Cameo Film Co . 2119
Clara Kimball Young Film Corp . 1983
Emerald Motion Picture Co . 2118
Essanay Film Mfg. Co . 1971, 1905-9, 2003
Equitable Motion Picture Corp . 2119
E. & R. Jandes Film Co . 2114
Famous Players Film Co . 1978
Gaumont Co . 1994
Great Northern Film Co . 2112
Horsley, David, Productions . 2003
International Film Service . 2134
Kalem Co . 2130
Klein, Georgia American . 1888-92
Knickerbocker Star Features . 2091
Laskey, Jesse L., Feature Play Co . 1979
Lecture, Sol. L. . 2118
Metro Pictures Corp . 2007-82
Pathé Exchange, Inc . 2044-80
Patrician . 2187
Teft Johnson Film Corp . 2105
Thanhouser Film Co . 1970
Truemove . 2012-19
Unicorn Film Service Corp . 1977
Universal Film Mfg. Co . 1977-85
Vim Comedies . 1968-94
Vitagraph Co. of America . 2000-92
V.-L.-S. Story Co . 2071
Vogue Films, Inc . 1993
World Film Corp . 1984-96

MISCELLANEOUS.
Appleton, W. & Co. . 2110
Automatic Ticket Selling & C. R. Co . 2113
Blimscope, The . 2117
Botanical Decorating Co . 2157
Callie K. . 2118
Clue Mundie . 2117
Cinema Camera Club . 2135
Classified Advertisements . 2114
Corcoran, A. J . 2116
Dixon Studios & Laboratories . 2114
Eastman Kodak Co . 2119
Erbograph Co . 2118
Evans Theatre Co . 2111
General Chemical Co . 2117
Gemmy Co . 2115
Hodob & Hoke Mfg. Co . 2131
II Tiroso Al Cinematograf . 2139
Imperial Film Mfg. Co . 2190
Jordan, Walter C . 2134
Kinscatter Co . 2119
Kingly Mfg. Co . 2119
Kraus Mfg. Co . 2119
Machin . 2119
Motion Picture Campaign . 2138
Motion Picture Magazine . 2137
M. P. W. Anti-Censorship Slides . 2119
M. P. W. Circulation Coupon . 2119
M. P. Committee . 2119
Moore, Wm. N . 2119
National Ticket Co . 2109
Pacific Tank & Pipe Co . 2112
Pan American Laboratories . 2118
Richardson's Handbook . 2136
Rothacker Film Mfg. Co . 2112
Sixth Natl. M. P. Exposition . 2113
Standard Motion Picture Co . 2112
Sun Photoplay Co . 2118
Trium, Too Long . 2117
Willis & Ingalls . 2119

MOVING PICTURE CAMERAS.
Los Angeles M. P. Co . 2116
Universal Camera Co . 2116

MUSIC AND MUSICAL INSTRUMENTS.
American Photoplayer Co . 2116
American Publishing Co . 2116
Harmo Pipe Organ Co . 2119
Schatz, Louis . 2119
Seeburg, J. P., Piano Co . 2116
Simon, Walter C . 2137
Simson & Erckmann . 2118
Symphony Player Co . 2110
Wangerlin-Weikhardt . 2118

POSTERS AND FRAMES.
Goes Lithographic Co . 2116
Menner & Ring . 2114
National Poster Co . 2118
Newman Mfg. Co . 2119

PROJECTION MACHINE MANUFACTURERS.
American Standard M. P. Mfg. Co . 2112
Enterprise Optical Co . 2127
Power, Nicholas, Co . 2140
Precision Mfg. Co . 2129

PROJECTOR SCREEN MANUFACTURERS.
Center, J. H., Co . Inc . 2124
Colorado, Co . 2116
Minusa Cine Products Co . 2134
Upson, George L . 2134
Radiant Gold Fibre Screen, Inc . 2100

STEREOPTICON SLIDES.
Niagara Slide Co . 2116

THEATRICAL ARCHITECTS.
Decorators' Supply Co . 2135
Kiewle, Edward Barnard . 2132
The G-E Mercury Arc Rectifier

is a profitable investment. It is the simplest, most dependable and most efficient device for transforming a. c. into d. c.—and you know how necessary direct current is for projection. The clear, bright, white non-flickering pictures you can get with the G-E Mercury Arc Rectifier tells in the long run at the box office. And the big saving in current bills is another strong point in favor of your investment.

General Electric Company

General Office Schenectady, N. Y.

ADDRESS NEAREST OFFICE

Baltimore, Md. Des Moines, Iowa Milwaukee, Wis. Rochester, N. Y.
Birmingham, Ala. Duluth, Minn. Minneapolis, Minn. St. Louis, Mo.
Boston, Mass. Elmhurst, N. Y. Nashville, Tenn. Salt Lake City, Utah
Butte, Mont. Fort Wayne, Ind. New Orleans, La. Schenectady, N. Y.
Cincinnati, Ohio Kansas City, Mo. Pittsburgh, Pa. Toledo, Ohio
Cleveland, Ohio Knoxville, Tenn. Fort Lauderdale, Fla. Washington, D. C.
Columbus, Ohio Los Angeles, Cal. Providence, R. I. Youngstown, Ohio
Dayton, Ohio Louisville, Ky. Fort Worth, Tex.

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 Company, Ltd., Toronto, Ont.

In answering advertisements, please mention The Moving Picture World
General Film Company Features

BROADWAY STAR FEATURES.

May 6—The Resurrection of Hollos (Three parts—Drama).
May 13—Accusing Voice (Three parts—Dr.).
May 20—Miss Adventure (Three parts—Dr.).
May 27—The Primal Instinct (Three parts—Drama) (Broadway Star Feature).
June 3—Carow and Son (Three parts—Drama).
June 10—A Strange Case (Three parts—Dr.).
June 17—Ages (Three parts—Drama) (Broadway Star Feature).
June 24—Underneath the Low Down (Three parts—Drama).

Knickerbocker Star Feature.

May 19—More Money than Mannors (Comedy).
May 20—Miss Adventure (Three parts—Drama) (Broadway Star Feature).
May 22—The Cost of High Living (Comedy).
May 28—The Battler (Comedy).
May 27—The Primal Instinct (Three parts—Drama) (Broadway Star Feature).
May 29—The Rich Idler (Drama).
June 2—The Lonelles (Comedy—Drama).
June 3—Carew and Son (Three parts—Drama) (Broadway Star Feature).
June 5—New York Past and Present (Historical).
June 9—She Won a Prize (Comedy).
June 10—A Strange Case (Three parts—Drama) (Broadway Star Feature).
June 12—Her Loving Relations (Comedy).
June 18—Harold the Nurse Girl (Comedy).
June 17—Ages (Three parts—Drama) (Broadway Star Feature).
June 19—Stung (Comedy).
June 23—Curfew at Pokey Center (Comedy).
June 21—Underneath the Low Down (Three parts—Drama—Broadway Star Feature).

VITAGRAPH.

May 18—Jackstraws (Three parts—Drama).
May 20—The Writing Number (Comedy—Drama).
May 25—Otto the Hero (Comedy).
May 25—Prisoners of Conscience (Three parts—Drama).
June 7—Oh, Ye Uncle! (Comedy).
June 20—Frisky Frilled (Comedy).
June 29—The Final Payment (Two parts—Drama).
June 3—Pickles and Diamonds (Comedy).
June 3—Otto the Reporter (Comedy).
June 3—The Scapageace (Three parts—Dr.).
June 14—Two Smills and a Haff (Comedy).
June 12—Otto the Cobbler (Comedy).
June 13—The Answer (Two parts—Drama).
June 15—Five of the Sea (Three parts—Drama).
June 17—Hobby Put's One Over (Comedy).
June 10—Otto the Reporter (Comedy).
June 22—Love Is Law (Three parts—Drama).
June 24—Persistency (Comedy).

General Film Company Features

KALEM.

May 19—An Innocent Vampire (Comedy).
May 20—One Chance in a Hundred (No. 80 of the Helen Railroad Series—Drama).
May 22—The Missing Millionaire (No. 9 of the "Social Pirates"—Two parts—Dr.).
May 23—Ham's Busy Day (Comedy).
May 24—The Dope Ghost (Comedy).
May 26—A Baby Grand (Comedy).
May 27—Hans and the Hare (Helen Railroad Series No. 81). "The Capture of Red Devil" (Drama).
May 29—Unmasking a Rascal No. 10 of the "Social Pirates" (Two parts—Dr.).
May 30—A Bunch of Flippers (Comedy).
May 31—A Smoker Adventure (Comedy).
June 2—His, the Detective (Comedy).
June 3—Hans and the Hare (Helen Railroad Series No. 82). "The Spiked Switch" (Two parts—Drama).
June 4—The Fanges of the Tattler (No. 11 of the "Social Pirates"—Two parts—Drama).
June 6—Midnight at the Old Mill (Comedy).
June 7—In Cinderella's Shoes (Comedy).
June 9—Juggling Justice (Comedy).
June 10—The Treasure Train (No. 83 of the "Helen Stories"—Helen Railroad Series—Drama).
June 12—The Appearance of Helen Merton (No. 12 of the "Social Pirates"—Two parts—Drama).
June 13—A Reasonable Hound (Comedy).
June 14—The Bachelors' Alliance (Comedy).
June 16—The Stenographer's Strategy (Com.).
June 17—A Race Through the Air (No. 84 of the "Hans and the Hare" Railroad Series—Drama).

LUBIN.

May 18—Jackstraws (Three parts—Drama).
May 20—The Writing Number (Comedy—Drama).
May 27—Otto the Hero (Comedy).
May 25—Prisoners of Conscience (Three parts—Drama).
June 27—Oh, Ye Uncle! (Comedy).
June 20—Frisky Frilled (Comedy).
June 29—The Final Payment (Two parts—Drama).
June 3—Pickles and Diamonds (Comedy).
June 5—Otto the Reporter (Comedy).
June 3—The Scapageace (Three parts—Dr.).
June 14—Two Smills and a Haff (Comedy).
June 12—Otto the Cobbler (Comedy).
June 13—The Answer (Two parts—Drama).
June 15—Five of the Sea (Three parts—Drama).
June 17—Hobby Put's One Over (Comedy).
June 10—Otto the Reporter (Comedy).
June 22—Love Is Law (Three parts—Drama).
June 24—Persistency (Comedy).

SELIB.

May 20—A Boarding House Ham (Comedy).
May 22—The Test of Chivalry (Three parts—Drama).
May 27—A Five Thousand Dollar BEspoon (Comedy—Drama).
May 29—The Sinful—a Sinful and the Tortoise (Three parts—Drama).
May 27—The Selig—Tribune No. 49, 1916 (Topical).
May 27—The Selig—Tribune No. 48, 1916 (Topical).
June 1—Crooked Trails (Western—Drama).
June 5—A Temperance Town (Three parts—Drama).
June 5—The Selig—Tribune No. 45, 1916 (Topical).
June 8—The Selig—Tribune No. 46, 1916 (Topical).
June 10—Going West to Make Good (Western—Drama).
PAVLOWA
THE INCOMPARABLE—IN
THE DUMB GIRL OF PORTICI
The Supreme Artistic Achievement of the Decade
Produced at a cost exceeding a quarter of a million dollars

STATE RIGHTS NOW SELLING


UNIVERSAL FILM MANUFACTURING CO.
CARL LAEMMLE, President
“THE LARGEST FILM MANUFACTURING CONCERN IN THE UNIVERSE”
1600 BROADWAY - NEW YORK

CHARLIE—FATTY—MAYBELLE
THE BIGGEST COMEDY TRIO IN THE WORLD
MAKING A HIT FROM COAST TO COAST

SEE THEM IN OUR
STAR COMEDY CARTOONS
YOU WILL WANT EVERY ONE OF THEM
LENGTH 500-600 FEET

STATE RIGHTS FOR SALE
SOME GOOD TERRITORY STILL OPEN

Herald Film Corporation
126 West 46th Street

In answering advertisements, please mention The Moving Picture World
LIST OF CURRENT FILM RELEASE DATES
(FOR DAILY CALENDAR OF PROGRAM RELEASES SEE PAGES 2090, 2092.)

Universal Film Mfg. Co.

May 25—Corporal Billy’s Comeback (Two parts—Drama).
May 31—The Attic Princess (Drama).
June 1—Brother (Comedy-Drama).
June 8—The Sea Lily (Drama).
June 15—Betty’s Hub (Comedy-Drama).
June 20—The Grip of Crime (Drama).
June 26—No release this day.

ANIMATED WEEKLY.

May 17—The Trail of the Tusk (Topical).
May 24—Number 21 (Topical).
May 31—Number 22 (Topical).
June 7—Number 23 (Topical).
June 14—Number 24 (Topical).
June 21—Number 25 (Topical).

BIG U.

May 25—When Slum Picked a Peach (Comedy).
May 28—Clandis (Comedy).
May 23—The Health Road (Drama).
May 28—The Unconvincing Girl (Two parts—Drama).
May 30—The Silent Map of Timber Gulch (Two parts—Drama).
June 6—The Rose-Colored Scare (Two parts—Drama).
June 13—Melody of Love (Three parts—Drama).
June 20—The False Part (Two parts—Drama).

GOLD SEAL.

May 16—Darcy of the Northwest Mounted (Three parts—Drama).
May 23—The Man Who Followed Me (Two parts—Comedy-Drama).
May 30—The Silent World of Tim Gulch (Two parts—Drama).
June 6—The Rose-Colored Scare (Two parts—Comedy).
June 13—The Melody of Love (Three parts—Comedy).
June 20—The False Part (Two parts—Comedy).

IMP.

May 18—When Slim Picked a Peach (Comedy).
May 21—Clandis (Comedy).
May 23—The Health Road (Drama).
May 28—The Unconvincing Girl (Two parts—Drama).
May 30—A Double Fire Deception (Comedy).
June 2—Jim Sloane, 46903 (Two parts—Drama).
June 6—Half Life Story (Comedy).
June 13—Her Wonderful Secret (Comedy).
June 16—The Devil’s Image (Two parts—Drama).
June 3—Tammany Tiger (Two parts—Comedy).
June 10—The Cake Man (Two parts—Drama).
June 17—A Railroad Bandit (Three parts—Drama).
June 24—The Ghost of the Jungle (Two parts—Drama).

NORSEST.

May 22—Her Catullus Hero (Comedy).
May 28—Her Husband’s Wife (Comedy).
May 29—All Over a Stocking (Comedy).
June 2—Good Night, Nurse (Comedy).
June 5—Never Again Eddie (Comedy).
June 9—The Loser (Comedy).
June 12—Their Awful Predicament (Comedy).
June 16—Almost a Widow (Comedy).
June 20—The Man from Nowhere (Five parts—Drama).
June 23—What Could the Poor Girl Do? (Two parts—Comedy).

POWERS.

May 20—Their Social Smash (Comedy).
May 25—Mr. Fuller Peg—he Dabbles in the Pond (Cartoon).
—The Juvenile Dancer Supreme (Leba Basket in a Group of Classic Dances (Cartoon).
May 27—Stormy in the Trenches (Comedy).
June 1—It Can’T Be True (Comedy).
June 5—Mr. Peg’s Breaks for the Beach (Cartoon).
—Pygmies of the Zoo (Ditmar’s Educational).
June 10—Betrayed by the Camera (Comedy).
June 15—Professor Wisen’s Trip to the Moon (Comedy—Cartoon).
—Little Journeys in Scenic Japan (Educational).
June 17—No release this day.
June 22—The Yore Sissin’s (Comedy).
June 24—No release this day.

RED FEATHER PHOTOPLAYS.

May 22—Half a Row (Five parts—Drama).
May 25—The Star of India (Two parts—Drama).
June 5—The Mac-Mac (Five parts—Drama).
June 12—What Love Can Do (Five parts—Drama).
June 19—The Man from Nowhere (Five parts—Drama).

REX.

May 21—Love Triumphant (Two parts—Dr.).
May 23—Virginia (Drama).
May 25—Sacrifices (Comedy).
May 28—A Gentle Volunteer (Three parts—Drama).
June 3—A Cad (Drama).
June 4—As in a Dream (Three parts—Drama).
June 6—No release this day.
June 9—the Code of His Ancestors (Drama).
June 11—the Hermit of Mountaine (Two parts—Drama).
June 15—No release this day.
June 14—the Wolf Howls (Drama).
June 18—the Fifer Metal (Two parts—Drama).
June 22—the Rosary (Drama).
June 25—the Fool (Two parts—Drama).

VICTOR.

May 24—the Limousine Mystery (Two parts—Drama).
June 2—No release this day.
June 7—the Epitaph (Two parts—Comedy).
June 9—the Scorpion’s Sting (Three parts—Drama).
June 16—the Golden Boot (Comedy).
June 21—the Scarlet Mark (Two parts—Drama).

UNIVERSAL SPECIAL FEATURE.

May 29—the Adventures of Peg o’ the Ring, No. 5, “The House of Mystery” (Two parts—Drama).
June 5—the Adventures of Peg o’ the Ring, No. 6 (Two parts—Drama).
June 12—the Adventures of Peg O’ the Ring, No. 7 (Two parts—Drama).
June 19—the Adventures of Peg o’ the Ring, No. 8—Two parts—Drama.

UNIVERSAL (STATE RIGHTS).

April—the Dumb Girl of Porti (Seven parts—Drama).
May—Where Are My Children? (Six parts—Drama).

Mutual Film Corp.

May 18—Four Men (Three parts—Drama).
May 21—Deceived (Two parts—Drama).
May 29—the Release of Dan Forbes (Two parts—Drama).
June 1—the Trail of the Thief (Three parts—Drama).
June 5—Jealousy’s First Wife (Two parts—Drama).
June 12—Convicted for Murder (Two parts—Drama).

MUTUAL BEAUTY.

May 21—Twenty Minutes in Magic (Comedy).
May 24—Adjusting His Claim (Comedy).
May 29—the Four Foolish Men (Comedy).
May 31—the Comet’s Comeback (Comedy).
June 4—Ima Knutt Gets a Bite (Comedy).
June 7—Billy Valley’s Operation (Com.):
June 11—Thimlin Stout (Comedy).
June 14—Billy Valley’s Expensive Adventure (Comedy).
June 18—Pedigrees, Pups and Pussies (Com.).
June 22—Bob and the Baggard (Com.).
June 27—the Kaffir’s Gratitude (Two parts—Drama).
June 3—the Clouds in Sunshine Valley (Two parts—Drama).
June 10—the Lightning Nemesia (Two parts—Drama).
June 17—the Star of India (Two parts—Drama).
June 19—the Harmony and Discord (Comedy).
May 28—Preparedness (Comedy).
June 2—Sawdust, Straw and Hay (Comedy).
June 9—Jerry’s Big Lark (Comedy).
June 16—Jerry and the Moonshiner (Comedy).

PAFRArts.

May 22—Politicians (Comedy).
May 27—Sammy’s Semi-Sul-Sul (Comedy).
May 29—Disguises (Comedy).
June 3—Peterson’s Pitiful Flight (Comedy).
June 5—Advertisements (Comedy).
June 10—Where Wives Win (Comedy).
June 12—Real Estaters (Comedy).
June 17—Doughboy’s Inheritance (Comedy).

GAUMONT.

May 24—See America First, No. 37, “Savannah, Ga.” (Comedy).
May 25—“Kartoon Komics” (Cartoon).
May 28—“Reel Life” (The Universal Film Magazine).
May 31—See America First, No. 38 (Screen).
June 4—Reel Life (Mutual Film Magazine).
June 7—See America First, No. 39, “Montgomery, Ala.” (Screen).
June 9—the Platinum of Vengeance (Three parts—Drama).
June 11—Reel Life—Contains a Million Dollar Concrete Bridge (Two parts—Drama).
June 14—See America First, No. 40, “Yellow-Footed Bellevue Park” (Screen).
June 16—“Kartoon Komics” (Cartoon).
June 18—Reel Life (Mutual Magazine).

MUTUAL.

May 19—the Blindness (Two parts—Drama).
May 26—the Jack (Two parts—Drama).
June 2—the Man’s Friends (Two parts—Dr.).
June 9—the Pilgrim (Two parts—Drama).
June 16—the Sheriff of Plumas (Western—Two parts—Drama).

MUTUAL WEEKLY.

May 17—Number 72 (Topical).
May 24—Number 73 (Topical).
May 31—Number 74 (Topical).
June 7—Number 75 (Topical).
June 14—Number 76 (Topical).

TANHOUSER.

May 9—When She Played Broadway (Two parts—Drama).
May 16—the Answer (Two parts—Drama).
May 23—for Uncle Sam’s Navy (Two parts—Drama).
May 30—the Nymph (Two parts—Drama).
June 6—John Brown’s Kids (Two parts—Drama).
June 15—the Brothers Equal (Two parts—Drama).

(Mutual Releases continued on page 2128.)
Think from the Patron's Standpoint

Put yourself in his position. Ask yourself if you would be pleased to be drawn to a theatre with a strong programme and then have the picture flicker and jump before your eyes.

Your patrons enter your theatre, after reading your advertisements, anticipating a pleasant hour or two—an hour of recreation and rest. If they leave your theatre with smarting eyes, disgusted, or ill-humored, how can you expect them to return?

Let us tell you how to send them away smiling: how to make EVERY PATRON A REPEATER. Let us tell you what WHITE LIGHT can do for you—what it has done for others.

Wagner Electric Manufacturing Company, Saint Louis
List of Current Film Release Dates
(For Daily Calendar of Program Releases See Pages 2090, 2092.)

(MUTUAL Releases continued from page 2120.)

MUTUAL MASTERPICTURES DE LUXE.

May 25—The Reclamation (American—Five parts—Drama) (No. 104).
May 29—The Man from Manhattan (American— Five parts—Drama) (No. 105).
June 1—Other People's Money (Thoroughbred—Five parts—Drama) (No. 106).
June 5—Whispering Smith (Signal—Five parts—Drama) (No. 107).
June 8—Soul Mate (American—Five parts—Drama) (No. 108).
June 12—The Inner Struggle (American—Five parts—Drama) (No. 109).

VOUGE.

May 28—National Nuts (Comedy).
May 30—Shy Thirty Cents (Comedy).
June 4—Nailing on the Lid (Comedy).
June 6—A Plane Story (Comedy).
June 11—His Howlout (Comedy).
June 15—Love Brides and a Bull Dog (Comedy).
June 18—Delinquent Bridesrooms (Comedy).

Pathe Exchange, Inc.

ARROW.


FEATURE.

May 15—The Iron Claw, No. 12, "The Haunted Canvas" (Two parts—Drama).
May 22—The Iron Claw, No. 13, "The Hidden Face" (Two parts—Drama).

GOLD ROOSTER PLAYS.

Apr. 18—Big Jim Garrity (Five parts—Dr.)
May 15—The Girl with the Green Eyes (Five parts—Drama).

MITTENTHAL.

May 1—Treble Enough (Comedy).
May 15—Reckless Wrestlers (Comedy).

PATHE.

May 15—Siberia, the Vast Unknown, No. 7 (Scenic).
—On the Island of Luzon, (Philippine Islands) (Scenic).
May 22—Saving the Shad Supply (Industrial).
—Yunnan Fox (Scenic of Southwest China).
May 27—Leap Year (Animated Comedy—Car).
—How to Bring Up a Child (Color—Nonsense Film).

PATHE NEWS.

May 10—Number 25, 1916 (Topical).
May 13—Number 26, 1916 (Topical).
May 17—Number 26, 1916 (Topical).
May 20—Number 41, 1916 (Topical).

BOLIN.

May 8—Luke and the Bomb Throwers. (Com.)
May 22—Luke's Late Lunchers (Comedy).

Miscellaneous Releases.

AUTHORS FILM CO., INC.

April—Alasce (Five parts—Drama).
April—A Woman's Awakening (Five parts—Drama).
May—Under the Mask (Five parts—Drama).

BLUBBBIRD PHOTOPLAYS.

May 22—A Son of the Immortals (Five parts—Drama).
May 29—Naked Heart (Five parts—Drama).
June 12—Bobbie of the Ballet (Five parts—Drama).
June 19—The Three Godfathers (Five parts—Drama).
June 26—Shoes (Five parts—Drama).

EMERALD M. P. CO.

June 1—Toms & Jerrys—Bachelors, No. 1 (Two parts—Com.)

FOX FILM CORPORATION.

May 22—Battle of Hearts (Five parts—Drama).
May 28—The Spider and the Fly (Five parts—Drama).
June 5—Hypocrisy (Five parts—Drama).
June 12—The King of Honor (Five parts—Dr.)

INTERNATIONAL FILM SERVICE, INC.

May 22—The Mysterious Myra, No. 5 (Two parts—Drama).
May 29—The Mysterious Myra, No. 6 (Two parts—Drama).
June 5—The Mysterious Myra, No. 7 (Two parts—Drama).

IVAN FILM PRODUCTION, INC.

June—Her Husband's Wife (Drama).

JUVENILE FILM CORPORATION.

May—Come's Backyard Barroomers (Two parts—Comedy).

LEWIS J. SELZNICK PRODUCTIONS, INC.

May—The Common Law (Drama).

METRO PICTURES CORPORATION.

May 29—The Scarlet Woman (Popular Plays & Players—Five parts—Drama).
June 5—Dorian's Divorce (Rodic—Five parts—Drama).
June 12—The Masked Rider (Baldshofer—Five parts—Drama).

METRO-DREW COMEDIES.

System Is Everything (Comedy).
The First (Comedy).
The Model Cook (Comedy).
Sweet Charity (Comedy).

PARAMOUNT PICTURES CORPORATION.

May 29—The Thousand Dollar Husband (Laskey—Five parts—Drama).
June 1—The Gutter Magdalene (Laskey—Five parts—Drama).
June 5—The Evil Network (Famous Players—Five parts—Drama).
June 8—The Making of Maddalena (Morocco—Five parts—Drama).
June 12—Silks and Stains (Famous Players—Five parts—Drama).
June 15—Destiny's Toy (Famous Players—Five parts—Drama).
June 19—The Lucky Ones (Famous Players—Five parts—Drama).
June 26—The World's Great Snare (Famous Players—Five parts—Drama).
June 29—The American Beauty (Palms—Five parts—Drama).
July 3—By Right of Sex (Famous Players—Five parts—Drama).

PARAMOUNT-BRAY CARTOONS.

May 10—A Troyland Paper Chase.
May 17—Bobby Bumps and His Gostome (Dr.)
May 24—Kid Casey the Champion (Cartoon—Five parts—Drama).

PARAMOUNT-BURTON HOLMES TRAVEL PICTURES.

May 15—Among the Head Hunters.
May 22—Cusco Through the Philippinas.
May 29—The Murderous Moros of Mindana.
June 5—Visiting the Sultan of Swat.
June 12—The Penal Colony of Palawan.

THE RESERVE PHOTO-PLAYS CO.

June 12—Casey's Dream (Comedy).

TRIANGLE FILM CORPORATION.

Releases for week of June 29:
A Child of the Paris Streets (Fine Arts—Five parts—Drama).
The Primal Love (Ince—Five parts—Drama).
Releases for week of May 25:
Mr. Goode, the Samaritan (Fine Arts—Five parts—Drama).
The Market of Vain Desire (Ince—Five parts—Drama).
Releases for week of June 4:
Going Straight (Fine Arts—Five parts—Drama).
—The Busc Call (Ince—Five parts—Drama).

UNICORN FILM SERVICE CORPORATION.

(Releases for the Sixth Week).

May 29—The Price He Paid (Two parts—Drama).
May 29—A Bride to Order (Gayety—Comedy).
May 30—A Daughter of the Hills (Hatwatha—Western—Drama).
May 30—Kentucky Joe (Puritan—Drama).
May 30—The Skating Crazie at Moodyville (Judy—Comedy).
May 31—Rival Candidates (Buffalo—Western—Drama).
May 31—A Modern Hercules (Hippo—Comedy).
May 31—The Wheat King (Puritan—Drama).
June 1—The Sacred Oath (Lily—Drama).
June 1—Hillie's Fin-Out (Comedy).
—The Enchanted Matches (Comedy).
June 2—A Double Reward (Rancho—Western—Drama).
June 2—All for the Love of Laura (Gayety—Comedy).
June 2—When a Man Weaks (Supreme—Drama).
June 3—The Heart of a Peddler (Supreme—Drama).
June 3—Nearly Married (Hippo—Comedy).
June 4—Pate's Decree (Utah—Western—Drama).
June 4—Willie the Slew (Jockey—Comedy).
June 4—The King's Vengeance (Puritan—Drama).

(Releases for the Seventh Week).

June 5—The Rosary (Puritan—Two parts—Drama).
June 5—The Baby in the Case (Gayety—Comedy).
June 6—Bob Armstrong's Reward (Hiawatha—Western—Drama).
June 6—The Crucial Test (Lily—Drama).
June 6—Taming of the Shrew (Judy—Com.).
June 7—Broken Hearts (Buffalo—Western—Drama).
June 7—Mixed Brides and Face-Faced Injuns (Comedy).
June 7—The Missing Christmas (Puritan—Drama).
June 8—The Formula (Lily—Two parts—Drama).
June 8—Johnny-on-the-Spot (Jockey—Com).
June 9—The Higher Voice (Rancho—Western—Drama).
June 9—The Re-Made Maid (Gayety—Com.).
June 9—The Two Waifs (Supreme—Drama).
June 10—The Rustler's Retribution (Sunset—Western—Drama).
June 10—The Eternal Truth (Supreme—Drama).
June 10—Hobby's Envy (Hippo—Comedy).
—His One and Only (Comedy).
June 11—A Squaw's Loyalty (Utah—Western—Drama).
June 11—Two of a Kind (Jockey—Comedy).
June 11—The Recoil (Puritan—Drama).

WORLD EQUITABLE.

May 29—Fate's Boomerang (Brady Made—Five parts—Drama).
June 5—His Brother's Wife (Brady Made—Drama).
June 12—Perils of Divorce (Brady Made—Five parts—Drama).
June 19—La Robe (Brady Made—Five parts—Drama).
June 26—Wanted and Dead at 22 (Brady Made—Five parts—Drama).
July 3—The Crucial Test (Brady—Made—Five parts—Drama).

June 17, 1916
IMPORTED CARBONS

Plania—Soft Cored, 5-8x12, per 100, $9.00; per 1000, $80.00
Plania—Soft Cored, 3-4x12, per 100, $14.00; per 1000, $120.00

SAVE MONEY ON CARBONS—then get a pair of HOMMEL'S CARBON SAVERS
Price $2.00 per pair—and you will SAVE MORE MONEY

We Equip Theatres Completely
Supplies—Repair Parts—All Makes of Machines—Carried in Stock

EVERYTHING-FOR-YOUR-PLAYHOUSE
HOMMEL'S
947 PENN AVE
PITTSBURGH, PA.

THE BIGGEST ASSET

Best Advertisement and Surest Sign of SUCCESS is a Refreshed and Smiling Audience, and the FIRST ESSENTIAL is CLEAR, FLICKERLESS PROJECTION.

You do not have to take our word for it, because

Simpler PROJECTORS

are demanded by the most exacting Exhibitors, from the Atlantic to the Pacific and in Foreign Countries.

Send for Catalog "A"

THE PRECISION MACHINE CO. INC.
317 East 34th St—New York

KNOWLEDGE BRINGS SUCCESS

Messrs. Exhibitor, Exchangeman, Operator, and Film Men Everywhere:—The moving picture business is one of the youngest but one of the leading industries of the world to-day. We may well be proud to be connected with it. Are you keeping up? Do you know all about it? It will yield larger returns for an equal amount of work to the men who know. Each weekly issue of the MOVING PICTURE WORLD contains more up-to-date information than you can get from all other sources. Subscribe now if not already on our mailing list. You will get your paper hours earlier than from the newsstand and it costs less.

MOVING PICTURE WORLD
17 Madison Avenue, New York
(Continued from page 2125.)

May 15—The Ordeal of Elizabeth (Vitagraph—Five parts—Drama).
May 19—Heat—Vitagraph News No. 46 (Topi-cal).
May 22—The Suspect (Vitagraph—Five parts—Drama).
May 29—The Lighthouse (Vitagraph—Five parts—Drama).
June—The Unwritten Law (Seven parts—Drama).

JUNO.

NEW YORK FILM COMPANY.
Apr.—The House of Mystery (Five parts—Drama).

OLYMPIC MOTION PICTURE CO.
Mar.—The Little Orphan (Five parts—Drama).

PUBLIC SERVICE FILM COMPANY.
March—Defense or Tribute? (Topical).

RAVER FILM CO.
Mar.—Life Without Soul (Drama).
Mar.—Austria at War (Topical).

THE NATIONAL DRAMA CORPORATION.
June—The Fall of a Nation (Three parts—Dr.).

THE SUN PHOTOPLAY CO.
May—A Woman Wins (Five parts—Drama).

UNITY SALES CORPORATION.
May—My Country First (Six parts—Drama).
May—The Punishing Vengeance (Five parts—Drama).
June—Diana (Drama).
June—The Yellow Menace (Drama).

VARIETY FILMS, INC.
April—Should a Baby Die? (Five parts—Drama).

WAR FILM SYNDICATE.
Mar.—On the Firing Line with the Germans (Eight parts—Topical).

 OUR FORESIGHT MEANT YOUR PROTECTION!!

Ten days after the outbreak of war we received the largest stock of French-made condensers ever shipped into this country.

That's why we are able to offer you now

THE KLEINE WHITE LABEL CONDENSER

at before-war-time prices. Foreign factories formerly engaged in the manufacture of optical goods for the entire world now devote their sole energies to war merchandise for their own countries, thus making possible the distribution of inferior, cheaply made and costly-in-the-long-run-domestic substitutes.

KLEINE WHITE LABEL CONDENSERS are ground from pure optical glass. They do not dis-color—no green, pink or purple effects after a brief use. They are the only satisfactory condensers on the American market today. If you are not using them you are not obtaining maximum results from your projection equipment.

COMPLETE MOTION PICTURE THEATRE EQUIPMENT HAS BEEN OUR SPECIALTY FOR TWENTY YEARS.

Our complete catalogue will be sent upon request.

Exclusive Edison Super-Kinetoscope Distributors
Exclusive Simplex Distributors
Distributors of Powers Cameragraphs
Distributors of Motograph Machines

KLEINE OPTICAL COMPANY
Incorporated 1897
George Kleine, President
166 North State Street
Chicago, Ill.

States Right Features
ALL FEATURE BOOKING AGENCY.
Apr.—The Fire King (Five parts—Drama).

AMERICAN CORRESPONDENT FILM CORPORATION.
May 8—The Fighting Germans (Five parts—Topical).

THE DEACON FILMS, INC.
May—Get Villa Dead or Alive (Two parts—Drama).

CALIFORNIA MOTION PICTURE CORP.
Mar.—The Unwritten Law (Seven parts—Drama).
May—The Woman Who Dared (Seven parts—Drama).

July—Kismet (Ten parts Drama).

CELEBRATED PLAYERS’ FILM CO.
Mar.—The Birth of a Man (Five parts—Drama).

CHAMPION SPORTS EXHIBITION.
Apr.—Willard-Moran (Four parts—Sports).

CLARIDGE FILMS, INC.
Mar.—The Birth of Character (Five parts—Dr.).

DOMINION EXCLUSIVES, LTD.
Apr.—Nurse and Martyr (Drama).

E. & R. JUNGLE FILM CO.
Apr.—“Napoleon” and “Sally” (Comedy).

ESKAY HARRIS FEATURE FILM CO.
Apr.—Alice in Wonderland (Six parts—Fairy Tale).

FRIEDBERG AMUSEMENT CO.
April—Following the Flag in Mexico (Topical).

GREAT NORTHERN FILM CO.
May—The End of the World (Six parts—Drama).

IL GIORNALE ITALIANO.
April—On the Italian Battlefield (Five parts—Topical).

MEXICAN FILM CO.
April—Across the Mexican Border (Two parts—Topical).

MODERN MOTHERHOOD LEAGUE.
April—Twilight Sleep.

S. MOSS MOTION PICTURE CORPORATION.
Mar.—One Day (Five parts—Drama).
Apr.—The Salamander (Drama).

NEW YORK FILM COMPANY.
Apr.—The Poil of Revenge (Nola—Five parts—Drama).

THE NATIONAL DRAMA CORPORATION.
June—The Fall of a Nation (Three parts—Dr.).

THE SUN PHOTOPLAY CO.
May—A Woman Wins (Five parts—Drama).

UNITY SALES CORPORATION.
May—My Country First (Six parts—Drama).
May—The Punishing Vengeance (Five parts—Drama).
June—Diana (Drama).
June—The Yellow Menace (Drama).

VARIETY FILMS, INC.
April—Should a Baby Die? (Five parts—Drama).

WAR FILM SYNDICATE.
Mar.—On the Firing Line with the Germans (Eight parts—Topical).
TO ALL MANUFACTURERS and DISTRIBUTORS of FEATURE FILMS

On behalf of WILLIAMSON-WADDINGTON PICTURES, L'TD OF AUSTRALASIA, whom I represent exclusively in this country, I beg to announce that they (WILLIAMSON-WADDINGTON PICTURES L'TD) are at all times prepared to consider and arrange for the purchase each week of significant feature films of the best and most attractive type, requiring at least fifty-two (52) big features yearly, for Australia and New Zealand. If you are prepared to deal with me HERE, to supply their requirements, I will be glad to hear from you at once, as to what you have to offer, what arrangements you would propose, and upon what terms, etc.

I am fully authorized and prepared to conclude all such business for this concern by direct dealing HERE IN AMERICA, rather than through any foreign office or connection.

Address
WALTER C. JORDAN
(Agent for Williamson-Waddington Pictures, Ltd.)
EMPIRE THEATRE BLDG.
1432 Broadway, New York
(Also Sole American Agent for J. C. Williamson, Ltd., of Australia and New Zealand)

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 from Butter-Kist earnings.

Capacity 75c. to $400 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 smothered kernels, and butters neatly—pure unsalted butter. Then super-heats each puff, while moved to an approp-riate position. The process gives crackling butter-Kist the tempting butter flavor, looks left a blindfolded from all other pop corn made.

Increases Attendance

Motion of machine makes people stop and look—eau-de-colo fragrance makes them buy—evidence every hour 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.
551 Van Buren Street,
Indianapolis, Ind.
Largest Manufacturers of Pop Corn Machines in the World

In answering advertisements, please mention The Moving Picture World
PRICE LIST OF MUSIC

“The Lights of New York”

<table>
<thead>
<tr>
<th>Artist</th>
<th>Tunes</th>
<th>Prices</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kier—Valse Brune</td>
<td>$0.75</td>
<td></td>
</tr>
<tr>
<td>Romberg—Roberta Crumb</td>
<td>$0.60</td>
<td></td>
</tr>
<tr>
<td>Traveling</td>
<td>$0.60</td>
<td></td>
</tr>
<tr>
<td>Romberg—Eva Serenade</td>
<td>$0.50</td>
<td></td>
</tr>
<tr>
<td>daSilvetti—Sylva Waltz</td>
<td>$0.75</td>
<td></td>
</tr>
<tr>
<td>Prey—Amigo</td>
<td>$0.60</td>
<td></td>
</tr>
<tr>
<td>D'Ambronio—Little Song</td>
<td>$0.50</td>
<td></td>
</tr>
<tr>
<td>Vesper—A Garden Dance</td>
<td>$0.75</td>
<td></td>
</tr>
</tbody>
</table>

The numbers in the cue sheet preceded by an asterisk (*) refer to the a loose leaf collection of dramatic numbers specially written for motion picture use.

Suggested in the cue sheet for the V-L-S-E release.

LET THE EXPERT DESIGN IT!

IF THE BEST BE DESIRED

at the lowest expense, employ a qualified specialist technically experienced with model theatre structures in Europe and America.

The author of “Modern Theatre Construction”

Complete plans and specifications, including full detail and working drawings at 3% cost, specially prepared for each project.

Edward Barnard Kinseila
Architect and Specialist
New York Studio
228 WEST 42D STREET

MOTION PICTURE MACHINES

POWER—SIMPLEX—BAIRD

HALLBERG’S

20th CENTURY MOTOR GENERATORS

Minusa Gold Fibre Screens

The Acme of Screen Perfection

SANIZONE DEODORANT

The Perfect Perfume for Motion Picture and All Theatres

WE ARE DISTRIBUTORS

Ask for Catalogs

LEWIS M. SWAAB

1327 Vine Street,
PHILADELPHIA, PA.

THE MASTER MODEL MOTION PICTURE MACHINE

The only projector to buy for durability, least cost of operation, splendid service—the American Standard Motion Picture Machine, the MASTER MODEL.

Built of comparatively fewer, but bigger and better parts. This insures you against breakdows, and big repair bills, and a warranty against short life. Many American Standards have been and still are running that were installed six or eight years ago. They give good service, too.

The many practical features which are exclusively found on the MASTER MODEL make for greatest ease in operation. When your operator can completely control the machine without having to fuss about with a dozen annoying details, he can devote more of his time to the artistic projection of the film on the screen. This is a point your patrons will appreciate; and they will show their appreciation by becoming regular visitors.

WRITE FOR COMPLETE PARTICULARS ABOUT THE MASTER MODEL.

AMERICAN STANDARD MOTION PICTURE MACHINE CO.

II0 WEST 40TH STREET,
NEW YORK
THE POSTER

"We rush iiiK 75c rem 59c June Cinema The benefical tatkave -amatic Pathe, for Lithographed ia Orpheum Service Negatives Perfect our Positive Satisfaction GUNBY 145 the Cheaper, THE WEU MEN Experienced, Reliable, of Your Immediate Dispost

Cinema Camera Club Phone Royal 1406 Times Bldg. 4536 New York City

Selling Tickets

Any Number 1-5 in a Flash!

AUTOMATIC TICKET SELLING

Are You Tired

of playing waltzes and popular songs for all your pictures? Try "bringing out" the dramatic scenes with dramatic music. The

Orpheum Collection

contains the best music of this kind published. Issued in Three Series:

No. 1, No. 2 and No. 3

Piano (24 pages each), $1.50, for each series: $2.15 for any two; $3.70 for all three.
Violin, 40 cts. each; 75 cts. for any two; $1.05 for all three. Cornet, 50 cts. each; 85 cts. any two; 90 cts. all three. First and second series have parts for Cello, Piano, Clarinet, Trombone and Drums. Practical for Piano alone, or in combination with any above instruments. Discounts on orders for four or more parts. Send for free sample pages. New name address.

CLARENCE E. SINN

1103 Grace Street Chicago, Ill.

Perfect Developing and Printing

Negatives Developed... 1c. ft.
Positive Printing... 4c. ft.

Special price on quantity orders.

TITLES in any language

5c. per foot complete

Cards Free—Tinting Free

Satisfaction guaranteed by our fifteen years' experience.

GUNBY BROS., Inc.

145 West 45th Street New York City

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.

THE STERN MANUFACTURING CO., Inc., PHILADELPHIA, PA.

LARGEST SUPPLY HOUSE IN U. S. A.

Lithographed Streamer Banners for all Paramount, Triangle, World, Equitahis, Metro, Fox, Pathé, and all other Feature Pictures.

AGENTS WANTED

Anti-Censorship Slides

Four Slides ............... 50c.
Six Slides ............... 75c.
Twelve Slides All Different $1.50

Moving Picture Exhibitors and Theatre Managers. The fight against Legalized Censorship of Moving Pictures is your fight. Show these slides on your screen for the next few months and help create a strong public sentiment against this unnecessary and un-American form of legislation. See page 1743 of our issue of March 20th for text matter. All slides neatly colored, carefully packed and postage paid.

"Keeping Everlastingly at it Brings Success"

Send your slide orders and remittance at once to

Moving Picture World, 17 Madison Ave., N. Y.

RADIO MAT-SLIDE CO., 121 West 42nd St., New York

The RADIO enables the exhibitor to flash clear, crisp typewritten announcements in a minute at a cost of a few cents. Does away with the 'sliddy' handwritten slide. "60 words in 60 seconds."

SIMPLE, EFFECTIVE, IMMEDIATE

THIS TELLS THE STORY—

"You sold our last box of Radio mat-slides today and we would appreciate your rushing through our order for 5000 more at all possible speed. The northwest theatre people are getting the Radio mat habit." (Signed) RIALTO THEATRE SUPPLY CO., Minneapolis.

"We are free to confess that the Radio Mat Slide is the best that we have seen. You have them all beat." (Signed) SOUTHERN FILM SERVICE, Houston, Texas.

SAMPLES GLADLY SENT UPON REQUEST

If your dealer cannot supply you send direct to us. Trial box of 25 slides with cover glasses sent postpaid on receipt of $1. Money refunded if you don't get the Radio habit. Accept no substitute.

RADIO MAT-SLIDE CO., 121 West 42nd St., New York
Mr. Exhibitor—

Isn't the above, received from one of the 9500 satisfied users of Mirroroid, a sufficient proof for you to consider the installation of A MIRROROID SCREEN NOW? Let us send you a large, free sample for tests. Note the materials used, realize Mirroroid patents protect you against all suits for infringement. Make your receipts even greater by obtaining perfect projection results; 9500 exhibitors have already done so.

WHY DON'T YOU?

ONE PRICE—33 1/3 CENTS PER SQUARE FOOT

ALL SHIPMENTS SAME DAY ORDER IS RECEIVED YOURS FOR PROJECTION CONTENTMENT

J. H. GENTER CO., Inc., Newburgh, N. Y.

IL TIRSO AL CINEMATOGRAFO

The most important Film Journal in Italy.

Published every Monday at Rome. Excellent staff, special bureau of information. Correspondents in all parts of the world. Yearly subscription for foreign countries: $3.00.

Business Office: Via del Tritone 183, Rome, Italy

THEATRE ACCESSORIES
LUCAS THEATRE SUPPLY COMPANY
ATLANTA GEORGIA

EVERYTHING YOU
OUGHT TO KNOW

to Get Best Results in the Conduct of Your MOVIE BUSINESS Where Electricity Is Concerned

Whether You Are OPERATOR MANAGER OR MANUFACTURER

IS AT YOUR EASY COMMAND IN

Motion Picture Electricity

By J. H. HALLBERG

Electrical Expert with an International Reputation

This Splendid Work Will Pay for Itself the First Day You Have It in Your Possession

Sent to Any Address, Charges Prepaid, on Receipt of TWO DOLLARS AND FIFTY CENTS

Chalmers Publishing Co.
17 Madison Avenue, New York City

In answering advertisements, please mention The Moving Picture World

Peace Pictures
Beautifully Colored
Also
European War Pictures (Neutral)
Illustrated Poems
On our own country.
Terms
Accompanied by Violinist, Pianist, Operator, Lantern, etc., for Theatres, Lyceums and Clubs, in or out of town. Music for dances.

LOUISE M. MARION
445 W. 23rd Street, New York
Phone 1898 Chelsea

MINUSA

"SCREEN LIGHT THAT NEVER FAILS"

The ORIGINAL GOLD FIBRE SCREEN—Perfected.
Settle It Right Now
We can’t make you open your eyes and see how impossible it is to get good projection out of an old machine, if you don’t want to; but we would like to show you how you can put in new equipment at a very small expenditure.
Write us today for our plan for Larger BOX OFFICE RECEIPTS.
We sell on the instalment plan.
Amusement Supply Company
NOTE CHANGE OF ADDRESS
Third Floor, Mallers Building
S. E. Corner Wabash Ave. and Madison Street, Chicago, Ill.
Dealers in Moviograph, Power’s, Simplex, Standard and Edison Machines, Genuine Repair Parts and all goods pertaining to the Moving Picture Theatre

"MARTIN" ROTARY CONVERTER
For Real
"SUN-LIT PICTURES"

PERFECT REEL DISSOLVING
The voltage of the "MARTIN" poly phase converter is maintained constant, so that the starting of the second arc does not disturb the light given by the first, making the dissolving of the reels as simple as if the arcs were operated in a Direct Current district. Our emergency power dies away with exposure comply area and cuts the wiring and installation cost in half.

Write for further information.
NORTHWESTERN ELECTRIC CO.
609 W. Adams St., Chicago
1618 Brokaw Bldg., New York

Ornamental Theatres
Plaster Relief Decorations
Theatres Designed Everywhere
Write for Illustrated Theatre Catalog. Send us Sizes of Theatre for Special Designs
THE DECORATORS SUPPLY CO.
Archer Avenue and Lee Street
CHICAGO, ILL.

Perfect—Even—Positive Prints
INCORPORATE your business and prestige with our guaranteed developing and printing. Our service back of your work means satisfaction for your customers. It will give them complete screen satisfaction, the kind that brings repeat orders for you.
We handle your work with our own, giving it expert attention.
Negatives which show under or over-exposure we intensify or reduce to produce every detail and perfect prints.
Let us quote you prices.
Expert Camera Men Furnished
We furnish camera men, completely equipped with Eastman stock. All work guaranteed.

Imperial Film Mfg. Co.
Offices: 547-549 Peoples Gas Building,
Studio and Factory: 950 Edgecomb Place,
CHICAGO, ILLINOIS.
All Eyes on a Line

A NEW CHAIR
That Enables Everybody to
See and Be Comfortable

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.

FOCO Adjustable Chair
offers theatre owners something for which there is a real need. Fortunately it is not an extra expense but an added source of profit because it--

Does away with the free kids.
Increases the patronage of children; also the adults who come with children.
Attracts patronage of adults who won't now attend because of discomfort of holding children on their laps.
Attracts patronage from theatres not equipped with Foco chairs.

FOCO Chairs cost new only a few cents more than ordinary chairs. Made in all sizes and finishes. Old chairs can be converted into Foco Chairs at considerably less than the cost of new chairs. Leading chair companies are licensed to make Foco Chairs and can supply you.

Write for booklet showing reel of actual chairs in use.

Family Opera Chair Organization
317 N. 10th Street, St. Louis, Mo.
Non-Breakable and Sanitary STEEL and CAST IRON

Quality means EVANS means Perfection

We do PARTICULAR Work for PARTICULAR People
Developing and Printing ONLY

EVANS FILM MANUFACTURING COMPANY

Telephone 4401 Audubon

June 17, 1916

THE MOVING PICTURE WORLD
Send in Your Contribution Now!!!

Mail YOUR May 15th Donation to the
MOTION PICTURE CAMPAIGN
for the
ACTORS’ FUND OF AMERICA
TODAY

Exhibitors

Many Exhibitors who have signed up to contribute 10% of one day in their theatres to the Motion Picture Campaign for the Actors’ Fund of America are delaying the culmination of the campaign by tardiness in sending in their checks. Lists of contributors are being withheld from publication awaiting the checks promised. Exhibitors! Please send in your checks today!

Send in Your Contribution Now!!!

SAMUEL GOLDFISH,
Chairman Executive Committee
30 East 42d Street (Annex), New York

Please mail in your tribute at once.
Checks payable to the Motion Picture Campaign for Actors’ Fund, J. Stuart Blackton, Treasurer, Locust Ave., Brooklyn, New York.
"We are all capable of more than we do."

But this is a great big building and is capable of turning out miles of quality film quickly.

Yes Sir:—This is really the home of *Perfect Developing and Printing* and it also houses the most modern multiple set studio in the world.

Just think of the advantage to you of having this wonderful plant, actively and entirely, at your service.

Just consider how much time and money you will save, and how much inconvenience and worry you will avoid, by using this studio and equipment.

It will pay you to thoroughly investigate what we have to offer you, if you contemplate producing, or having any developing and printing done.

Our factory is yours. You can here secure the supreme degree of film quality properly priced.

Our studio will soon be completely at your disposal at reasonable rental rates.

And, if you are not getting 100% screen brilliancy now from your negatives, it's essential to your business life that you come where you can get it.

Rothacker Film Mfg. Co.

SUCCESSOR TO
Industrial Moving Picture Co.
Watterson R. Rothacker, President

*Chicago*
"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 PREEMINENT POSITION.

Perfect Projection of motion pictures made possible by the only basically 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 G gives full details

NICHOLAS POWER COMPANY

NINETY GOLD STREET

NEW YORK
Scene from "The Making of Maddalena" (Morosco).
The Strange Case of Mary Page

There is only one serial on the market that has proved its box office value. Only one that started with a rush and kept up its momentum. "Mary Page" never has sagged in interest or in money getting strength.
PRESSENTS

LEWIS S. STONE

SUPPORTED BY

Marguerite Clayton
E. H. Calvert
Sydney Ainsworth

IN

“According to the Code”

In 5 Acts

Charles Michelson, Author
E. H. Calvert, Director

Released through
V. L. S. E.
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 and for all, the fact that comedy films can be produced without the slam bang 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
Fred Feather Photoplays present

"The Heart of a Child"

BY THE FAMOUS NOVELIST, FRANK DANBY, OF "PIGS IN CLOVER" FAME

ANOTHER HEART INTEREST ENGLISH PRODUCTION LIKE "MY OLD DUTCH"

Book through any Universal Exchange
It's got them all beat—

Huge Box Office Attraction

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—

"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—

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 competitors.

UNIVERSAL
Film Manufacturing Company
Carl Laemmle, President
"The Largest Film Manufacturing Concern in the Universe"
1600 BROADWAY
NEW YORK

15 WEEKS

30 REELS
A Tonic for Yo

THE JO OF

IN FIVE

An Intensely Melodram Incidents of Marvel

The Kind of Screen Perform Present Financial Success of the

It takes something out-of-the-ordinary to attract and hold the interest of a warm-weather audience—and here it is, a picture that tells its story in a succession of hair-raising incidents. The appeal is to the eye—there is no knotty problem to tire the mind.

Striking Posters and Heralds that Compel Att

Address SIGNET

220 WEST 42d STREET
ur Summer Business!

CKEY DEATH

BIG ACTS

atic Photoplay Full of our Human Daring

ance on which was built the Entire Motion Picture Industry

A story with a thrill a minute — and the thrills are wholesome ones. A big circus scene in which 3,000 people appear. A dramatic chase that sets the blood to tingling.

FILMS J. L. Kempner
NEW YORK CITY

STOP! LOOK! LISTEN!

Here's a States Rights campaign based upon conservatism and truth.

We are firing our opening shot only after having carefully investigated every detail of existing conditions.

We know that the country is flooded with so-called "features."

We know, too, that, with scarcely a single exception, these features are as much alike as two peas in a pod.

We know that the public is being bored to death with spineless plays made only to exploit some "star" of doubtful ability.

We know that there is a great and growing demand for screen performances that will grip the feelings—performances that tell their stories in quick, lively action that is easily understood.

We Are Offering A Really Big Feature

— A feature that is big because it has been made to satisfy a big public demand.

— A feature that fairly teems with the kind of action that no solitary individual with red blood in his veins can resist.

— A feature that is full of startling surprises.

— A feature with an appeal for all classes of picture patrons.

— A feature that sweeps its audiences along with it at break-neck speed.

We Are Selling "The Jockey of Death"

at prices that cannot fail to make our proposition attractive to every State Rights buyer in the country.

We are determined that each man we sell shall make money.

The scale of prices we have established are based upon just what the feature will bring back to the buyer—and the figures which mean his making a substantial profit also mean the financial success of our enterprise.

Better Wire Us Today!
FAMOUS PLAYERS
48 SUPREME PHOTOPLAYS A YEAR

DANIEL FROHMAN
Introduces
The captivating, fascinating

INN PENNINGTON
in her initial screen appearance,
as
"Susie Snowflake",

A photo-drama of Broadway
and the Home Town,

By Shannon Fife,
Released June 22nd 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.
COLUMBIA PICTURES CORPORATION presents
The INCOMPARABLE VIOLA DANA in her first METRO wonderplay
The FLOWER of NO MAN'S LAND

Five Acts of vital action and charming romance
Written and directed by John H. Collins

METRO PICTURES

Released on the Metro Program June 26th
What Exhibitors say about The PICTURES Magazine

“Not only does your magazine hold our patronage, but each time we send to a new name we find that it makes a new customer.”

Carl F. Miller, Mgr.
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.”

F. A. Abbott, Mgr.
BLOOMBURG AMUSEMENT COMPANY, Asheville, N. C.

“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.”

Wm. H. Stevens, Mgr.
STRAND THEATRE, Waterbury, Conn.

ARE you aboard the express train headed for big box office success? If not, get in touch today with THE PICTURES MAGAZINE
1476 Broadway, New York
"I always advertise the LASKY name—it brings me business"

J. E. TOMPKINS,
Princess Theatre,
Colorado Springs, Colo.

American Distributors
Paramount Pictures Corporation
Paramount Pictures

are the productions of

Famous Players Film Co., Jesse L. Lasky Feature Play Co., The Oliver Morosco Photoplay Co., Pallas Pictures

Quality in a photoplay will attract desirable patronage.

Consistent quality in a program will hold and build up that desirable patronage.

Paramount exhibitors prosper today and build up for tomorrow on a foundation of consistent quality.

Are YOU Satisfied?

Write Our Exchange To-Day

Paramount Pictures Corporation

FIFTH AVENUE & FORTY FIRST STREET

NEW YORK, N.Y.
Paramount Pictures

June

Fannie Ward ............... The Gutter Magdalene .......... Lasky
All Star Cast .............. The Evil Thereof ........ Famous Players
Edna Goodrich ............. The Making of Maddalena .......... Morosco
Marguerite Clark .......... Silks and Satins .......... Famous Players
Louis Huff .................. Destiny's Toy .......... Famous Players
Victor Moore ............... The Clown .......... Famous Players
Ann Pennington ............ Susie Snowflake .......... Famous Players
Pauline Frederick ........... The World's Great Snare .......... Famous Players
Myrtle Stedman ............. The American Beauty .......... Famous Players

July

Peggy Hyland ............... By Right of Sex .......... Famous Players
Hazel Dawn .................. Her First Consignment .......... Famous Players
Wallace Reid and Cleo ...........
Ridgely ..................... The Taming of Helen .......... Lasky
Dustin Farnum .............. Davy Crockett .......... Famous Players
Blanche Sweet ............... The Dupe .......... Famous Players
All Star Cast ............... The Test .......... Famous Players
Rita Jolivet ................ An International Marriage .......... Morosco
Marguerite Clark ........... Little Lady Eileen .......... Famous Players
Louise Huff .................. When Shadows Fall .......... Famous Players

Are YOU Satisfied?
Write Our Exchange To-Day

Paramount Pictures Corporation
4085 FIFTH AVENUE
NEW YORK, N.Y.
Rifle vs. Shotgun

Make a list of twelve representative people that you would like to see in your theatre and then figure out how many of these twelve would be interested in:

Paramount Pictographs
(The Magazine on the Screen)

Paramount-Burton Holmes Travel Pictures

Paramount-Bray Animated Cartoons
and Bray-Gilbert Silhouettes

Shooting in the dark with a shot-gun is not likely to bring home much game. Daylight and the rifle—that's the Paramount exhibitors' way.

Are YOU Satisfied?

Write Our Exchange To-day
CLARA KIMBALL YOUNG
THE EMBODIMENT OF GLORIOUS FEMININITY AND EXQUISITE ART

MANY AN EXHIBITOR THINKS HE IS PLEASING HIS PATRONs WHEN HE IS ONLY PLEASING HIMSELF

Lewis J. Selznick
**Read What the George Kleine's Greatest**

**Billie Burke**

(By Arrangement With F. Ziegfeld, Jr.)

A Motion-Picture Novel by Mr. & Mrs. Rupert Hughes.

---

**STORY THAT WILL FIND ECHO IN EVERY HEART.**

**Seattle Post Intelligencer**

Petty Billie Burke in 'Gloria's Romance' at the RKO is just as delightfully dainty as she is on the stage. Miss Burke has a personality that fairly beams out on the screen. The atmosphere of the play is so lovely that the picture received by record-breaking crowds yesterday.

**BILLIE BURKE BROKE HOUSE RECORD SATURDAY.**

---

**Tender, Sympathetic and Beautiful Story.**

**Indianapolis Star**

It's a new screen novel that sets a new standard in literary quality of romantic stories, for it is logically developed, carefully plotted and intense, compelling tale of the romance of a young society woman.

**Attractive Backgrounds and Fine Camera Work.**

**New York Morning Telegraph**

Billie Burke fastened her grip even tighter on New York audiences last week when she appeared in the second chapter of the George Kleine photoplay serial 'Gloria's Romance.' The picture proved to be a happy combination of well-known cast and interesting surroundings. The picture is a personal triumph for Billie Burke, and she is excellectly supported by Henry Kolker. Without being spectacular, 'Gloria's Romance' is entertaining and exciting. The beauty of the 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.

**NO MORE POPULAR PICTURE HAS EVER BEEN SHOWN.**

---

**Tender, Sympathetic and Beautiful Story.**

**Indianapolis Star**

No more popular picture has ever been shown than 'Gloria's Romance.' With Billie Burke playing the part of Gloria, it is a hit with motion-picture patrons of the RKO. 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.

**PICTURE RECEIVED BY RECORD-BREAKING CROWDS.**

**St. Louis Globe-Democrat**

This screen novel by Mr. and Mrs. Rupert Hughes is setting an absolutely new standard in literary merit of the new screen novel. The story 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.

**MISS BURKE DEVELOPS CAPACITY FOR MISCHIEF.**

**New York Sun**

In her present play Miss Burke, who is in the role of a young daughter of a millionaire, develops an infinite capacity for mischief, which leads her into a variety of escapades from which most of the comedy action of the picture is drawn.

**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 matinees and evening shows, and then again between the evening vaudeville performances. Billie is given some wonderful opportunities to display her ability in the gymnasium with boxing gloves on, in a fencing bout, as the hostess at a charity 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 any 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 ask for occasionalism, "there ain't no such animal." 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 screen novel opening yesterday at the Majestic theater, and Billie, who is introduced to us as a little girl, doesn't look a hit 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 in the part of Gloria. It is a hit with motion-picture patrons of the RKO. 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.
**Cinematographic Achievement**

**Gloria's Romance**

Supported by HENRY KOLKER

20 Feature Chapters! For Bookings Apply to Nearest Kleine Exchange!

---

**Fred and Mary**

Judging from the first two chapters of "Gloria's Romance," something different and exciting is being developed. All serial pictures heretofore have been built of worldly impossible and thrillingly melodramatic incidents, but this serial is made up of nobler things, a prettier story, a normal lot of characters who are neither through villains nor thorough heroes and complications of a sort which will not make the sensible person wrinkle with laughter at their absurdity.

---

**New York Mail**

"Gloria's Romance" is surely a star of scintillating capacity. Her charming actions, her sweet smile and her clean-cut acts have made her a reputation to be envied by stagefolds the world over.

---

**San Antonio Express**

The Grand Opera House was packed to the bulkiest 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 sight appeared to be no make-believe affair, the real thing.

---

**Billie Burke Outshadows Everybody Else**

**Houston Chronicle**

Billie Burke has already established herself as a foremost screen star, but 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 amiable 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 Novel Ever Produced**

**Savannah News**

The Okon 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," Billie Burke's serial photo-play serial featuring Billie Burke, Henry Kolker and other stars, was enthusiastically received at the Colonial on Wednesday, and the opening of the elaborate and thrillingly shot 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 New Palace 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 bocked 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 onward, and Miss Burke's audience was charmed 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 last night in a very fine offering, "Gloria's Romance," and it pleased large crowds at the theater. Many who saw the production declared Miss Burke appears to far better advantage than in her first movie play.

---

**Theater Lobby Packed—Hundreds Turned Away**

**Milwaukee, Wisconsin**

With the tons in "Peggy," the lobby jammed and quarters turned away. Billie Burke in "Gloria's Romance" was welcomed at the Mertell 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 add the film after the last performance at night, to accommodate those who came late.

---

**Paid 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 of Miss Burke, and there will be only one, for her clever little mannerisms cannot be duplicated.

---

**Most Lavishly Produced Society Play of Year**

**Perris Star**

The Apollo today has the second chapter of "Gloria's Romance," in which Billie Burke has achieved the climax of photo-play production—the most lavishly produced and whimsically delicious society play of the year.

---

**Throng Greet Billie Burke at Star Theater**

**Illinois State Journal**

Yesterday throngs greeted the arrival of the fantastic little star, Billie Burke, at the Lyric in her latest and greatest film success, "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 acts have made her a reputation to be envied by stagefolds the world over.

---

**Billie Burke More Lovely Than Ever Before**

**Dallas News**

Billie Burke is more lovely than ever in the two chapters of "Gloria's Romance," for she appears as school girl who plays basketball, tennis, fence and holds chafing-dish orgies in her room.

---

**An Achievement in a Class by Itself**

**Norfolk (Va.) Pilot**

Billie Burke in her 25-week serial "Gloria's Romance," in subsequent installments of "Gloria's Romance," in which Miss Burke is envied Krof's serial is going to be set down in the annals of the chapter of "Gloria's Romance," in an achievement in a class by itself.

---

**Production a Marvel of Beauty and Excellence**

**Worcester Gazette**

If Worcester were ever treated to a genuine screen feast it had it day at the Pleasant theater. Billie Burke was shone in the first chapter of "Gloria's Romance." It 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 records she set when she appeared in "Peggy." Some months ago "Gloria's Romance," which opened at the Mertell on Sunday, is an excellent, and gives little Billie Burke no end of opportunities.
THE ZEPPELIN RAIDS ON LONDON AND THE SIEGE OF VERDUN

A stupendously spectacular production staged at the cost of a million lives. These are the only authentic pictures ever taken of the Zeppelin Fleet's Arrival in England—their attack on London—the trail of destruction in their wake; "Deadman's Hill" and the historic siege of Verdun—as exhibited under the auspices of The New York Globe to turn away audiences at the Park Theatre.

This is the First of the Mammoth Productions which will be exploited by Filmdom's Master showman—Real Showmen who can handle Colossal Productions confer with

KEMBLE FILM CORPORATION, 587 Fulton St., Brooklyn, N. Y.
Bluebird Photoplays
Announce
Mary MacLaren
in an extraordinary
cinema production
"shoes"

By Stella Wynne Herron - from
Jane Addams' "An Ancient Evil"
Produced by that master genius
Lois Weber.
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
EQUITABLE PICTURES

HELEN WARE in "The Price"
EQUITABLE

THOS. M. WISE in "Divorced"

KATHERINE KÄLREDD in "Idols"

JACKIE SAUNDERS in "The Senator"

MARIE EMPRESS in "Love's Crossroads"

CHAS. CHERRY in "Passers By"

MARGARITA FISCHER in "The Dragon"

JULIA DEAN in "The Ransom"

CYRIL SCOTT in "Not Guilty"

CHAS. J. ROSS in "The Twin Triangle"

ADELE BLOOD in "The Devil's Toy"

JOHN MASON in "Reapers"

Are Pleasing the Public

THAT'S WHAT COUNTS

EQUITABLE MOTION PICTURES CORPORATION

RELEASED THROUGH

WORLD FILM CORPORATION
There's No Weak Link

From Studio to Theatre Patron—
General Film Service is Perfect
Here's Proof from Exhibitors:

STARS: "I received my program which shows Bryant Washburn in an Essanay and Mary Anderson in a Vitagraph. It is rather soothing to an exhibitor to see the old favorites back again in the regular program. Honestly, I think one of the greatest drawbacks to the industry has been the withdrawing of favorites from the regular program. *** Hope you will continue this policy.

"LIONEL DELACROIX,
Plaquemine, La."

PICTURES: "Just had the pleasure of running Edison's 'CELESTE OF THE AMBULANCE CORPS' and I consider it the most magnificent three reel subject that has been offered in General Film Service for many a day. The theme is very interesting; the lighting, directing and detail work excellent and the photography a work of art not easily forgotten.

"BERT GOLDMAN,
Manager New Princess Theatre,
St. Paul, Minnesota."

SERVICE: "This is what I call real service. Wired you at midnight for program for next day and you stop a train here with a box of film that never does carry express to this town. This is real service and you more than made good your promises.

"R. E. FALKINBURG,
Lexington, Nebraska."

GENERAL FILM COMPANY, Inc.
440 FOURTH AVENUE
NEW YORK
Stars in Short Reels

is the corner stone of this service.
Upon this is built programs of
variety, presenting stars in
every picture. No other
program compares in
number of

Stars

Pictures with
Edna Mayo
Jackie Saunders
Charlie Chaplin
Bessie Eyton Viola Dana
Mae Marsh Harry T. Morey

Pictures with
Helen Gibson
Kathlyn Williams
Mary Pickford
Henry King Edith Storey
Fritzi Brunette Davy Don

This is how we earned our lead—and hold it

Stars who made features
famous now appear in our 1,
2, and 3 reel releases as well as
5 reel features. These pictures
are the very acme of qual-
ity. In all of them you
will find

Stars

Pictures with
Dorothy Gish
Lois Meredith
Millicent Evans
Leonie Flugrath Tom Mix
Plump and Runt
LUBIN Releases

Monday June 19

DAVY DON COMEDY

"OTTO'S LEGACY"
(ONE ACT)

Thursday June 22

"LOVE'S LAW"
(THREE ACT DRAMA)

Saturday June 24

"PERSISTENCY"
ONE ACT COMEDY
Soitral SEUnt Szwe.

STARS WITH BOX OFFICE VALUE!

Ham and Bud, Helen Gibson, Ethel Teare, Sis Hopkins—there are names that you know mean extra money in the box-office every time you announce them. You get feature drawing power at a one reel rental.

SIS HOPKINS

Supported by Henry Murdock and Frank Minzey in

"Her Great Invention"

Easily one of the best Sis Hopkins Comedies yet released. Sis has a wonderful invention for making gun-powder harmless. The only trouble is that it does not work and—well, things that happen then don't give you a chance to stop laughing until the last scene of the picture fades from view.

Released Friday, June 23rd

"The Beggar and His Child"

Ham dresses Bud as his darling child and is in a fair way to wealth when the fall comes.

Released Tuesday, June 20th

"That Lonely Widow"

Ethel Teare, as a girl reporter, gets into a jolly mix-up that keeps the laughs in swift succession.

Released Wednesday, June 21

HELEN GIBSON

The Screen's Most Daring Actress in

"The Mysterious Cipher"

You are missing the one sure bet, the single reeler that never fails to bring them back if you are not using "The Hazards of Helen." In "The Mysterious Cipher," Helen lives up to her title of "the screen's most daring actress" in a story that shows her exposing conspirators who sought to defraud the railroad. Thrilling horseback riding and a breathtaking leap to a speeding freight are among the punches.

Released Saturday, June 24th

KALEM COMPANY

235-39 West 23d Street

New York City
What the Critics Say
of the Latest
Essanay-Chaplin Comedy
“POLICE”

This is without question a tremendous box office production because its worth has been definitely proved. You can count it a real winner.—Wid’s Independent Review.

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.

Charlie Chaplin Himself Says:
“It’s a Scream”
The Absolute Test of All Photoplays

Every photoplay must meet the final test of sales power. If it does not, it is a failure. If it cannot attract the public it is useless, as no photoplay is of any value on a shelf.

Essanay's short subjects have met this test; its actors are known the world over; its plots carry the fundamental element of human interest that appeals to all.

Essanay plays sell; they please.

FRANCIS X. BUSHMAN

is presented in

"The Girl At the Curtain"

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

are presented in

"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.

3 Act Drama - - - - June 24
On the other side sat the man whose life she had come to take. Against him she bore the deepest hate a woman can know. But with all her dishonor, and with the confession of murder still on her lips, there was another who took her into his arms and held her blameless. Would you have done as he did?

"Would You Forgive Her?"

A Vitagraph three-part

Broadway Star Feature

with Leah Baird

supported by Arthur Cozine, Jack Ellis and Van Dyke Brooke.

Written by Dodd Crane and produced by Van Dyke Brooke.

Released Saturday, June 24th.
REGULAR VITAGRAPH RELEASES

"Stung"

ONE-PART COMEDY. RELEASED MONDAY, JUNE 19th

Sometimes there is a "back-fire" when a practical joker overworks his ingenuity. So it was with Hopper, who had made everyone's life miserable with his pranks. To cure him of his peculiar sense of humor, his wife turned a little trick on him that made Hopper's jokes look like kindergarten work. Oh yes, Hopper was cured.

"Curfew at Simpton Center"

ONE-PART COMEDY. RELEASED FRIDAY, JUNE 23rd

The married ladies of Simpton Center were going to have "some party,"—one of those fancy dress affairs like they have in the big city, by heck! They were all going to dress up like school girls and the men had strict orders to stay away. But before the party was over a hurry call was sent out for the men. "Children under sixteen must be in bed when the curfew rings at nine" said the law, and each husband had to pick out his own school girl wife and prove she was over sixteen.

"Would You Forgive Her?"

THREE-PART DRAMA. RELEASED SATURDAY, JUNE 24th

A Broadway Star Feature

with LEAH BAIRD

Supported by Arthur Cozine, Jack Ellis and Van Dyke Brooke.
“Babe” Hardy

in the Thursday

Thursday, July 6
A DAY AT SCHOOL
with
Plump and Runt
(Hardy and Ruge)
Any comedian would get laughs with this story, but Hardy and Ruge make it one of the funniest comedies of the year.

Friday, July 7
FURNISHED ROOMS
with
Pokes and Jabbs
(Burns and Stull)
Fierce competition between two boarding houses, aggravated by what happened after the actor and the trombone player came.

VIM COMEDIES
326 LEXINGTON AVENUE, NEW YORK CITY
TYPICAL SCENES FROM THE FIRST FEW FEATURE COMEDIES

STARRING-
HARRY C. MYERS
AND
ROSEMARY THEBY

REFINED SINGLE-REEL COMEDIES OF THE HIGHEST CLASS,
DIRECTED BY HARRY C. MYERS

WATCH FOR RELEASE DATE

VIM COMEDIES
326 LEXINGTON AVENUE, NEW YORK CITY
Knickerbocker Star Features

present the THREE-ACT DRAMA

THE ANCIENT BLOOD

Featuring

VIRGINIA NORDEN

A powerful tale of the Great Northwest, with an emotional climax set amid the stately homes of England.

Released Friday, June 23

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

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
THE SELIG-TRIBUNE

The World's Greatest News Film Which Gets All the News and Shows it First. Twice Weekly Through General Film Service.

IF IT HAPPENS, YOU SEE IT FIRST IN THE SELIG-TRIBUNE!!

"THE SACRIFICE"

A Selig Special in three heart-stirring reels, featuring Eugenie Besserer, supported by Harry Mestayer and an all-star cast. An appeal for Preparedness. Released Monday, June 26.

"THE GIRL OF GOLD GULCH"

Tom Mix never appeared in a more interesting or thrilling Western drama than "The Girl of Gold Gulch," released Saturday, July 1. A succession of hazardous feats and thrills.

Selig Service Praised in England, as Well as in America

The Kinematograph and Lantern Weekly says: "'The Blood Seedling,' a Selig production in three reels, is a remarkable production in several respects; uncommon and out of the ordinary in style and treatment, and a plot treated in so masterly a fashion as to keep one in excited wonder to the last moment, for the secret is not divulged until the final scene, and then in a most extraordinary manner. The old world atmosphere and the manners and customs of half a century ago are a welcome change from some of the super-up-to-date productions of which we see so many. Of course, it contains the usual elements of love, hate, jealousy, vice and virtue, but they are so disguised and presented in such a charming manner as to be almost unrecognizable. The photography is exceptionally good and the acting all that could be desired. The picture is one we can strongly recommend to Exhibitors who are on the look out for something novel, for it is a subject that cannot fail to be a success on any program."

Selig Polyscope Company
Chicago and Everywhere
Blue Ribbon Features

are warm weather attractions. The temperature doesn't matter when a "Blue Ribbon" poster is up. The crowd knows that "Blue Ribbon" means a good picture, and Winter or Summer, that means a full house.

The Man Behind the Curtain

Five part drama featuring LILLIAN WALKER, supported by Evert Overton and William Dunn.

The Redemption of Dave Darcey

Five part drama featuring JAMES MORRISON.
Written by C. T. Dazey, Author of "In Old Kentucky."
Directed by Paul Scardon.

The Destroyers

Five part drama featuring LUCILLE LEE STEWART.
From James Oliver Curwood's book "Peter God."
Directed by Ralph W. Ince.

The Suspect

Six part drama featuring ANITA STEWART.
From the play by H. J. W. Dam. Directed by S. Rankin Drew.

The Ordeal of Elizabeth

Five part drama featuring LILLIAN WALKER supported by Evert Overton.
From the book by George C. Hazleton. Directed by Wilfrid North.

God's Country and the Woman

Eight part drama with WILLIAM DUNCAN, GEORGE HOLT and NELL SHIPMAN.
From the book by James Oliver Curwood. Directed by Rollin S. Sturgeon.

The Law Decides

Seven part drama with HARRY T. MOREY, DOROTHY KELLY and DONALD HALL.
Written by Marguerite Bertsch and produced by William P. Earle and Marguerite Bertsch.

Salvation Joan

Seven part drama featuring EDNA MAY.
Written by Marguerite Bertsch.
Directed by Wilfrid North.

Bookings now through V-L-S-E

The Vitagraph Company of America

EXECUTIVE OFFICE
EAST 15 ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK • CHICAGO • LONDON • PARIS
Frank Daniels as "Kernel Nutt"

"His face is your fortune"

"Kernel Nutt" mobilizes the army of laugh lovers at every box office.

And be sure you cash in on "The Escapades of Mr. Jack" with Frank Daniels.

Frank Daniels is the master of his craft—the very imp of laughter. For years the big comedy attraction of the stage, he has proved an even greater feature on the screen. "The Kernel Nutt" pictures are the spice of the program—just the thing to send the crowds home with a laugh, and make them come back smiling. "Kernel Nutt, the Janitor," "Kernel Nutt Wins a Wife," "Kernel Nutt, the Footman," "Kernel Nutt's Hundred Dollar Bill," "Kernel Nutt's Musical Shirt," followed by

"Kernel Nutt Flirts With Wifie"

Released Monday, June 19th

VITAGRAPH

Bookings now through V-L-S-E
“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 For.m A MAGAZINE— In Fact A SERVICE
THE
BRADSTREET
OF
FILMDOM

WID’S

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
THE BIG FOUR

Essanay 444444
Stop!  Look!  Listen!

A MAN in Pennsylvania received $10,000 for suggesting the use of these words by the railroads.

They will be worth equally as much to you if you apply them to the conduct of your business.

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 —

Book the V. L. S. E. Way—
The Open-Booking, Box-Office Value Way

V. L. S. E. Inc.
"The Man Behind The Curtain"

A Vitagraph Blue Ribbon Feature in Five Parts
With

Lillian Walker
Supported by

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.
The Topmost 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"

Robert Ames Bennett'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"
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
“The 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
Released through V.L.S.E. Inc.
Homestake Opera House
M. C. KELLOGG, Manager


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

Gentlemen:
I trust you will not take as flattery,
or 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. S. KELLOGG
Manager.
MACBETH

In Five Parts

Shakespeare's Immortal Drama

Featuring

ARTHUR BOUCHIER as Macbeth and Miss VIOLET VAN BRUGH as Lady Macbeth

Played on the Historic Ground at Dunsinane Castle

The Big A Film Corporation

has fulfilled a long felt and enormous public demand by releasing the immortal drama, "Macbeth" in five parts, featuring the famous Shakespearian Players, Mr. Arthur Bouchier as Macbeth and Miss Violet Van Brugh as Lady Macbeth. This stirring Photo Drama de Luxe will have a tremendous appeal, and prove a sure box office attraction.

State Rights Now Selling
Write or wire for your territory

Big A Film Corp.
145 W. 45th Street, New York City
A "repeat" is a sure proof of picture popularity
PATHÉ'S ultra-dramatic series success
WHO'S GUILTY?
is getting them
Here's what Denver says:

WHO'S GUILTY
By Special Request "Who's Guilty" will be repeated TODAY AT THE IRIS THEATER
In Addition to the Regular Program

Featuring ANNA NILSSON and TOM MOORE
Produced by ARROW FILM CORP'N.

The PATHÉ EXECUTIVE
25 WEST 45th ST.
PATHÉ presents
the Five Part
Gold Rooster Play

A
MATRIMONIAL MARTYR

beautifully treated in
PATHÉCOLOR

A drama containing
much good acting,
some pathos, some
comedy and much
human nature.

Produced by Balboa
Featuring
RUTH ROLAND
Released the week of June 19th

The PATHÉ
EXECUTIVE
25 WEST 45th ST.
One big chorus of praise and not one dissenting voice!

That's true of

PATHÉ'S biggest serial

THE IRON CLAW

Ask the multitudes of Exhibitors showing this phenomenal success!

Produced by
Feature Film Corporation,
Edward José, General Director

The PATHÉ
EXECUTIVE
25 WEST 45th ST.
PEARL WHITE

EXCHANGE inc.
OFFICES
NEW YORK
A "Joy-ride" that's a whole bundle of Laughs

LUKE'S FATAL FLIVVER

Produced by Rolin Film Co.

Featuring HAROLD LLOYD

Released the week of JUNE 19th

The Pathé Exchange inc.

Executive Offices
25 West 45th St. New York
C. POST MASON ENTERPRISES

A Photo Play Spectacle that will pack any theatre in the Universe

THE WONDER CITY OF THE WORLD
GREATER NEW YORK
BY DAY AND BY NIGHT

Living, Breathing Realism and Grandeur Unsurpassed

TIME—The Present. SCENES—Every place of interest, including over a Billion dollars’ worth of World-famed Buildings, Theatres, Bridges, Hotels, etc.; depicting in reality slum and tenement life: Chinatown—Little Italy—The Bowery—Coney Island—The Great White Way by day and by night. Marvelous night scenes of the Woolworth and Singer Buildings illuminated; also Broadway at midnight, celebrated Cabarets, Roof Gardens and Cafes.

—Wonderful Panoramic Views—

Featuring the Entire Population of Over 5,000,000 People

NOTE: This wonderful spectacle arranged to be presented in its entirety or as a series. Elaborate 1-3-6 sheet pictorials.

To be released shortly
“A Nurse’s Sacrifice”—4 reels
Dedicated to England’s Joan of Arc, Edith Cavell
“The Sinking of the Emden” 2 reels
Official Australian Navy Pictures

I arrange and finance Australian tours on percentage or buy big features outright.
Credentials when desired.

C. Post Mason
Managing Director C. Post Mason Enterprises
1702 Candler Building.
220 West 42nd Street, New York
Telephone—Bryant 5834-5835

Copyright.
William A. Brady in association with World Film Corporation Presents

ALICE BRADY as "MIMI"

IN Henry Murger's Famous French Story "La Vie de Bohème"

"Surpassingly Magnificent - Gorgeously Picturesque - Amazingly Beautiful"

And admirably directed by ALBERT CAPELLANÍ "Les Miserables" and "Camille"

PRODUCED BY PARAGON FILMS INCORPORATED
SHIELDING THEMSELVES
PROTECTING THEIR PATRONS

Jones, Linick and Schaeffer
operating the
STUDEBAKER
THEATRE

in
CHICAGO

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
PLURAGRAPH FILM CORPORATION
PRESENTS
THE ENCHANTING SCREEN CLASSIC

D-I-A-N-A
(THE HUNTRESS)

AS BEAUTIFUL AS A MASTERWORK OF SCULPTURED MARBLE
WONDERFULLY HAND-TINTED BY A SUPREME CRAFTSMAN

BARONESS VON DEWITZ
AS
DIANA
(Goddess of The Moon)

PAUL SWAN
AS
APOLLO
(God of The Sun)

The Greatest Love Story of the Immortal Ages
Interpreted With Beauty and Sympathy
By a Splendid Cast.

A SUPERB GRECIAN BALLET
OF OPERATIC DANCERS
IN FASCINATING AND ENTRANCING DANCES.

Booked at the Strand Theatre, New York; The Tremont Temple, Boston; The Stanley, Philadelphia

TERRITORIES SOLD FOR "DIANA"

NEW ENGLAND STATES
Eastern Feature Film Co., 57 Church Street, Boston, Mass.

NEW YORK STATE—NORTHERN NEW JERSEY
Merit Film Corporation, 128 West 46th Street, New York City.

EASTERN PENNSYLVANIA—SOUTHERN NEW JERSEY—DELAWARE—MARYLAND—VIRGINIA

INDIANA—OHIO—KENTUCKY
Messrs. McMahon & Jackson, 18 East Sixth Street, Cincinnati, Ohio.

MICHIGAN
Casino Feature Film Co., Dime Bank Building, Detroit, Mich.

MINNESOTA—NORTH AND SOUTH DAKOTA
Jeffery & Harris, Minneapolis, Minn.

TEXAS—OKLAHOMA—LOUISIANA—ARKANSAS
Scott & Sanford, 1111½ Commerce Street, Dallas, Texas.

WESTERN PENNSYLVANIA—WEST VIRGINIA
Liberty Film Renting Co., 938 Penn Avenue, Pittsburgh, Pa.

The above names are those of the keenest judges of quality pictures in the industry

Can You Afford Not to Follow Their Example?

DISTRIBUTED EXCLUSIVELY BY
"THE CONCERN WITH A CONSCIENCE."

UNITY SALES CORPORATION
729-7th Ave., New York
“NOTHING SO STUPENDOUS EVER

THOMAS H. INCE’S
Million Dollar Cinema Spectacle

Civil

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

By C. GARDNER SULLIVAN
"The greatest tribute ever paid a motion picture producer..."

"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. Two hours of war, and its consequences."

"Entertainment on an artistic level with 'Ben Hur.'"—Alexander Woollcott, N. Y. "Times."

"It may be said that Civilization surpasses anything which has gone before in motion picture production."

"The triumph of Civilization is as sure as the triumph of America."

"The greatest tribute ever paid a motion picture producer..."

"The Moving Picture 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. Two hours of war, and its consequences."
UNICORN FILM SERVICE
CORPORATION

This Is What You Get
Mr. Exhibitor

The very best one and two reel subjects ever produced. Every cast composed of stars of national reputation. Clean and clear new film—at prices much lower than you are now paying for poor subjects and worn-out film.

Make up your mind now to investigate Unicorn Film Service, it will make money for you and please your audience.

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
Pittsburgh  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. Eallow
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)
Irene Castle
The Symbol of Grace

will be presented
in a series of

CAMEO PICTURES

Produced by
INTERNATIONAL FILM SERVICE, Inc.
The MYSTERIES of MYRA

has proved our contention that if a serial has Punch, Suspense, Love, and Heart Interest, exhibitors will book it. Have you arranged your booking?

Produced by WHARTON INC.

International Film Service Inc.

Written by Charles W. Goddard

From the story by Horward Carrington
The HEARST INTERNATIONAL NEWS PICTORIAL will feature the most up to the minute war pictures.

Ariel Varges of the International Staff, is the only American photographer with the Allies at Salonica.

Nelson G. Edwards, is the only American photographer with the Turkish and German armies in Asia Minor.

Tracy Mathewson, International Correspondent, is the only official motion picture photographer with the punitive expedition in Mexico.

In France, Germany, Austria, Italy—in all the countries at war—an International Film Service photographer is on hand. This means exceptional war material. It means that the International Film Service is in a position to get the greatest war subjects.

Go now to our nearest exchanges.

INTERNATIONAL FILM SERVICE, Inc.
2 COLUMBUS CIRCLE • NEW YORK City
Juno 24, 1916

By Thrills! Thrills!

 Millions Reading The Story!

E. Alexander Powell, the famous war correspondent, has novelized “The Secret of the Submarine.” Every chapter is a tremendous rapid-fire succession of monumental adventure, mystery, and romance. Each of the 400,000 copies of the novel has been sold with the promise that “The Secret of the Submarine” is a production of dazzling beauty! Chapters Five, released June 11th, is not to be missed. The pulse-pounding plot, the big scenes, the high-brow dialogue, and the dazzling beauty of the novel’s settings are not to be matched by any other novel of the book.

AND 1,000 OTHERS

BY

Bewitching
Juanita Hansen
has more great scenes in Chapter Five — wears
dazzing gowns — is fascinating!
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 George 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!
THE MOST POPULAR STAR OF THE AMERICAN SCREEN

MUTUAL STAR

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 Ca-
pricious but Fascinating Woman
upon whom Tragedy and Suffer-
ing 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

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

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
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 "scoop-iest" 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 the Interior. Recent releases include Yellowstone, Pike's Peak, Yosemite, Atlanta, Ga., and Birmingham, Ala.

Gaumont Co.

FLUSHING, N. Y.

JACKSONVILLE, FLA.
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 in New York.
GREATEST SERIAL STORY EVER PRESENTED

Novelized by ALBERT PAYSON TERHUNE

An Elaborately Staged High Class Production
Aglow With Tense Thrilling Situations
A Punch in Every Episode

THE WORLD FAMOUS SCREEN STAR

MAURICE COSTELLO

The Crimson

IN 16 EPISODES Released

THE METRO

ARRANGE YOUR WATCH FOR ANNOUNCEMENT

ADVERTISING

THE CONSOLIDATED
1482 Broadway
LARGEST Advertising Campaign EVER UNDERTAKEN

Will be Advertised in Every City in the U. S. That Has a Daily Publication

A Direct Benefit to the Exhibitor

THE POPULAR CHARMINGLY BEAUTIFUL

ETHEL GRANDIN

Stain Mystery

Through FIRST RELEASE AUG. 21

EXCHANGES

BOOKINGS NOW

MENT OF OUR UNIQUE CAMPAIGN

FILM CORPORATION

New York City
Motion Pictures are successes or failures because the public patronizes them or withholds patronage. If a picture achieves financial success it is either because it is a bad picture depending on crude sensationalism, or because it is a good picture made according to high ethical standards by talented men and women with a definite purpose behind it.

TRIANGLE PICTURE PLAYS are of this latter class. Their aim has been to portray the big things of life, to bring to the screen the greatest possible quality and quantity of entertainment, until now TRIANGLE PLAYS have earned first place where all good things are appreciated by merit alone.

The actual cost of making TRIANGLE PICTURES is never considered. The orders are to make the best and then beat that in the next picture—to spare no effort to get just the right effect—that indefinable touch of perfection so noticeable in TRIANGLE Productions.
PICTUREPLAYS

TRIANGLE PLAYS are the very latest word in the production of motion pictures. They show you miles upon miles of wonderful natural country; peoples you have read about only in books.

They don't hold you to one set of emotions, either, but rush you swiftly through the gamut of them all. They give comedy, tragedy, laughter, tears, all in rapid succession. Their magic carries you delightfully through space and time.

You spend an hour among the marvels of the beautiful North, its ice and snow and wonderful scenery. Then, whisk! You are on the blazing Mexican battlefields holding your breath as a horde of savage soldiers descends on a defenseless city. Another change and you roar with laughter at the ridiculous complications of some Keystone Comedy.

If you are an exhibitor and are not running TRIANGLE PLAYS why not drop us a line for information regarding their presentation.

Triangle Film Corporation
1459 Broadway, New York.
Announces

ITS FIRST PRODUCTION

THE FALL OF A NATION

NOW PLAYING LIBERTY THEATRE, NEW YORK

NEW YORK SUN
"Battle thrills in 'The Fall of a Nation.' Wonderful scenes of War."

NEW YORK TIMES
"Finely spectacular. Mr. Herbert's score is effective."

EVENING JOURNAL
"The scenes of battle are terrific in their scope and magnificent in their photography."

NEW YORK AMERICAN
"A triumph for film art. Will please countless thousands."

NEW YORK PRESS
"As a photographic spectacle, it ranks with 'The Birth of a Nation.'"

EVENING WORLD
"A powerful and fascinating spectacle. The audience watched it with breathless interest."

EVENING MAIL
"'The Fall of a Nation' is inspiring."

CAPACITY BUSINESS AT $2
PRICES MARKS ALL PERFORMANCES

OFFICES OF THE CORPORATION: 1480 BROADWAY, NEW YORK
FOREIGN intrigue and the insidious work of spies is the theme of the next episode of "The Social Pirates," the series that is making history for consistently maintained strength and originality. Preparedness—the topic of the hour—lends added interest to

"In the Service of the State"

Released Monday, June 19th

Mona and Mary are volunteers in the service of the Government in frustrating a dastardly plot that only escapes success by the narrowest of margins.

_The Wise Ones Are Cleaning Up On This Sensationally Successful Series_

By GEORGE BRONSON HOWARD. Featuring MARIN SAIS and OLLIE KIRKBY

_Book at the Nearest General Film Exchange_

Kalem Company, 235 W. 23d St., New York City
Alice Hollister, known wherever motion pictures are shown, and with a real following, presents an emotional triumph in her role of "The Lotus Woman," at whose feet all men are captive.

The vivid and colorful atmosphere of Latin-America is the setting for a five act story unforgettable in its tense drama—punch after punch mounting steadily to a crashing climax.

You can pocket the extra rental the day you pack your house with "The Lotus Woman." "A word to the wise"—get busy to-day and

Book in the World's Biggest Programme—General Film Service

Released Wednesday, June 28th
Complete Line of Advertising Aids

Kalem Company, 235 W. 23d St., New York City
**Facts and Comments**

The Moving Picture World urges the fullest possible attendance of delegates to the National Convention of the Exhibitors' League to open at Chicago on July 11. At present the exhibiting branch in the industry is the only one with a considerable organization. The industry will soon be confronted with struggles and problems of many kinds and there will be need for a strong organization within the ranks of the industry. In the impending battles against censorship in Washington and in various states the aid of the exhibitor is indispensable. This aid can best be given by the organized exhibitor. The whole industry looks forward to the Chicago convention with great expectations. We look for much valuable constructive work.

* * *

One of the biggest South American buyers of films heretofore located in London announces his impending removal to New York. The South American market is knocking at our doors more loudly every day. Europe is utterly unable to furnish the needful supply. The monopolistic conditions now existing in South America depend for their continuance entirely upon the European supply. The conclusion from these premises is obvious enough to be drawn by a child. What we need is a little study, a little enterprise, a little progressiveness on the part of American producers and distributors. If you are interested let us tell you that Cine-Mundial, the Spanish edition of the Moving Picture World, will point the way if you care to invest two cents in postage.

* * *

Our esteemed contemporary and namesake, the New York World, amiably suggests that some of Shakespeare's plays might be made into films. Quite so. Our records show that the Vitagraph Company has filmed most of the great and popular Shakespearean plays in 1908 and in 1909. We are hungry for good suggestions; let the distinguished editor try again.

* * *

There will be a very lively and spirited contest for the presidency of the National League when the great hosts assemble in Chicago to elect a successor to Frederick J. Herrington. We have no doubt that the best man will win. We feel that the election may safely be left to the delegates without newspaper advice or assistance.

* * *

An energetic young exhibitor in Utica, N. Y., publishes a neat little weekly the feature of which is a friendly chat with his patrons. He always has something of interest to say to them and the patrons read these weekly chats eagerly. There ought to be a special bond of good feeling between every exhibitor and his audience, and our Utica friend has reached an ideal condition. We heartily commend his example to all other exhibitors who want to try something original in advertising.

* * *

The Motion Picture Board of Trade, it is reported, is about to end its activities. We will not defy the tradition which forbids criticism on epitaphs and in obituaries. The failure of the organization of course proves nothing against the principle of genuinely representative trade parliament, in which all interests are treated fairly and equitably. The Moving Picture World five years ago earnestly advocated the formation of such a parliament, calling attention to the similar institutions in France and Great Britain. We hope that the next effort to organize such a body will meet with success. In this hope we are confirmed by the sight of the dangers which confront the industry. The next six months will make it very plain to every man in the industry that a strong and united organization commanding the confidence of the whole film world is an absolute necessity.
Stealing Plays

By Louis Reeves Harrison.

The high-class producers who took the pains to send a letter to the author who had taken pains in writing a scenario submitted to them for examination are justified in their attitude. They did not discourage the author. They simply enlightened him as to their policy and their principles, and they made it possible for him to establish himself in confidence. A step in the right direction has been taken, and there is little doubt that other reputable concerns will rise to the necessity of fair treatment and straight dealing within the near future, with a hoped-for result that crooks will be gradually eliminated from the business.

But listen to what the New York Evening Sun has to say: "Theatrical Math to the Authors' League, 'can't pay you writing fellows any big royalties. The reports of our profits are greatly exaggerated.' Said the movie men to the public, 'Come and see our marvelous million-dollar production. We spare no expense. We equip great studios. We buy vast Western ranches. We pay our stars $50,000 to $600,000 salaries.' But the ingénious men and women who furnish the ideas that give life to all this furniture get $25 to $50, or on a higher level $500."

For a capable author to imitate and perfectly understand what is of deep interest to our people at the present moment is an immensely difficult matter in itself. For him to study his audience and discover how they must be addressed means mental effort. For him to contrive and construct through long weeks a story that shall at once be vital and entertaining, that lends itself to exposition both clear and artistic, means more than I can briefly tell—it means that he has entered the hardest profession on earth.

The hardest profession in the world is not becoming easier. Besides broad comprehension of his subject, wealth of invention and discriminating taste, the author of screen stories of the better sort must have a knowledge of what structural arrangement best suits screen presentation. Then if he merely submits a synopsis and leaves the rest to be worked out, he permits another man to write his story, and he cannot become known to producers as a dependable quantity, an author who has mastered his craft. The best introduction an unknown author can have is a scenario of masterly composition.

The scenario of today is a complete working scheme, carefully studied out in advance, so that it may be executed without costly delay. A masterly scenario is not only a great instrument of economy in the cost of production, it is the first and foremost essential to artistic and financial success. If it is all right to pay directors large sums for the supervision of story visualization, and actors adequate compensation for the interpretation of roles, there does not seem to be any reason why the author who creates, not steals, a story should not be compensated as he is in literature and the drama except that that work of his mind can be easily stolen.

A reaction against those lax studio methods which permit stealing is found in the death of good stories on the screen. The entire moving picture industry is mainly supported by story value. That support cannot be replaced by make-shifts, and to rot that support with wanton peculation is to endanger its future safety for the sake of a small temporary advantage. If producers do not protect the author, it will only confirm that men are seldom blessed with good fortune and good sense at the same time.
The British Film in America

By W. Stephen Bush.

The cinema, our young and lively British contemporary, in a recent issue prints "An Open Letter to The Moving Picture World:" The object of the letter is stated in these words: "Wanted: 'Reciprocity' for British Films." The letter no doubt reflects the feelings of most British film men, and we have therefore thought it worth while to reproduce all its important parts. This, however, is not the only reason we have for reprinting the substance of the appeal. The severe handicaps which now beset the British producer, the period of storm and stress through which the entire industry is passing in Great Britain and her colonies, are eloquently described in the letter. We think it is not without its historic value.

We are only too glad to comply with the request contained in this remarkable appeal. We are aware of its merit. Let us recall to the memory of our esteemed contemporary that The Moving Picture World has in the past on more than one occasion urged the special claims of British-made films upon the American public. We have on such occasions dwelt upon the bonds of language and literature and common traditions. We have spoken of the splendid possibilities of good British films in this market. We are pleased indeed to be able to add that the British producers have completely verified our predictions of success. Four and five years ago British producers could scarcely find a market for their films in their own country, today no foreign film is more popular here than the film of British origin and none sells as readily. This is no idle optimism. Only a few days ago the representative of a new but entering film producing company in London left these shores after having disposed of all of his feature subjects to one of the biggest American companies at prices eminently satisfactory all around. We, of course, have always tried to do our share by giving these good productions the favorable notice they deserved and we shall continue to pursue this policy.

Credit for the growing success and popularity of British-made films is of course due mainly to the merits of these films. While British producers keep on giving us such splendid productions as "The House of Temperley," "The Middleman," "Bootle's Baby," "Brother Officers," "England's Menace," "How Britain Prepared" and "David Copperfield," we can do little more than join in the general applause. The reason we happen to remember these features out of the multitudes which oppress our memory is plain: Of all the foreign-made features the ones just named were the only ones shown in such big houses as the Strand and the Broadway, etc. The Moving Picture World does nothing more than voice the general and hearty welcome which the American public has always been ready to accord the British-made film of merit.

As matters stand today and as they have always stood in this country the British-made film has a shade the best of it compared to other foreign-made films. We do not know whether our friend of The Cinema would call this reciprocity, but whatever you may call it it seems to us like a solid substantial advantage. We would like to have a representative of our esteemed contemporary come over and spend a few evenings at the Screen Club or in any other place where film men "most do congregate." We have little doubt that he would join the friendly chorus of British film men whom we are always glad to welcome. Let him interview any of his countrymen who have ever been our guests here and be convinced that our neutrality is not at all chilly but decidedly benevolent.

The most interesting part of the text of the letter follows.

My dear World: You are a journal with a wide circulation throughout the cinematograph industry and you enjoy an enviable and well-deserved reputation for disinterestedness and reliability. You have been described as the "Film Bible," and we are disposed to agree that the exaggeration is pardonable. Without laying claim to "divine inspiration" your influence is far-reaching and dignified and comes as near to being Authority as one could hope for in the sphere of trade journalism. With one notable exception, practically every important aspect of the cinematograph industry has been materially developed by your instruction, guidance and encouragement.

That exception is the status of the British film in America and the measure of reciprocity which, we venture to think, is due, particularly at this juncture, from the American to the British industry.

Your editorial silence on the peculiar position which has sprung up between the American and British trades is all the more remarkable in that at least one other leading cinema trade organ in the States, and several American representatives on this side, have not only realized what is due from America to Great Britain in this matter, but are each "doing their bit," as we say here, to rectify to the extent the balance of cinema trade between this country and yours. To this movement, a commendable but somewhat belated one, the World, hitherto, does not appear to have lent its editorial support. The British cinema industry asks "Why?" and recollects certain editorial comments in the World which might almost suggest an attitude of very chilly neutrality towards the British industry.

A fig for neutrality! The time has come for the American industry, as a whole to recognize that its fortunate position in the British market, owing to the war, calls for, if it does not necessitate, a measure of reciprocity for British films in the American market. * * *

While the British producer fights, is it not reasonable to expect that his films should earn as much money as possible on behalf of his dependents, and, perhaps, even provide him with some capital to promote a fresh start in business on his return?

This, my dear World, is where you "come in." You—and none better—can point out to the American film men that the highly favorable position which they enjoy in the British market is due to the fact that the war has deprived them, and will increasingly deprive them, of competitors, and that it would be a very dignified, a graceful and a sportsmanlike act on their part if they made arrangements to see that while British producers, actors, and film men are fighting to keep British markets open for American films, the American industry, in return, gave British films a fair show in American theaters. That would be better than a "neutrality" which merely keeps the British producer's seat warm for him, but takes away the cushions.

It is certainly "up to" you, my dear World, and we feel sure that you will respond with a stirring editorial calculated to send American buyers hot-foot in quest of British films. The search will repay them, and the British producer will be able to devote himself more thoroughly to the task of penning in the Huns on this side of the Atlantic. Who knows but that, if allowed to escape, they might assault even the battlements of America?

With respectful greetings, my dear World,

Believe me, yours very respectfully,

THE CINEMA.
Film Men Discuss Organization

At Luncheon Attended by Unusually Representative Body Committee is Appointed to Prepare Plan for a Successor to Board of Trade.

By George Blaisdell.

ONE of the most thoroughly representative gatherings of film men ever grouped about one board sat down to a luncheon at Delmonico's on Thursday, June 8. The invitation brought out the threscore men who have been signed by Walter W. Irwin as chairman and Earlard as secretary. Among the objects stated in the call was "the determination of definite policies on matters affecting the industry as a whole." The luncheon had been under way but twelve minutes when Mr. Irwin made the definite announcement that the Motion Picture Board of Trade had not been able to fulfill its objects, and that the meeting had been called for the purpose of considering the forming of an association which would be representative of the entire industry and one that would give the confidence of everyone in it. He said the board was willing to amend its charter in any way to meet the wishes of those around the board. It was going to go further than amendment—it was going to dissolve the present body and establish a militant organization which would be able to present a concerted front on any question affecting the industry, and that without in any way lessening the effectiveness of any organization now existing or that may be formed in any particular branch of the trade.

The announcement came as a surprise to a great many of his hearers. Seated around the board were many manufacturers and exhibitors. At the conclusion of Mr. Irwin's remarks, for the second time in twenty minutes—Comstock talked briefly. The president of the Board of Trade expressed his conviction that the one big question of the day is whether the industry needs a trade organization, and he added that question should be settled. If the body should decide an organization was not needed, there was no use wasting time talking. "Let us go right on as we have done in the past," he said, "and suffer as we have done in the past—and we will suffer a great deal more in the future, I believe."

"The present board is perhaps a nucleus, and I will reiterate what Mr. Irwin said, that every man in the board will eliminate himself from any office he holds, if for the good of the industry it is necessary that this be done." Mr. Blackton expressed the opinion that the recent misunderstanding over trade shows would provide a blessing in disguise in that all who had to do with either had realized the futility of trying to run a divided house.

Following a standing expression as to the advisability of forming, an organization, in which only two men remained seated, the chairman was formally instructed to appoint a committee of twelve to draft a plan. The first action was taken as the result of a motion offered by J. E. Brulatour. Mr. Brulatour called attention to the nearly unanimous action of the trade shows this week that had been asked for. Hodkinson was one of the two who had failed to arise, how he stood on the proposition. The president of the Paramount replied that he wished to know more about the purposes of the organization before going on record. A lively discussion ensued in which W. A. Brady also tried to learn the position of Mr. Hodkinson. Mr. Irwin called attention to the fact that next year thirty-eight state legislatures will meet, which emphasized the need for organization.

Lamy Delbos, official secretary of the exhibitors, was asked by Mr. Irwin if he believed the proposed association would in any way interfere with the exhibitors' organization. Mr. Delbos said he could express only his own opinion, and added that the question should be submitted to the executive committee that is in charge of the Industry and Censorship law, and in that fact was found one reason for his presence at the meeting. He said, in answer to Mr. Irwin, he believed such an organization as that proposed would on questions affect the whole industry receive the co-operation of exhibitors.

After another long colloquy between Mr. Irwin and Mr. Hodkinson, the latter said he was in favor of anything that would advance the interests of the industry, provided from his standpoint it was feasible. As to whether he knew of any reason why the industry could not develop an effective organization, he replied there seemed to be no reason beyond the fact that the industry is in a state of flux. Not directly answering a query as to whether he would be willing to abide by the decision of the majority, Mr. Hodkinson said he would like to attend the meeting at which the committee made its report, and if he found the plans such as he could sympathize with he would be very glad to come in. After much more discussion, he agreed to serve on a committee to investigate the feasibility of bringing about the formation of an organization that will be helpful to the industry.

Mr. Irwin, answering an inquiry of Mr. Blumenthal as to the genesis of the meeting, said it was called as a result of the last meeting of the directors of the Board of Trade; that the board had recognized the fact that it had not succeeded in the best interests of the entire industry, and that for the general welfare it was necessary to have an organization that would. To that end invitations had been sent out to representative men asking them to come to the luncheon.

Suggestions were entered to the composition of the committee as it had been named by Mr. Irwin. One man was opposed to lawyers on general principles—and that brought the laugh on Mr. Irwin, in which he joined—while others thought the exhibition had had a bad influence.

After deciding to elect the committee that will take up the drafting of a report on plan and scope, there was a reversal of opinion, and Mr. Irwin was empowered to appoint a fresh committee, one that will comprise representatives of the supply men, the exhibitors, the trade press and the manufacturers. The following were later appointed:


It was decided to meet again three weeks from date at the same place. The meeting had been in session for two hours and a half. The atmosphere had been somewhat heated at times, but that was all right, Mr. Irwin said.


Statement by J. W. Binder.

J. W. Binder, executive secretary of the Motion Picture Board of Trade of America, after the meeting gave out this statement:

"I am much gratified at the representative attendance at the meet. I believe the action taken is wise and along constructive 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 budget intended to suffice only for the organization period, until the full membership had been secured. When it became apparent that, from whatever reason, the full strength of the industry could not be produced, I decided, I at once began work upon a broader plan, a larger budget and a more equitable method of raising the same. Under the former procedure, a few concerns bore the brunt of the expenses connected with that of the board."

"I am sure that the committee appointed will work out a plan which will be fair and equitable and which will enable upon the beginnings made by the Board of Trade. I do not feel, nor does anyone, I believe, familiar with what the board has been asked to do in the past, that we have only to point to the splendid fight made against the Federal Censorship bill in Washington, the achievement of the Wilson dinner and to the fact that in the eleven states in which this bill was introduced, sixty-four bills were hostile to the motion picture industry introduced, only eleven became law, 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 built. I am satisfied that London is well able to start the commission of an extremely important nature, which it is 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 much time as I can give will be at its disposal."
Ask Receiver for General Film

Percival L. Waters and James B. Clark, Acting as Protective Committee of Preferred Stockholders, Bring Action in Supreme Court.

A LEGING the mismanagement and a systematic disposition of assets of the General Film Company, Percival L. Waters of New York and James B. Clark of Pittsburgh, acting as a protective committee, have commenced an action in the Supreme Court of the County of New York against Albert E. Smith and others constituting the directors and owners of the common stock of the General Film Company. The summons and complaints were served upon the defendants Monday, June 12. The plaintiffs are the stockholders of the C. Wickersham & Tait. An accounting and a permanent receiver are asked for.

The summons is a lengthy one—it contains over 30,000 words—and recites the history of the Motion Picture Patents Company, Convinced that the General Film Company includes the license agreement under which those concerns were operated. As a resume of the history of the licensed motion picture companies for the past half dozen years the document makes most interesting reading.

After going into these particulars the plaintiffs demand judgment in the following terms:

1. That the loss sustained by the defendant General Film Company by reason of the wrongful acts of the other defendants here, as hereinbefore more particularly alleged, be ascertained and determined.

2. That the defendants other than said General Film Company be directed to pay said sums severally to said General Film Company, and that judgment be entered thereon in favor of said General Film Company for the sums so ascertained.

3. That an accounting be had against each of the defendants other than said General Film Company respecting all amounts to and including every dollar that may be necessary to be so determined.

4. That it be decreed that the improper and illegal credits hereinbefore referred to are not lawful liabilities of the said General Film Company and that the said company be directed to set off against the aforesaid defendants all such sums as and so as to make the said General Film Company, and that all further payments of said amounts as so credited be enjoined.

5. That a permanent receiver of the property and assets of said defendant General Film Company be appointed, with all the rights, powers, duties and liabilities of permanent receivers in such cases, and that the officers and directors of said defendant General Film Company be enjoined and restrained from transferring, disposing of and interfering in any way with said property and assets, and from doing any acts which may interfere in any way with said receiver.

6. And that the plaintiffs may have such other and further relief in the premises as may be just, besides costs.

After enumerating various resolutions of the board of directors bearing on larger financial transactions the complaint sets forth:

"That pursuant to said resolutions 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 Picture Company, Filmoloscope Company, Thomas A. Edison, Inc., and Klein, and said George Melies, on the following dates and in the following amounts respectively:

- During the calendar year 1910: $134,633.11
- 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

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 to aforesaid defendants to the credit of the aforesaid defendants of $2,240,164.87," it adds.

The plaintiffs aver that this "credit balance is an erroneous, improper, wrongful and illegal credit and that the said defendants and none of the said General Film Company has any right to any part of the above-mentioned credit balance standing in their favor upon the books of said defendant General Film Company amounting to $2,240,164.87."

The complaint further alleges that the sum of $2,396,397.50 already paid in cash to the defendants "or a large part thereof is due and owing from the said defendants to said defendant General Film Company, together with interest on the said sum from the dates of the various improper payments."

As among the "negligent and wrongful acts" the complaint charges that the defendants, to the "great loss and injury of said General Film Company and its preferred stockholders," entered a preferential agreement with a prominent wagon company, but that it was unfavorable 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.

Among the specifications in regard to the foregoing are the institution by defendant Kleine of a feature service, the order canceling the sale of the V-L-S-F Company, and the discontinuance of releases through the General Film Service of the Kleine and Edison subjects. It is charged that this action constituted a "gross discrimination" against the General Film Company in violation of Paragraph 6 of a contract dated April 21, 1910.

The complaint is dated June 6, was sworn to on June 10 and served on June 12. The defendants are given twenty days in which to make answer to the complaint.

Dixon Denies Race "Prejudice"

Says German Strain in His Own Blood and Sense of Fairness Exempt "Fall of a Nation" from Charge.

BEFORE going to Los Angeles this week to start "The Fall of a Nation" there, Thomas Dixon, its producer said: "In view of the criticisms of certain scenes I wish to emphasize the statement that "Fall of a Nation" is not directed against any nationality, class or racial element in this country. My friend S. Stanwood Menken is quite mistaken in saying 'Your picture is manifestly anti-German.' Against Mr. Menken's expression I would put the opinions of the local German press which are uniformly as favorable to my play as the great majority of the English language papers. The entire point of the play is that the nationalities here, whether British, Irish, Teutonic, French, Italian or Eastern European, should be fused into an united Americanism.

"It is alleged that the large number of German faces in the cast of the invading army and in the cast in The Fall of a Nation, who are portrayed as men of the Teuton race, is the result of the German strain in my blood, as well as my inherent sense of fairness to all the components of Americanism, would prevent me from depicting the Teuton men as they were with imperialism whether pro-Ally or pro-German. And my desire is to uplift the ideal of true American democracy, which is in danger of being lost sight of by the partisans of the overseas quarrels."

RALPH HERZ MARRIES.

Ralph Herz, the Metro star, who will make his debut in motion pictures on the Metro program in "The Purple Lady," which has just been completed, has been quietly married to Miss Frances M. Todd. The wedding was performed at the Shoreham Hotel, 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. Mr. Herz and his bride are spending their honeymoon in Atlantic City and New York City.
Richardson in Nutmeg State

Projection Department Man Meets Exhibitors and Operators in Waterbury and New Haven.

Waterbury.

WHATEVER else may be said for or against the members of Local 304 at least it must be conceded that they know how to “get busy” and produce results on short notice, as I learned by my greeting here. Local 304 has twenty-two members. It is officered by live, progressive men, and tells more than half of the light in any labor organization. The Waterbury local has

Waterbury Operators and Managers.

secured a remarkably good scale, going as high as $30 a week, the lowest being $20. This is decidedly above the average here in the East, and it follows that it is up to the Waterbury boys to deliver the goods on the screen. The projection department has long since taken the stand that in order to do justice to the photoplay it is absolutely necessary to have well paid men in the operating room, because you can’t get real ability and brains for nothing; it has also taken the stand that the men who receive good salaries must either produce the goods in return or get out and let in somebody who will. I am a great believer in fair play, and managers who pay good salaries are entitled to good results on the screen, always assuming that they will provide the equipment necessary to enable the operator to apply the knowledge he is expected to possess. It must not be presumed, however, that the best operator in the world can put high-class projection with a No. 4 Power or an Edison Exhibition model machine, because it can’t be done. There ain’t no such animal.” On the other hand, given the best equipment in the world the incompetent operator can not put on real high-class projection, and put it on at a reasonable cost, all of which is not to be taken as in any way reflecting upon the members of 304. It is an unfortunate fact, however, that some (not all) of the Waterbury managers are asking their operators to “make bricks without straw,” in other words asking them to project high-class pictures with their equipment in sad need of repair. Also, I am told that some of the Waterbury managers require the projection of five reels in forty-five minutes, or, in other words, nine minutes to the reel, which, if true, is nothing short of outrageous.

Some of the men it was my very genuine pleasure to meet during the afternoon were J. Corrigan and Peter Murphy, respectively president and secretary of Local Union 304; Jean Belasco, manager Poli’s Strand theater; Walter Griffith, manager Poli’s theater; J. H. Nichols, manager of the Scenic; Frank Frazer, manager of the Star, and Charles E. Gradwell, editor of the Sunday Mail.

In sizing up the whole thing I find Waterbury seems to be distinctly above the average, both from the operating and managerial point of view. Take, for instance, such men as Mr. Nichols, Mr. Belasco and Mr. Frazer. They represent the future of the moving picture business simply, wholly and entirely because they are willing to learn—are progressive and not hide-bound. Managers who represent the other extreme are those who will not listen to argument, who have no real knowledge of the height, depth and breadth of the motion picture business, yet continue to insist on exhibiting, or the business of projecting pictures and who will refuse to accept knowledge from anyone. I am told that Waterbury has one or two examples of this kind of manager, and if so they constitute a brake or a drag on the industry in that city, the one consolation being that in due course of time they will eliminate themselves.

At 11.30 practically all the managers and operators in and about Waterbury gathered at Poli’s theater on East Main street and listened attentively to yours truly for one and a half hours, after which a buffet luncheon was served on the stage.

The general consensus of opinion was that, considering the difficulties due to non-delivery of a notifying letter, the affair was decidedly successful and all expressed themselves as well pleased.

New Haven.

The New Haven local is one of the really live wires. It contains such men as John Griffiths of Ansonia, and Charles Hyde, who justly style themselves projection engineers. A goodly percentage of the members are progressive and study both the practical and technical end of their business. The union demands of its members that they deliver the goods on the screen, so far as is possible under the conditions the individual works under—for not all New Haven managers, I am sorry to say, supply up-to-date equipment. In fact I saw one Power’s Six still grinding away, and its little lamp-house and inefficient (by comparison) little lamp looked rather queer beside the large lamp-house and lamp of modern projectors. The retention of such equipment is a very poor business policy. It does not pay you, Mr. Manager, from any possible point of view.

The Simplex and Power’s machines are both very much in evidence in New Haven, but H. B. Coles, president of the Coles Moving Picture Machine Corporation, was in the city preparing to place the new Coles machine on the New Haven map.

During the evening, under the guidance of Brother W. H. Upton, I was gasoline bugged out to the Dixwell theater, Dixwell avenue, of which W. H. Whitan and W. H. Wood are proprietors and managers. I found Brother Nick Vallano projecting a really splendid sixteen-foot picture, using two Simplex machines and a Hallberg generator set. The latter had been through a fire and was not working very well. Vallano was using 50 amperes with a 60-volt arc. The picture was on a calcimined screen bordered with black and surrounded by a shadow box. The projection left but little to be desired. The picture was not too large, yet amply large enough, and stood out, clean-cut and beautiful. Messrs. Whitan and Woods are progressive managers and Operator Vallano is delivering the goods on their screens.

New Haven Moving Picture Local 273, I. A. T. S. E.

At the Winchester theater—F. W. Hart, manager; John Richardson, operator—was another excellent picture. The equipment is two Simplex projectors and a Wotton Rexolux. Brother Richardson has a most excellent operating room. The front wall is black and the spot shaded with amber glass. The observation ports are of ample size and the ventilation excellent. All the operating rooms I saw had incandescent lights burning, which is bad.

Printed invitations brought out practically every operator, theater manager and exchange man in New Haven, as well as several from other towns, to a reception to the World man. It certainly did credit to the town.

F. H. RICHARDSON.

MUTUAL’S PRESIDENT IN CHICAGO.

John R. Freuler, president of the Mutual Film Corporation, is spending the week in Chicago, looking into the affairs of the Mutual in the Middle West territory.
Douglass Fairbanks in New York

New Star of the Screen Will Remain in the East for Three Months—Through with the Stage, He Says.

By George Blaisdell.

JUST spent a quarter of an hour with Douglass Fairbanks. You know who I mean, that good bad man Reggie. Take my word for it, he is every inch all that he looks—and any one who has seen the player on the screen knows that he looks like a man—a regular fellow, one who "belongs," and in any company. The stage player came to be a famous screen actor on one production—"The Lamb"—walked into his hotel on the afternoon of the day he arrived in New York. The smile with which he greeted an awaiting friend made unnecessary the identifying remark of the hotel clerk to the effect that "Here he is now." To one who had within a week seen "Reggie" it was the last word in naturalness. It was ten minutes before the World man saw fit to introduce himself—there was a bunch around the actor. Norma Talmadge, passing through with her mother, greeted her fellow-player. Master Fairbanks, as husky as his dad, stopped long enough to be introduced to the group. Mr. Fairbanks in talking to his friends was seated on a big circular table, nonchalant, indifferent to the easy chairs a few feet away. It was interesting to sit back and observe the man of this Fairbanks is when not before the camera.

The player's visit to New York meant his first sight of Broadway in six months. While in Los Angeles he has worked in seven pictures, six of which have been released. Come to think of it, that means thirty-five reels in twenty-six weeks—a record which bears no earmarks of "temperamental stuff." And there's an eighth picture well under way. The man, in fact, is without frills. His bearing is just what an admirer of his work and his personality pictures it—wholesome, frank, hearty. His conversation sparkles—the words flow fast and free, and so do the chuckles as he tells of his experiences the past half year. Asked as to the possibility of his return to the stage, hands go up. "I've ditched the stage forever," he replies emphatically. "And I am going to have a ranch," he adds.

Mr. Fairbanks' last subject is "In the Carquinez Woods," one of Burt Harte's stories. The player seems to think it "got it on" "Reggie." He didn't say just that, but he expressed the opinion that it ought to be a rattling good picture. The exteriors were photographed in Contra Costa County, up among the California big trees. The forest rangers to the number of ten helped out the seventy members of the company by starting a fire and burning over several hundred square yards for the benefit of the picture.

We were speaking of "Reggie Mixes In," or the writer brought the subject into the conversation. The latter had told of what happened in the Rialto on the previous Friday night. In the showing of the fight in the saloon in which the two men swing over a table, one powerfully lunged man in the balcony yelled "Oh!" It upset the house, already on edge.

"Yes," said Mr. Fairbanks "my opponent accidentally got hurt in that muss, too." The player spoke of strange holds and half Nelsons: something went wrong and the picture was held up for half an hour while the injured man was fixed up. The "gangster" who broke the fall of Reggie from the roof, too, was unfortunate in the result of the fight that ensued.

"We had some professional "pugs" in the making of that picture," said Mr. Fairbanks. "Griffith was opposed to their employment through fear of my getting hurt. I would take chances. I told the boys in the beginning it was going to be real fighting, nothing easy about it at all. Nor was there. I got a bit gouged up myself. I've been told there were one or two fellows really looking for me since, too, but I guess that's not so.

"Do you know in the picture business money comes in from all directions. I've collected $1,800 in accident insurance since I went to the Coast. But it's great, though, I've been working outdoors for four months. I can hardly walk in my shoes, they've worn the afterpart of them, as if I was going to fall backward. I was just getting used to the big, high-heel sort. No more for me the old days in New York—get up late in the morning, a stroll around to the theater and a ride in the sunset to a rehearsal, to the theater and supper afterward. Now I am called at 5 o'clock, see the doctor and get bandaged up; then out on location. If by luck we escape the doctor and ambulance it's dinner between 5 and 6 and then to bed.""Where did you learn to ride a horse?" was the somewhat personal question shot at the player. The writer was thinking of the remarkable horsemanship in "The Good Bad Man," where Mr. Fairbanks seemed to out-cowboy the cowboys. "Why, I used to play horses when I was a boy, a western horse," was the reply. "You know when I first went west the cowboys said they would get me a nice easy horse. I told them I wanted nothing of the kind. I wanted a horse that could run. They didn't have one, so they furnished me another regular one, too. I think I rode everywhere on that animal but on his back. For recreation I rode a bucking broncho. I got what I was looking for. I also tried roping a steer in this last picture. For five months I have been rehearsing with a rope—yes, the fancy stuff. I am going to try it on New York at night on the Allied Bazaar."

A small copper—or was it gold?—button in the lapel of the player's coat caught the eye of the writer. The well-known expansive smile was in evidence.

"You know Catalina?" he said. "Yes, well, that button means a twenty-eight-pound yellowtail. It took me an hour and a half to get it. And this here Fairnum was smoking a big black pipe that nearly made me sick—that is, when the fish didn't. I have scrambled with Indians and Mexicans among others, and it hurt to feel I was being licked by a fish."

"Since seeing your last two pictures I have been thinking what unusual possibilities there would lie in a ten-reel western picture with you and Bill Hart together," said the writer. "I don't mean playing against each other, but as pairs, the regular man's story, men out of it, perhaps, or largely so. You've met Hart?"

"Have I?" And Fairbanks was serious. "He's one of my best friends. The boys gave me a dinner at Los Angeles just before my departure. Bill Hart sat on my right. Alan Dwan in his speech said he would like Bill Hart and Doug Fairbanks to do a picture together. Hart remarked that he was agreed. I told them I was going into big training in New York for three months, but under those circumstances I would have to confine my diet to beef, bullets and black pepper."

We talked of men we admire on the screen and how sometimes the regard for the personally unknown is confirmed when meeting them in the flesh. "Take it from me," said the writer, "anybody can tell when you got to be a pretty fine man to register. If you like Bill Fairnum and Bill Hart it is because down deep, basically, they are fine men. It is not what they assume, it is what they are. You know something which is in his composition something that does not ring true, he's not a real man. At the dinner of which I have spoken every one of the hundred men was in fine jovial spirit when Hart began his speech. His voice took on a kind of quiet, even tempered way of his. In a minute and a half he had us all in tears. These are the kind of men that make friends off the screen as well as on it."

Mr. Fairbanks' first work in New York will be the completion of a subject started in the West, a story combining the homes of the Atlantic with the Pacific. Following his three months' stay here he said there might be a trip to South America—it was "on the lap of the gods." The player paid compliments to Mr. Dwan, his present director, and to Mr. Emerson, who has directed him in New York. Mr. Emerson having arrived a few days ago.

UNITY SELLS TERRITORY TO VARIETY.

Andrew J. Cob, vice-president and general manager of the United Artists Corporation, is here. The company 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 Rosenbuhl, president of the Variety Films Corporation, for the two Unity features, "My Country First" and "The Pursuing Vengeance."
Vitagraph Taking on New Players

Peggy Hyland and Virginia Hammond to Be Featured in Larger Company's Pictures.

A Greater Vitagraph Company of America is the slogan recently adopted by the Vitagraph Company whose representative heads, Albert E. Smith and J. Stuart Blackton, are bending every energy, backed by an experience dating from the inception of motion picture production in this country, to accomplish this result. In the immediate future a number of new faces will be seen on the screen, fathered by this famous company, while new personalities and different methods of expression will add a distinctive attractiveness to the already popular picture stories enacted by the "old guard" of the Vitagraph Stock Company.

Heading the list of new players appears E. H. Sothern, whose fame on the legitimate stage dates from his first introduction to an audience at the Park theater, New York, September 8th, 1879, up to a few weeks ago when he retired from the stage for good.

Perhaps the next new player of importance to be signed by the Vitagraph is Peggy Hyland, who, although new to American audiences, is popular in England. In pictures Miss Hyland has played in "The Love of an Actress," "John Halifax, Gentleman," "Infelice," and "Caste." Her first work under the Vitagraph banner will be as Mr. Sothern's leading lady.

Alice Joyce, a well known and popular player who also has won fame both on the legitimate stage and in pictures, is another recent and valuable addition to the Vitagraph roster. She is now working in "The Battle Cry of War." Barney Bernard, representative of the better class of comedians who impersonates Jewish characters, is also a new Vitagraph player, who bids fair to become as popular in pictures as his Abe Potash was in "Potash and Perlmutter," on the legitimate stage. Mr. Bernard's initial work as a picture star will be in a character similar to Potash in which the humor and pathos of the Jewish race is exemplified.

Virginia Hammond, who has been leading woman for Sir Henry Irving, E. H. Sothern, William Courtenay, under the Frohman management and many other notable players is the legitimate stage star to join the Vitagraph forces. Miss Hammond's stage experience has embraced almost every kind and variety of work from comedy to tragedy. Her first appearance as a Vitagraph player will be in a flesh comedy for Cockeyed Cecily. R. Petter, who is Thomas Mills, Miss Hammond's director, has just been appointed to the position he now holds, having been raised from the ranks of stock player, where his work received more than usual attention.

NEW COMPANY FOR FLORENCE LAWRENCE.

For some time rumors have been afloat with regard to a new moving picture company to be headed by Florence Lawrence. The rumors have been so much denied in such shape that it is said, that the contracts governing the movements of the company have been drawn up and await only the signatures of those concerned. Some delay on the preliminaries has been caused through the temporary illness of one of the prominent members of the organization. A large capitalization has been placed behind Miss Lawrence in her new venture, and the services of one of the finest directors in the country is to be procured. The best of vehicles will also be placed at her disposal.

NEW SCENARIO EDITOR FOR UNIVERSAL.

Eugene B. Lewis, who recently came to the Pacific Coast from New York to write feature scenarios, has been made head of the scenario department of the Pacific Coast studios of the Universal Film Manufacturing Company by General Manager Hiram Abrams. Mr. Lewis is an old time newspaper man, before becoming associated with the Biograph Company, he was connected with the Biograph Company.

"INDIANA" SUBJECT PLEASES STATE OFFICIALS.

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 Indianapolis State House on Wednesday evening, June 7. A large audience was present, including the Indiana State Historical Commission, the Governor of Indiana, members of his staff, and other state officials. All expressed their great satisfaction over the worth of the motion picture. "Indiana" will be shown in all parts of the Hoosier State and elsewhere.

Abrams Head of Paramount

New England Exchange Man Elected Head of Big Distributing Group—James Steele of Pittsburgh is Secretary and Treasurer.

The first change in the administration of Paramount Pictures Corporation since its organization two years ago was brought about on the afternoon of June 13th at the annual meeting of the company. Following a meeting of the stockholders at which ten new board of directors, Hiram Abrams of the Famous Players Film Company of New England, was elected president. William L. Sherry of New York was elected vice president and James Steele of Pittsburgh secretary and treasurer. These, with William W. Hodkinson, the former president, and Raymond Pawley, constitute the new board of directors.

Mr. Abrams who is now brought prominently into the film world, has been connected with film exchanges for six or seven years. His entrance into the field was as manager of the Portland, Oregon, exchange. He later became a part owner. Mr. Abrams and Mr. Greene three years ago organized the Famous Players Film Company of New England, of which the former is president and the latter treasurer. A year later on the formation of the Paramount company the concern took over the New England territory on that program. Mr. Abrams has been a director of Paramount from the beginning. The new president of Paramount will make his home in New York.

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 Company 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.

 Asked for 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 the managers were fixed 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 today set at rest all rumors of any possible rifts of their affiliation with any other film interests."

When Mr. Zukor was asked if he had anything to say in regard to the new administration in Paramount, he replied that Mr. Abrams was right when he said the producers would give every support to the newly elected officers.

Mr. Hodkinson, when a World reporter called at his office, sent out word that there was nothing especial to say, that the action indicated no change in ownership or policy so far as he knew. He declared there had been no disagreements and that everything had been harmonious. He would retain his interests in his western exchanges, he said, which distribute the Paramount program.
Mason Opens New York Office
Australasian Specialist Has Completed Picture of New York Which He Will Exploit.

C. POST MASON, known throughout England and Australasia as a manager of international tours, being formerly associated with Hugh D. McIntosh, Australasian Films, and the Greater J. D. Williams Amusement Company, has opened a New York office in the Candler Building, New York City, from which he will operate his Australasian tours.

Mr. Mason has just completed a three-reel feature, the American rights of which will be sold on the state right basis, entitled "The Wonder City of the World—Greater New York—By Day and By Night," which shows places of interest, including over a billion dollars’ worth of world-famed buildings, theaters, bridges, hotels, etc.; depicting in reality slum and tenement life; Chinatown, Little Italy, the Bowery, Coney Island, the Great White Way by day and by night; marvellous night scenes of the Woolworth and other buildings illuminated.

The Australasian rights are not for sale, being retained by Mr. Mason for the Post Mason Travelogues, with which he starts on a world’s tour in the near future. The production has been arranged to be presented in its entirety or as a series.

Mr. Mason is open to arrange and finance Australasian tours for big features or to buy the Australasian rights of them.

Two features which Mr. Mason brought from Australia, "The Martyrology of Edith Cavell" and the official Australian Navy pictures, showing the sinking of the Emden at Cocos Island, will also be released shortly on the state right basis. The Canadian and English rights of these two productions have been secured by the Famous Players Film Service, Toronto, Canada.

Berst Distributes Bonuses
Seventy-two Employees Receive Checks from Pathe Executive Awarded Under 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 for employees 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 for substantial increased earnings for many of the sales force. Members of the staff of thirty offices will receive these checks which range from amounts representing "vacation money" to large sums.

C. R. MALCOLM, 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.

ACTON DAVIES DIES.

Acton Davies, for many years dramatic critic of the Evening Sun, and associated with the Edison Company during the years 1914-15, died in the Lakeview Hospital, Chicago, on June 12. He had been stricken about a week previously with rheumatism of the heart. Soon after resigning his place on the Sun, Mr. Davies became actively interested in scenario writing, his first important work being a series of newspaper stories produced by the Edison Company with Mary Fuller as the star. Later Mr. Davies was engaged by Edison to act in an advisory capacity in the selection of scenarios.

Owen Moore With Famous Players
Well-Known Player Is Re-engaged as Co-star with Hazel Dawn in Adaptation of Big Stage Success.

OWEN MOORE, one of the best known players on the screen, has been re-engaged by the Famous Players Film Company, under a long term contract, and will shortly be co-starred with Hazel Dawn in an adaptation of a great stage success on the Paramount Program, the title of which, when announced, will undoubtedly create great interest among the trade and public. Mr. Moore 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. He has just completed a most 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 reunion of Miss Pickford and Mr. Moore since the old Imp and Biograph days, when they first appeared together.

Mr. Moore has won his spurs chiefly by his delightful impersonation of whimsical, romantic young lovers, but in his forthcoming appearance with Miss Dawn he will play one of the most forceful characters which has been seen on the New York stage within the last few years. It is the first time Miss Dawn and Mr. Moore have been associated on the screen.

Miss McCoy to do Three-Reelers
Important Announcement That Already Four Manuscripts Have Been Accepted as Starring Vehicles for Her—First Release in July.

THE pronounced 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’ story of New York life, "Gates of Divorce." It will be released July 20.

No expense is being spared in giving Miss McCoy stories which have been fitted to her talent, Robert Burns has gone over his story, "Gates of Divorce," to fit it to her personality. John B. Clymer will provide the following photoplay, "The Wonderful Desire," to be released August 3. Renold Wolf is the author of the picture starring Miss McCoy. And August 12. A strong company has been assembled from the Gaumont players to support her in these photoplays.

"THE JOCKEY OF DEATH" READY.

"The Jockey of Death," big "thriller," with its action and atmosphere smacking of the circus, is about ready for the market after a number of weeks of careful editing intended to make it a sure-fire success for state rights buyers throughout the country who are looking for exciting screen stories to attract and keep the interest of their summer audiences. The picture is being handled by Signet Films, a company recently organized by J. L. Kempner and having offices in the Candler Building, New York City. Mr. Kempner and his associates express the opinion that they have "something different" in the picture line and expect "The Jockey" to achieve great popularity.
The Motion Picture Exhibitor

CHICAGO CONVENTION AND EXPOSITION.

Wide Interest Is Shown Throughout the Country in the Big Event—Various Committees Are Working

Earnestly in Preparation.

A meeting of the Convention and Exposition Committee of the Sixth Annual National Convention and Exposition, held in Room 143, Masonic Temple, on Thursday, June 8, it was decided that the object of the beauty contest will be the selection of the best looking man and woman in action before the camera. The contest will be open to aspirants from all sections of the country, though the number larger naturally will be confined to Chicago. A committee of producers from men in the producing business will be the judges.

The selection of a hotel for convention purposes has not yet been decided, but the announcement will be made next week. It will be either the Hotel La Salle or the Hotel Sherman.

The contract for badges was awarded to Street & Wright of Chicago.

The contract for posters will be let on Friday, June 9.

The mail arriving at headquarters in the Masonic Temple is growing in bulk every day. The letters are from manufacturers and supply houses in all parts of the country, with inquiries concerning space, while a great many are from exhibitors throughout the country, asking for information regarding the accommodations, entertainments, etc., that will be offered during convention week.

Following is a list of film manufacturers and machine manufacturers and supply houses, who have already contracted for space at the Coliseum:


It is essential that all film manufacturers and supply houses, who have already contracted for space at the Coliseum, will be able to show their films at the Convention and Exposition.

INDIANAPOLIS HOLDS ANNUAL MEETING.

Ike Beitman Is the New President—Organization of Screen Club Under Discussion.

The Indianapolis Motion Picture Exhibitors' League held its annual meeting and elected its officers for the ensuing year. Ike Beitman, owner of the Savoy, Empress, Victoria and part owner of the Tacoma, was chosen president, succeeding Joseph Gavin. Roy Bair succeeds himself as vice president. Harry Cook, manager of a string of houses owned by Frank Rembusch, is the new treasurer, and A. C. Zaring, who long has been a leader in moving picture doings in Indianapolis, succeeds himself as treasurer. Mr. Zaring is the guiding hand in the office of the organization.

The Indianapolis league is one of the finest in the country, maintaining a fine suite of offices in a downtown building where the exhibitors may go and come as they please, talk over business affairs, and even enjoy themselves in a social way. The association was organized several years ago, when the motion picture field broadened out in Indianapolis, and it has proved a big help in the development of the business in the city. It has been one of the things which has contributed to the record Indianapolis holds—that of being the biggest motion picture theater city in the world when considered as a whole.

There was some talk at the last annual meeting of forming a screen club here, but no definite action was taken. There were some members of the league who favored the reorganization of the Exhibitors' League to make it into a screen club, in which the members would contribute their salaries, their employees, film reporters and others would be eligible to membership. This plan did not meet with general approval, however. It was pointed out that the league was originally designed to become a help to exhibitors, and that the present form of organization has been successful in accomplishing that. It was feared by the opponents of the
plan that the taking in of other branches of the film industry would tend to disrupt the organization perfected by the exhibitors, and this was a thing not desired. It is possible, however, a screen club will be organized in Indianapolis. The idea of getting the exhibitors to bring the exhibitors and film exchange men into closer touch with each other and a screen club would fill the bill. "I believe a screen club would be all right in Indianapolis if it was built around the social idea," said Mr. Beitman, the new president of the exhibitors' league. "I personally do not favor the other idea. While no definite action has been taken relative to forming a screen club it would not be surprising if meetings of the organization soon resulted in the forming of such a club."

BRONX EXHIBITORS MEET.

THE Cinema Exhibitors' Association of Bronx County held a well-attended and enjoyable meeting at its headquarters, 1425 South 11th Boulevard, on the night of Thursday, June 8. John Wittman was in the chair, while James J. Haggerty acted as secretary. The meeting was addressed by Senator J. J. Dunnigan and Alderman H. Robitzek. The subjects discussed were the standee law, the increased license fee (bill now before the Board of Aldermen) and the admission of minors. State President Ochs was present and spoke of the prospects of getting the Board of Aldermen to endorse the amendment of Municipal Judge Gaynor's standee rule. He reported progress and said that great efforts were now being made by the Manhattan organization to get such an ordinance through the Board of Aldermen. W. Stephen Bush of the Moving Picture World made a preliminary address of appreciation for the efforts of the present exhibitors to continue their splendid efforts to advance the cause of organization and promising them the support of the Moving Picture World. The following new members were received into the organization: John Shechter, Webster theater; Joseph Sobin, Billiken theater; John Mainaro, Tremont Casino; L. Ostend, Elkwood theater; J. Lowrie, Model theater; H. Rottenberg, Pequatorian theater, and Richard Brady, associate member. "It has been uncomminonly good, owing to the tireless efforts of Organizer Henry Cole. At the conclusion of the meeting refreshments were served and heartily enjoyed by the big crowd of exhibitors.

MANHATTAN EXHIBITORS CHOOSE DELEGATES.

Name Men Who Will Represent Local at Chicago—Beefsteak Dinner for Lee A. Ochs.

A meeting held by the Motion Picture Exhibitors' League, Local No. 1, at their headquarters at 218 West 42nd street, on Monday evening, June 5, arrangements were made to send a big delegation to Chicago, and the following were elected as delegates:

Lee A. Ochs, Samuel H. Trigger, Louis F. Blumenthal, Benjamin A. Ochs, James H. Harkstall, C. Kahn, Paul Hilkemeier, J. J. Wittman, Samuel Rothapfel, Morris Needle, Charles Steiner, Adolph Weiss, Charles Haring, Otto Lederer, Gus Koenigswald, Ed. Gorman, Samuel Rhoneheim, Frank J. Haring, Louis Lowry, Alphonse Harst, Frank Peters, Max Tischer, William Bigall, A. E. Samuelson, Herman Mayer, Mr. Rock, Louis Rosenthal, Charles Fisher, David Picker, C. R. Martineau, Philip Menschel, Al Jutkowitz and Messrs. Glynn & 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 good done this year, an even greater success. For tickets, apply to I. N. Harkstall, 218 West 42nd street.

A Legislative Committee has been appointed to take up the matter of adverse legislation.

H. C. MOONEY AMONG NATIONAL DELEGATES.

Through a regrettable error in the report of the recent meeting of Brooklyn exhibitors the name of H. Clark Mooney of the Triangle Theater of Brooklyn was omitted in the list of delegates to the National Convention. Mr. Mooney, who has always taken a most active interest in organization matters, was elected unanimously.

KANSAS CITY HAS A SCREEN CLUB.

Eighty Exhibitors and Exchange Men Organize New Film Men's Club on June 9.

ONE of the largest meetings the Kansas City moving picture men ever held took place at the Hotel Baltimore Friday, June 9. This meeting accomplished a preliminary organization of Kansas City's new club, the Screen Club. The dinner was held at 10:30 that evening, and was attended by nearly a hundred. This included exchange men, exhibitors, supply house representatives and members of the press.

From the enthusiasm and spirit shown it looks as if the organization will be a great success. There has been much preliminary work on the proposed club and much credit is due to E. C. Mills, Joseph H. Gilday and E. R. Pearson for the think and make it through the past month. These three men have sent out a number of letters and have done much personal work, with the result that they have the satisfaction of seeing an organization of the local industry formulated and on the road to success.

The officers elected are E. R. Pearson, temporary president; Charles W. Harden, secretary, and C. S. Edwards, treasurer. A committee was appointed on permanent organization and the club will meet again in two weeks.

At Leading Picture Theaters.

Programs for the Week of June 11 at New York's Best Motion Picture Houses.

Marguerite Clark at the Strand.

Marguerite Clark was the screen star at the Strand theater for the week beginning June 11, in "Silks and Satins." The story is one peculiarly fitted to Miss Clark. There are two phases of the photoplay, one dealing with today and one with yesterday. For a little action and a touch of realism in the picture, is in some doubt as to the advisability of the marriage arranged for her by her parents. Finding an old diary of one of her feminine ancestors she lives through her trials and in this ancient place finds the lesson for her guidance. The photoplay was produced by the Famous Players Film Company.

On Monday the Strand offered Charlie Chaplin in his latest comedy release, "The Fireman." Other pictures on the program were the Street's Topical Review, an educational film, and a Mutt and Jeff cartoon comedy. A violin solo by Jan Rubini and numbers by Emma Ecker and Bruce Weyman were features of the musical program.

"The Making of Maddalena" at the Broadway.

Edna Goodrich in the Morosco-Paramount feature, "The Making of Maddalena," was the star attraction at the Broadway theater. Morosco's play is laid in Rome, the picturesque atmosphere of student life surrounding the story of a beautiful Italian model, played by Miss Goodrich. Charlie Chaplin in his latest Mutual-Chaplin two-part comedy, the Broadway Weekly, scenic studies and cartoons completed the bill.

"The Apostle of Vengeance" at the Rialto.

William S. Hart in the role of a clergyman was the star of "The Apostle of Vengeance," a photoplay with scenes laid in the back woods of Kentucky and moonshining and a family feud figuring in the plot. In spite of his ministerial role, Hart becomes thoroughly "riled" as the story unfolds and starts out on the warpath until the still, small voice of conscience brings him back to the fold. The Rialto also included on its program news events, travel and scientific pictures, comedy features and solos by Mme. Jeanne Maubourg, Mr. De Prere and Cristeta Goni.

Eighty-first Street Theater Program.

At the Eighty-first Street theater another series of Triangle Films were shown. On Monday, Tuesday, and Wednesday Bessies Barrassale in "Sorrows of Love," and Fay Tincher, in "The Two O'Clock Train," were featured. On Thursday, Friday, Saturday and Sunday Douglas Fairbanks Jr. in "Regeneration," and Harry McCoy and Peggy Pearce in "Bubbles of Trouble" were the picture numbers of the program.

D'ANNUNZIO SIGNS WITH AMBROSIO.

The Authors Film Company, Inc., American representatives of Ambrosio, announces 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.
Chicago News Letter

By JAS. S. McQUADE.

Louis J. Selznick and Aaron A. Jones Close Big Deal.

A BIG deal between the firm of Jones, Linick & Schaefe, of this city, and Louis J. Selznick, president of the Clara Kimball Young Film Corporation, was closed in Chicago on Friday, June 9. Contracts were signed giving to the firm mentioned a five-year lease for all the Clara Kimball Young productions in the territory embracing Illinois, Indiana, southern Wisconsin and western Kentucky. This means that Jones, Linick & Schaefe will have exclusive control over the Clara Kimball Young features in this territory. This is considered one of the most important film deals, from a money standpoint, yet transacted in Chicago. While the money consideration has not been named, it is rumored that it goes well up into the six figures. Jones, Linick & Schaefe, with the Ascher Brothers and Alfred Hamburger, control the largest circuits of theaters in this city, and they are not only owners of the houses, but they operate them as well. It is expected that the first release of the Young Company will be made sometime in October. This will be "The Common Law," in six reels. It is understood that the following subjects will be of the same length, and that the releases will be made at intervals of about thirty days. The name of the firm through which the Clara Kimball Young productions will be released has not yet been named, but it is understood that the Central Film Company of this city will do the booking.

"I am extremely pleased with this deal and with everyone concerned in it," said Mr. Selznick after the contract was signed. "The Clara Kimball Young pictures will strike a new gait which will be difficult for others to follow." Mr. Selznick promised that Miss Young, his star and the part owner of his business, will be present at the Sixth National Exhibition and Convention of the Motion Picture Exhibitors' League of America, held in Chicago from July 10 to 18.

An Appreciation That Is Just as Warmly Appreciated.

The following letter, bearing the date of June 2, from William Koenig, secretary of the Motion Picture Exhibitors' Association of the Northwest, was recently received at this office:

Dear Sir,—As secretary of the Motion Picture Exhibitors' Association of the Northwest, I desire to express to you the sincere thanks of the members of our organization for the assistance you rendered in making our exposition a success. We particularly desire to express our appreciation of the following of the public to our exhibition and toward the motion picture exhibitors.

Trusting that at some future time we may be able to reciprocate, we are,

Yours very truly,

[Signature]

It is very gratifying to receive such a communication, but the policy followed is one that has been made possible only by the earnest desire of the Moving Picture World to serve moving picture dealers. The moving picture industry in all its branches in any and every way that will contribute to the best interests of all concerned. That has been the policy of the Moving Picture World since its first issue in 1907.

Miss Bessie Eyton Inspires Devotion During Vicksburg Visit.

Charming Bessie Eyton, in the role of Virginia Colfax, the beautiful southern belle in "The Crisis," won the hearts of a host of admirers down in Vicksburg, Miss., who witnessed the filming of the big spectacular war scenes by the Selig Company that were taken on the original spots in that city where the events took place during the Civil War.

The Vicksburg press devoted many columns to the visitors, and one newspaper man, more intrepid than his fellows, contributed the following stanzas to the Vicksburg Herald, in singing Miss Eyton's praises:

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.

"Miss Bessie Eyton"
I can hear the ladies say,
While they gaze in admiration
At your poses in the play.

Chicago Film Brevities.

E. S. Bowman, traveling representative of the Automatic Ticket Selling and Cash Register Company, recently opened a Chicago office for the Steger Building. During a conversation with a Chicago representative of the Moving Picture World Mr. Bowman remarked that in all his travels throughout the United States in the interests of his company he could not recollect having met an exhibitor who did not read the World. Mr. Bowman states that in many instances he found exhibitors who had a complete file of the publication from the first issue, in 1907. Mr. Bowman reports fine business for his company in this territory.

The Woman's City Club of Chicago has invited suggestions for a special private exhibition of their "Child Welfare Film" at the Strand theater, on Monday afternoon, June 12.

W. R. Van Courtland, formerly connected with the Lyric and the Empire theaters in Lima, Ohio; the Grand in Columbus, and the Grand in Tiffin, is now editor of the Photoplay World. He visited Chicago last week on business.

At the recent opening of the American theater in Salt Lake City, Mr. and Mrs. William H. Swanson received felicitous telegrams from Miss Billie Burke and George Kleine and stood fourth on the list, the first candidate receiving 95,673, and the sixth, 82,912.

F. H. Clifford, operator at the Beach theater, Harper avenue and Fifty-first street, this city, renewed his subscription for the World last week. "The Ne'er Do Well" was presented at the Beach on May 25 and 26, at 25 cents admission, and showed to capacity houses. H. W. Sams is house manager of the Beach, while Max Schwartz takes care of the bookings. Manager Sams and the cashier are also subscribers and readers of the World. The cashier reads it, he says, in order to be able to answer intelligently the questions asked by patrons concerning the features run at the theater. The Billie Burke moving picture novel is also having a heavy run at this theater.

Douglas Fairbanks, of Triangle-Fine Arts, stopped over in Chicago between trains on his way from Los Angeles to New York City. Miss Pauline Buch was another stop-over visitor, also proceeding from California to the metropolis. Another short-time visitor was Miss Valentine Grant, of the Famous Players force, who was on her way to her home in Seattle, where she will spend a vacation with her family. In about a month she will return to New York to engage in another picture by the Famous Players.

J. K. Moore and C. B. Ryson, officers of the Vitavscope Film Corporation, with quarters in the Marquette Building, this city, were held to the grand jury on Monday, June 5, under $1,500 bonds, by Judge Caverly, in the South Clark Street Court, on charges of operating a confidence game. The defendant was C. B. Ryson, of this city, who testified that he answered an advertisement of the company, in which they agreed to make a moving picture actor of him. Their terms required him to pay $100 for stock, in addition to $50 for a course of instruction. Jasinski testified that after he had paid his money, Moore and Ryson failed to give him the course of lessons, and kept changing their offices from
place to place so that he was unable to get back the money he had paid for shares of stock.

** Director Marshal Neilan began work in New York City on "The Prince Chap" on Thursday, June 8. Miss Bessie Eyton, Cecil B. De Mille, and other Selig players are under Mr. Neilan's direction. Special scenes will be filmed in Gotham, after which the company will return to Chicago. Where work on the photoplay will be continued. Mr. Neilan will try to have the first direct "The Prince Chap," but will play the leading role.

James L. McGee, general manager of the Selig Pacific Coast studios, spent several days in the city last week on his return from Vicksburg, Miss., where big scenes of "The Cricket" were being shot. He will make a return to Los Angeles in a few days. Mr. McGee was a guest of Mr. and Mrs. William N. Selig at their home on Lakeview avenue on Wednesday evening, June 7, when his birthday anniversary was celebrated. His brother from Milwaukee was also a guest on the occasion.

Director Colin Campbell, who has also returned from Vicksburg, will remain in Chicago for some time superintending the cutting and trimming of the big "Crisis" film, which will be in about twelve reels when completed.

Jack Wheeler, editor in chief of The Selig-Tribune, did some very enterprising work in filming the Preparedness parade in Chicago, Saturday, June 3. A special Selig Preparedness film was all ready for exhibition in numerous Chicago theaters Saturday evening, while the parade was still in progress. The Republican Convention at the Coliseum, which occupied the week beginning June 5, has also led to Wheeler's attention. Amo's specially trained cameramen assigned to convention work were L. J. Simons, of Washington, D. C., Fred M. Delaven and John J. Pasztor.

Chicago Branch Manager Holah, of Pathe Exchange, Inc., also deserves credit for his enterprise in getting moving pictures of the great demonstration and finishing them in time to be shown in several Chicago theaters while the parade was still going on. Orchestra Hall and the Pastime theater in the "Loop" district showed the pictures to crowded houses, and other theaters in outlying districts also showed the pictures before the marchers disbanded. The Pathe News cameramen were Joseph Rucker and K. W. Fasold. The technical work on the Pathe News pictures was done at the Rothacker Film Manufacturing Company's plant.

The following programs have been announced at the prominent downtown theaters in Chicago for the week beginning Sunday or Monday, June 11 and 12.

Studebaker—"Gloria's Romance"—sixth chapter, "Hidden Fire" (George Kleine); Edna Wallace Harper and David Shanklin in "Perils of Divorce" (World); and the Pathe Weekly.

Fine Arts—"The Whirl of Life" (Cort Film Corporation), with Mr. and Mrs. Vernon Castle, has proved so popular that it is continued for another week by Mr. Hamburger. This film has proved a big attraction and business getter.

Strand—Second week of the Casino Club players in the society film "Cousin Jim" (Van Dez Producing Co.) Must and Jeff cartoons, and other pictures.

Orchestra Hall—Marguerite Clark in "Silks and Satins" (Famous Players), Paramount, Bray Animated Cartoons, "Fountains and Palaces of Rome" and "Scenes Religious," travelogues (Swasticka). Nellie and Sara Kouns will be the soloists.

La Salle—Sixth week of "The Little Girl Next Door" (Illinois vice film).

** The Reel Fellows Club of Chicago has made the following announcement to the film fraternity: The Reel Fellows Club of Chicago has moved to better quarters in the Roosevelt Hotel, Clark and Madison streets. A big house-warming and ladies' night will be held on Thursday, June 15, at 6:30 p.m. The dinner is $1 a plate. Reservations are made for 100 couples.

C. T. McElvain, of Kincaid & Metcalf, owners of the Opera House and Airdream in Greenfield, Ill., was a caller last week. Paramount pictures are run two nights a week in that city. Several scenes were reported by Mr. McElvain. He is an old subscriber of the Moving Picture World, and calls it his Bible.

**

Carl Laemmle, president of the Universal Film Manufacturing Co., spent several days in the city last week.

**

Dixon Shows His Picture

Interested and Friendly Audience Gets Many Laughs from "The Fall of a Nation"—Praise for Herbert's Music.

ALTHOUGH critics differ widely as to the dramatic and technical merits of Thomas Dixon's propaganda motion picture picture production with the uniform of the "Loyal Legion," the large and friendly gathering which crowded the Liberty Theater, New York, on the evening of Tuesday, June 6, to witness the first public presentation of that remarkable subject found lots to interest and amuse as the story was unfolded on the screen.

As first shown the picture was excessively long and it was nearly midnight before the finale appeared, but length did not seem to tire, for there was a quantity of enthusiasm left at the finish to demand the appearance of the author and producer, together with the writer of the music, which contributed so largely to the success of the entertainment.

A noteworthy feature and one which aroused the curiosity of the audience at the start was the uniform of the young women ushers—beautiful white costumes of military cut, including trousers and puttees, and altogether becoming. The significance was revealed later when it was shown in the picture that such was the uniform of the "Loyal Legion," an organization of patriotic women which was mainly responsible for turning defeat into victory according to the author's scheme of things.

Mr. Dixon's creation of several men of affairs in the United States drew laughs and hisses from the audience and some of his title and "cut-ins" were the cause of murmurs. Throughout the more serious passages tense interest marked the attitude of all present and the beauty of some of the score elicited applause.

As the light faded out on the last scene insistent calls for the author brought Mr. Dixon in front of the curtain. He briefly thanked the audience for their kind reception of his picture and gave a description of the production of the accompanying music. Mr. Herbert assured the audience that his part in the entertainment had been most delightful to him, as he was personally heart and soul for preparedness.

The audience was one of considerable distinction. His honor Mayor Mitchel and party were conspicuous, together with many other distinguished men and women in private life. The trade was well represented.

A Dutch lunch was served by Miss Jane Lasky, Hal Roach and others equally prominent were there. During the first intermission "Long Tom" Dixon and "Short Tom" Ince met and exchanged congratulations. Altogether it was an auspicious opening for a most interesting picture.

Milwaukee Exhibitors Entertained


MilWAUKEE exhibitors are still talking of the three-day reception held by the sales forces of the Chicago office of the V-L-S-E on June 1, 2, and 3 in that city and of the novel and efficient manner in which the service of that distributing organization was brought to their attention. Gordon Laurence, publicity manager of the Chicago office, and Frank Redfield, assistant manager, who as salesmen and salesmen, he believes, is primarily one of better acquaintance.

Mr. Laurence then went to Milwaukee and engaged a large suite of rooms and the parlor floor of the Wisconsin Hotel. The day before the arrival of the salesmen, he talked with the members of the Milwaukee exhibitors for years, engineered the conclave. Several days in advance of the actual invasion of the Big Four forces of the Milwaukee territory, Mr. Laurence sent to each exhibitor in that territory a letter advising of the reception and primarily one of better acquaintance.

Each morning at a healthy applause. A five-piece orchestra was engaged so that the features would be reviewed to their best advantage and to the great delight of the exhibitors was the feature of the second day's program, and on the night of the third day a supper was given.
REAL REEL ROMANCE.
Kathlyn Williams, Selig Star, Weds Charles F. Eyton, Manager Morosco Studio.

S TAGE lovers, film fans, and friends of Kathlyn Williams, Selig featured star, will be agreeably surprised to learn that Miss Williams has taken place in Riverside, near here, on Friday, June 2. Charles F. Eyton, a well-known picture manager, is the bridegroom. Mr. Eyton and Miss Williams, accompanied by relatives and close friends, departing for the ceremony, which was performed by the Rev. I. D. Van Arnam in the rectorcy of the First Methodist Episcopal Church. The bridal party comprised Juan De La Cruz, Mr. and Mrs. Robert Von Saxman, Mr. and Mrs. Al Filson and Mr. and Mrs. Emil Lehmit.

Miss Williams is one of the bright stars of filmland, loved from the Atlantic to the Pacific by that great army of Americans who march daily upon the moving picture theaters of the country. Mr. Eyton is one of the owners of the Oliver Morosco Photoplay Company, and has been connected with the local show world for the past sixteen years.

The marriage was the culmination of a romance that had its inception in Salt Lake City some ten years ago. At that time Miss Williams was a member of the Willard Mack Stock Company, which was playing in the Utah city. Fate sent Mr. Eyton there to overlook a new play, in which Mr. Morosco was interested. He met Miss Williams and was greatly attracted by her ability and beauty. Shortly afterward they became engaged and the wedding day was set, when the inevitable "lovers' quarrel" occurred and they drifted along different paths, only to meet again in this city about a year ago.

Mr. and Mrs. Eyton left for an extended trip through the Eastern States. Upon their return they will be at home to their legion of friends at their home, 588 Bryan street.

FILM FOLKS FROLIC.
Americans at Santa Barbara Have Lots of Fun Between Scenes. Thirteen Owls Club Entertains.

The Thirteen Owls Club was responsible last Saturday evening for one of the most enjoyable parties ever given in local filmland. One hundred and fifty couples, members of the "Flying A" companies and their friends, assembled at Unity Hall, to be the site of a hard times function, which members of the Owls had cleverly planned. Nothing could possibly have been more appealing than the Owls themselves, as ragged country children. The following members fully maintained their reputation for cleverness in carrying off the evening: Misses: Kathlyn Williams, Peggy Perkins, Genie Forde, Nell Franzen, Vivian Rich, Opal Eason, Audrey Munson, Judie Martin, Teddy Eason, Marty Martin, Sally Newsam and Jodie Frame.

The "Flying A" quartet, Walter Beale, Jack Sarrell, Oscar Gerard and Bowman Johnston gave several musical numbers. Early in the evening and prior to the dance the Cliff Dwellers had a Dutch lunch in the western town at the end of State street. The Cliff Dwellers compose the technical department at the Times, but there were many guests, the party numbering sixty.

EXHIBITOR QUINN A LIVE ONE.
To Show "Preparedness" or "Battle Cry of Peace" During Preparedness Parade Week in Los Angeles.

Los Angeles has one live wire picture showman and he is J. A. Quinn, ex-manager of Quinn's Garrick, and until recently manager of Quinn's Superba.

In commenting on the ability of Quinn as an exhibitor, who is always springing some new and exciting pleasures for his hosts of patrons, the Times says:

"Coincident with the announcement that the big preparedness parade is to be held on June 14, comes the interesting news that the full week commencing Monday, June 12, is to be celebrated as Preparedness Week at Quinn's Empress theater. J. A. Quinn has again showed his enterprise as a film impresario by securing exclusively for those seven days the gigantic Vitagraph production, "Preparedness," or The Battle Cry of Peace. In order that this achievement, involving the flag, special matinees are to be held for school children, while military organizations of Southern California are writing Mr. Quinn for special nights at which they can attend in a body."

Mr. Quinn is building a formidable looking fort on the front of the theater building. Here will be stationed patrols, wireless station, aeroplane landing and many other things to attract attention.

ANOTHER BIG PRODUCING FIRM.
"The Spirit of '76" Is to Be Made by the Continental Producing Company.

Another film company has been started in Los Angeles. The ideas and prospects of the firm, as outlined by the president, Robert Goldstein, well-known coast costume, are broad. It is the intention of this company to produce a new motion picture production in twelve reels, the title of which is to be "The Spirit of '76," to reproduce the American Revolution, including the picturization of the causes which led up to it—the production to be perfect as to historical accuracy and detail, with an entirely original and sensational story closely interwoven.

Robert Goldstein, president of the Goldstein Theatrical Costuming Co., is one of the stockholders in the Epoch Producing Company, which produced and own "The Clansman," the Wark Producing Company, which is now making D. W. Griffith's largest production, "The Mother and the Law," and is otherwise associated with D. W. Griffith in a business way. Mr. Goldstein is also connected in a practical, artistic and business way with most of the large film producing companies in Southern California. George L. Hutchin, secretary and manager, is president of the Estates Association of the Pacific Coast; was manager of the Portland Rose Festival, and later was engaged to plan, design and build the great pageants, spectacles and parades for the Exposition at San Francisco. He is also a writer and dramatist, having had the experience of making a name for himself in the art of the stage.

The director of this production will be George Siegman, whose position as director in D. W. Griffith's companies, together with his experience in Mutual subjects, fits him for the position. In the "Clansman," Mr. Siegman played the part of Silas Lynch, one of the most important in the production. He has sixteen years of independent directing and acting to his credit.

Santa Barbara Welcomes Miss Minter.
Led by the Mayor and various of his official family, Santa Barbara, Cal., residents gave a rousing reception to little Mary Miles Minter, the American-Mutual child star, on her recent arrival at the southern Californian city to begin work on her first Mutual feature release, "Civilization."

Long before the arrival of the train at the station numerous of the city's stanch residents were on hand. Accompanied by her mother, Mrs. Charlotte Shelby, Miss Minter appeared on the rear platform, and after a brief address of welcome delivered by the Mayor she was escorted through the crowd and rushed to the American-Mutual studios, where the celebration continued.

As a token of comradeship members of the American-Mutual playing force insisted that Miss Minter be delated to open the new concrete dressing quarters at the plant. In the parade from the depot to the studio exactly 162 autos took part.

"Civilization" Car Wins the Ascot Races.
As stated briefly in these columns last week, Arthur Hansen, of the Ince forces, won the ten-mile event at the Ascot races for the benefit of the Actors' Fund of America. Hansen, piloting a big Mercer, flying the colors of "Civilization,"
made a spectacular race which earned him the Barney Oldfield trophy and the film championship of America. He negotiated the ten-mile distance in ten minutes and six seconds, defeating Ashton Dearholt, of the American Company, in a car entered by William Russell, and Wallace Beery, of the Universal, in an auto.

The race was a sensational climax to a sensational program. Leading almost from the start, Hansen maintained a consistent pace and never once was in danger of being passed, though there were some exciting brushes. A thrill was furnished in the sixth lap when Beery's car threw a rear tire and threatened to turn turtle. The driver handled the wheel with skill, however, and piloted the machine to safety.

Admiral Winslow Visits U. City.

Admiral Cameron Winslow, commander of the Pacific fleet of the United States Navy, accompanied by a number of his officers, visited Universal City on Wednesday last week.

The Admiral was invited to take part as an "extra man" and agreed to become a spectator in a stock exchange scene.

Other distinguished visitors to Universal City during the week were Madame Marie Rappold, the famous grand opera singer, and Dr. Alfred Hertz, the well-known musical director.

Los Angeles Film Brevities.

We made a trip to the beach this week and found that the Balboa has added Fred Huntly to its staff of directors. Prior to his present connection, Huntly put on photoplays for some of the leading producers. Another newcomer here is Edward Jobson, the erstwhile champion of minstrel fame. He is one of those big, fat, happy men whose very presence is cheerful.

A certain section of the big Lasky studio is active again, because George Melford, having returned from his vacation, has begun work on another Cleo Ridgley-Wallace Reid production, "The House of the Golden Windows." This makes the fourth production in which these two have been co-starred.

Picture girls of Hollywood studios are going in for athletics and have formed a club to benefit all actresses. As a result a reception was held with the helping hands of Mrs. C. H. Richmond and Miss Julia Tolman Lee representing the Young Women's Christian Association, and Mrs. H. T. Wright the women's clubs. The plan adopted was received with great enthusiasm. Lulu Warrington talked on "The Value of Drama Study" and Miss Ella Stevens, physical director of the Y. W. C. A., conducted class work in gymnastic exercises and esthetic dancing. This week Allison Goddard took the "Life of Ibsen," and Miss Stevens followed with the physical work. The Hollywood public library is being used as a meeting place at present, but it is quite possible that larger quarters will have to be provided.

Ever popular Ruth Roland and Roland Bottomley of the Balboa studio won a silver loving cup this week for being the best one-steppers in a free-for-all dancing contest. Several hundred couples entered and it was a nip and tuck affair. In the final against the winners were nitted against Charles Murray, the Keystone comedian, and his wife.

Geraldine Farrar, the Lasky star, and her husband, Lou Tellegen, have arrived in Los Angeles to begin their annual summer engagement at the Lasky studios in Hollywood. It is expected Miss Farrar will do two pictures this summer. It has not yet been decided whether her husband will appear with her or in productions of his own. The Lasky company has purchased the residence and grounds at the corner of Sunset Boulevard and Western avenue for the diva's home.

It is rumored in Los Angeles that fifty of the photoplayers are to organize with a view to electing their president. The initiation fee, so the rumor says, is to be one hundred dollars, the dues to be five dollars a month. These fifty men aim to make this club rank among the best of theatrical organizations.

A number of picture athletes are going to pull off a little handball tilt for the championship of film men of the Los Angeles Athletic Club. Harry Ham, comedy lead man, will be pitted against Al Christie, a popular member of the L. A. C., will meet Douglas Grey, of the New York Motion Picture Company. Grey is the challenger. The man who wins must stand ready to defend the honors against any man of the profession.

Grey has started earnest training and expects to win easily. He is an exceptionally good handball player. Ham is well known in filmdom and in club circles. He formerly was connected with the Universal, but at the present time is playing leads in Nestor films.

H. M. Bunce, who recently came to Monrovia from Salt Lake City, has been secured by the Monrovia Feature Film Company to handle all detail work of the publicity campaign that will soon be launched by that firm in connection with its new model of big feature plays. Mr. Bunce is an experienced newspaper man, having a practical working knowledge of all departments of the work.

Beverly Griffith, who, with Gilbert Warrenton of Universal City, was sent to the Mexican border by General Manager H. O. Davis to cover the news in film for the Universal Animated Weekly, believes in preparedness. Recently he went to El Paso to visit Mr. Davis for a supply of flares which furnish light at night for the taking of scenes. When he returned to Universal City they projected a number of fine night scenes. Beverly Griffith came into the World office to pay his respects and incidentally relate a few of his most thrilling experiences. He said when they were not dodging bullets they were being entertained by very high and gentlemanly Mexican officials. But they got the pictures.

One afternoon this week when the Rolin Players were out on location doing some big outdoor scenes for "Julius Caesar," sneak thieves entered the studio from the rear and went through several of the dressing rooms until they were driven away by an artist who was painting scenes for Caesar's home. Bebe Daniels lost a purse, together with a fine yellow sport coat. Miss Margaret Joslin discovered a pair of her good shoes had been taken.

The Balboa's annual plunge party in the Long Beach nataatorium developed a new contender for swimming honors in Henry King, the film star, being located just a few blocks from the Pacific Ocean, the workers at this studio have daily opportunities to perfect themselves in aquatics. Mr. King had no trouble in pulling away from the bunch, and now he is thinking about entering the Pacific Coast championship contest, to be held this summer. The purse, hung up by the Balboa studio, which King won, he promptly turned over to the Actors' Fund. The women's race was won by Mrs. W. A. S. Douglas, who had just a shade the better of Ruth Roland.

Arthur Shirley, formerly leading man with Thomas Dixon, has joined the Selig forces and is playing lead opposite Kathlyn Williams in a current five-reel feature, entitled "The Valiants of Virginia."

Director Charles Giblyn has started production at Culver City of "Somewhere in France," a picture play from a story written by the late Richard Harding Davis. The scenario was written by J. A. Buker and L. C. Morey, and is being Miss Louise Gaum, with a supporting cast including Howard Hickman, Robert MacKim, George Fisher, Jerome Storm. "Somewhere in France" is a tale of love and intrigue in wartorn Europe.

With a company of fifty players William S. Hart left this week for a post on the international boundary line south of El Centro, to film some scenes in a new Triangle play written by Monte M. Katterman.

The Fine Arts Studios have decided to change the title of Norma Talmadge and Tully Marshall's recent play to "Drogued Hopes," instead of "The Dope Fiend," which was the original working title.

Master George Stone, the five-year-old Fine Arts player, has been borrowed by the Ince Santa Monica studios to appear prominently in a Kay-Bee Triangle play with William S. Hart. Master George attracted considerable attention with his performance in "Let Katie Do It," and has appeared in Fine Arts plays ever since their inception.

Kenneth McGaffey, director of Lasky publicity, advises us that he was in Dorro, this week, celebrating his silver-anniversary recently. Quite a party had been arranged for him at her Hollywood home. Among the presents was a complete motion picture camera, presented her by Charlie Chaplin. No sooner was the gift received than an automo-
Bessie Eyton Visits New York


Director Marshall Neilan brought his company to New York a few days ago to get scenic exteriors for Selig's "The Prince Chap." not to conduct a sightseeing tour, although it happens that three members of the party—Bessie Eyton, Leo Pierson and Cecil Holland—arrived in the metropolis the morning the last ship left for Connecticut and hours spent on New York's waterfront, where some of the action of the story transpires, the visitors may find time to learn whether the much advertised Fifth Avenue shops and the lights of Broadway fulfill expectations. But first impressions were inconclusive, if not disappointing.

The company arrived in the rain and everything appeared rather dark and gloomy on the morning that Miss Eyton looked out a window of the Great Northern hotel and confessed a readiness to be convinced of the beauties of the city. Meanwhile it was easier to talk about what she had done and hoped to do in pictures.

Miss Eyton is a native of Northern California, and one of the few actresses who has never broken her allegiance to the company that gave her a first engagement. Five years ago she started with Selig as an extra and today she is a star under the same management with a number of big pictures to her credit, and in possession of the work in "The Crisis" as the best she has ever done, for the story and the character she portrays offered ample opportunity for the kind of acting she likes best.

On making of her debut Bessie Eyton said that among her friends in Los Angeles were players who insisted that her features were ideally suited to screen needs. Without any previous stage experience she applied at the Selig studio and was employed as an extra, partially because of her usefulness in doubling for actresses who could neither swim or ride horseback, two accomplishments in which she is proficient. Presently, with the coming of an opening in the stock company, Miss Eyton was given a permanent place and since then she has been continuously busy.

"If I have any regrets," she said, "it is that my directors seem to believe that I am best adapted to serious emotional roles, when, as a matter of fact, there is nothing I prefer to light comedy, and I know that some of the most pleasing performances I ever gave were of that character. Perhaps I will get more similar opportunities in the future and still farther in the future I want to have a trial on the speaking stage, for it appears to me that the chances for young women will be better this year than in previous years."

Miss Eyton is a typical Western girl, fresh, vital and devoted to outdoor sports. When the present production is completed she will not regret returning to Los Angeles and her bungalow.

EDISON MAKING LOCKE'S "WHERE LOVE IS."

Ann Murdock, the famous 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 of My Heart," was received by a thousand, performances, as engaged at the Edison 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. The cast engaged in making the picture is composed, in the general part, of well-known companies. 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 who have wide reputations. The first scene of the picture was given at 5, and it is expected that fully two months will be required to complete the elaborate and carefully made production.

William J. Locke, the writer of "Where Love Is," is one of the best-known of present-day English novelists.

AUTOMATIC OPENS WESTERN HEADQUARTERS.

The Automatic Ticket Selling and Cash Register Company announces the recent opening of its Western branch in the Lytton Building, Suite 1432, Chicago. Arthur Klein, general manager, has already sent in some good business to the company.

Following are a few of the theaters which have just adopted the Automatic System in Chicago: Oakland Square theater, Midway Hippodrome, Rosewood theater, Cosmopolitan theater, Beach theater, Plaza theater, Band Box theater.
Clubwomen and the Motion Picture
Views of Eleven Leaders of the Recent Biennial Gathering in New York City.

By Betty Shannon.

THERE are eleven departments in the General Federation of Women's Clubs, the biennial session of which has just closed in New York City, all headed by women who are leaders and authorities in their fields. Each woman feels keenly that a motion picture is a tremendous factor in the life of today. Some are in favor of Federal censorship. Most of them are not. The interest of the child of the nation is close to the heart of all of them, and they are sincere in their beliefs. The eleven chairmen have consented to give statements of their personal opinions of motion pictures. These statements follow:

The saloonkeepers were the wealthiest people in our town until the motion picture theater with all of its popularity came along. Now they have hardly enough business to keep them going. I do not believe that legalized censorship if it were not so, would cause the production of motion pictures which are of a kind which mothers who are particular want to see. The women of the country must find it their share in this great amusement force to help create a demand for better pictures. Every paying demand will find producers to fulfill the demand. The great future of the motion picture cannot be estimated.

MRS. GEORGE ZIMMERMAN, Fremont, Ohio. Chairman Civics Department.

There is no doubt the motion picture is the greatest educational and amusement force in the world today. And there is no doubt all thinking people—whether the people who go to see pictures or the people who produce them—are struggling for a better class of production. There is no doubt there are many harmful pictures produced which can and must be stopped. To me, one helpful solution would seem to be in the appointment of a federal commission to investigate all sides of picture production and consumption and to meet and consult with the producers and the National Board of Review, already established. I am not at all certain that legal censorship would be advisable, although I am not convinced.

MRS. FRANKLIN P. IAMS, Pittsburgh, Pa. Chairman Legislation Committee.

The power for ill or good of books is well known. And because motion pictures are visualizations of ideas which books may only present in words they are all the greater in their power for ill or good. I do not think producers know or realize how much harm the pictures they make can do to children. The women who gathered at the biennial meeting of clubs do, because they represent the mothers and neighbors of children who are being helped or harmed by the pictures. It feels something must be done to improve the general standard of pictures which children are seeing. Federal censorship or state censorship I do not believe necessary. It must be a national policy.

MRS. GEORGE ZIMMERMAN.

I believe in "Do's," not "Don't's." The finer side of the motion pictures should be emphasized, not the less fortunate. People should be taught to ask for better pictures, not to stop to criticize the poor ones in existence. I do not feel the present-day standard of pictures is by any means the highest they will reach. It remains for the public to say what kind of pictures it will pay for. The constructive thing for a body of women from women's clubs to do is to aid in the speedy establishment of a greater market for high-class film literature.

MRS. FRANKLIN P. IAMS.

The motion pictures have done much to aid in the work of my department of the General Federation of Women's Clubs, the Conservation Department. They have spread knowledge of forest and bird conservation especially, and have been invaluable in their demonstrations in fire-fighting and other conservation methods. Their educational power may not be estimated. Because the motion pictures are of

Helen Varick Boswell.

That one reason alone would be enough to make me enthusiastic over them. They have given the poor, as well as the rich, a place to go to with their families. I feel also that it is better for people to read anything, so long as it is not vicious, than read nothing at all.

And so I feel that it is better for people to see motion pictures as they are today in the picture theaters, rather than see none at all. They are not up to the standard of perfection which they are striving for and will reach in the next few years, but to millions of people whose lives have been empty before they came they give things of beauty, of educational and social value to think about. There is much more good in them than many reformers are apt to credit them with.

MRS. F. S. WARDWELL, Stamford, Conn. Chairman Music Department.

I believe the motion picture art is so young that it only has to be given time to develop into the sort of a power we who are interested in the welfare of the young want it to. We women may help in molding that art; indeed, we are helping mold it by the public sentiment and the public taste we are helping create. I believe legal censorship, which may become a political power, is unfair and may become pernicious. The only right way to obtain pictures that we want is to make the women and the men in every locality all over the land and all over the world ask for those pictures.

HELEN VARICK BOSWELL, New York City. Chairman of Educational Department.

When my children were growing up they were constantly passing through various stages in their moral development which caused me sleepless nights for two weeks or more. I would suddenly awake and find them entirely vanished. I feel the same is true to a large extent with the motion picture. We are spending sleepless nights, some of us, trying to adjust what we consider a great problem. The past two years have shown every time personal pictures are so constantly changing that we cannot lay our fingers on any supposed weakness, for the minute after we do the weakness will have vanished or changed to something else. The pictures will go on developing and improving in spite of or along with our worry. The best we can do is to encourage. They will come out all right when they have been given time.

MRS. THOMAS G. WINTER, Minneapolis, Minn. Chairman Literature and Library Extension Department.

I am frankly fond of the "movies." I go very often, and I always find something which is instructive and good in them. It is my belief that the motion picture producers are giving us, the public, just as good pictures as we are permitting them to. They are businessmen. They will give us better pictures when we make it worth their while. The gospel of "better health" can and is being disseminated by the motion pictures, just as by the press. Their power is only being hinted at. The motion picture will more and more become allied with the better and higher interests of humanity.

MRS. BLAIR, Albany, N. Y. Chairman of Public Health Department.

Censorship, legalized, of motion pictures is in opposition to the law of democracy. I do not believe that legalized censorship, if it were not so, would cause the production of motion pictures which are of a kind which mothers who are particular want to see. The women of the country must find it their share in this great amusement force to help create a demand for better pictures. Every paying demand will find producers to fulfill the demand. The great future of the motion picture cannot be estimated.

MRS. LOUISE WARDWELL. Chairman of Educational Department.

I believe in "Do's," not "Don't's." The finer side of the motion pictures should be emphasized, not the less fortunate. People should be taught to ask for better pictures, not to stop to criticize the poor ones in existence. I do not feel the present-day standard of pictures is by any means the highest they will reach. It remains for the public to say what kind of pictures it will pay for. The constructive thing for a body of women from women's clubs to do is to aid in the speedy establishment of a greater market for high-class film literature.

MRS. HENRIETTA WARDWELL.
such value to conservation they are also of great amusement value. The producers do not realize as yet the possibilities they have, or they would not create the cheap and vulgar pictures which unfortunately are most often seen upon the screen. The picture entertainment must become more while, or they will lose out. I believe that they will become more worth while.

MRS. JOHN DICKINSON SHERMAN, Chicago, Ill.,
Chaiman Conservation Department.

I think motion pictures to be of great educational force, but not a great art force. I have never seen a picture which impressed me as being a work of art. They have been too cheap and shallow in their appeal to be considered as having any connection, I believe, with art. My advice to producers would be to find good directors in the liberal arts, and a wonderful technician, in their employ. Motion pictures can never be real art until real artists who know true art values have a hand in their creation. The tawdry and cheap must be done away with.

The greatest offense which the motion picture can make is in its offense against good taste. Poor taste is being forced upon children in the photoplay. They are growing up with ideas given them in the pictures. It is vital that good taste be displayed in the majority of pictures and that the youth of the land be protected against evidences of bad taste.

MRS. MELVILLE F. JOHNSTON, Richmond, Ind.,
Chairman Art Department.

I believe there should be a federal board of censorship, because I think motion picture censorship should be standardized. State censorship is not satisfactory for the nation. Neither is censorship which is not legal. The caliber of pictures must be raised to a higher standard, and I think it can only be done through federal censorship.

MRS. JAMES W. REMICK, Concord, N. H.,
Chairman of the Industrial and Social Conditions Department.

PHILIP O. MILLS OFF FOR THE FRONT.
The many friends in the moving picture industry made by Philip O. Mills working with the Paramount Playhouse Film Company will be interested in knowing that Mr. Mills sailed from New York Sunday, June 4, for France to take a commission with the American contingent of "soldiers of fortune" who are serving with the Allies.

In conversation with his friends months ago Mr. Mills expressed his determination to be on the ground in Europe when the present unpleasantness is brought to its close. That was sincerity in his determination is indicated by the action which he has just taken. His commission is with the French ambulance corps.

Mr. Mills has always been active in military affairs, his liking for army life probably resulting from the fact that his father was a commissioned officer in the United States Regular army and for a long time traveled in Europe studying military conditions there.

RIALTO FILMS EFFECT PERMANENT ORGANIZATION.
Jesse J. Goldburg, the general manager of the Rialto Film Corporation, returned Monday morning, June 5, from a trip to Detroit, where a meeting of the Board of Directors of that company was held and the plans for future operations of the company were definitely determined upon. Officers of the company were elected for the ensuing year as follows: President, I. Goldburg; vice-president and manager, Jesse J. Goldburg; secretary and treasurer, S. T. Goldberg, Messrs. I. & S. T. Goldberg are the financial backers of the Rialto Film Corporation and are also the owners of the Lilies Cigar Company of Detroit, Chicago, Tampa and Havana, Cuba.

MISS TALMADGE HONORED BY JERSEY CITY.

Norma Talmadge, the charming young Triangle film star, has been chosen as the Jersey City Maid for the "Made in Jersey City Week," which the Jersey town began to celebrate Monday, June 5. Besides being guest of honor at a banquet at a hotel on Monday evening, Miss Talmadge will stick out at you every time one of the official badges for the week flashes into view, from the cover of the menu for the banquet, and finally Miss Talmadge herself will appear not only on the screen but at the conclusion of the banquet as the personification of the emblem chosen by the Chamber of Commerce under whose auspices the week's celebration is being held. Yes, Miss Talmadge was born in Jersey City.

DAVIS RETURNS TO UNIVERSAL CITY.

Executive Head of Big Picture Plant Carries Back With Him Rights to Many Stories.

With his trunk packed full of scenarios, his grips crowded with scripts and plots bulging from his coat pockets, H. O. Davis, director-general of Universal City, has left New York for Los Angeles. Mr. Davis 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 good 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 men for his selection. During his stay in the East he read hundreds of scripts, and in 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 photo plays 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 also bought scripts and rights to plays from, among others, Fred Jackson, Captain Leslie Peacocke, H. O. Durant, John Millard, Roberta Riche, Susanne Buck, Albert Payson Terhune, Lawrence McClosey, Kate Jordan, Anna Wynne, Andrew Soutr, Mary Rider, Helen Bailly, the Rev. S. C. Spaulding, Thomas Smith, Edna Schley, Robert Davis, Clarissa Mackie, Willard Bradley and Robert Innis.

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.

OBJECT TO TREATMENT OF CHILDREN.

The Children's Society has secured a summons for the studio manager of a New York studio for using a child as a toy to take part in screen drama, without having obtained a permit from the Mayor. The boy entered a restaurant near the studio, with paint on his face, and attracted the attention of some members of the society who went to their attorney. They followed the boy back to the studio, and upon finding out that he was working without a permit went to the Children's Court and obtained a summons for the studio manager; also one for the boy's mother.

The superintendent of the Children's Society stated that cases have been brought to his notice where young babies were subjected to fright and bodily discomfort in order that some thrilling scene could be filmed, the parents submitting without a murmur, so long as they received a certain amount of money for their child. This condition, he claimed, and the reckless manner in which the lives and limbs of older children are risked in the making of moving pictures have aroused the society to the necessity of taking decided action in the matter.

SHIFT IN EXCHANGE MANAGERS.

F. B. Kramer has resigned from the management of the Mecca Exchange, the Forty-eighth street distributing office for the Universal, and has taken over the management of the Sandy Exchange, a smaller branch office. Mr. Kramer goes his brother, Earl Kramer, who will in his new position continue to be assistant manager.

Hi Gainsborg, who has been assistant manager of the Twenty-third street exchange of the Universal, has been transferred to the Mecca. Sam Zierler will be the manager of the Twenty-third street branch. The changes take effect on Monday, June 12.
AUSTRALIAN NOTES

MOONDAY, the Ist of May, was the release date of two good Australian pictures, "In the Last Stride" and "The Joan of Arc of Loos." Martyn Keith, a prominent Australian producer, directed the former and assisted in the direction of the other.

In the Last Stride is a picture which will have a wide appeal throughout the country. The story includes a boxing match, a football match, and a race meeting. Les O'Donnell and Dave Smith, both well known professional boxers, take an active part in the picture. Harold Horder, one of the most prominent Australian League footballers, appears in the football scenes. The leading role is taken by Alma Rock Phillips, who has appeared in several Australian productions to date. The story is good, though the action is slow at times.

"The Joan of Arc of Loos" has been already mentioned in my previous letters. It is a four-part war drama, with the locale in France. The scenes and locations have been so carefully chosen that it is hard to believe they were taken in Sydney. Big things may be expected from the George Willoughby Photoplay Company in the near future. They have just finished their second production, a screen adaptation of "The Woman in the Case," with several of the cast of "The Joan of Arc" in it.

Owing to the expiration of the leases, Union Theatres, Ltd., have lost two of their Sydney theaters this week. The first to close was the Colonial, which has been run as a continuous attraction for some years. It was one of the first to be built by the man who founded continuous picture theaters and who did so much for the film trade in Australia, J. D. Williams. Hoyts Ltd., a Melbourne picture concern, has secured the building only on long lease, and will remodel and reopen it in a short time. Additional seating accommodation will be fitted, making a seating capacity of 2,000 persons. It is understood that the new theater when opened will also run continuously, from 10.30 a.m. till 11 p.m.

The other theater is known as the Glacarium, and has been controlled by Wests Ltd. (a branch of Union Theaters, Ltd.). The Waddington Pictures, Ltd., have secured this house, and have opened it as a continuous show. Heretofore only single pictures were shown. The Glacarium has seating accommodation for 2,000, all on one floor.

The Sydney film market seems to be experiencing a glut in features just now. Nearly all the shows in the city and suburbs are screening two features (of four or five parts each) on the same program. The J. C. Williamson Co. were the first to start this system at their Theater Royal about two months ago, when two Fox features were the standard attraction. This was followed up by the Triangle program at the night sessions of the Triangle playhouse—two five-part features and a two-reel Keystone. Now it seems to have spread to almost every picture theater in and around Sydney.

The Triangle program presented this week is lauded by critics as being the best balanced program yet. Two Ince subjects, "The Iron Strain," and "The Corner" were the leading attractions in the dramatic section, while comedy element was supplied in the Keystone "Fatty and Mabel Adrift." Of the two freerellers the audience seemed to like "The Iron Strain" best. Dustin Farnum is known to picturegoers in this country, having been featured in a Lasky production some time ago. "The Corner" features three stars totally unknown to Australian audiences, Willard Mack, George Fawcett and Clara Williams. The fine acting, however, made a deep impression on all who saw them. This picture is a gripping drama, the kind most enjoyed by picture audiences in this part of the continent.

The attendance this week has been the largest yet, and probably, due to the fact that the Keystone features Mabel Normand, who is extremely popular here.

"Fatty and Mabel Adrift" is easily the funniest Keystone screened in Sydney yet. The fine photography in the picture has been widely commented on.

A picture company is at present engaged in New Zealand filming a multiple reel production to be entitled "The Test," from a scenario by a prominent Australian writer. Triangle Plays opened in Adelaide, S. A., two weeks ago at West's Picture Theater. The first subjects to be screened were "The Coward," and "Crooked to the End." The films have been very well received, and the attracting big crowds. The prices of admission charged range from 6d to 2/6 (10 cents to 60 cents).

The Melbourne season of these productions starts on Saturday, the 6th of this month.

The big twelve-part patriotic war topical "Britain Prepared," has just finished very successful screenings in Melbourne and Adelaide.

A concern, known as the Reliance Photoplay Reviews, has been formed in Sydney with the object of supplying exhibitors in the country districts of Australia with a review of all features released by the various exchanges. Hal H. Carleton, a motion picture journalist, and Tom S. Imrie, Photoplay Editor of "The Mirror," newspaper, control the company.

During the past two years Australians have become great picture fans. Since features came to the fore about eighteen months ago, and people began to find that there was as good amusement in photoplays as in stage plays and vaudeville, a new picture house opened. In the past two years no less than eight fine photoplay theaters have been opened in the city of Sydney alone, the smallest of which has seating accommodation for 1,000 persons.

Serious criticisms have been received by the Chief Secretary, Mr. Black, show that there are now 113 picture shows in the city of Sydney and the immediate adjacent suburbs. The average weekly attendance is 430,000. The whole population of the above districts is about 700,000.

Taking the average charge of admission at sixpence, the attendance given means that £10,700 ($53,500) is spent each week in this form of amusement.

I had an interview this week with a country exhibitor who controls several picture theaters in various country towns in N. S. W.

He states that features are much in demand by his patrons, outdoor pictures being very acceptable. Society dramas and similar subjects do not catch on.

Serials are still popular in the country, "The Exploits of Elaine" and "The Romance of Elaine" being a big attraction at present.

This exhibitor has been drawing large crowds with Equitable productions and is procuring district rights for Triangle plays. In spite of the fact that very few country exhibitors are qualified personally to receive them, the advertisers requests they book, the usual programs submitted by the exchanges are of a very high standard.

"The Birth of a Nation" was presented on Easter Saturday at the Sydney Theater Royal, and will continue for an unlimited run. The price of admission are the highest ever charged for picture entertainment in Australia, ranging to 6 shillings ($1.50). A splendid orchestra of thirty pieces rendered the musical score. The huge picture has been favorably reviewed by the Sydney press, as may be seen from the following excerpts:

The Mirror: "This is a remarkable production and in it D. W. Griffith has eclipsed anything yet done in the making of motion pictures."

The Sun: "The Birth of a Nation" is really a wonderful film, the most elaborate thing yet done in motion pictures."" A splendid newspaper in Sydney morning, "The News," adds: "The box office of this wonderful photoplay largely arises from the width of its outlook, and the manner in which it brings home to the mind the awful nature of the American Civil War, through the medium of vivid bird's-eye view of battles wide-spread over hills and dales.

Another new theater, the Haymarket, was opened in Sydney on Easter Saturday. The management claims that it is the largest "continuous" house in the southern hemisphere, as it seats over 2,000 people. The interior of the theater is beautifully decorated, the walls being painted with an artistic design on a brown background. The seating arrangement is very comfortable, tip-up seats being used throughout.

Broadway Features, Red Feather Photoplays and Blue Bird productions will be screened first-run exclusively at the theater. "Scandal" was the main attraction on the opening bill.
Newcastle, N. S. W., also has a new theater. This is the Strand, which was opened last week by the Mayor of Newcastle. Ashmead Bartlett's pictures of the Gallipoli campaign (released in America by Universal) were screened at the opening program.

Newcastle is the second largest city in N. S. W., having a population of about 70,000. There are many fine picture theaters.

Since the war began many companies in England and elsewhere have produced "patriotic" war dramas, with stories based on actual incidents from the front. Some of these have been very good, while others were just the opposite.

An Australian production, in three reels, entitled "Murphy of Mungo," released this week, is unfortunately one of the latter. The story would win a prize for inconsistency, while the direction is poor. The location is Gallipoli, and is a story of the life of Private W. Simpson (known as Murphy) who saved many wounded with the aid of a donkey during the battle on the Gallipoli peninsula. He met his death while doing this good work.

A fine Triangle program was presented this week at the Triangle Playhouse. This consisted of "The Disciple," an Ince production featuring Wm. S. Hart; "His Picture in the Papers," from the Fine Arts studio, with Douglas Fairbanks in the leading role; and a Keystone comedy, "A Game Old Knight."

Although the Fine Arts comedy was the best picture, "The Disciple" was billed as the star attraction. It is a rather slow moving drama, though a very suitable vehicle for Hart. "His Picture in the Papers" is a genuine comedy, and every Sydney paper has had much to say about Fairbanks' fine performance. "A Game Old Knight" is a two-part comedy on the usual Keystone lines.


A Melbourne picture theater proprietor has been fined £20 for opening a new show without the consent of the Victorian Board of Health.

TOM S. IMRIE.

SYDNEY, N. S. W., Australia, May 3, 1916.

Mechanical Demonstration

Automobile Makers Use Pictures to Explain Intricate Motor Mechanism.

The motion picture long since has been recognized as an aid to the development of science in its various forms. The Willys-Overland Company was among the first of the automobile manufacturers to look with favor upon the picture screen in connection with its work in disseminating knowledge of motor car construction.

A lecture descriptive of the Knight sleeve valve motor illustrated by 2,000 feet of motion pictures is being given in various parts of the country by an engineering expert of the Willys-Overland Company. The pictures are declared by exhibitors who have seen them to be remarkable examples of what can be accomplished by the modern manufacturers with the aid of the camera.

In the pictures are brought out details of the construction and operation of the Knight sleeve valve motor, and without the aid of the film the lecturer himself could not be expected to explain it to the public many of the points that should be brought out.

How properly to illustrate a power curve on the motion picture screen is a problem which the Overland people have solved. When this part of the lecture is being given, there appears on the screen a square frame, up one side of which is indicated by figures various degrees of horse-power; along the bottom of the frame are figures indicating the number of revolutions per minute, and the frame itself is charted. While the lecturer is talking a small mark appears at the lower left hand corner of the animated chart, and as he proceeds with his explanation of power development in the Knight motor, the mark becomes a small line and slowly finds its way upward and across the screen.

Thus, the lecturer with the aid of the motion pictures is able to give what is declared to be the most vivid description of the power curve ever developed.

That the public is interested in an educational film of this kind has been demonstrated in every city in which the motion picture lecture has been held. Backed by speakers, it is the policy of the Overland Company to select the best available theater in the city. The house is leased outright for the day, a full orchestra is provided, a vocalist is secured, and as a preliminary feature a popular song film is projected.

In Quincy, Ill., the motion picture picture was presented in the Empire Hippodrome, where crowds were turned away; in Canton, Ohio, an audience crowded the Alhambra theater and 200 were turned away because of lack of room; in Kalama, Wash., the lecture was held at the Hotel Hotelier, in South Bend, Ind., at the Oliver theater; in Warren, Ohio, the Warren Opera House was chosen; in Fort Wayne, Ind., the Majestic theater; and the lecture also has been given in Syracuse, N. Y.; Harrisburg, Pa., Indianapolis, Boston and before such educational institutions as the University of Michigan, John Hopkins University, Catholic University of America, University of Illinois and University of Minnesota.

The lecturer, according to exhibitors, is particularly well fitted for this work, because of his long association with Mr. Knight and with the men who have done so much to develop this motor.

Miss Justice in Wider Field

One of Her Famous Film Stories Reissued by Essexay on May 30.

Here have been so many requests made of the Essexay Film Company by those who saw and never forgot Maibelle Heikeker Justice's beautiful, heart-interest story, "The Song in the Dark," for its repetition that the company has released the drama in the two-reel original, May 30. This film, it will be remembered, was derided by many reviewers to be the most original story of 1914, and was woven around the touching and pathetic episode of the little canary bird which had been blinded by the cruel vendor who sold it, to make it sing better. Also how it sang so wondrously during the dark hours of the night for the comfort and profit of the beautiful society girl who bought it, and how the canary bird grew to love her and sang the songs which she made known to her in her life when she lost her own sight. In this unusual story, Richard C. Travers and Gerda Holmes are featured.

Miss Justice at the present time has entered into a wider field and is writing only long features. Coming into the photoplay field first as a successful writer of novels and fiction for Cosmopolitan and other magazines, she is now transcribing many of the strong, original plots she formerly intended to use for her longer novels, into complete scenarios for the screen instead, and by the originality of her material is accomplishing results which she has long cherished in the production of superior photo-drama.

Well-known Broadway stars have called upon her for original material. They meet their requirements so that lately several powerful features have issued from her pen. Miss Justice from the first, has been one of the very few authors who came over from the field of fiction to that of the photodrama, who has had no trouble in finding sources of stories to suit the motion picture requirements. The same making her plot or story the biggest feature of her work. She writes wholly from inspiration, yet is a careful, conscientious writer, and has always declared that the screen drama will never reach its zenith of perfection until original stories are produced, to the entire satisfaction of all, else. And so in order to establish the correctness of her principles, she has set out to accomplish much in a wider field. Miss Justice is at her home, 41 West Forty-seventh street, New York, but will leave for the north some time during the summer.
AT LAST the various interests in the motion picture industry have taken the only course open to them for an effective and decisive campaign for its protection. This course has always been open to them, but lack of foresight on the part of some, the confusion on the part of others, and an uncalled spirit of independence on the part of not a few who felt that they were qualified and equipped to manage their own business without assistance or interference from other branches of the industry, has prevented the organization and coordination of all interests in one great co-operative body. The idea to bring all producers of photoplays and all exhibitors, exchange men, and manufacturers of and dealers in projecting machinery into action, that Chipman and his associates, by creating one league, cannot fail to win the hearty endorsement of all who aim to protect and advance the welfare of the moving picture business. All these interests are dependent upon each other. An attack upon one affects the other, and none can stand idly by and see another suffer through the acts of those whose aims are inimical to the business as a whole.

The declared policy of the new movement outlines a united and decisive campaign against official censorship in any form and for the introduction of a bill at Washington by which a Congressional committee shall be appointed to investigate the motion picture industry. The great capitalization of half a billion dollars, ranks fourth in the industries of the nation. This voluntary movement for public investigation is designed to get to the people the real facts that have been concealed, conduct operation, importance and rights of the great industry. The promoters hope thereby to bring before the public minds and conditions which they have been unable to adequately present in their campaigns. In the absence of facts before the various state legislatures, the censorship boards and petty officials in municipalities throughout the country. The rulings against them, with few exceptions, have been so unwise, unreasonable, and have been based on the mistaken idea that there is no national or state constitution in existence. So arbitrary have the censors become that they have reversed the rule of law that the prosecution must provide evidence of guilt. In their eyes the producers and exhibitors of moving pictures are automatically guilty until they prove their innocence.

Through the united movement, followed by an impartial and the widest public investigation possible, the moving picture interests propose to convince the public that there is no need of local, state or national official censorship, and they also aim to obtain a convincing ruling that they are entitled to the same constitutional privileges that apply to the freedom of press and speech. At the same time they hope to conclusively show to the public that the official censorship authorities are not acting in good faith; that they do not represent conditions as they exist; that existing laws and municipal regulations are ample to attain what the agitators claim can only be secured through official censorship; that pre-censorship is a forerunner of political jobbery and graft; that censorship boards and their supporters have shown they cannot operate either impartially, conservatively or concertedly. Governing bodies have shown again and again that the refusal to sign the Cristman-Wheeler bill and Judge Ander- reid, of the Philadelphia Court of Common Pleas, has just condemned a ruling of the Pennsylvania Board of Censors for an action that was also found to be unjustly "ab-"uded." Judge Anderreid went still further and said the Board of Censors "abused its discretion and acted arbitrarily and oppressively. The decision must be the more humiliating to the censor because the court, beholding on account of it following upon the heels of a victory they secured in the Pennsylvania Supreme Court, which prohibited the lower courts from interfering with rulings of the State Board of Censors unless abuse of discretion could be shown.

The new movement for protection should be unqualifiedly and enthusiastically supported by all moving picture interests if for no other purpose than the maintenance of complete unity. Failure to secure Congressional investigation or defeat official censorship should not influence any interests in lagging. The magnitude of the industry justifies antic-
Advertising for Exhibitors

Conducted by EFES WINTHROP SARGENT

Keeps Him Guessing.

We are not going to name the exhibitor who wrote the following letter. This is because the letter would object, but there seems to be no need for it, and we can discuss it without a signature. He writes:

I am sending you several copies of my house organ which, I am sure, is not exactly accomplishing its end. I would like to have you tell me wherein it fails. Seeking something of local interest, I took up the fight of local churches to oust saloons and it has been published, it cannot have been an error and as business is slowly improving, my prohibition talk cannot have kept them away, therefore these results are coming to me so slowly I begin to fear that I am taking my advertisers' money under false pretenses. My clientele does not seem to read. Have decided to try some very sensational pictures cutting out my advertising which has been on the same lines two serials. These have doubled my business for those two days, but the better and finer my pictures are, the poorer the attendance. The public, I am sure, are not interested. The 2,000 houses under my personal supervision should, it seems to me, bring out a three per cent. attendance, as these houses are all within a six block radius and can only be competing houses which is not doing much better than I am. I sell the advertising space, write most of these ads, collect the bills, write most of the paper and read proof on a bunch of foreign prints, and besides attending to janitor work and being in the house during all sessions—some little job.

Here is a man who is typical of hundreds of other exhibitors. He finds business slipping and does not know what the matter is. He has all been along the same lines. With the same advertising, the same programs and general management the business is not holding up.

The trouble that the general public is tiring of seeing the same stuff over and over again. In spite of large talk, the stories, and therefore the pictures, are not so good today as they were two years ago, because they are mere recitations of the same stories and generally two and three real stories of a couple of years ago built up into fives with padding. The stories made a hit then. The director may be willing to improve the story, but he flosses it up with a lot of trick stuff, rising and the like and his employer does not know better than to say it has been improved.

In all we get better stories and more interesting business methods, the patronage will slowly slip from the houses. People are tired of the same old thing.

That is the chief cause of falling business, and the oncoming of summer makes more pronounced a complaint that has long been apparent to keen observers. Until a lot of directors, including some of those with the greatest reputations, are thrown out of the business, the exhibition end will continue to retrench. Very few new comers see their own pictures—all of the output, and fewer still see the pictures of other firms. They do not realize how rotten production is getting. This is in reply to the dozen or so letters that have been received and the hundreds that presently will be.

Taking up the more purely personal side, this Exhibitor seems to have erred in taking sides on the popular question. The current wave to put the saloons out of business is to attract the patrons to the picture theaters. Most men hang around saloons because they have no other place to go. To take sides on what is practically a question of personal liberty in a dangerous. It is a good plan to fight with the better element for reforms that will benefit the community, as a whole, but prohibition is too closely knitted to censorship to make it good medicine for a theater management to take up actively. We think that in a way this is reacting against the house.

But a more potent indicator is a paragraph in one of the papers sent by another exhibitor. They sell free tickets, a few of which were used. These were for children and required the presence of an adult at a five cent admission. When the price was raised to ten cents for adults business was better. Some people would not go to see The Birth of a Nation in a five cent house merely because it was a five cent house. They want a ten cent theater and would stand a quarter admission for the right sort of features. Evidently the house holds itself too cheaply. One of the best features and singles should be booked. The present program does not represent the best to be had, by any means, and we believe that if the house were carried on a more business like the show it will find an immediate gain in business that will be followed by a still more disastrous slump.

For another thing, the house organ is an extremely weak column because it is not in the proportion they like the show. It is a five cent paper catering to the ten cent crowd. The exhibitor takes up matters that do not interest those to whom the paper comes. One issue gives a column and a half of his life history with the promise of more. No one will be interested in the writer to that extent. If they read at all it is because they are interested in film, so talk film and locality and leave out the rest. Make it bright and snappy. Hire someone to do the janitor work and farm out the advertising to some pushing young man who will get the advertisements and collect for them on commission basis. Then the exhibitor will have more time in which to perform the rest of his duties properly. Indeed, of personal reminiscences use gossip of the neighborhood. Write of the films brightly and interestingly. Take up the reformat that interest all and not merely a portion of a community, and make it a ten cent paper trying to draw ten cent people to a centum house with a ten cent program.

Too Full.

Edmund Reid, of the Palace, Barnesville, Ga., sends in a four page program that is almost too full of type. He runs two weeks to an issue and gets a full weekly program into a space 2½ by 6 inches. As a result the lines of type are so crowded that you must be very much interested if you read it through. This is largely the printer's fault. He uses the largest possible type for that space and apparently does not know that a smaller face with some white space would have worked much better. We show one page of it, a little more than half size. To begin with, the date should be eight or even six point instead of twelve. Then the various "presenters" should get eight point, descriptive lines should get six point lines and stars ten and titles twelve. It is a good idea to set all of the type in and still make it look like a lot less. It is a grave error to use the largest possible type. It is good workmanship to get the best possible display through contrast, and if the printer does not know this, he should have it explained to him. We presume that Mr. Reid merely left this to the printer, but a printing office is a hell of betrayed confidences and the printer should be watched even more closely than the cashier, for he may give you greater financial damage on a two dollar job than the box office person can do by decamping with a week's receipts.

This master of display by relative size is one that the exhibitor should hammer into his printer's head if he has to open up the ivory dome with the offender's own job press. It is not size, but the relative value of size within limits, of course, that gives greatest display. Take a full page open display newspaper advertisement and look at it through a reducing glass. You get smaller type, but even if you reduce it further, there is the same well balanced proportion. Instead of using a reducing glass, reduce the type several proportionately and you'll get the same relative values. There are many times that a ten point line will give you a better display than a twelve or even an eighteen point size. Don't say "He is talking to Reid." You may need it much more than Mr. Reid does, for his seems to be a case of confidence misplaced. He personally knows more than his printer seems to, which is why we use it for ten.

All But the Ink.

The Marshall, Manhattan, Kans., sends in a four page program that is spoiled by poor ink and bad press work. They have a drawn design for the front page that is nicely done, but the ink gives some bony effects not intended in the original. The ink seems to get into the type and clog the letters or else the type was cast about the time Ben Franklin bought his first press. For the program they use a line eight inches wide. As the face is only eight point, the eye gets tired before it traverses a line and loses the place on the return to the next line. It would be better to set in two columns, three days to the column. A better display would be possible by this arrangement. No display is used in the program proper, most of the matter being solid descriptive matter with a ten point all-cap face for titles and names in body type where a reader would not be interested. With a two column layout all of the titles, where more than one is used for a day, could be given a line each and so brought up. When the change is made, it should be arranged to have the days dated, and at the same time that the lines should be cut to a ten or less. At present the day is used to get some display instead of the title, which is not a good plan. The program appears in its proper place on page three, the second page being given to house talk and the back to three of the features and a vaudeville act. The general effect of the program is one of overcrowding. A little white space on the third and fourth pages would more than pay for itself. The program is on good stock, but the ink spoils its effect.
The house talk is a good argument for the open market, the heading running "Would you buy four tickets to obtain one good one?" and following this up with the statement that they take their pick of features instead of contracting for an entire output. Here the use of a larger type makes the lines easier to read.

One!
The New Family theater, Adrian, Mich., is the first to announce that owing to the cost of paper it must discontinue its monthly program on surfaced paper. It also urges its patrons to save old paper stock, particularly rags and rag paper stock. Why not use your own program or screen to further the movement? It is getting more serious all the time. It may hit you soon.

To Production Press Agents.
Read this from the Rowland and Clark Regent program, Pittsburgh, and realize that perhaps a lot of your stuff sounds just as silly to the exhibitors. They are not the collection of low browed assets that some press agents take them for. Do real work.

Actual excerpt from "press notices" of a film attraction: "All this was taken only by great pains and hardships in an island located in Georgia, the southernmost point of the American continent where the exact Scandinavian scenery could be found." In other words—the only Tuesday they found open during the week was a Thursday.

Draw the Line.
We are strong for foreign advertising in programs, but now and then something comes along that we do not much care for, such as this from a southern house organ.

Vote for
John J. Diffly
Candidate for
CORONER
Montgomery County.
Eminently qualified to perform the duties of office, being familiar with Post Mortem conditions, acquired thru experience as Licensed Undertaker and Embalmer.
(Paid Political Advertisement of John J. Diffly.)

As a matter of fact the house is only indirectly responsible. The big boss hedged on the cost of the house organ and farmed it out to an advertising man with the result that John and his ripe undertaking experience is thrust at the amusement seeker.

There should be a certain supervision of foreign advertising and contracts that are farmed should carry a clause that advertising should be of a suitable character, medical and certain other styles of advertising being barred.

Paste the Pages.
Frank Whitchek, manager of Poll's Elm Street theater, Worcester, Mass., sends in one of his advertising sheets made up of a page taken from this paper and same hands lettered announcement. The page is a bright insert and this is framed with a yellow band that also encircles this text.

This in A Page
From the Moving Picture World under date of April 22nd. Do you ever read it? Get a copy and convince yourself that the feature pictures shown at Poll's street theater are the biggest and best and the most costly in the world today and remember this.

You see a better projected picture here than you do anywhere else in Worcester.
The house runs vaudeville with a one reel to open and a feature to close with. It is to be regretted that we cannot reproduce the advertisement which is about 9 by 20 inches, for much can be done by an exhibitor who can letter signs. This holds particularly true of the insert pages in colors. Do not wait for paper to be sent to you from the exchange, as illustrated sheet may be made to tell precisely what you wish to say and you can make it just right.

For a Change.
The Calhoun, Minneapolis, Minn., always gets out a pretty house organ but that for the second week in May is unusual. It is printed in a red brown on gray paper, two pages, with a daily program running through the pages and a full program on the inside pages. The days are not dated, but the Calhoun always has been careless about dates. The editor recklessly offers to print verse in which rhymes are "found for the house title. No prize is offered. It is sufficient for the average poet that he gets into print. The scheme is a good one where the house title does not appear in the rhyming of title. It would not work with the Gem or the Star. Experiments with colored stock are to be conducted carefully, but now and then a change is pleasing and this program is one of the best of recent issues.

The Back Kick.
Writing from Owensboro, Ky., Roger Thompson, a state rights exhibitor, who at present is handling the Castles, The Whirl of Life in several states, writes of the clipping from a Cincinnati paper exploiting Forbidden Fruit as "more daring than Damaged Goods." Recently reproduced in these columns. He has been following the film which is being sent through that section with the same exploitation and methods, and is better able to note the result. Those who attended expecting to see "The Garden of Eden" as Mr. Thompson puts it, were disappointed and the other and better element became suspicious of all traveling companies. That is the trouble with this form of advertising. It does not react against the censor, but against the business as a whole. He cites one manager who lost money on the following advertisement because of the offense given by the lurid stuff in the paper. The same is reproduced here and it is also an advertisement given on the last day. We are in favor of the detail and in it is unfortunate that they and the pictures as a whole are made to suffer at the hands of the few.

Mr. Thompson has a contact in Kentucky with George A. Bieche and he says that all we have written and more is true of the man from Owensboro. He finds that a layover with Mr. Bieche takes the bad taste of the other encounter out of his mouth.

With Scenic Effects.
J. W. Ballenger, of the Dean, York, Neb., tells how he handled "The Battle Cry of Peace." To some big town managers it may seem a small thing to frame up the setting shown in the cut, but Mr. Ballenger has no staff of artists to fix things up and he knows the advantage of giving an extra display for a special feature. For that matter it would work in the cities, and lots of theaters that could set something special have simply run the film on the screen without any special demonstration. Mr. Ballenger belongs to the class of managers who know the value of making a fuss over things and he knows that merely running pictures on a screen is not the beginning and the end of the exhibition business. He writes:

We are moved to write you a few lines occasionally to let you know that we are still moving the movies.
The enclosed photograph is just a stage set used on the "Battle Cry of Peace." It was the Opening Number, and called AMERICA.
The writer made a short address regarding the nature of the play, the house lights then dimmed down and the front curtain rose to the tune of AMERICA played by our special eight-piece orchestra. As the curtain rose red lights flooded the stage, and a red spot illuminaled the RIRD OF FREEDOM. It looked rich, and the music and enthusiasm of the audience put the pep in the picture to bold them through to the very end.

As you will note, the set is mounted on rollers, so that, as the orchestra closed AMERICA the eagle moved slowly to one side and the picture started without a minute's drag. In fact, there was on both stage and house, in all the audience, the same enthusiastic applause. We turned loose 25 little rubber balloons from the top of a Bank Building, each with a complimentary ticket attached, good for any seat in the house, any performance. You ought to have seen the scramble. KIDS PILED UP TO DEEP. There was a last bunch of large gray and white balloons to be gray hair in the mix up. Everyone wanted one. Also there was a big audience of oldlookers, and the investment in balloons was veritably paid many times by the advertising the stunt got.

Our newspaper campaign opened with a full page, and ended with 2 col. 6 reader introduced in every issue. We papered the country with posters for a mile radius, and got out a special printed 4 sheet date, which carried the title, BATTLE CRY OF PEACE, so that it was an advertisement in itself.

Business is fairly good in spite of the exodus of 1,000 students, but it keeps the gray matter working to pull the business in the dull season. Thanks to the department of which you are the editor, we get a new bunch of ideas weekly. Some we change to suit, and others we grab as they are, and we wish to

June 24, 1916.

THE MOVING PICTURE WORLD
A Few More Dates.

The Dreamland, Augusta, Ga., sends in a four page program with a new idea. The cover is in two colors, black and pink, the tint being rather too light to pay for the second run. It is used to give color to a tropical scene with a most voluptuous lady swimming in a hammock over a pink lake. It would be better to run the design as a single black form and not rely on money but gain effect, for the tint is too weak to help the effect, but, to the contrary, pulls it down. Inside the program for the work is run on the second page without comment, this comment being run on the third and fourth pages, the two chief attractions sharing the back page and other leading titles getting the third. The idea is good, but all days should be dated.

What's in a Name?

The Censor is the name of a theater in Albion, Mich. Now let us search for the Maude Murray in Cleveland and the Brettingen in Philadelphia. It is not a fortunate choice for a house name, in spite of its oddity. The house gets out a ten page folder, pages 2½ by 4, nicely printed and on good stock, but it must add somewhat to the expense to get the advertising effect that they use. A better fold can be devised and the placing of folding marks will also help. Seven pages are used for the daily attractions, with two underlines and a front. The various subjects are told about, but the story is not given. This is the better plan when the publisher can do his own writing. It preserves the surprise and still gains interest for the release, greater interest than would rise from the bare sketch of the story.

Hard on Owen.

Owen Moore generally gets his press notices on his work, but the Newbury Gardiner, Mass., advertises him differently, and this is how he looks:

You can see Owen Moore, he is the lucky man that married Mary Pickford—

JORDAN IS A HARD ROAD

A Triangle Masterpiece Featuring

DOROTHY GISH

(Beautiful in the Birth of a Nation) AND

Mary Pickford's Husband

(Owen Moore)

It's the Best "Western"—We Ever Saw

It would have been better to have given Mr. Moore the large type and his alliance the underline. The announcement appears in a neat six page folder that shows that the house is still on the map.

Moving.

H. A. Chenoweth, of the Opera House, Milford, Mass., is changing over to Opera House, Westfield, Mass., before he left Milford he was given a benefit with a double Sunday program, the evening bill being entirely different from the matinee attractions. He sends in his most recent form of advertisement which is a strip of card just wide enough to take in the column cuts supplied by Triangle for its films. On paper these clips would be too small, but on card they can be doubled up to fit the vest pocket and distribute nicely. The cuts show up well on cheap stock and give a far better display than would local composition. If you take any service that uses a rather deep single column cut in its mat service, it will pay to try this scheme out. Room is taken off the top for a few additional lines, the entire card being 2 5/8 by 7 1/4.

LYRIC THEATRE

Built up to a STANDARD—Not Down to Price

This is done with type and it will be seen that the condensed letter used is too thin to stretch across the space taken by the word "theater." Either a different type should be used for theater and an extended letter for Lyric or, better still, a drawing should be made in which the spacing is properly and neatly done and this should be used as an original from which the type of one section of column to be made, say the third, should be electrotyped. It will cost three or four dollars, but this investment will be more than returned in added effect. As it stands now two forms are the same. Three samples are sent and each is different. The slight variation from one form to the other spoils the effect. Five dollars is not much to spend on a house trade mark. It will bring back more than that.

In the newspaper advertisement sent a double rule cuts one part of the advertisement from the other. Even the office boy should know better than that. Let alone a compositor. He should be chided. It is not done in the best circles. The rest of the advertisement is not badly set, but this is inexcusable in a printer.
THE PLAYWRITE
Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefore.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

What Is It? W. GRAHAM JONES says that Charles L. Gaskill puts into a nutshell the fault of the picture when he says that the photoplay is but another form of the novel. He says that it is, but that it should not be. And the author of Spaniards pronounces the chief drag of the pictures the fact that it is a story produced as a play instead of a story. Mr. Jones is an actor and wants to see the play form. Mr. Gittens is an old magazine man and wants to see the story told instead of acted. They are both right and both wrong. A photoplay is a story told in action, just as we said in the very first edition of Technique. A story told in a story form but acted on a play form, but it is acted like a play. If the directors, a majority of which are old stage directors, could only realize that the photoplay must have the story form and get the play form, we believe that the same competent directors who have as long as they are efforts are made to tell the story as a play because a director does not know any better, just so long will we suffer the sight of a hybrid. Photoplay is a new art form that combines the play and the story, but uses most of its qualities from the story. It is a narrative, not a drama, and should be treated as such, but most directors will continue to give heed to the visual situation rather than to the mental punch because they lack the intelligence to adapt themselves to the story form. We are inclined to side with Mr. Gittens and Bannister Merwin in their belief that the best directors are first of all a story teller and then and not until then—a man who can put the story into action instead of words.

The Only Way. Unless you can get genuinely interested in a story yourself, how can you hope to interest others in it? But do not get interested to the point where faith warps judgment.

Synopses Only. Don't be afraid to take words for a synopsis only. The old limit of 250 words for the reel is all right where you have the continuity to back it up, or a sketch of the reel, but when your synopsis is all you send, do not send a sketch but a scenario in its proper sense— a complete resume of the story. If you wish, you can condense to a paragraph the happenings in a story without destroying the tension in the title with the full and complete story, whether it is one thousand words or five. There are few editors who can see a full five reel story in a thousand words. Why it plain to them. Hold to the short synopsis for the full script, but take the space you need for the story when you try to tell it as a story.

Newness. A thing is new when it has not been done before. It does not matter that you never heard of it before. It may be new to you, and yet be an old story to others. A new author is quite peeved because we told him that his idea was not original. He lives five weeks six days six weeks but he thought out a big idea all by himself and is surprised to be told that the idea is so old that now his story is merely the point from which practical authors now start their stuff. It is the old story of the half brother and sister who nearly marry, and we have personally seen hundreds in film and script, but it has been some time since merely this story has been done into film. Let it be your rule to take it for granted that most simple themes, no matter how great their strength, have been done before whether you have seen them or not and then use these elemental themes as starts for even bigger and better stories. But at least in one thing it is better to be something less unpleasant. Only the other day a man complained that most strong stories were sex stuff and the very next story he wrote was one of his best and absolutely clean.

Hopeful. When you read that some company has increased its capital, reissue and be glad. Probably the time is coming when you can take some of that money away from it. The money that is coming into the business now is mostly business money. It is money that must earn something and if it doesn't the man who finds it lightly is going to know why and presently he will discover that the director who writes his stuff or works with a studio writer is the basic cause of the lacking interest. Then that type of director will be led into the yard and executed and in his place will come a man whose story for this week will be unlike his story for last week and last month and last year. There will be variety and the free lunches will be looked to for the variety.

Some Reasons. When we printed a letter from W. Graham Jones lately, we wondered how many other writers would get indignant at the statements made. There seems to be just one, Franklin Hall, who writes:

In your May 6 number of The Moving Picture World Mr. W. Graham Jones makes some statements which call for criticism. He states:

"That $10 a reel for a five reel story is not too small." That "Similar successions of scenes in prose are turned out by magazine writers by the mile at five cents a word."

"Two hundred words will easily cover any of the average current releases. Any competent director can spread them over five thousand feet of otherwise valuable film."

The absurdity of these statements seems apparent for the following reasons:

1. Prose without a story containing vital incidents and action have no place in the photoplay, and a large amount of magazine stories turned out by writers by the mile at five cents a word would hardly produce a dozen scenes of interest because of the absence of that quality of incidents and action. Words don't make a play.

2. A two hundred word synopsis will not cover the average current releases of five reel films. A simple story for a single reel in some cases is possible in so few words. But think of asking even our most competent directors to make a feature multiple real picture from one so short and give the author of the idea credit for the work or pay him for what the director does:

Therefore: Why should not the author work out the acting plot himself? Mr. Sargent has well said—"There are others (beside editors and directors) who have ideas."

And further, why should not the man who has a big idea sell it for a song when, if he is capable, he can give an original touch to the many scenes and turn out something different from the trite methods of the hack which we see so much and which the people are becoming heartily tired of.

The acting plot is the real thing. But it requires weeks of labor and believe me sometimes, more often, months of deep and contrived thought. He must visualize each scene and exercise care that he does not destroy continuity of thought. He must create incidents that fit together grippingly, and harmonize his plot or complications will arise and without great care that he does not destroy continuity of thought. Hit must work will be a hedge-podge of incongruities. Hence, fifty or a hundred words as a description of the main or vital theme of your play, together with the action, the cast and scene plot should be all that is necessary and for which one should be paid upon its merit.

We are with Mr. Hall "all fours" in his propositions. If a story is worth $10 a reel from the author's synopsis, that idea is worth money, whether it is told in twenty words or two thousand. It is the idea and not the physical labor of typewriting for which the author should collect. Even the suggestion from which a two reel story should be made should be worth not less than $20, for the value of the reconstruction man would be invaluable. He has everything but the idea his work is worth nothing. If a script is worth a thousand words of originality, the only way the idea could be worth not less than half of that sum, yet even some of the best companies pay ten and even five per cent. for the idea. If you are a day laborer, how much a day for your time by the hour. If you are thinker, charge by the idea.

Different. The early bird may catch the worm, but the early script catches no checks.

Selling Wisdom. If you have written a good story, do not lose faith in it if it does not sell—but first be positive that it really is a good story.

THE THIRD EDITION OF EPES WINTHROP SARGENTS

Technique of the Photoplay

Will come from the press some time in June. This is not a reprint of the second edition, but a new work of seventy-two chapters and appendix.

Watch for announcement.
Contributed by F. H. RICHARDSON.

Manufacturers’ Notice.

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

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to expedite a prompt service, those sending questions. Special replies by mail on matters which cannot be replied to in the department one dollar.

Both the first and second set of questions are now ready and printed in see book format, the second half being seventy-six in number. Ethically it may be remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Question No. 142.

Best answer will be published, and the names of those sending in replies of excellence will appear in the Roll of Honor. Theatre managers looking for high class men will do well to watch the Roll of Honor. Which is the more efficient, a carbon or metallic filament lamp? What is the relative light-giving power per watt?

Roll of Honor on Question No. 135.


The Roll of Honor replies to question 135 were all very good, but too many of the single reply gave all the points for and against the use of glass plates, of course I have myself, assisted by the Roll of Honor replies tabulated these various things and presented them in the form of a reply to question 135.

Reply to Question No. 135.

By F. H. Richardson, New York, N. Y.

The Question:

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

The Answer:

The various arguments in favor of glass in the lens and observation ports are: (a) Prevention of light from being always objectionable, may be, under some conditions, highly dangerous. These air currents carry with them dust, which is bad for the lenses and the mechanism of the projector. (b) Noise in operating room from disturbing the audience. Noise may be caused by worn projectors, motor generator sets, alternating current arcs, talk, or rewriting. (c) Compels installation of ventilating so that operator will get fresh air, instead of the second hand article which enters via the ports, which is particularly unhealthy if the operating room is located up near the ceiling, as it united. With the lens ports stopped up it would be absolutely necessary to ventilate the operating room, since, unless this were done the room would be unbearable hot, especially in summer. The points against glass in the ports are: (a) Glass in lens ports will cause some loss of light by absorption and reflection, though if proper glass is used the loss will be but slight. (b) There is likely to be some reflection from the surface of the observation port glass, which will, to some extent, interfere with the operator’s view of the picture. This may, however, be entirely remedied by setting the glass at an angle, instead of straight up and down. (c) The glasses must be kept perfectly clean and free from dust, which involves considerable additional labor.

Kind of Glass: A photographic plate from which the emulsion has been removed by soaking in a solution made by dissolving, a large handful of ordinary washing soda in about a quart of warm water, is best for both the lens and observation ports. Such plates, already used, may be obtained from any photographer. Never use any other glass in a lens port, but if you cannot obtain a photographic plate large enough for the observation port, then you may use a very carefully selected pane of thin window glass. Be certain, however, to select one in which there is no flaw. A shadow box is an open frame surrounding an object, the same being painted dull black on the inside. As applied to the operating room observation port, the shadow box should be just as inch or less larger than the observation port, and should be ten or twelve inches deep. It is designed to prevent the operator’s view of the picture being obstructed by light reflected by glass in the port, or by light in the operating room.

Dual Brooklyn Union.

The editor is in receipt of an invitation to visit an organization known as the Motion Picture Workers’ Union. The organization recently formed, which designs to take into membership operators, musicians, usher, red boys, lecturers, exchange help, porters, etc., in fact, all men or women identified with the moving picture theatrical business. The writer of the invitation, Alfred De Gregory, secretary of the Union, says:

The Motion Picture Workers’ Union will not only cover Brooklyn, but the whole United States after we get Brooklyn and Greater New York organized.

Your plan of organization is the I. W. W. plan, pure and simple, and whereas I tell you frankly that from many points of view it is a very excellent plan of organization, still in my opinion and judgment it would be extremely unwise for New York City operators, or any other operators, for that matter, to affiliate themselves with that kind of organization, since to do so would be to immediately enter into a fight not only with the stage employees and the electricians, but with practically the whole labor movement, which is, rightly or wrongly, organized under the American Federation of Labor plan of organization.

I am perfectly willing to admit, and, in fact, have upon several occasions pointed out to local 366 the fact that Brooklyn has been the most negligent of the states, has been, in fact, the most backward in considering the question, unavoidable. I do not believe, though, that the Brooklyn operator is going to benefit himself by taking an action which means, in effect, jumping out of the frying pan into the fire, and while I shall no doubt reap your enmity, I am compelled to most emphatically advise Brooklyn operators to not affiliate with your organization.

I have not a doubt but the manager will welcome your union with open arms, and make some concessions to it, because he very well knows that, regardless of the possible relative merits of the plan of organization, the entrance of a dual organization into the field is going to act just as it always acts, and that is to keep the operator back, and prevent him from securing any material advantage through organization. It is no use to tell me that it won’t work that way, my brother, because I have been in the organized labor movement for more than thirty years, and I have seen literally dozens of instances of this. They all end the same, a fight between the two organizations and nothing permanent gained by either. Moreover, let me tell you that your organization is foredoomed to lose, because it will have to fight the entire labor movement of New York City, and you can’t do that successfully. I freely grant that you are probably entirely sincere, but, my friend, when you start out to form a dual union, you are trying to organize a tractor, which will react on the men themselves by keeping them back, possibly for years. My advice to the Brooklyn men is, if you have any complaint, use the methods of arbitration, and get interested in its meetings, and proceed to literally and vigorously “raise the devil” until the things you complain of are remedied.

Off Center.

Hidalgo theater, El Paso, Texas, asks:

What will be the effect in the projection if the operating room is 8 feet out of center, the building being 41 feet wide, and the throw 100 feet.

If the operating room contains two machines and it is 8 feet off center, then one machine will be 8 + 1/2 = 91/2 feet off center with the screen, whereas the other will be 8 - 1/2 = 61/2 feet off center with the screen. The result would be a side keystone effect, which could be remedied by filling in the aperture at the top and bottom and filling it out. See Page 158, third edition of the Handbook. There would be some distortion. That is to say, the light ray would have to travel farther to reach one side of the screen than the other. Therefore, since the rays as spread they travel, objects in one side of the picture would be magnified more than in the other, but if the picture be not more than 16 feet wide and the throw be 100 feet, this would probably not be very noticeable.

The worst trouble would be out-of-focus-effect, which could only be remedied by stopping down the lens, or raising one side of the aperture plate, which is hardly a practical thing to do with any machine, and is impossible with some of them. You can secure depth of focus which will overcome the out-of-focus-effect byusing the keystone effect (above), which, of course, means light loss. You had better get that operating room in the center if you possibly can do so. Of course you can get a fairly good picture under certain named, but you ought to have the very best picture possible, and the best possible picture cannot be obtained under those conditions.
Educational Committee.

R. J. Young, Boston, Mass., says:

Note that Utica, N. Y., Local 337 has started an Educational Division. This is, I believe, an excellent action for local leaders to take. Boston Local 132 has had an Educational, or Progressive Projection Committee for some time.

Glad to hear it, Brother Young, but the amount of good accomplished by committees of this kind will depend directly upon the activity displayed by the committee and the interest shown by the individual members of the organization. Personally, I believe that one of the very best, most effective actions an organization can take to arouse its members to the necessity for maintaining excellence in results on their screen is the checking up of the work of the individual members without the aforesaid individual members knowing that it is being done. In other words, the executive officer of the union should be given power to at any time appoint any member, or members of the union as a committee with instructions to visit different theaters, and, unknown to the operator, check up the projection, citing in their report the name of the reel, the exact time, and a description of any fault that may occur. In considering this suggestion (this is by no means the first time I have made it) remember that any fault in projection must of necessity reflect upon the operator, even though he be not to blame, and therefore, if he be a union man, upon the organization itself. If this fault is found to be due to faulty equipment or other thing beyond the control of the operator, then such action as seems advisable may be taken.

You Can Search Me.

L. P. Gregory, New York City, says:

I have a copy of the opening night program of the new Rialto theatre, 42nd Street and Seventh Avenue, New York City, to notice therein pictures of the musical director, the concert manager; also of the personal assistant to Mr. Rothapfel, of the manager, of the treasurer, of the director of publicity, and a picture of S. L. Rothapfel. I don't, however, find any picture of the chief operator. Why is this? In a list together with the head usher, master of properties, chief electrician, first assistant electrician, and second assistant electrician, I do find the name of the chief operator, though not that of the assistant. What is the idea? It seems to me the public would at least be as much interested in the personal appearance of the man who puts on the picture as that of the treasurer and the director of publicity. What do you think about it, Brother Richardson?

I don't think about it at all. The operator is merely the box who puts on the show; he is the man who does more than any other individual to send the audience away pleased or otherwise; outside of that he does not amount to much. Seriously, however, this whole thing probably, away down at its roots, hinges on the fact that the operator is not spectacular. He don't wear a plug hat, nor does he appear before the assembled multitude in a claw-hammer, or even in uniform, and I believe that is the reason he gets little or no recognition in matters of this kind. It really is, however, just a little bit surprising that the projecting end receives even less consideration than the first and second assistant electricians.

From Cleveland.

L. J. Shafranek, Cleveland, Ohio, writes:

Well, you are back at your desk again. No doubt your trip proved profitable, and I hope that operators and the business in general will benefit therefore. I might add that in our trip out to the National carbon factory I learned a whole lot more about carbons in their making than I thought I had. I wish also to thank you for your comments or our operating room. Possibly you did not know I also work for McGowan at the phonograph theater, but I felt a little bit peeved to see only one of the operators, Brother Noonan, get all the credit. Besides had I not received your photo from the World when I purchased the second edition of the Handbook you would not have found it on the wall. Your remarks, however, with regard to Brother Noonan are not in the least exaggerated. He is good man, is Noonan, and deserving of all you said. It was myself who sent you that cushion top with the I. A. emblem a few years ago.

Attached hereto find drawing of the belt tighter you saw on my machine. If it meets your approval you can possibly benefit some operator who cares to make one for himself by publishing it.

The belt tighter is O. K. Yes, I think we all learned considerable about carbon manufacture that day. The trip through the plant was both of interest and profit. My visit to your theater was a short one and, of course, I did not get all the details, which accounts for my apparent neglect to mention the "other operator," who it now appears was yourself. Apologies.

Can't Do Without Them.

William F. Reed, treasurer of the Harrodsburg Amusement Co., Harrodsburg, Ky., says:

Enclosed find check for $4.00 for which kindly mail me the new Handbook. I am glad it is out, for I have been waiting patiently for it. The Moving Picture World and the Handbook are two things the exhibitor absolutely cannot do without and stay in sight of the procession. I am operator for this concern, as well as its treasurer, and while we are, to quote Lake Mc- Luke, "small town hicks," still anybody who can beat our picture for clearness and steadiness will have to leave their couch very early in the morning; at least that is what travelling men and strangers say; throughout my trips to Cincinnati and Louisville I have not seen any better picture, though to be sure there are nicer houses. If you are ever down this way on your go-devil just switch around into the oldest town west of the Allegheny Mountains and we will not run you away from the box office, but will take genuine pleasure in filling every one of your hollow teeth with spring chickens and old country ham, not to mention the trimmings. In closing I wish you every success in the world in your fight for the operator and the moving picture industry.

Man, man! If you knew how good that old country ham sounds to Yoors Trulys, you would not have taken the risk of offering it as a bait. I am particularly partial to that sort of fodder. Don't know when I will be able to come to Harrodsburg, but there's no telling what may happen in the future.

Some Job.

From Tennessee comes the following. The name of the town and theater is suppressed, because I could not publish such an article and give the names without knowing the facts to be absolutely correct, and I cannot go to Tennessee to investigate. Tennessee writes:

If a certain theater in this town should happen to advertise for an operator, here is what any brother who applies will be up against. First you must work with a negro. He threads and starts the machine and you do the rest. They want you to come down in the morning and get around hand-bills, and paint signs on the sidewalk. If the colored man does anything wrong you are the goat. They won't allow you to associate with their competition or his operator. If you are not kept busy at the theater proprietor owns a garage—get me?

The foregoing is given as illustrating the very vague and decidedly hazy ideas some small town managers and owners have of the responsibility of the position of operator. It would be, I think, a waste of good ink to comment on such an utterly foolish proposition as this. The "manager" in question would do exceedingly well to stick to his garage. He may be a garage man par excellence, but as a theater manager he is something worse than a very bad joke.
Spherical Aberration.

The following article contributed by Ralph W. Martin, Los Angeles, Cal., is presented for the consideration of our readers. It will be observed that Brother Martin's drawing sustains the conclusion we have long since arrived at, namely: that the practical effect of spherical aberration is uneventfulness of illumination at the spot and screen.

In Fig. 1, a pin-point crater is shown focussed at the aperture, and not at the effective focal length of the instrument. In the same way, a pin-point crater is shown distributed over the image, somewhat exaggerated in order to make the meaning more clear. It is also necessary to use a pin-point crater to avoid confusion of lines which would make the drawing unintelligible. In the second place, it is necessary that the corrected objective lens will focus every separate point on the film to a corresponding position on the screen. This idea has been faithfully carried out in Fig. 1, in the construction of the secondary beam, or the throw, although the screen is so far distant that it cannot be "seen in the drawing".

If the reader will examine these diagrams of the beam which show no spherical aberration in the condenser, there will be found a shutter position similar to A A' which is ideal from every point of view.

In this position the beam has a minimum thickness and in passing through it the shutter blade simultaneously cuts off the light (from the front) and the shadow of the edge of the blade does not show on the screen. The cut-off and cut-out of the shutter is thus made a true dissolving or fading action which is more pleasing by many workers than the means for reducing flicker. Hence another boost for correct condenser placements.

From San Diego.

K. G. Bush, secretary Broadway Amusement Company, San Diego, Cal., writes as follows:

The writer has recently received a copy of the new Handbook. It surely should prove of great benefit to any one connected with motion picture work, having in getting sufficient light on the screen at our Broadway theater. We use Ernemann projectors, and have found them to be very satisfactory indeed.

There is a machine not very new, but having steadily gone down year by year, and with absolutely no trouble, and seem to be still in first class condition. We use 35 inch National top and back, 7/8 inch condensers, and have had no more success of that variety. This combination is very good. We ordinarily draw 90 amperes D. C., but can go up as high as 72. Condenser sizes are 605 and 755 Kleine French condensers; E. F. of objective 600 feet. We take current directly from the mains, using no economizer or transformer. The screen is plaster and is treated with a preparation put out by Win Browning of Los Angeles, which seems to give very good results, as the picture shows but little eye strain from the front seats, with a marked reduction of distortion from the side seats. The house seats 800, and is 60 feet wide; front row of seats is 20 feet from the screen. It is in service used Paramount service, but now are in the open market, using the best from the World, Metro and Bluebird. The main trouble, as stated above, is that the picture is rather dark, particularly when running the heavily tinted films, such as Lasky frequently puts out. If you can offer any suggestions that would tend to improve this condition we would be glad indeed to hear from you and pay your fee for same. The objective lens diameter is 1 9/16 inches; distance from its rear surface to the film when picture is in focus on the screen is 3 11/16 inches, and the extreme distance possible to get the film from the apex of the front condenser is 14 1/8 inches. Apex of condenser is now about 11 11/16 inches.

It requires but a glance at Table No. 1, page 141 of the Handbook, you will see that with 14 inches between the apex of the front condenser and the film, and a 3 11/16 inch back focus you would have to have a lens 7 1/2 inches in diameter in order to accommodate the light ray very likely the only way you could get that would be to purchase what is known as the Gundlach No. 2 lens, or a Crown or Baush and Lomb lens of equal diameter, and then stop it down to the 7 1/2 inches of the table, which would mean considerable expense. But it also means considerable expense to continue wanting a large percentage of your light, and that is exactly what you cannot afford just as it is in the use of the screen under the conditions the deficiencies of your projection machine make necessary. Possibly you may be able to so change the machine that you can get the lamp house where it belongs. I do not remember just how the Ernemann table is built, therefore cannot say whether that would be practicable or not.

As to the carbons I call your attention to the new National metal cored negative carbons. You say you are drawing "60 amperes D. C." without any economiser or transformer. Well I don't think you could use that much in a cinema or transistor, so I assume that is a typographical error, and that you are pulling 60 amperes A. C. If that is the case and you can go as high as 90 amperes A. C., your screen condenser, the experimental or not, would be practically the same as 35 to 40 amperes D. C., except in the quality of the light. Use of alternating current is, for projection, altogether out of date, and you should have the necessary expenditure for the service of some kind, which I note in an unpublished paragraph of your letter you are going to install.

Lens System.

W. Becker, Schenectady, N. Y., says:

Please advise me as to my lens system, basing the advice upon the following data. Objective lens 55 E. F.; diameter opening of lens 1 7/16 inches; focal focus of 14 feet. Picture 14 feet 4 1/2 inches; distance lens to screen 57 1/2 feet; drawing 50 amperes A. C. through an economiser using a Gold Foil screen. Please direct larger paragraphs, as I should like to refer to this letter at a later date. You will not reply as I just simply know the firm won't do it, therefore I am trying to make the best of what I have.

Walter Becker if you have a Handbook, as you ought to have, you could refer to it on this for yourself. You have the necessary information on file. I am writing to you at your request, but merely calling your attention to the fact that you ought to have one of the books, and be prepared to deal with problems of this kind.

You have a Handbook to turn to, Table No. 1, page 141, look down the lower left hand column until you come to 1 17/16, in the ninth horizontal division, then across that division to the right and you will find 2580 to be the longest focal length of the objective lens. Let me state that the subject I am commenting on is a 6 V. 1000 lamp as you are using it. I can quite imagine that you could go as high as 6 V. 1500 lamps provided you have the necessary expenditure for the service of some kind, which I note in an unpublished paragraph of your letter you are going to install.

It Would Work.

E. Paterson, Tama, Iowa, answers question 132, and says:

Although this is my first letter to the department I have been a reader of its columns for some time, and find therein some very great helps to the practical problems that I have to face in my work, and it sure contains some great dope, particularly in the optical and electrical end of things. Is there any possible way by means of one of the arcs can we get a picture blown up to the 14 feet that you give? If so please use your data as to the focal length of the front condenser and the lamp as when the lamphouse is back as far as it will go, I will tell you what diameter lens you must have to avoid light loss. If you have a Handbook you can get that information yourself from Table 1, page 141.
Official Errors.
The powers that be in Sioux City, Iowa, have, evidently without consulting any competent authority, evolved a new building code which, insofar as it applies to moving picture theater operating rooms, has only one side to its credit. viz. it might be worse. Here are some of the most glaring errors.

"The 'boost' shall be completely enclosed with fireproof construction, or other fire resisting materials which are not self-closing.

For the benefit of those who evolved this particular clause let me say that a gravity closing, sliding door, is, where conditions permit of its installation, much to be preferred as against the hinged door.

There shall be no more than one 'boost' for each moving picture machine, one for the operator and one for the machine. The opening for the operator's view (they mean observation) (I haven't seen a better definition of the word 'observation') shall not exceed 48 square inches, and the opening for the machine shall not exceed 64 square inches.

This code has been framed. The opening for the observation less need not, in most instances, exceed 9 square inches, with an opening of no greater size for the stereopticon, i.e. one there be, they allow 56 square inches, although they limit the area of the observer's view to 48. There, which operates to seriously and needlessly hamper the work of the operator, I have not time to go into this matter and explain to the Sioux City authorities all the reasons why the limitation of the observation ports to 48 square inches is not only unnecessarily needlessly, totally foolish, and entirely bad. It probably wouldn't do any good anyway. They evidently simply copied this particular thing from some one else, without examining an instance of similar import instead of consulting those who are presumed to know something about subjects of this kind, as, for instance, the Sioux City Motion Picture Operators Union, or the projection department of the Moving Picture World.

"Shutters shall be held open by a small combustible cord in series with a fusible link at each opening, and on the main cord so arranged that the link would break directly through the film when in the side of the apparatus. The cord shall be so placed that the shutters may be easily released by hand."

This clause would make it appear that we should take considerable guessing to determine what is meant by "in the side of the apparatus." There is one item in the particular section which is distinctly vital, viz. the words that master builders, (that is, they don't call it master-cord because they probably do not know the proper name for it) be so arranged that the link is suspended directly over the film when in the side of the apparatus, meaning, presumably, over the aperture of the machine.

"There shall not be more than two shelves, 12 inches wide and 4 feet long. * * All shelves must be of slate, steel, or other fire-proof construction. If constructed of wood the shelf shall be at least 7/8 inch thick, and entirely covered with tin, or lock joints, and shall be supported by iron brackets."

Piffle! Piffle! And then some more piffle. The operating room is presumably the last, the all-wieldy and all-wise, fingers might well have promulgated this particular piece of wisdom inform me what earthly difference a couple of hard wood shelves, or even pine shelves, for that matter would make, even then it might not be "covered with tin with lock joints!" Even supposing these two chunks of wood did catch fire. The little additional heat and smoke they would add would amount to nothing in the new Jerusalem one way or the other. That "cover it with tin with lock joints!" is too ridiculous to receive serious consideration.

"Every permanent moving picture 'boost' must be provided with an air inlet for the opposite side of the 'boost' for bringing fresh air to the operator. Each inlet must be 12 inches long by 3 inches high, the bottom located 3 inches above the floor of the 'boost.' All inlets must be covered with wire netting, the opening of which shall not be greater than 1/2 inch mesh, and must be securely fastened to the covering of the 'boost' by means of metal strips and bolts or wire."

Nothing said, you will observe, about connecting these outlets by duct with the outer air. Assuming the operating room (not "boost") to be where it usually is misplaced, viz. at the top of the highest gallery in the theater, the second best place to be with the air, but with second hand atmosphere which had already been used by the audience and for which they had no further use, the same being quite possible, presumably covered with grating and other more or less delightful odors. The "wire over the outlet" probably came from the Massachusetts law. I have never been able to understand just why this wire is required. However, it is to prevent the operator from trickling out of the opening during the next summer, than which he might possibly do when you consider the following clause in the same law.

"Near the center of the top of theboost shall be a circular opening of at least 8 inches in diameter provided with a sheet of iron flange securely fastened to the roof covering and made positively tight so as to prevent getting in. Securely fastened to this flange shall be a vent pipe of sheet metal not less than 8 inches in diameter which shall lead to the outside of the building and into a fire proof flue. Such metal pipe shall be protected or spaced where it passes near any part of the building according to the provisions of this code governing stove pipes.

Inlets and outlets as above described may be omitted if booth has window through outside wall, supplying equivalent natural ventilation."

Why is it imperatively necessary that the opening shall be circular?

The air would go out a square hole just as well, wouldn't it? But the absurd part is the "8 inches in diameter." For the information of the Sioux City law makers let me say that if only exactly twice as much air as a fan is required in the flue then the diameter should be not less than 15 or 20 inches. Leaving ventilation out of the question, what earthly chance would there be of being able to blow air out through an 8 inch pipe? With that 8 inch pipe, instead of the gases and smoke passing away in ease of fire it would generate so rapidly that it would very quickly be forced out of the theater. The opening of the shutters covering every opening in the room and when that happens just watch the audience pile up in a heap. You will also observe there is no provision made for a damper weighted so as to be normally held open, the same only to be allowed to be held shut by attaching to the master-cord. You will also observe that even this little, piffling vent pipe may be cut down to a mere pipe small enough to be jammed in any machine. The law makers do not know that in order to get good projection the operating room must be dark, therefore the window in the outside wall must be made impossible to open. They are governed by means of a properly constructed shutter, the installation of which the law does not require. Therefore if an operator knew his business and had this window closed, in case of fire the condition would be very much worse than bad.

"Every rheostat used in any moving picture 'boost' must be mounted on a slate insulator properly supported on steel supports properly fastened to the floor."

The law makers do not know that a rheostat should, if placed in the operating room at all, be put as high as you can get it so that the heat will pass directly out of the vent flue without first parboiling the operator. But I forgot that the Sioux City operating room won't have a vent flue, merely a sort of glorified metal wheat straw, so it won't make much difference where the rheostat is placed.

"All the machines and equipment of the theater are to be arranged so as to prevent accidental overturning or moving of same."

Ah Hah! At last we have before us an example of almost more than human wisdom. Spike your machines down, gentlemen! The railroad company will doubtless loan you a few spikes. Imagine accidentally overturning a Baird projection machine! Seriously, there is nothing wrong with this particular clause. They could have made it specific, except that if a machine should be an example of a solid ivory top theatre manager or operator who would not fasten his projection machine down, or at least so firmly that it would not be accidentally moved by some one falling against it.

This whole proposition is but a repetition of the utterly foolish act of the railroad company making building codes. But a railroad company did not make this law. It was a railroad company thing.

Wagner Converter.

John Kortif, New York City, offers a Handbook, and says:

Regarding operating room dimensions I would like to suggest 9 x 9 feet x 8 feet high for two machines. The present law, which governs a seven foot ceiling and a room 10 x 14 x 12 feet for two machines, seems to me rather apropos of a small town operator and big machines in the summer time. My room is 9 x 9 with a 7 foot ceiling, and I find the 9 x 9 part very comfortable, since I can walk around both machines easily; but the ceiling is too low.

I am using Speer carbons since 1916, 1/4 cored above and 1/4 cored for the bottom. I don't find any difference. I also use the solid Bilo, but it is difficult to get solid carbons. The 1/4 upper I find to be excellent. There is no fault in them at all. The picture comes out bright, clear, and absolutely free from a build up passing out the front.

I am pulling 50 amperes through a Wagner converter, which in two years has not given me even a little bit of trouble. I have an 80 foot tube with an 11 foot picture on an Atmospheric. Yes, I agree with you that a 7 foot ceiling is too low. 8 feet ought to be where it is possible to get it. It is the minimum. I also agree with your 9 x 9 dimensions. More than that I won't say until others have been heard from.

As to the "Atmospheric Screen," until the manufacturers show and demonstrate to this department that they have an article of merit I am unable to get interested in it. A really good one it is to be presumed they would make that fact known.

You had better be careful or the Wagner people will get angry and blue-sky you and get away from a build up passing out the front.

Richardson's

Motion Picture Handbook for Managers and Operators.

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

Address All Orders and Remittances

MOVING PICTURE WORLD

17 Madison Avenue, New York
Motion Picture Photography

Conducted by CARL LOUIS GREGORY, F. R. P. S.

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is a rule of this department that no apparatus will be recommended editorially until the value of such appliances has been demonstrated to its editor.

Camp Fire Pictures.

C. A. H., Zanesville, Ohio, writes:

I have been a consistent reader of your department since its inception and can truthfully say that I have derived from it more benefit and secured more knowledge on the subject of cinematography than from any other source. I have been able to find I have read several books on the subject which I secured from the local libraries here, but none of them have the real "dope" as have your articles in the World.

When I first began to be a cameraman for several years and about a year ago became interested in motion pictures, I bought a camera and have made some pretty fair stuff, mostly local pictures. I have sent them out by sending some stuff to the weeklies. Now I want a little information direct. On Decoration Day I am going to make some pictures at the Soldiers' Home in the northern part of the state, parade and the unveiling of a monument, etc. There are to be some exercises in the evening which I want to get. The idea is, I believe, that the old soldiers are to go to a campfire and swap yarns as they did in '61. This is part of the program and I think by the use of magnesium flares I can get it. I have never done this before but I want to go along. What's the best method of procedure? What lens aperture shall I use? I have a Bösch and Lumb Zeiss F. 3.5. From whom can I get these flares?

I shall certainly be gratifying to me to know my efforts are appreciated and I wish to thank you for your kind words. My stock of knowledge is absolutely free to anyone who is interested in the making of motion pictures. I have to tell you that I have been a fast walker and I will answer your questions to the best of my ability.

Motion pictures made at night are no more difficult than those made in the day time, provided, of course, you have a good camera. Your idea of the campfire is a good one and should make a very pleasant picture. Magnesium flares are made in four different sizes and are about the shape of a Roman candle, but a little larger in diameter. They are made to burn one-half, one, one and a half and two minutes respectively, the largest size being about twenty inches in length. For a campfire effect it would be necessary to dig a hole deep enough to allow the flare to stick out of the ground about ten inches. Then pile the wood over it in such a manner that the flame would strike a part of it and spread. Be sure and set your camera on the lee side, for if you are on the windward side and there is a breeze blowing the smoke is liable to get into the lens and spoil the picture. A tree or two near at hand would also add to the artistic effect, as would the tinting of the positive a light copper color. Use your widest lens aperture. These magnesium flares can be obtained from I. C. Newman & Company, 320 Broadway, New York City, dealers in motion picture supplies.

No Static.

J. P. D., Indianapolis, Ind., writes:

I see by your article in the Moving Picture World that static troubles seem to be the bugbear of the majority of camera men. Would you believe it of you? I have never had a foot of static since operating a motion picture camera. Well, it's the truth. I have exposed many thousand feet of film in my camera and have never had any trouble from that source. This camera I have been using almost daily for fourteen months and I think my good luck is due to the fact that it is of nearly all metal construction. The only part that is not metal is the top and bottom and one or the front and back of wood, and the velvet clips in the magazines. But I have my troubles, nevertheless, particularly in the finishing of my work. Most of it I send to Chicago, but am not at all satisfied with the character of the work. Could you recommend a firm there in New York who do first grade work and what are the prices? Do you think there is any possibility of the price of raw stock advanc-

*Copyright, 1916, by the Chalmers Publishing Co.
Music for the Picture

Conducted by Clarence E. Sinn and S. M. Berg

Musical Setting for "Reggie Mixes In."

Released June 11th by the Triangle Film Corporation.


This "Musical Suggestion Cue Sheet" is not designed to solve every possible musical requirement of the film, but is intended as a partial solution of the problem—what to play for the picture. It has proven to be of great assistance to the leader, not only by relieving to a degree the tedium of rehearsals, but by assisting materially in overcoming those situations encountered when the film is not available until the hour of performance. Musical Suggestion Cue Sheets can be obtained (free of charge) by managers from their local exchanges in advance of the date of release. This will afford to the progressive leader an opportunity to acquaint himself with the general character of the film drama he is to portray with his orchestra.

Together with the suggested music at the title or descriptive cues where it is to be played the tempo or characteristic is given so that the leader can select or substitute any or all of the numbers from his own library, thereby avoiding any financial outlay though still carrying out the interpretation.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will help the leader to anticipate the various cues, which may consist of the printed sub-title (marked T) or a described action (marked D). For instance: "10 T" A new sort of girl is a sub-title and is printed reading matter on the screen. But 50 D "Fight continues" is a description of action.

Reggie, a wealthy young man, proposes to Dorothy Fleming of the fast set. To the heroine's faint hope he will refuse him; but she accepts. Aware that she is shallow and frits with another he does not consider himself bound. While riding in his automobile he meets a new sort of girl, a dancer, at Gallagher's saloon. Disguised as a tough he becomes the "bouncer" at the saloon. In a series of exciting adventures he proves the worth of the girl and the story closes with their hope of future happiness.

This picture is a comedy drama with many scenes in Gallagher's saloon showing girls singing at the tables. The whole character of the story is allegro in action.

Note particularly: ½ cuckoo clock, 7½ automobile effects. At 23, 29½, 43, 50 to 61½ are scenes of fighting, struggles, smashing of windows, furniture and dressing. The THEME selected is "Love is like a firefly."—Primal.

Time schedule: 69½ minutes (five reels—about 4,500 feet.)

"REGGIE MIXES IN."

Time. Sub-titles or descriptive cues. Music.  
0 D Opening. Love is Like a Firefly. Primal (Moderato) (THEME).
1½ D Cuckoo clock. (12 o'clock.) Philoepopa Waltz—Berger
2 T "It's lunch time, sir." Repeat: THEME. Country Dance—Nevis (Allegro commodo).
3 T Telephone bell. Repeat: THEME.  
6½ T Concluding that is. Rackety Coo—Primal (Animato con grazia).
7½ T We now come to a point. Tinkleling—Primal (Orch-step).  
8½ T Into the World of Beer. La Capocesta—Olivas (Allegro moderate).
10½ T A new sort of girl. 
12 T "She's the new dancer." 13½ T Reggie decides to invade. 
15 T In a furnished room. 17 T When Reggie enters Gallagher's. 
19½ T The leader of the gas-house. 22½ T "Frame up that new kid for me." 23 D Gang leader leaves his table. The Trombone Man—Hill (Two-step).
24 T Watching the fight. Agitato No. 3. 25½ T At closing time. My Bouncer's a mutt. 27½ T "My bouncer's a mutt." Keep Going—Kleinknecht (Allegro 2-4).
28½ T "Take this Gat." 29½ T "I'm sorry I said it." Mon Plaisir—Roberts (Valse lento).
31½ T Faithful old Pickleface. My Pirate Lady—Romberg (Popular song).
39 T "She's straight and you play." 40 T "I've thought this thing over." 41½ T "I've just got a letter." 43 D Girl bids Reggie good-night. (Shots) (Glass smashing.) 45 T "There's your messenger." 47½ T Meanwhile a costume ball. 47 D When Reggie leaves ballroom. 48½ T Another night. 50 D When girl finds letter. 52½ D Reggie re-enters saloon. 53 T "Lay off that guy." 54 T "I've got to get him." (Smashing of glass.)
55 D Fight continues. 60½ D In the hospital. 61½ T The love test. 66 T "He says he is the bouncer." 66½ T "You must wait and meet." 69½ T The end.

Repeat: THEME. Repeat: THEME. 66½ T Repeat: THEME. All Full of Ginger……..Orlob (Two-step).

To the Lone Pianist.

By S. M. Berg.

The writer is pleased to note that readers have found the articles under this heading of assistance to them. Among some correspondence received the following letter appears to be so earnest that it deserves special attention:

Dear Sir: I have been reading your articles in the "Moving Picture World" and also your Music Cues for current releases. I would like to say a few words in appreciation.

I am employed in a theater seating about one thousand, using a program of Paramount, Metro, Triangle and World pictures, with a change of program daily. I have neither orchestra or organ, but am using straight piano. So you see your articles are of particular interest to me.

I have great difficulty in securing music that sounds well for piano arrangement. At the same time it is appropriate for pictures. I would appreciate it very much if you would send me a list of music I can use.

Another thing I am unable to do is to use the cues for a picture. It seems to me when I play the same thing two or three times in the same picture people will think I am repeating too much. I suppose if I played an organ and used the different stops, such as violin, cello, flute, etc. it would seem different. I would surely be pleased to hear any suggestions you would be able to make.

Thanking you in advance for your valuable assistance and trusting you very interesting articles may continue to appear in "The World," I am,

Very truly yours

RETTE HELLMAN.

The Lyric Theater, Covington, Ky.

This valued reader has asked for help and information on a subject that is probably confronting others who have only a piano to interpret the pictures.

The following suggestions, it is hoped, will be of assistance to others who have similar difficulty as outlined in the above letter.

There should be no trouble in acquiring enough suitable music for the piano, for a perusal of the catalogues of the many music publishers will convince the ambitious player that there is no dearth of piano music.

It is simply a question of becoming acquainted with the works of the different composers, but before acquiring the music of the great masters one must realize that theoretical training and practice are necessary before satisfactory results can be obtained from the best music.

Cerny, Cramer, Clementi and Haac are composers whose works are absolutely essential for the pianist who hopes to attain success playing for pictures. An hour a day spent on technical studies will do wonders for the serious student. Five-finger exercises, arpeggios, scales, chromatic scales, and octave scales, practiced slowly and carefully, will do much towards improving one's technical so that an appreciation of the best music will be made easy for the pianist and connoisseurs student.

If the reader who wishes to acquire a list of the practical theoretical studies and exercises that will benefit him will send an outline of just what he has accomplished in music the writer will be glad to furnish him with a list of studies that will prove helpful.

Few pianists playing for pictures realize the pleasure derived from
Ivy Close Company is Complete

Robert Ellis to Direct Famous Beauty—Henry Murdock and William McKey in Strong Company.

The first definite announcement concerning the organization that will produce Ivy Close comedies came with the news that Robert Ellis had been engaged to direct the new subjects. The famous English star has already played on the stage, on the screen and on the television camera at the Jacksonville studio, and Kalem officials are enthusiastic concerning the outlook for the coming comedies.

Kalem's plan to support Miss Close will be of all-star proportions is indicated by the drafting of Henry Murdock, the acrobatic comedian who became a screen star over night in six Hopkins comedies, for the new subjects. On Miss Close's shoulders will rest the principal farce by-play in support of Miss Close.

William McKey, who for three seasons played the title role in "David Harum" throughout the country, is another comedian of prominence to be secured for the Ivy Close productions. Mr. McKey has been prominently featured during the past winter in feature productions and will also be remembered as a Kalem favorite a few years ago. In addition to his three seasons with "David Harum," McKey gained notice on the stage in the title role of "Eben Holden," in the Charles Frohman production of which he appeared for a season. McKey gained fame throughout the country as the Sheriff in "Pudd'nhead Wilson," a role he played for five seasons.

Robert Ellis, who will stage the new comedies, is reckoned among the most valued members of Kalem's producing staff. Before taking the directorial reins for the first time, two years ago, Ellis was for years one of the most popular of MGM producers. His production organization has included many of that organization's most successful multiple-reel productions, many of the Broadway Favorites productions presenting prominent stage players being found in the list. The six Hopkins comedies staged under his direction have been brought into notice as a comedy producer.

NOVEL ADVERTISING FOR PARAMOUNT EXHIBITORS

Scraped of wall paper were effectively utilized by the recent theater, Alameda, Cal., for a novelty in advertisements during the recent engagement of Marguerite Clark in "The Prince and the Pauper." A Famous Players production for Paramount pictures. The announcement which the scraps of paper carried is reprinted in the "Talking It Over" column edited by William Walker Hines for Paramount exhibitors in Paramount Program. It read: "We are tearing off the walls of the Regent theater to make room for the crowds who will want to see little Marguerite Clark in "The Prince and the Pauper.""

A small cut of Marguerite Clark was used and the printing was attractively done. Any exhibits that have bits of wall paper from a paper hanger at a nominal cost and this kind of advertisement, because it is unique, may be used upon occasion very effectively as Paramount Progress points out. Big type and few words should be the rule, however, as the paper is not particularly good for printing and small type cannot be read.

FILMING AN EXPRESS COMPANY

The American Express Company, having reached years of youthful discretion, has had itself photographed—collectively speaking—of course, with the consent of all interested parties. As others see it, the company engaged a motion picture camera, cast its officials for "leads" and subordinates for lesser parts, set the scenes, cried "camera" in the most approved film voice, and the machine began to grind out some 6,000 feet of film. The picture is decidedly interesting as showing the many commercial uses to which motion pictures can be put. The American Express Company intends to use this film for "interior publicity" purposes; that is, to interest its thousands of employees in all parts of the country. Eventually, it may show the film to the public.

GENERAL FILM COMPANY EMPLOYEE KILLED

Miss 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 over two years and her efficiency and fidelity were highly appreciated by the General Film Company.
A MINISTER'S ADVICE TO MINISTERS.

Under the title of "The Moving Pictures—Their Relation to Religion and Morals," a clergyman has recently addressed his co-workers as to the value of the moving pictures. After referring to the fact that the picture industry is engaging 1,000,000 people in this United States and that the financial results—a "veritable gold mine"—have enriched many worthy and some unworthy people, also pointing out effects for good and for evil of some of the "out of proportion" salaries paid to many of the "stars," the clergyman calls attention to the two sides of the uses of the pictures.

The evils of the pictures are attributed first to the "commercialism" aspect as found in the desire of those whose chief object is only and alone 'that which pays best' and has no regard to the effect it may have in their contentment or upon society. Already the pictures are of necessity classified as the "High and the Low," the latter appealing to the lower classes, somewhat segregated and fed upon the most sensational and least beneficial aspect of life. If the beholder of this class of subjects will be vicious in the extreme unless that demand which is calling for more and better stories is met.

Turning from the magnitude of the business, it is next proper to consider the influence of the moving pictures upon the people generally. First, with regard to education it promises to become the most potent of teachers. It is dwarfing the work of colleges and is demanding admission into our public schools, where it is covering the entire school curriculum. Added to these must be named all the sciences, arts, industries, sanitation, better homes, social reforms, and civic betterment, besides giving us in pictorial form the world's news, and travelogues whereby we are carried to the ends of the earth. Surely here is the teacher's best friend; and who has more far-reaching teaching possibilities than the minister? The wise teacher-minister is without doubt the one who is wide awake to the possibilities of the moving picture.

What is the relation of the motion picture to religion and morals? First, we find that the pictures have given a severe blow to the saloon and the pool parlors; they have united families in an unprecedented manner and have raised social and religious pretensions; this alone should win the support of the Church and auxiliary organizations. Again, they have brought a cheap, satisfying pleasure to all classes, especially those to whom a moderate price is the first consideration. Here they have put into the minds of the ministers a suggestion at least as to what course to pursue if they would capture and entertain the people.

What then is the right attitude of the Church towards this young and growing industry? Let us be warned by our experiences in former days in dealing with the peoples' amusements the Church has made many and fatal blunders. By standing aloof and condemning those pastimes it should have sought to direct and improve in tone; it alienated large numbers, and became greatly misunderstood, and the ministers were never successful; they prevented nothing the people were determined to have, but, on the contrary, by branding them as scandalous and immoral they only helped to debase them. They are the people's divines, and members pursued those things in spite of the Church's prohibition, and society was worse for the conditions thus brought about.

The churches claim to have 35,000,000 members nominally; these members represent most of the wealth and influence of the country; they can, if they choose, direct the course of the moving pictures by wise patronage of that which is best and by a friendly criticism of that which is worst. Managers are wont to say that the better the coated vote the better the business; we wish to encourage that which is good and refuse the bad, and within one year the whole business will be revolutionized.

The pictures need the churches and moral forces—not as police, but as patrons, or even possessors—not as antagonists and arbitrary censors, but as friends and councillors. Let us seek the best good of this mighty power and help to make it the best teacher and preacher the world has ever seen or heard.

MACBETH.

This great subject in moving pictures has enriched the library of those films calculated to bring honor to the screen in general, and to the series of pictures dedicated to educational purposes in particular. Shown for the first time in the film version by Herbert Tree, which, an appreciative producer, by their large numbers and intense interest, testified to their great satisfaction and pleasure that the moving picture had, if possible, immortalized one of Shakespeare's greatest productions. As a scenario writer Shakespeare is doing in a class by himself, and with such an exponent of his art as Sir Herbert Tree everybody expected great things; and it is safe to say that the greatest expectations were more than realized. It is of especial interest to record here that in such a play as Macbeth, with "its accompaniment of fearless killings," so great has been progress of the adaptation of the moving picture to most gruesome events that all the old-time crudities and horrors which shocked and appalled the beholder and the self-imposed censors of this class of subjects will be vicious in the extreme unless that demand which is calling for more and better stories is met.

There is a sense in which the film picture is superior to the spoken play, as evidenced by the mental pictures which distress Macbeth; as also by the use of similar pictures which show the growth of Macduff's suspicions. The sub-titles, or captions, are kept well in character by the use of exact quotations of Shakespeare's lines in timely and exact methods. We cannot see pictures of this description without feeling regret that we did not have the benefit of the moving pictures in our own school days. What wonderful helps in study the children of today enjoy! In Macbeth, Shakespeare's best writer becomes familiar and helpful to the schoolboy. Sir Herbert Tree as an exponent of histrionic art becomes a teacher, and the scenic productions revive the times portrayed, while the pictures become masterpieces for the enrichment of the youth of today.

At the close of the first presentation of Macbeth with himself in the title role Sir Herbert, in thanking his admirers for their reception of his efforts, spoke of "the educational value behind the attempt of the producers to depict the classical scenes with the instinct of the motion picture." He added, "It has been said, 'Money is not the only power'; and I hope we have carried that idea into the presentation of these wonderful works of Shakespeare, not only upon the spoken stage, but also through the medium of the pictures. "Much has been said in a slighting way of Shakespeare on the screen; but did not Charles Lamb write his 'Tales of Shakespeare'?—and I may add not without purpose. If we, too, through the medium of the moving pictures, contribute our small mite to the great cause of education, we shall not have labored without purpose. In viewing a picture such as this, the children, and perhaps others, get an underlying idea of the great work, and go to the study of it with greater understanding and a greater incentive to acquire its intellectual riches."

"This is primarily an undertaking of education, and I regard it as wonderful that we have at our command a medium through which we may teach by pleasure instead of through distasteful cramming. I deem it a wonderful privilege to be able to contribute, even in a limited way, to this modern marvel of teaching through pleasure." There is no doubt that educational cinematography has received a great help, not only by the production by so great an actor as Sir Herbert Tree of one of the classics, but more especially by what he has said as to the educational object and purpose of such productions.

SUPERIOR FILM IN LARGER QUARTERS.

The Superior Film Manufacturing Company, of Des Moines, Ia., has taken a long-time lease on the building at 577 South street. The company was organized in June, 1913. The past three years have been productive of most gratifying results.

The new home affords greatly increased facilities. Each department is under the supervision of competent men.
The New Piedmont Theater
Hugh Richardson Builds House in Atlanta at a Cost of $100,000.

The new Piedmont theater in Atlanta, Ga., is one of the most modern moving picture theaters in the South. It is located in the center of the city, just on the adjoining corner from the Keith theater, and a few doors from the Ansley Hotel, the home of the Atlanta elite, and across the street from the Piedmont Hotel, one of the leading business hotels of the city.

The Piedmont was erected by Hugh Richardson, an Atlanta capitalist, at a cost of more than $100,000, on a site that sold a few years ago for about $400,000. The house was erected from the plans drawn up by Architect A. Ten Eche Brown, who visited some of the larger cities to secure the most modern ideas before definitely laying out his plans.

The Piedmont was leased to Charles and Peter Mion, tile and marble contractors, for a period of fifteen years, at a rental that is said to be the highest ever recorded in that section of the country. The theater is under the management of Ralph De Bruller, a wideawake and enterprising showman, and it enjoys the patronage of the very best people in Atlanta.

The theater has the exclusive-first run service of Paramount features and has also the exclusive-first run of the George Kleine Billie Burke serial that has just been released. A feature of the daily program is the J. P. Seебurg Motion Picture Player, style V, which was purchased from the Automatic Player Piano Co., the Seебurg southern representative. The big instrument is operated by a relay of three experts, who were brought to Atlanta for the purpose, and during morning and early afternoon exhibitions the instrument works automatically to the entire satisfaction of the management and patrons.

The accompanying cut shows at the entrance of the theater Mr. Seебurg, president of the Seебurg Piano Co.; Messrs. Charles and Peter Mion, the owners; Eugene Wilder, of the Automatic Player Piano Co., and Mr. De Bruller, manager of the house. The engraving fails to convey anything like a correct impression of the beautiful interior of the Piedmont, but the photograph from which it was made was taken on hand at the time of writing.

NEW PLAYERS FOR INTERNATIONAL.
Under the leadership of Director-General Paul Dickey, the human drama, 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. This vivacious young woman has a charming screen personality and is particularly attractive in comedy roles.

Irene Castle is ready to act for International. Nigel Barrie, of "You're Here and I'm Here" fame, has been engaged to play leads. Mr. Barrie is a typical outdoor man. Olive Thomas will lend her charm to the lens for the New Hearst organization.

Miss Turner Heads Mutual for June 19
"Far From the Madding Crowd" Is the First of Six Subjects Featuring Popular Player.

The chief feature offering of the Mutual Film Corporation for the week of June 19 is "Far from the Madding Crowd," a picturization of Thomas Hardy's popular story of the same name, first of a series of six five-act Mutual productions featuring Miss Florence Turner, popular star of the screen and stage.

Filmed under the personal direction of Larry Trimble, conceived one of the most able producers in the film industry, and with a star surrounded by a ring of players, this Mutual star production is certain to take its place with the first rank of recent feature releases. Henry Edwards, Campbell Gullan and Malcolm Cherry, all members of the Royal theater of London, are the principal players appearing in Miss Turner's support. The picture will be released June 19. "The Welsh Singer," "The First Settler's Story," "Doorsteps," "Shop Girls" and "Redeemed" are the additional feature productions starring Miss Turner which will be released in forthcoming months by the Mutual.

Miss Turner has long been recognized by motion picture critics as one of the foremost portraitists of stirring emotional parts and announcement that she is shortly to appear as a Mutual star is certain to be received with just enthusiasm by Mutual followers and the industry at large.

"The Wasted Years" is the second of the feature releases issued on June 22. This is a Mutual Masterpiece, De Luxe Edition in five acts, featuring Crane Wilbur. "The Wasted Years" was written by Wilbur and screened under the direction of Edward Broadwell.


Of the \"shock of the moderns\" releases are led by "A Gentle Conspicacy, an American production. In this picture, released June 19, Vivian Rich and Alfred Vosburgh have the chief roles.

"A Modern Knight," featuring Art Acord and Nita Davis, Mustang, will be released June 23. This is a stirring and unusually interesting story of the West.

The Centaur release of the week, starring Margaret Gibson and William Clifford, and bringing into play a number of celebrated Buckstock animals, will be released June 24, under the title of "The Siren of the Jungle."


Mutual Weekly No. 77 and "See America First," will be released June 21, while "Reel Life, the Mutual Film Magazine," will go to the public on June 25.

Miss Young Goes on Vacation
On July 16 She Will Begin Work for Her Own Company—Director Capellani Preparing Studio.

Clara Kimball Young, star and vice president of the film corporation organized in her name, has finished her last picture for her old company, World Film, and after a brief vacation will begin work on her first production, "The Common Law," an adaptation of the noted American novel by Bayard V. Chamberlain, leaving for Poland Springs.

Miss Young will decide upon the three pictures to follow "The Common Law." 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 into the role before the camera.

In the meanwhile Albert Capellani, chief producer, will complete his adaptation of the novel and begin the construction of interiors at the studio so that there will be work beginning on the second production by 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. The title of the second picture will be announced within a week or two.

GEORGE R. MANN IN NEW YORK.

George R. Mann, general manager of Paramount's Washington Exchange, has returned home after a visit to the Paramount Pictures Corporation's offices, New York City.
Varied Program for General Film
New Stories and Famous Old Ones Will Be Released in Week of June 19 to 24.

IT IS not uncommon these days to find in one, two and three-reel pictures released on the same day on the General Film Service program at least a dozen notable stars. You will encounter the names of Lionel Barrymore, Mary Pickford, Dorothy or Lillian Gish, Robert Harron, Jackie Saunders, Frank Mayo, Charlie Chaplin, Helen Gibson, Henry Washall, Bryant Washburn, Marguerite Clayton, Mabel Trunnell, Miller, Otis Fruith, Marion Harley, Kelley Walker, Francis X. Bushman and Beverly Bayne. This roster certainly embraces ability and variety, and it is not surprising that exhibitors are showing their appreciation of the program.

The program for the week June 19-24 inclusive is exceptionally strong in names of performers who have attained fame in moving pictures. "The Repiral," in three parts, by Selma Leigh Furti, is to be shown alone at the Minneapolis office, from where he was transferred to his present responsible post.

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. Both these promotions are considered rewards of efficiency.

Tom Mix, widely known in the industry, has been placed in charge of the Philadelphia office, succeeding H. H. Buxbaum, who was recently transferred to New York to occupy a similar position there.

The program includes the designation of C. C. Ezell as branch manager at Atlanta, Ga., succeeding Joseph L. Marentette. Mr. Ezell’s experience in the film business goes back to the early days of the industry, and he has never failed to win his spurs in any of the responsible positions he has held.

Combing Bluebirds
Outline of Feature Productions Designed to Combat the Call of Out of Doors.

ANNOUNCEMENTS of forthcoming Bluebirds indicate a diversity of subjects, and there is promise that during July and August exhibitors will have at their disposal some of the best subjects that have ever been shown under the Bluebird trade mark. The concentration of exceptionally good pictures has been planned for the purpose of giving showmen material with which to combat the call of the “outdoor amusements.—An opposition generally considered to be more potent than anything the regular season presents.

“The Silent Battle” will recall J. Warren Kerrigan and his leading lady, Lois Wilson, to the Bluebird program late in July. The characters are taken from the novel of the same title written by George Gibbs. Platforms were Jack Conway and the photoplay has just been finished. Maud George, Harry Carter, Ray Hanford and J. E. Connolly will be among the principals.

“The Deacon’s Demise” may be changed as the title of a novel production, written and produced by Lynn Reynolds, to be released in early August. The leading players will be Val Paul and Myrtle Gonzalez, with the company being George Hernandez, Fred Church, Frank McQuarrie, Nannie Wright, Jack Curtis and Lule Warrenton.

Another release of high class will be “L’Abbe Constantin,” adapted from the Ludovic Halevy story of the same title by J. E. Claxton, and directed by Rupert Julian. Mr. Julian will also be one of the players in a company that will include Francesca Billington, Louise Lovely, Zoe Bech, Elsie Wilson, Henry Girard and George Berrill.

Another immediate attraction for late June and July, broaching the problem play, “Shoes,” with Mary MacLaren playing in a Lois Weber production of surpassing interest and importance to the Bluebird program; “Broken Petters,” presenting Douglas Fairbanks and the increasing number of films among the company of players: “The Love Girl,” which presents Eila Hall and Harry Depp in a Robert Z. Leonard presentation, and “The Grasp of Greed,” based on one of H. Rider Haggard’s stories, which will be played by Louise Lovely, Lon Chaney and Jay Belasco and others.

General Film Advances Employees
Change Announced in the Heads of Exchanges at Des Moines, Oklahoma City, Philadelphia and Atlanta.

EFFICIENCY is meeting with its reward these days in General Film Service’s Emery’s emphasis for late June and July. A substantial recognition in the way of promotion is order of the day. This is in line with the policy announced by President George Kleine when he took over the reins of the company some two months ago, and he has given every opportunity to demonstrate that he meant every word he said when he announced that “good things were in store for efficient employees.”

The latest beneficiary of Mr. Kleine’s policy is Charles Stombaugh who has just been named branch manager of the office at Des Moines, succeeding C. W. Jeffries. Mr. Stombaugh has been in the employ of the General for some time, his last position being in charge of the booking department at the Minneapolis office, from where he was transferred to his present responsible post.

Mr. Hix, 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. Both these promotions are considered rewards of efficiency.

Tom Mix, widely known in the industry, has been placed in charge of the Philadelphia office, succeeding H. H. Buxbaum, who was recently transferred to New York to occupy a similar position there.

The program includes the designation of C. C. Ezell as branch manager at Atlanta, Ga., succeeding Joseph L. Marentette. Mr. Ezell’s experience in the film business goes back to the early days of the industry, and he has never failed to win his spurs in any of the responsible positions he has held.

Combing Bluebirds
Outline of Feature Productions Designed to Combat the Call of Out of Doors.

ANNOUNCEMENTS of forthcoming Bluebirds indicate a diversity of subjects, and there is promise that during July and August exhibitors will have at their disposal some of the best subjects that have ever been shown under the Bluebird trade mark. The concentration of exceptionally good pictures has been planned for the purpose of giving showmen material with which to combat the call of the “outdoor amusements.—An opposition generally considered to be more potent than anything the regular season presents.

“The Silent Battle” will recall J. Warren Kerrigan and his leading lady, Lois Wilson, to the Bluebird program late in July. The characters are taken from the novel of the same title written by George Gibbs. Platforms were Jack Conway and the photoplay has just been finished. Maud George, Harry Carter, Ray Hanford and J. E. Connolly will be among the principals.

“The Deacon’s Demise” may be changed as the title of a novel production, written and produced by Lynn Reynolds, to be released in early August. The leading players will be Val Paul and Myrtle Gonzalez, with the company being George Hernandez, Fred Church, Frank McQuarrie, Nannie Wright, Jack Curtis and Lule Warrenton.

Another release of high class will be “L’Abbe Constantin,” adapted from the Ludovic Halevy story of the same title by J. E. Claxton, and directed by Rupert Julian. Mr. Julian will also be one of the players in a company that will include Francesca Billington, Louise Lovely, Zoe Bech, Elsie Wilson, Henry Girard and George Berrill.

Another immediate attraction for late June and July, broaching the problem play, “Shoes,” with Mary MacLaren playing in a Lois Weber production of surpassing interest and importance to the Bluebird program; “Broken Petters,” presenting Douglas Fairbanks and the increasing number of films among the company of players: “The Love Girl,” which presents Eila Hall and Harry Depp in a Robert Z. Leonard presentation, and “The Grasp of Greed,” based on one of H. Rider Haggard’s stories, which will be played by Louise Lovely, Lon Chaney and Jay Belasco and others.

WORLD FILM TO GROUP STARS.
Within the next three months William A. Brady will offer on the new World Film program a series of all-star cast pictures in which the cream of the array of players under control of the World Film Corporation will be seen together.

The first production 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 includes Ethel Clayton, Holbrook Blinn, Emmett Corrigan, Gerda Holmes, Montagu Love and Dion Titheridge.

Mr. Brady is going to produce a number of similarly casted plays.

BEN GRIMM ENGAGED BY METRO-YORKE.
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 Lockwood. 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.”
Consolidated Making Big Serial


AFTER several months of painstaking efforts in perfecting details of its organization, the Consolidated Film Corporation has announced its plan to release "The Crimson Stain Mystery," a serial screen story in sixteen episodes, the first to be offered on August 21.

The Consolidated has been organized for the purpose of doing big things in the industry. The connections which have been made in the way of well-known screen performers, directors and financial sponsors indicate that theirs is to be an activity in the field which will attract attention beyond the ordinary. Their financial strength and the confidence which has already been established in their prospects is indicative that the serial which it now has in the making is to take a prominent place on the program of regular releases of Metro Pictures Corporation, which strangely enough, has up to the present time been without a serial picture among its offerings.

The new company is making its pictures in one of the most modernly equipped studios in the East and is this week establishing itself in comfortable business offices in the Longacre Building. O. E. Goebel, a general amusement purveyor, who has been active in the motion picture field for the past few years and is widely known throughout the United States, is president of the company.

Of importance almost equal to the announcement of the organization of the company is the announcement that Maurice Costello, for many years a bright star in the firmament of the Vitagraph Company, has been secured to play the lead in the new serial which will be the company's initial offering. Mr. Costello has been enjoying a vacation for the past few months, but will return to his work before the camera well qualified to add to the laurels which he has already won.

Ethel Grandin, also a screen star, by right of many past successes, has been secured to interpret the leading feminine role in "The Crimson Stain Mystery." T. Hayes Hunter will generally supervise the direction.

The scenario for the new serial is the product of Albert Payson Terhune, whose work for the screen within the past few months has attracted almost as much attention as have his hundreds of short stories and books contributed to modern American literature.

Bluebird Will Plunge on 'The Play' Announces That in Future It Will Exploit the Brand and Not the Players.

THROUGH M. H. Hoffman, general manager of Bluebird Photoplays, Inc., announcement is made that in future exploitation of Bluebird negatives, the exploitation and promotion of individual stars will be abandoned. Instead of directing efforts to create new stars or to further magnify the transient notoriety of players Bluebird will center on advertising its trade mark and establishing the Bluebird name as an insulin of merit in photoplay production.

"We shall immediately undertake a national advertising campaign," says Mr. Hoffman, "to bring to the attention of theatergoers the merits of our productions. We shall point out the many good qualities they possess, and will demonstrate to devotees of motion pictures just why Bluebirds are worthy of public patronage.

"This advertising campaign will forward the interest of Bluebird exhibitors in all localities and will back the national campaign with billposting in localities we shall select as necessary to our purpose. The play, the author, the entire acting company, the director and the merits of the production as a whole will be expatiated upon in our publicity.

"We expect that there will be objections and kicks from many and various sources; we anticipate that some exhibitors may say that they cannot survive unless the notoriety of individual players is emphasized. But there was never an innovation but what there were those ready to decry its feasibility, and we are fortified by the merits of our own conviction, and shall proceed unwaveringly with our purpose.

"We have thought it all out. We know the nature and quality of the releases we have prepared, and we know that there is not one of our plays that require a 'name' to make it. We know that our plays are something that we can employ. And we also know that any number of players, male or female, could be billed and boosted from obscurity into prominence through the medium of these plays.

"We shall be one organization to insist that Shakespeare was right. And in advertising our trade mark and exploiting our products we shall advance arguments that will influence the public and bring home the fact that the play is, indeed, the thing! That while we are explaining to the theatergoing public wherein Bluebirds are superior because of the quality and because of the superior methods employed in producing and photographing our plays the exhibitor is going to have a greater support than we could give him by placing our publicity differently upon the mere name and notoriety of any particular individual."

Let Public Choose, Says Goff

V-L-S-E Assistant General Manager Makes Suggestions to Exhibitors.

THE assistant general manager of the V-L-S-E, A. W. Goff, 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. As was the case last summer with the V-L-S-E, Mr. Goff found the lie given all along the line to the stereotype going public wherein Bluebirds are superior because of the quality and because of the superior methods employed in producing and photographing our plays the exhibitor is going to have a greater support than we could give him by placing our publicity differently upon the mere name and notoriety of any particular individual.

John W. Grey, International publicist, is going to the Motion Picture Exhibition at Chicago. John says he is going to have the most startling exhibit on the lot. He is just likely to do that little thing.
Vitagraph's, Week of June 19

Two Comedies and a Drama Go Out Through the General and a Blue Ribbon and Daniel Comedy Through V-L-S-E.

Released Through General Film.

The newest comedies and a drama are scheduled by Vitagraph for release through the General Film for the week of June 19. "Would You Forgive Her?" is the three-part Broadway Star Feature drama. "Stung" and "Curfew at Simpton Center" are each thousand foot comedies. Leah Baird, who is featured in "Would You Forgive Her?" is seen as Eleanor Baine, a shopgirl who possesses more than average feminine charm. Van Dyke Brooke, Arthur Cozine and Jack Ellis are also seen in this picture. Van Dyke Brooke directed the picture from the scenario by Dodd Crane.

"Stung" is from the pen of Stanley Dark, who also plays the leading role. Wally Van directed the production with Lilian Lillie and Templer Saxe as the remainder of the cast. In "The Curfew at Simpton Center" six wives find themselves in a strange predicament. Otto Lederer, George Kunkel, Webster Campbell, Jack Mower and Florence Vidor are seen in this comedy which was produced by William Wollert and written by Edwin Ray Coiffin.

Released by V-L-S-E.

"The Man Behind the Curtain," a Vitagraph Blue Ribbon Feature in five parts, featuring Lillian Walker with Evart Overton and William Dunn, is listed for June 19. Minnie Krakaner wrote the story. Templar Saxe and John Costello are also seen in this production.

Frank Daniels is seen in the title role of "Kernel Nutt Flirts with Wife," the latest of the "Kernel Nutt" series. Beryl Caton is the author of the story and its action was directed by C. Jay Williams. Alice Washburn is active in the "double crossing."

NAT GOODWIN SUES MIRROR.

Nat C. Goodwin claims $13,750 salary and expenses for eleven weeks' unfulfilled contract with the Mirror Film Company, and on June 8 his attorneys filed with the Sheriff of Queens an attachment against the film company's property in Glendale, where it owns fourteen acres and a series of studios. Justice Thomas F. Donnelly of Manhattan issued the attachment.

Goodwin alleges he was engaged under a six-months' contract by the film company on Jan. 17. He was to receive $1,250 each week for taking a leading part in the productions of the company.

ROSE—DE MONTFORD.

The wedding of Norman S. Rose, one of the heads of the publicity department of the Triangle Film Corporation, and Miss Eloise deMontford, stepdaughter of Maurice V. Samuels, a New York playwright, who is widely known in theatrical circles as secretary of the Society of American Dramatists and Composers, was solemnized June 10.

Miss deMontford is a native of Chattanooga, Tenn. Mr. Rose is a former Cleveland newspaper man, but has been in New York for several years.

New Studio Facilitates Production

Essanay Company Paying Particular Attention to Shorter Subjects, Including Use in Them of Leading Players.

Essanay's new studio, which now has been in full operation for several weeks, has provided the company in facilitating the quick production of photoplays. With the large number of feature productions as well as shorter films, Essanay was greatly handicapped for some time in producing with sufficient speed. All obstacles were overcome with the opening of the new studio. 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 in the finishing of the films. 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 theater."

The three-act Essanay releases for July are ample proof that President Spoor practices the theory in which he so thoroughly believes. For all of them actor's established reputations appear.

"The Regeneration of Margaret," is a strong story on the topic of defective babies which carries a love interest also. Warda Howard, Ernest Maupin and John Junior take the leading roles. "Power," is a powerful story of politics and love. Sydney Ainsworth and Nell Craig, with excellent support, appear as the leads. The Secret of the Night," a detective story with the hero's part one of deciding interest, is played by Lillian Drew, Sydney Ainsworth and John Lorenz. The leading couple are featured in "Rapunzeln," a story of how a girl drives away her fiancé by her sneers at religion, only to see her error and win back her faith and the man.

CHICAGO TO SEE "CIVILIZATION."

Thomas H. Ince, producer of the photo-dramatic spectacle "Civilization," which has proved a sensation at the Criterion theater, New York City, left for Chicago this week to arrange for the production of the second city release.

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 Chicago opening will be at the Chicago Grand Opera House between June 24 and 30.

It is understood upon good authority no confirmative statement has yet been issued in regard to the purchasing or marketing of the states rights on "Civilization. There have been many rumors but none are confirmed. Victor Shertzinger, who wrote the score of "Civilization," accompanies Mr. Ince to Chicago with the party.

RUTH ROLAND IN KNICKERBOCKER SUBJECT.

Ruth Roland is the latest acquisition to the group of popular stars appearing in Knickerbocker Star Features. Pursuing its policy of obtaining the best-known and most highly gifted players, the Metes 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 famous star of "Who Pays?" and other popular serials is now working in his first picture for release on the Knickerbocker program in the General Film service.

SOUVENIRS FOR PARAMOUNT PATRONS.

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 audiences seeing Paramount pictures.
Activities of Unity

General Manager Cobe Takes on “Tweedledum” Comedies—Departments Enlarged.

ANDREW J. COBE, general manager of the Unity Sales Corporation, announces he has signed up for the comedy releases of the Eagle Film Company of Jacksonville, Fla., following negotiations with William J. Dunn of that city.

Mr. Cobe declares that in the person of Fernandez Perez, the Spanish comedian who portrays the principal comedy character of the “laugh pictures,” he has discovered the Charlie Chaplin of the future. The films will be known as the “Tweedledum” series, which was being complete in itself but connected by an underlying plot.

The activities of the Unity Sales Corporation in the past few weeks have covered a wide field considering the youth of the corporation. Besides extensive advertising campaigns 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 Yellow Menace” will be presented in serial form in 1,100 newspapers in all parts of the country.

The business of the Unity has developed so rapidly that during the past week new quarters were engaged for the press and advertising department and the auditing department was enlarged. Mr. Cobe reports unusually heavy business with “My Country First,” and “The Pursuing Vengeance.”

A forthcoming release by the Unity is “The Bishop’s Secret,” which employs many well-known players and has been stinting in Hollywood.

“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 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.”

Universal Eastern Forces Thinning

Big Fort Lee Studio Will Be Emptied by June 15—Julius Stern to Produce on His Own Account.

BY THE MIDDLE of June the half-million-dollar studio of the Universal Fort Lee on the coast of New Jersey, months ago will be practically deserted, and the eastern Victor and Imp companies will be on their way to Universal City, where the Universal forces will be centralized in the future. Julius Stern, who has been the manager of the eastern studios for a number of years, will leave for the Coast within a fortnight. He is taking with him the best wishes and good will of the many actors and actresses who have been employed by him during his sojourn here. At present he is very busy getting affairs straightened out preparatory to his leaving for the Coast, where he is to embark in the field of film manufacturing.

“It is my intention of starting a producing company on the Coast, where I will make my own pictures,” said Mr. Stern, who has released one important Universal production. “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 players.”

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. William Garwood leaves the company and goes with Metro. There is a bare possibility that Mary Fuller and Violet Mersereau will remain here in the East. However, that hasn’t been settled as yet.”

CAMPBELL "TAKES" FORTS FOR "THE 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 Fort Sumter is forever preserved in film form, for 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.

SCENARIOIST ALEXANDER GOES TO U-CITY.

J. Grubb Alexander, scenario writer at Universal Heights, N. J., is one of the staff of that studio who left for Universal City in advance of the “main guard.” This occurred because Mr. Alexander, who had long been pining to write in the Western atmosphere, had his application for a transfer “in the bag” before the general transfer of Eastern Universalites was decided upon.

International Launches News Reel

Hearst International News Pictorial Will Make Its Bow to Exhibitors on June 12.

THERE is a brand new current event release in filmmod. This news reel is booked for two releases a week by the Hearst 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 Vargas, a cameraman who has more adventures every week than the average person has in a lifetime. Mr. Vargas 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 Mathewson is with the United States punitive forces in Mexico.

E. B. Hatrick, who has personal charge of the Hearst International News Pictorial, and is an authority on news subjects, has arranged for the quick shipment of the film from all parts of the world. Mr. Hatrick has the new system so clearly defined the releases will go out on time without a hitch.

No still 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.

General Manager E. A. MacManus states Mr. Hearst will infuse some radical and revolutionary ideas into the new pictorial. Hence it is evident that the expected news reel of a brand new and different type will be developed in the Hearst International News Pictorial. The first release date is June 12.

ESTABROOK POPULAR WITH COLLEGE BOYS.

Knowing that Howard Estabrook is being starred in that remarkable scientific serial of spirits and astral bodies, “The Mysteries of Myra,” one might think this was a snap of one of the scenes in this most unusual film. It is not. The Myra mystery does not follow the hackneyed melodramatic lines of the earlier serials. It has a wonderful new theme that compels attention because of the puzzling thoughts regarding mental telepathy and spirits presented in a manner which follows authenticated scientific discoveries.

Mr. Estabrook is working at Ithaca, N. Y. That’s where William Fox, Inc., the producer of the big International Film serial, has its big plant. At Ithaca is also the big university, Cornell. The college boys often work with Wharton, Inc., which has exceptional exclusive privileges about the campus and1 8th Annual Engineers’ Ball, and Mr. Estabrook, being a regular fellow, was soon a real hero with the college men. He helped them with a big benefit entertainment for the athletic fund and then had a big prize contest for an amateur one-act play, in which he afterward appeared personally at a benefit which he helped off with the help of the Cornell boys, for the Actors’ Fund. This was a tremendous success, breaking all attendance records in Ithaca.

Mr. Estabrook’s work with the college men has made him a real dais when he appears at Cornell varsity eight. He picked them to win the spring regatta and perched himself on the pilot of the observation train from which vantage point he saw his prediction fulfilled. The star of “The Mysteries of Myra” also thinks Cornell will win the big regatta at Poughkeepsie on June 17. He says he has become quite a forecaster since doing so much mental telepathy and scientific work in “Myra.”

J. K. Burger.
Paramount Program for June 26

Pauline Frederick and Myrtle Stedman Will Be the Headliners—Cartoons, Travelogue and Pictographs Complete List.

PARAMOUNT pictures released for the week of June 26 will be "The World's Great Snare," in which the Famous Players will feature Pauline Frederick, and "The Americana 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 subjects also announced for release this week by Paramount include "Bobby Bumps' Fly Swatter," Earl Hurd's drawing in the

Scene from "Bobby Bumps' Fly Swatter" (Paramount Bray).

Paramount-Bray Animated Cartoons; the "Spruell Near Berlin," in the Paramount-Burton Holmes travel pictures showing Europe before the war, and the twenty-first release of the Pictograph.

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 of Dad's head, but the sport proves too tame, so he shifts the responsibility plays 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 aeroplane 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."

"BEAUTY EMPORIUM" FOR VITAGRAPHERS.

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 enclosure, directly opposite the big studio, is being converted into this new department and when completed will contain a woman's hair-dressing and manicure parlor, tailor shop, bootblacking stand, tailoring establishment and first aid department, for the exclusive use of members of the Vitagraph Company.

SHEER ANNOUNCES NEW ENGAGEMENTS.

Among the engagements announced by William A. 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 Weir, with Triangle; Arthur Donaldson and Robert Vivian, with Ivan and William Hinckley, as the lead with Olga Petrova in the next Popular Plays and Players production.

NOT ASSOCIATED WITH WEIR.

Editor of The Motion Picture World:

Sir,—A recent issue of The American Magazine contains a sketch of a Mr. Hugh C. Weir, in which is included the statement that I am collaborating with him in the writing of motion picture scripts. This is a mistake. I have no connection with Mr. Weir—business, literary or social—whatever.

REGINALD WRIGHT KAUFFMAN.

Stars Shine in Universals for June 19.

King Baggot Heads a Good List With "The Man from Nowhere," a Red Feather Drama.

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, 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, supported by dozens of other seasoned players who work under the Big U banner.

King 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 Mary Burns, Beth Weir 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 ghost real 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 feature of the program for June 21. Miss Fuller is ably supported by Joseph Girard. On the same day Animated Weekly, No. 25, presents 1916, "The Jailbirds' Last Flight," with Bill Armstrong, Carmen Meyers and Gene Rogers will be released.

Behind the Secret Panel," a three-reel Imp drama, in which Paul Panzer and Ethna Wellington make the principal roles, will be released on June 22 as the feature of the day. It will be followed by the Powers comedy, "The Young Sleuths."

Benjamin 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 years old, is considered to be one of the masterpieces. Among the remainder of the week's releases won't be too serious. Eddie Lyons, Lee Moran and Billie Rhodes cavor 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 earliest 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 more in the Joker comedy, "The Fall of Deacon Stillwaters."

On June 25 Ben Wilson appears in the two-reel Rex detective drama, "The Fool," in which he is supported by Edith Hunter. On the same day Herbert Hoyle shares honors with Sydell Dowling in the Lummle drama, "The Rogue With a Heart." On the same day Gertrude Selby and Reggie Morris do their worst in the L-ko comedy, "Dirty Work in Glamour."

During the week of June 19 the eighth two-reel episode of "The Adventures of Peg o' the Ring" will be released, with Francis Ford and Grace Cunard furnishing the thrills. "Peg" is putting all the other Universal serials in the shade as far as popularity is concerned.

VIM COMPANIES REMAIN IN SOUTH.

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 Zim cherishes the hope that some day 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 in the St. James River. This decision affects the companies headed by Harry C. Murphy and Roscoe Arbuckle, Thos. Bruce, 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.

J. K. BURGER GOES SOUTH.

J. K. (Simon Legree) Burger, manager of branch exchanges, International Film Service, Inc., left on Thursday, June 8, for Philadelphia, Washington and Atlanta. Mr. Burger has just recently returned from an extended business trip west and reports that "The Mysteries of Myra" are showing to unprecedented business.
Alec Francis with World Film

Two popular film players, Alec Francis and Johnny Hines, who have shown from their past in production, are now permanently with the World Film Corporation. Mr. Francis, formerly in such Broadway successes as “The Solicitor,” “The Girl from Kays,” “The Bargister,” and “Our Flat,” and long time photoplayer, made his World film debut in “The Wishing Ring,” in which Vivian Martin appeared. Since then he has portrayed many roles and in such success in film productions as “Vanity Fair,” “Hayark,” “Dark,” “The Imposter,” “Alias Jimmy Valentine,” “Man of the Hour,” “The Baby Girl,” and “Human Driftwood,” and is now at work in support of Miss Young in “The Statue of Liberty.” Mr. Hines has just completed his appearance in a highly important role in “The Petits de Divorce,” in which Edna Wallace Hopper and Frank Sheridan appear.

Johnny Hines, one of the leaders of the young school of eccentric light comedians, also has become a permanent World player. He is now at work in support of Alice Brady in her forthcoming production, “Our Old Days.” Several years as a screen player, Hines has appeared in fifteen features.

Johnny Hines graduated from the stage, where he has appeared with William Gillette, George M. Cohan, under the management of William A. Brady, and with Oscar Hammerstein. In addition to Francis and Hines, Frank Beamish and J. Clarence Harvey are allied now under the Brady-Made banner.

Photodramatists to Hold Out.

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 June 8 decided to enjoy an outing and general reunion. At the invitation of Edward J. Montague, of the Vitagraph’s Bayshore studios, that particular beauty spot, 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 Club are asked to take notice, and send in reservations if intending to join the caravan. Address the secretary, Mrs. Mary Louise Farley, 607 West 136th street.

After an address by L. Case Russell, the club members were treated to a showing of the latest Vitagraph Blue Ribbon production, “The Destroyer.” Planning big things for the coming year, an entertainment committee composed of M’srs. L. Case Russell, chairman; C. Doty Hobart, of the Famous Players, and Edward J. Montague, 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.

Kemble Secures Zeppelin Raid Films

Pictures Which Showed at Park Theater Under New York Globe Auspices to Be State-Righted.

The part Zeppelins are playing in the World War is portrayed in the following pictures, produced in “The Zeppelin Raids on London, and the Seige of Verdun,” which played to capacity audiences in the Park theater 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 show the giant Zeppelins flying over London, the bombardment of the city, 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, is shown in all its thrilling realism. The blowing up of the Malancourt Bridge at Verdun shows how a magnificent structure of steel and brick is shelled into a heap of ruins.

The Kemble Film Corporation of Brooklyn has secured the American rights for these films, and they will be state-righted by them.

Alice Hollister, First Vampire

When the writer of screen history comes to a chapter dealing with the vampire craze, he will have to give special mention to Alice Hollister as “the original vampire of the photoplay.” The Kalem star, featured in “The Lotus Woman,” will be remembered by old-timers as being for years “the” vampire of the photoplay before that type of character became so common a source of inspiration to writers and producers for the screen.

It was in Kalem’s famous Biblical spectacle, “From Manger to the Cross,” that Miss Hollister began her playing of roles bordering on that type when she appeared as Mary Magdalene. “The Vampire,” a well remembered Kalem two-reeler, was another production of the early days in which Miss Hollister essayed an interpretation of the lurid colored woman. More recently Kalem’s feature, “The Destroyer,” will be remembered.

Of French descent, Miss Hollister is ideally fitted to parts making the emotional demands of the vampire roles. She was born in Worcester, Mass., and educated at the Convent Villa Maria, in Canada. In “The Sins of the Mothers,” released June 25 on the General Film program, Miss Hollister presents some of the best work of her career as the woman of fate whose hidden hand rules the destinies of a Latin-American republic. Her vain efforts to win the love of Jerry Mandeville, an American soldier of fortune, bring on the train of circumstances of which the story is made.

“*The Lotus Woman*,” which is in five parts, was staged under the direction of Harry Millarde in locations found at such distant points as Britain, Augustine, Jacksonville and New York. Millarde is also seen to advantage as Jerry Mandeville.

Earle Williams in Vitagraph Serial

Earle Williams, the Vitagraph star, who won favor in such popular feature productions as “My Lady’s Slipper,” “The Saggernaut,” “The Sins of the Mothers, “The Goddess,” etc., has been working in a serial by C. N. and A. M. Williamson for the past six months, and which was originally intended for release during the latter part of last May. But weather conditions during the winter months held up the 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, when Mr. Williams will again be seen on the screen in one of the most pretentious serial productions ever released by the Vitagraph Company, and one suited to his personality and dramatic ability.
Censorship in Australia

Deputation of Clerics and Reformers of New South Wales Broach Matter to Chief Secretary.

Sydney, N. S. W., Australia, May 5, 1916.

A DEPUTATION representing the Catholic Federation and the Council for Civic and Moral Advancement waited on the Chief Secretary of N. S. W., Mr. Black, to ask for a censorship on picture films. Mr. Earp, M.L.C., who introduced the deputation, said that although many of those present were probably not aware of it there were others—now that picture shows have spread far and wide—who placed pictures on the screens which were only moral poison. They debauched the mind, and the debauchery was only too often followed. These pictures were shown largely to children.

Sir Thomas Anderson Stuart said that the censoring of films was essential, especially in country centers, where managers put on films which they would not dare to screen in the city. The attraction of children to the picture shows was bad—morally and physically. The picture shows had grown to such a magnitude that it was necessary that the government should take some control in order that healthy and wholesome pictures should be put on the screens.

Archbishop Wright (Church of England) said he believed that it was the duty of the state to control the picture films. There was exceeding danger of the morals of young people who were taken to the picture shows, and the fact that there was no censorship enabled people to spread poison through the country by means of the pictures. He believed that the spread of venereal diseases was due to a certain amount to pictures which had a bad effect upon the morals of those who saw them.

Mr. Cleary, president of the Catholic Federation, said he had the approval of Archbishop Kelly to speak in behalf of the Catholic community. A great commotion was being raised in the community over these picture films, some of them were immoral; others were gruesome. The books of Victoria Cross were tabooed by the Customs, and yet pictures of them had been permitted to be shown in various places in the State. There were other films which were not immoral or gruesome, but were anti-religious, and this being a Christian community some decency should be shown towards the religion of the people. The leading managers of the picture houses should agree to a censorship being established (?) (I doubt the correctness of the last sentence.)

Rev. Father Sydes gave instances of films which he thought not only vulgar, but highly immoral.

Rabbi Cohen foresaw immense possibilities for good in picture shows if the censor got to work and suppressed the coarser and degrading tendencies.

Professor McIntyre (Presbyterian) thought it could be shown that there were other films being used for a purpose which was not in accord with the good growth of morality in the community.

Sir Philip Sydney Jones and Rev. C. Prescott (of the Methodist Church) had similar ideas.

Mr. Black, in reply, said that films which were shown here had passed certain censorships. It was a mistake to say that films were shown which had been rejected elsewhere. It was, he thought, too wrong to say that pictures could not be shown in country districts which could not be screened in the city. He would have a report prepared, and if it could be proved that pictures of the kind had been shown in the country, the people who screened them would have their licenses canceled. He declared that if the films did not pass the test that they would not be shown and the new censorship could agree on the question of the moral or immoral character of any picture. He agreed that scenes of murder were injurious to the young mind to the very greatest extent. The rate had recently gone up from as much as £200 a week. He asked that the cripple's wife who had operated on the eyes of parts of films which showed murder scenes. It might be better if pictures—no matter how accredited—were submitted to a committee privately for censorship. That point would be submitted to the government. There was no educational value which gave great pleasure. Pictures showing scenes of murder, scenes of horror, and salacious scenes should not be shown. Neither should irreligions pictures or those which made a display of disloyalty. Children were the chief suffers to the owners of houses, and they thought it would be necessary to limit the hours at which children should be allowed to attend. He would endeavor to secure the sanc-

The deputation included the following gentlemen: Rev. C. Prescott, M.L.C., Myles Mason, Sydney Cohen, S. Cohen, Sir Philip Sydney Jones, Rev. C. D. Lennard, W. Haydon, Robert Myles, Edwin Brown. Clifford Efelft has completed the production of "The Fourth Tree," written by Olga Printzau and prepared for the screen by Fred Myron of Universal City. The feature lead was played by Vola Smith, supported by Mina Cunard, Hayward Mck, Robert Myles, and Edwin Brown. Eftelt is expecting to produce three or four mountain pictures, featuring Miss Smith, most of the scenes of which will be made on Mount Baldy, near Los Angeles.
Spokes from the Hub

By Marion Howard.

THIS belated letter will start in by telling readers of the great satisfaction expressed by all lovers of the drama that thought and faith folk saw last week with delegates from forty-eight states in the Union, and they were mighty good listeners. Every phase fore and aft was presented and opportunity given the "floor" to fire questions or to suggest views. The situation key and silently, though prepared to show a belief in a free screen and against censorship so undemocratic, unethical—if not unconstitutional. We, the people, are the best censors Altogether it was a triumph for our cause and those dear women talked back home some mighty good ideas with which to combat narrowness and worse.

Returning from Broadway, where I saw some pretentious reels like "Civilization," a masterpiece by Thomas Ince, "The Fall of a Nation," with its preparedness keynote, and other good pictures, I find "Ramona" running to good houses, but now in its last week, and all the theaters doing well.

While in New York S. L. Rothafel entertained members of the Hub Film Club at his theater, rightly called "Temple of Motion Pictures." We were personally conducted about the theater by Miss Mary Sicel, Bath, and Miss Beulah Siegel, and shown every courtesy. We saw "Reggie Mixes In," and for the first time his opposite, Bessie Love, who at times very closely resembles Mary Pickford in feature when her face is in profile, is a legitimate player with a film, Watch her for yourself. How Reggie got away with that name in the slums is a wonder, and how he escaped alive after all those fights is another thing to ponder on, for there was no sham about any of it. He is some sight on emerging from the fightest, with a face full of blood, and with a smile. Later it was refreshing to see him in immaculate evening dress with his pretty girl found in the slums.

Perhaps the best outing given us delegates was that offered by the Vitagraph Company at its studios, where we spent an entire afternoon and learned much from inside the lines. Among the first to greet the Film Club members were Mary Maurice, Edith Storey and also Earle Williams, who was rehearsing a piece for a Serbian subject. We were conducted under the river, then over the elevated to the studios by Ethel Cunningham, who is to be in one of the Frank Daniels' sketches and who presented many pictures of different players of fans. Our visit was shown the modus operandi in picture-making in and out of doors. Commodore J. Stuart Blackton made a neat little speech of welcome, and we were all "snapped." It was a red hot day last week. I looked in at the Strand and saw "Sweet Kitty Belairs," "My Lady's Slumber," and "She Stoops to Conquer" for correct costuming, and no modern stuff injected. What a delicious comedienne Lydia Yeamans Titus is! The scene when David spills the cup of tea on her gown was one to remember. A feature during the presentation was the playing by Jarvis Kent of old English songs, notably "Link to Me Only With Thine Eyes," whenever David was thinking of Ada. An unusual amount of applause followed the play, which should be shown everywhere, as it is a classic.

"The Mark of a Gentleman" seems an excellent piece for mixed audiences, young and old, as it carries a good story in manliness and is clean all through, to say nothing of the romance interwoven. It is a Universal offering worth while and so well done by Herbert Rawlinson, Helen Wright and an altogether capable company. Athletic prowess plays a very important part and really gets partly the efforts of fat men to reduce their avoidopoulos. Another short picture by the same producers was "The Wooin of Aunt Jemina," a good comedy, released here for Sunday programs.

Watch your titles! In a Metro picture with the Drees in "Sweet Charity." I noted the word "allright." What's your authority? The error is not quite so bad as the too frequent "allright" which has got into the dictionary, but why not make it two words and thus be all right?

Anything Zangwill writes is sure to compel attention, but when pictured the story stirs every emotion. The Hub had the privilege of being shown "The Moment Before," a somewhat novel idea in the working out of the story into a sort of "looking backward" manner. We enjoyed it immensely, also the fine support given the star by Thomas Holding, Frank Losee and others. Particularly beautiful were some of the outdoor scenes like the pair on horseback riding along in the moonlight in front of the shimmering sea. It is a splendid Paramount offering.

William Krauth with his Park theater orchestra is doing excellent work in accompanying the pictured scenes, and he gives orchestral selections and also request numbers. Recently he introduced a distinctly patriotic feature in a manner related to the patriotism, but even the red and blue incandescents lighted the foliage framing the stage. Pictures of Washington, President Wilson and "Old Glory" were thrown upon the screen while the orchestra and entire house rose during the playing of "America." The applause was prolonged and spontaneous applause rightly bestowed.

"The Feud Girl" has been seen here at several theaters and is good, for it shows clearly the life of the feudists who no doubt still exist to some extent in the mountainous regions of the South. The feud in this play is settled in a way that appeals to everyone who understands and appreciates the meaning of the scriptural phrase, "A little child shall lead them in this case it was the unborn one;" rather a daring idea, but it brought a lump to one's throat. One kiddie wanted to know what they were whispering about and his mother told him to "shut up. Nice mother that!" The Great White Horde had still supporting. There was a boy all through and the men in front enjoyed the fight stuff though some of the feminine fans said they could not see any fun in such pummelling. The closing reel showed the wonderful results of the get-together spirit and the evolution of the mountaineers aided by capital and young blood.

Lubin certainly has a winner in "Dollars and the Woman" with Ethel Clayton, whose work we so enjoyed in "The Man Divide," and here is Miss Hume, who in this play she runs the gamut of emotions and the story is excellent. I cannot for the life of me see why the Pennsylvania Board of Censors disapproved of it. Here we have an incident with a bit of sex stuff, but no happenings. The man instantly sees her error, swallows his medicine, and sets about making amends to the little woman who sought his financial aid for the husband she adored. It was a splendid bit of work.

The Hub has not seen the Gish sisters or Mae Marsh for some time, so we are anticipating the coming releases by the Triangle Company which will soon give us "An Innocent Magdalene," and a play for little Mae in which animals figure. It is a New York hit. "The Country Judge" is manager of the Park theater of the Hub, who was over to get some new ideas, though he has plenty on tap. Farther up Broadway I happened to find Manager Walter Irwin of the V. A. the House Peter. We expect Kitty Gordon to come back with her back display cre long in "The Crucial Test" now in rehearsal.

"The Dumb Girl of Portici" is being shown at the Copley theater after practically all Boston fans had seen it at the big Boston theater. Many are taking it in again at this cozy playhouse.
What Is a Photoplay

By Epes Winthrop Sargent

JUST what is a photoplay? It seems remarkable that in a business largely founded upon their production, there should be such indifference as to what a photoplay really is. It is even more surprising that so few should really know the answer. The man who makes automobiles cannot appreciate the manufacture of automobiles. He studies every angle of production. He knows something of metallurgy, something of mechanics, knows fabrics and material in general, shop costs and systems, and he gathers most of his information and knowledge from many sources. Why should there be such a misnomer—such a misnomer as photoplay because—no matter what his reputation—he knows little or nothing about photoplay production. He is a stage director working as a stage director would work because he has no knowledge of story telling and would not use it if he had.

There are not three manufacturers of films in the entire business who really know a photoplay when they see one. They do not even know what the very term is. They have been running plants and have been making money. They were content. Now that most of them are no longer making money, they are turning to costly changes. They have found these changes profitable and some are even spending money for manuscripts, but there are few manufacturers who know what a photoplay is or how it should be made.

In the first place, a photoplay is not a play. It is here that most of the misconception has arisen, fostered largely by the directors, most of whom have been drafted from the stage or who have risen from the ranks of photoplayers trained in vaudeville. W. F. Lubin, founder of the Melies company and formerly one of the editors for Frank A. Munsey's string of periodicals, puts most compactly the thoughts of others when he says that a motion picture is a story and not a play and is to be told as a story and not as a play.

This is not exactly correct, for the motion picture is neither a story nor a play. It is a form peculiar to itself, but it is best described in a definition this writer originated for a Lubin form sheet some seven years ago and which was later incorporated into Technique of the Photoplay.

A photoplay is a story told in action instead of words. It is not a play told in action instead of words. That would suggest panto—no panto is not panto. It is a story told in action and it should be told as a story and not as a play. That is where the trouble has lain right along. From the very beginning there has been something radically different about the manufacture of automobiles, and of the idea, the cheapness of this form of entertainment and the favor in which the leading players have been held has permitted the imperfect productions to find acceptance just as in 1896 people crowded into the vaudeville houses and store windows to see fifty feet of film showing perhaps a scene just outside the theater.

For twenty years the success of the business has been based upon varying forms of novelty and not upon the intrinsic story. The old sceneries tired. They were replaced by short farces. These in turn palled and were amplified into the full reel length. In time they grew to two, to three, to five-reel lengths, and with "Cabria" and "Quo Vadis" length alone was supplemented by a splendor of production hitherto undreamed of. This was followed by the presence of stars of the dramatic stage and for a time this served just as the exhibition of the dramatic has been in the vaudeville theaters served their turn to bring to these houses a clientele hitherto strange and, in passing, a clientele now largely lost again.

In vaudeville when the novelty of the dramatic art waned the problem became one of presenting real plays instead of old fashioned plays such as they were, to keep them on and bring them off. It is the same way with the pictures. We have played the last of the trump cards, apparently, and at last, after twenty years, are suddenly required to make good without novelty alone, and there are not a dozen directors in this country who can bat an average of .300 successes, because there are not a dozen directors who have even a rudimentary knowledge of the true technique making photoplays, not stories, and they are successful only to the degree in which they unconsciously place narrative before the artifice of the stage. It is almost wholly accident that brings about the hit.

Take from your own experience the photoplays that have made the strongest and most lasting impression. How many of these are plays and how many are stories? If you can differentiate, you'll find that most, if not all, were narratives in action rather than plays in action alone.

This is because the men who make them are trained to the stage. They view all stories from the angle of the stage.

They produce them with the technique of the stage, modified but slightly to conform to the new conditions. They are not stage tellers, they cannot appreciate story telling.

They demand plays and accept only those stories in which the theatrical predominates over the truly dramatic, which is something very different from the theatrical. If the play is pleasing from the producer's point of view, he proceeds to fix it up to his liking, cramming it with old and threadbare tricks that he has used in all his other productions and reducing it to the same level of mediocrity. He has no idea of a real photoplay because—no matter what his reputation—he knows little or nothing about photoplay production.

As a play "The Clansman" was but an indifferent success. As a photoplay it finds a better exposition because Mr. Griffith has told a story and not a play, something he does not always do.

Frank Shaw

A LITTLE over four years ago, a clean-cut young chap walked into the Vitagraph yard at Flatbush and asked to see Sam Spedon, head of the publicity department. At that time the Vitagraph Company operated a stock room, where were kept photos and cuts of players, banners, postal cards, etc., that found ready sale among theater proprietors and other trade. This branch was growing so fast it became necessary to enlarge the force in order to have one person entirely devoted to its work. Mr. Shaw was just the man.

Young Frank immediately began making friends with the Vitagraph players and the other employees, and it was but a short time before he was in the good graces of everybody who was associated with the company. He was also making his personality felt outside the plant by his willingness to oblige and promptness in looking after mail orders and telephone requests from nearby theater managers.

From the position of office boy in the stock room through the intermediate grades, to the head of the news service department of a big motion picture concern in 1916, where he not only has innumerable duties to contend with, but directs and oversees the work of a force of twelve, is the enviable record of Frank Shaw, head of the news service department of the Vitagraph Company, who has yet to reach his twenty-first birthday.
The Country Theater

Frank G. Andrews writes of the importance of the house in the small town—one of the ribs of the industry.

THE country theater may not be the backbone of the moving picture industry, but it is at least one of the ribs—and it's no fifth rib, either. By country theater I mean picture houses in towns of less than 5,000 population.

The condition which the country exhibitor has to face is somewhat different from that of the city exhibitor. There is, as it were, one which manufacturers, and exchange men as well, should carefully study. I am not posing as a know-all in the moving picture game, but I have been peculiarly favored for several years with a large measure of first hand knowledge of the country playhouse. I think I know the country side of the picture show business as well as the next man, this most of the highbrows of the industry have given the better part of their attention to the city exhibitor.

You eliminate the country theater—the house where they give just one show a day, and that in the evening beginning at 7:30—and you have done something that will make sellers of film wince when once they come to realize its full effect. Therefore I think it of extreme importance that manufacturers who prepare films and exchanges who commercialize on them should give this end of the business more than passing thought.

It is probably true that the picture business is just now facing a crucial test. Thousands of theaters are closing, and the boards are not being nailed up against those located in the cities. Closed theaters are numerous in the country, too. The reason is that there are and have been for some time needs of the people swamped by the industry. It has reached a point now where the old question of the survival of the fittest makes its inevitable intrusion.

It used to be that some fellow with a hundred and fifty dollars fixed up a storeroom and packed 'em in. Somebody else built him a half mile bank and a storeroom across the street. Both did so well that a third man started. They were all doing well until some experienced fellow from a larger city down the road heard of it. He came up, built a modern place, introduced modern methods, and got the business. Three little ticked off the big fellow to his face, but the other man had the place, showed the goods and got all the business. His one blade of grass is now growing where three grew before, and the public wouldn't go back to the old way for anything. That is why so many small places are closing. It doesn't necessarily mean that fewer people are attending picture shows or that they are growing tired of pictures—although I'll admit that the long features of mediocre quality, of which there are many, do try their patience and faith in pictures at times.

Here is the strong point about the picture business in the small town: The exhibitor must depend upon the same patrons night after night. The every-nighters are the buck beats. It is his business to keep his patrons. They have less cause to weep. And he can't hold any one customer unless he continues to please him. He may advertise the top of his head off and tell 'em in the papers that he is showing in some cases will call absolutely rotten films but it won't draw the country patron, only just about so long. You may entice them into a city theater by various dops, but it's what you show in the country that counts, because there are no transients.

Here is where the small theater faces its greatest problem. The exhibitor knows what his customers want and goes to bed sick when he is stung on some feature. He knows that the showing of the unsatisfactory picture is going to react and hurt his attendance for several nights to come. He knows that the showing of one unsatisfactory picture will do more to mar his business than the showing of three good pictures can counteract. Patrons are too prone to call a picture "rotten" and as slow as cold molasses to praise a good one. People characteristically will knock twice where they usually boost.

Now the small exhibitor would very much like to satisfy his patrons and thereby swell his receipts; but how is he going to do it? His heart is right and he means well. He wants only good pictures and is willing to pay for them. But how is he going to do it? He can't make a hit unless he can give them only those pictures that aren't such animal. Take the best feature service in the world today. You may get features that the company will guarantee to be all masterpieces, but you will find some among them that your patrons will classify as very ordinary. I call absolutely rotten—an unpleasant but fairly descriptive word of quite modern origin.

If an exhibitor takes a service, he has got to take it. He must take it as it runs—good, bad and indifferent—which is, to be candid, about the way they run. He can't pick out the good ones and sidestep the poor ones. He can't have all Mary Pickfords, Pearl Whites, Francis Bughtams and Clara Kimbells. He must take the culls along with the primes.

Country people generally prefer the features to the smaller subjects, but there are times when they are dubious. To watch through five or six reels of a widely-advertised feature film for the picture that never comes, is a trying test on the nerves. To watch the antics instead of the acting of a company of misfit actors and actresses, who apparently are trying so hard to earn the money that they overdo their parts, is not entertaining; it is pitiful. Don't get the idea that patrons of the country theater are simply wise enough and intelligent enough to perceive these things. Country people are picture-wise quite on a par with patrons in the centers of civilization. They see pictures, dream pictures, and believe the visions of the city exhibitor.

You may drive a horse to water but you can't make him drink.

Will Pay $1,000 For Scenarios

Herbert Blache says he will give that sum for first choice of writer's output.

HERBERT BLACHE, president of the United States Amusement Corporation, announces he is willing to pay $1,000 a piece for good dramatic scenarios. In fact, he says, "If Mr. Blache, who has produced and directed many 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 will sell $1,000 stories, but I don't want writers to sell their city究竟 to 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 cordially 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 studios in Los Angeles, and it is announced that 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 Scenarios are opened—that Mr. Blache needed expanded arrangements of the strictly feature order. A spirited effort is being made to interest all the bigger writers of moving picture scenarios, but the figure will be as cheerfully paid to an unknown if he can write "big" stuff.

NEW YORKERS FORM PHOTOPLAY LEAGUE

ONE of the outgrowths of the recent meeting of the delegates of the Federated Women's Clubs which was held in New York City was the formation of the Photoplay League and the appointing of an advisory committee of such prominent New Yorkers as Cornelius Vanderbilt, Adolph Lewisohn, Isaac N. Seligman, Mrs. J. Borden Harriman, Mr. and Mrs. Charles Dana Gibson, Mrs. James Speyer and many others prominent in the social life of the metropolis. At their first official meeting held at the Seventh Regiment Armory recently, after the organization was instituted, the forthcoming Pallas release "Davy Crockett" was shown as an example of $1,000 commercialized pictures.

Mr. Lascelles, one of the speakers, closed his remarks with an appeal to the Womens Clubs of the country to form committees to review all motion pictures in their respective localities and memorialize the manufacturers of any plays which seemed to them as improper to be shown.

June 24, 1916

THE MOVING PICTURE WORLD
Horsley Pictures for July
Has An Interesting Program for the First Week—Good Cub Comedy.

A UNIQUE romantic comedy drama, in which a motion picture star portrays the part of a motion picture star, is among the Horsley-Mutual offerings for the week of July 1, the novel characterization falling to Crane Wilbur, an up-and-coming star in the two reel Centaur feature, "The King O'Make Believe."

The play was written by Mr. Wilbur and the author-star has provided a very strong up-to-the-minute vehicle hitting the current race between American and British relief. Mae Gaston shoulders the leading feminine role, which is a sympathetic part, allowing this talented young actress plenty of opportunity for splendid acting. John Oaker, the popular young juvenile actor, is also well cast and he handles a difficult part in good fashion. Others supporting Mr. Wilbur are Joseph Hazelton, Pearl Elmore and O. Biglow.

As Neil Stuart, "The King O'Make Believe," Crane Wilbur accidentally comes in contact with Hope Hathaway, Miss Gaston, who has been crippled since childhood and wealthy by inheritance is the victim of a scheming guardian who insists on a marriage between the girl and his lazy and uneducated son.

"The King" enters the girl's life and he, hearing of the abuse she is forced to endure, offers help. The guardian, however, is unable to prevent the marriage once the faithful coloratura summons the actor to prevent the wedding. The guardian is successful, however, but while the youth is fleeing with his bride, the horses attached to his buggy become unmanageable and his coach runs up to the road, but his act is fatal to him. "The King" overtakes the runaway team, saves the girl and takes her to his mother's home.

Science and love work wonders for a happy and pretty end. The play was staged under the supervision of Director Robert Broadwell. A screaming one reel Cub Comedy, featuring the little star George Ovey in his famous Jerry character, is another of the Horsley output for this week. "Jerry's Big haul" is the name of the comedy and Mr. Ovey introduces some new and very laughable antics before he finally makes his haul, which is his engagement to Josie, a pretty little dark-haired heiress, ably played by Claire Alexander, the dainty Cub import.

At the start Jerry gets in trouble with the landlady and then the police. To escape he runs away and is confronted by Josie. It is love at first sight. The father of the girl does not approve of Jerry until the funny little fellow saves the father's treasure box, after several would-be safe-keepers have done a lot of damage. Director Milton H. Fahrney has produced a very realistic explosion scene, rarely seen in a comedy.

Others in the cast are George George, Jefferson Osborne, Janet Sully, Louis FitzRoy, Robert Kenyon, Gordon MacGregor, Harry Jackson, Arthur Mund and Ray Lincoln.

Favor Extended Bookings
Exhibitors in Kansas City Territory Finding Many Advantages in Longer Runs.

A FACTOR of more than passing interest among local exchanges in Kansas City, Mo., is that of extended bookings. Although most managers are influenced by their particular needs, the general consensus of opinion is that extended bookings are extremely desirable. The fact remains that nearly each week sees a new house in the Kansas City territory playing for the extended booking pool. The exchange men in favor of this have many arguments to present to the exhibitor: saving in express rates, cutting in advertising bills, lower film rates, and better music. All these, and many others, are extended bookings considered as factors in developing this much anticipated phase of the question. Better pictures for less money when taken on extended bookings is one of the most important items favoring this scheme.

When Frank Newman, proprietor of the Royal theater, opened recently he announced that he would change the program but twice a week, he was scoffed at by pioneers of the game. This, however, did not deter Mr. Newman from going ahead. Now he has the most successful moving picture booking in the city, he has taken over a local of successful show-houses in the entire Southwest. A short while after Mr. Newman started twice-weekly changes, the Willis Wood opened up with shows lasting not less than one week and many times much longer. Gradually other houses adopted the plan, until now many little suburban theaters play pictures successive days. One noticeable exception to this is the Apollo, which in the past several years has shown but one picture two straight days; that was "Chaplin's Burlesque on Carmen," and a new attendance record was established on the second night.

Prominent theaters which have adopted the extended booking are as follows: Regent, Royal, Winnwood, Warwick, Lencord, Sapphire, Wonderland, Empress, Gilham, Benton. A few of the out-of-town theaters are Watson, Holland, West, Majoric, Beulah, Chelsea, Springfield, and the Orpheum at St. Joe.

NEW PLAYERS FOR HORSLY.

During the past week four new members have been added to the acrobatic staff at the David Horsley studios, and they will be seen in the near future Centaur features of the Horsley-Mutual productions.

Myra Davis Dowling, an experienced actress of the legitimate stage and polka, has been engaged by the supporting company of the co-stars Margaret Gibson and William Clifford and her first effort will be in a character part which gives her an opportunity to display her talent in such work. Marguerite Roff, another New York motion picture viewers, has also been added to the company.

Lloyd Holton, who in the past has been seen in a number of big productions for Southern California producers, has been booked with the supporting company of Crane Wilbur and Corine Bradford, known as the "girl on the cover," she having posed for many artists throughout the country, makes her debut as a motion picture actress in a forthcoming Centaur feature, with the Crane Wilbur company.

RAVER MOVES TO ROCKVILLE CENTER.

The Raver Film Corporation moved their executive offices to their studios at Rockville Center, 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 were not completed until two weeks of the office building were moved to the studio as soon as the office building was completed.

In their new home the Raver Company will have even better facilities than the firm has had in the past, and better equipped office. 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 about twenty-five minutes from New York City. Territory buyers seeking state rights on "The Other Girl" the Augustus Thomas play featuring James J. Corbett or "Driftwood" from the play by Owen Davis; "The Fort" also from Wm. D. Locke's novel or "Life 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.

BROOKLYN EXHIBITORS TO HOLD FORUM.

At the regular meeting of the Brooklyn Exhibitors at the Triangle theater, at 11:30 o'clock on the evening of Thursday, June 15, an open forum will be held. The exhibitors will be invited to address the meeting on this subject, or to discuss any matters that seem urgent. Mr. W. Irwin of the V-L-S-E, General Manager M. H. Hoffman of the Bluebird exchanges, Commissioner Hartigan of the Weights and Measures Bureau, General Sales Manager C. R. Seelye of Pathe, Deputy Commissioner Kaufman of the License Bureau, and Borough Inspector John Dillon of the Police Department.

MR. URBAN RETURNS TO ENGLAND.

Charles Urban, who two months ago came to the United States to exploit "How Britain Prepared," the remarkable subject produced under his supervision with the co-operation of the British Government, returned home on Saturday, June 10.

GOLD KING SCREEN FOR NEW JOPLIN, MO., HOUSE.

Grubel Brothers, of Kansas City, Kan., who own and control a chain of theaters in Kansas and Missouri, have recently purchased the new Gold King screen for their New Electric theater in Joplin, Mo. President Jones will personally supervise the installation of the screen.

FRIEDMAN INCREASES "SPOILERS" TERRITORY.

Benjamin Friedman, general manager of the Friedman Film Corporation, Minneapolis, has secured the rights for "The Spoilers" for Iowa, Nebraska, Missouri and Kansas. This makes eight states in which Mr. Friedman is booking the big Selig film, as he already controlled Minnesota, Montana and North and South Dakota.
THERE IS SOMETHING NEW MR. EXHIBITOR!

THE

HOLLAND FEATURE FILM CO. OF OHIO

NOW PRODUCING THE

“BATTLE BETWEEN THE MONITOR AND THE MERRIMAC”

WILL BE READY TO RELEASE THIS MASTERPIECE ABOUT AUGUST 31

Fifty-four years ago the battle of Ericsson’s Monitor with the Merrimac settled the question of wooden navies for the entire world.

This ten-reel production, staged on the spots where the original events were enacted, will set a new pace in the presentation of feature photo-plays.

REMEMBER THE RELEASE DATE, ABOUT AUGUST 31
WE WILL BOOK NOW DIRECT WITH STATE RIGHTS BUYERS AND INDIVIDUAL EXHIBITORS

WRITE

The HOLLAND FEATURE FILM CO. OF OHIO

Headquarters at Cleveland, Ohio Studio, 3608 Euclid Avenue
”The Redemption of Dave Darcey”
James Morrison Featured in Five-Part Vitagraph Blue Ribbon Feature of Thrilling Melodramatic Style.
Reviewed by Margaret I. MacDonald.

The enjoyment which the spectator feels in viewing this production may be due to the fine impersonation by the character of Dave Darcey, a crook, whose addiction to crime began, when, as a hungry little street urchin, he stole from a fruit stand and was hauled off by a police officer to face the punishment of the hardened criminal. Or it may be due to the magnetism of the story it

self, which deals with a sociological problem in which none of us can fail to be interested, although the utopian manner in which certain important events are introduced leads us to regret that the story had not been developed in more professional style. There are also frequent disturbing jumps in the assembling of scenes. At times the picture runs smoothly and we find ourselves absorbed in the remarkable tale of "The Redemption of Dave Darcey" when suddenly a roughly molded connecting link causes our senses to awaken to a point of criticism.

In the opening of the story we see Dave returning with his booty from a thieving expedition. A few hours later at a dance to which he is treating his friends he is attacked by a rival gangster, resulting in a spectacular scene in which Dave shoots the gangster who meets death. In his flight Dave enters the home of Grace Harrington, where a dance is also in full swing. Here he is protected from the police, and Philip Benton, Grace's sweetheart and son of a munitions manufacturer, at Dave's request for a chance to make good offers him a position. This he fills satisfactorily until he is discharged for interfering on behalf of Benton's sweetheart, when the young millionaire has become infatuated with a foreign secret agent. An attempt to blow up the munitions works by associates of the adventure is frustrated by Dave, and results eventually in restoring him to the good graces of Benton.

This production which was released on the program of the V-I-S-E on Monday, June 12, has in the cast Belle Bruce, who plays the feminine lead; Billie Billings, Emanual A. Turner, Mary Maurice, Robert Gaillard, Gerald Gordon, John Costello, Logan Paul, Dan Hayes and Charles J. Gleesich, Jr.

“Perils of Divorce”
A Peerless World Film Melodrama in Which Edna Wallace Hopper Plays the Part of an Ever Faithful Wife.
Reviewed by Lynde Denig.

In the introductory title "Perils of Divorce" is frankly and correctly called a melodramatic story, this criticism must be leveled at a nominally serious study of divorce is disarmed. As a melodrama in which the situations govern the characters and not the characters the situations, this five-part picture, directed by Edwin August, makes very good home entertainment, although it is scarcely the type of photoplay to better the standing of the screen among thoughtful people. The moral tone is not objectionable, in that right and virtue triumph; but the story, in material and treatment, suggests nothing new or elevating.

We gather that divorce is perilous because it may be the outcome of unjust suspicion leading to the separation of a congenially mated couple, the wife in the present instance being played by Edna Wallace Hopper, the husband by Frank Sheridan. They are an entirely devoted pair—despite a disparity in years, and the young wife's fondness for pleasures that are quite beyond her middle-aged husband—until a designing woman enters the household and deliberately plots trouble. Fortune favors her in the presence of Mason Pegars, a debonair man-about-town, who is in love with Constance, regardless of the barrier of matrimony.

Everything works out according to the plans of the adroit schemer—Graham becomes secretly jealous, then openly jealous and finally, confronted by seemingly undeniable evidence of guilt, he disrupts the happy family, and all the while there was not the slightest cause for a divorce. In the last part of the final reel, the home-wrecker, having appropriated as much of Graham's money as she needs, runs away with another man, leaving a note that clears Constance and makes possible a fond reunion.

For its variety in locations and the richness of its settings the picture is to be recommended, the scenes of an ice-skating carnival at night being especially worthy of note. It is here that Constance falls through a hole in the ice and is rescued by the man with whom her name is unfavorably linked. Scenes in a restaurant where the deposed wife is employed as a dancer, and those in a Chinatown dive also are well presented.

Scene from “The Redemption of Dave Darcey” (Vitagraph).

Scene from “Perils of Divorce” (World).

Without being an exceptional screen subject, Mrs. Hopper plays Constance with considerable spirit, whereas, Frank Sheridan, in an effort to portray strong feeling, is in danger of becoming too melodramatic. The remainder of the cast is efficient, particularly Alice Francis as the faithful friend of the wrongly accused woman.

Biographies Worth Reissuing
"Men and Women," a Three-Part Drama—"The Squaw's Love," an Indian Subject, With Many Stirring Scenes.
Reviewed by Lynde Denig.

As in most of the Biograph reissues, the cast presenting "Men and Women" included an exceptional number of screen notables, whose presence is bound to give the picture an interest apart from the story. This three-reel drama, in the matters of plot material, development, and the production supplied by James Kirkwood, fulfilled requirements; but had it been acted by a less distinguished company, there would have been slight reason for singling it out from among other photoplays of a similar nature.

In the part of a girl whose faith in her lover remains unshaken, even after he has been found guilty of theft, we find Hattie Sweet looking pleasingly girlish and acting with her accustomed repose. Then there is Marshal Nolan, as the
young who suffers sufficiently for his misdeed; also Lionel Barrymore, as a man who lives down one serious mistake and becomes governor of a state. Gertrude Robinson figures prominently, as well as several of the subordinate parts are presented by players whose names are now familiar to them ever appear on the screen. Were the story less divine, the cast, no doubt, would achieve success. The plot follows with plenty of detail the trouble resulting from the theft of bonds from a bank, the subsequent run on the institution and the series of circumstances that to show affection and at the same time a heart full of selfishness takes more art and is more effective. A mother's caress while she deceived her daughter would have made the audience hate to a triumph of art. But she seems not to have tried to do it.

The story, even with its drawbacks, holds extremely well. Many of the parts are finely acted. The staging is excellent, many of the sets being perfect in atmosphere and effect.

"The Making of Maddalena"

In Morosco Subject Edna Goodrich Gives Splendid Interpretation of Pathetic Italian Character.

Reviewed by George细节

In "The Making of Maddalena," a five-part subject produced by the Oliver Morosco Photoplay Company, the splendid characterization of Edna Goodrich is the making of a picture that has much to commend it. She is the center of interest throughout. It is a pathetic role, that of Maddalena, an Italian girl, a painter's model, who falls in love with a would-be artist who comes to Rome to "study." Miss Goodrich's portrayal of Maddalena, the timid, sweet-faced step-daughter of a soff, is marked by unusual charm and sympathy, and also judgment.

Scene from "The Making of Maddalena" (Morosco).

The excellence of her acting tends to submerge that of her supporting cast. One player who stands out, however, is John Burton in the role of Randolph Hare, the father of the artist.

The locale of the picture is New York City in the opening, Rome in the second phase, and back to New York at the denouement. The subject is an adaptation of the play by Samuel and Mary Lewis. There is a typically long stage cast.

While in construction, "The Making of Maddalena" is not impressive, nevertheless there are a goodly number of situations that stir, some of them notably. That such is the case is due much to the personality and the work of Miss Goodrich.

Randolph Hare, when informed that his wife is declining in health on account of the casting out of the son, kisses his wife good-bye and announces he is going to Rome to bring back the boy. He leaves the house as if he were catching a street car rather than a steamer making weekly sailings.

Again, the unidentified pestilence supposedly sweeping the east side so virulently as to register 900 cases in 24 hours violates the probabilities because it is against the history of the town these modern days.

Director Frank Lloyd has well staged the subject.

"The Avenger"

Two-Reel Lubin Melodrama Founded on a Mysterious Murder—Written by Julian Louis Lamothe.

Reviewed by Edward Welzel.

ALTHOUGH the Stars and Stripes protects all sorts of religious beliefs, it has remained for Julian Louis Lamothe to supply the Hindus of this country with a temple for the worship of Buddha. It is located in the cellar of a tenement in one of the Coast cities and is the scene of the closing episode of "The Avenger," the two-reel photoplay which is the subject of this review.

A mysterious murder is the first incident in the drama. William Worthing, a collector of curios, is the victim. He is found upstairs, a lamp on the floor and window of which are bolted on the inside. Suspicion points to Manu, a Hindu servant, but until the son of the murdered man is sent for no progress is made in solving the mystery. Young Worthing recalls that, while in India with his father, they visited a temple and learned of a little image of Buddha that contained a bit of sacred parchment. This image he had seen later among his father's curios. Knowing that the sacred relic had been stolen, the younger Worthing concludes that Manu murdered
his father in order to get back the image and to square accounts with the despoiler of the temple. His suspicion is correct, and the last reel shows Manu restoring the relic to an altar of his god. The deity proves very ungrateful, however, and allows the American to hoodoo the Hindu into taking his own life by a series of hangy-panky tricks from the "Magician's Own Book."

Ever since Wilkie Collins wrote "The Moonstone" tales of the relentless avengers of the East have held a weird fascination for many simple souls, and also for those of a lofter mental growth. When transferred to the screen stories of this order have the added merit of being able to visualize the "magic and spells" performed for the benefit of the faithful. Fairy tales, detective stories and tales of mystery, a rehash for them long outlasts our childish faith in their verity!

Leon D. Kent, who directed the picture, has shown a fair appreciation of its needs. The acting of L. C. Shumway, Sidney Hayes, Robert Gray, George Routh, Velma Whitman and Melvin Mayo is equal to the requirements of the scenario.

New Vim Comedies

Harry C. Myers and Rosemary Theby Appear in Amusing Stories of Domestic Life.

Reviewed by Lynde Denig.

The joys and disappointments and the everyday incidents of domestic life are the inspiration for the comedies being made by Harry Myers and Rosemary Theby, late of Universal, and now producing for the Vim brand. The titles of four single-reel pictures shown in advance of release will indicate the nature of the subjects. They are "Spring Cleaning," "The Connecting Bath," "Will a Woman Tell?" and "Their Dream House," probably the most laughable of any, although the others may take equally well with an audience that appreciates refined comedy.

In their clean tone and the absence of horseplay these new Vim films are pleasantly unlike the customary run of pictures issued under the head of comedy. Moreover, they are acted with fine spirit by the co-stars and the photographic work of Harry Keepers is so uniformly good that it merits particular mention. "Spring Cleaning" presents the troubles of a husband on May 1st because his wife removes the rugs and the hangings and otherwise disturbs his comfort when he had counted on several days of domestic ease after a trip on the road. In the first reel of "Will a Woman Tell?" a couple preparing to get a divorce are placed in adjoining rooms in a hotel where there is considerable confusion over the use of the bath. Needless to say a chance meeting brings about a reconciliation.

"Will a Woman Tell?" is founded on the notion that it is impossible for a woman to keep a secret, though a lack of reticence may have serious consequences; whereas in "Their Dream House" we find and amusing exaggeration of the trials of newlyweds, who are fooled by a glib real estate agent into renting a cottage that is very pretty to look at but unsubstantial. Mr. Myers and Miss Theby are to be complimented on the first of their comedy productions for the General Film program.

On the Italian Battle Front

Official War Pictures Are Handled in This Country by the Italian Journal.

Reviewed by Lynde Denig.

Every nation in Europe has its official war pictures, just as it has a blue book, or a white book, or a yellow book, and in due time the pictures as well as the books are circulated in this country. England, France and Germany have had opportunities to present their versions of the conflict, and now the military activities of Italy are at hand in six reels of the most varied, interesting and pictorially beautiful film that has come to America from any source. The Italian Journal, under whose direction the picture is being shown, engaged Weber's theater, New York, for an indefinite run beginning June 12. Other prints will be displayed elsewhere.

The great difference between this and the usual picture of armies at the front is due to the wonderful country in which the Italian forces are operating. There are hundreds of feet that might be selected from these six reels for release as a scenic subject, and of course their value is increased immensely by reason of the human interest attaching to the graphic depiction of the offensive and defensive operations of the armies of Italy. Those who visit the various battle fronts generally return convinced that the war is lacking in romantic qualities, a conclusion that in no way applies to the conflict between Italy and Austria.

There is no attempt here to show actual fighting on a large scale; rather a detailed visualization of the problems confronting modern soldiers engaged in mountain warfare. The Alpne troops in action bring a sequence of remarkable scenes in which one is made to feel the perils of mountain climbing supplemented by the perils of war. In the background we see towering, snow-covered peaks, and then follow every step of the military operations necessary for the occupancy of these immense natural fortifications. The haulung of great guns up the mountain sides, the provisioning of the men, the building of redoubts to make more impregnable those provided by nature, are problems being met by military science, but in this particular phase of the great campaign science has not eliminated the need for heroism and initiative on the part of the individual soldier. The Italians occupying the summit of Mount Nero, sentry duty at an altitude of 10,000 feet, the lowering of the wounded from a mountain top after an engagement, destroying wire entanglements placed by the Austrians, are among a quantity of scenes calling for attention. Then, too, in this very ably edited collection of pictures, there are first rate scenes of the Italian fleet in action in the Adriatic. Concise sub-titles are printed in English and Italian.
"The Fall of a Nation"

Thomas Dixon's Spectacular Plea for Preparedness Is Presented at Liberty Theater—Music by Victor Herbert.

Reviewed by Lynde Denig.

The author of "The Birth of a Nation" produced his second big picture without the aid of Griffith, and in "The Fall of a Nation" he produced, with the assistance of Bartley Cushine, a photoplay that need not be compared with earlier works because in several vital respects it is quite different. Where magnitude was desirable in arousing a war spirit in the audience Mr. Dixon prepared battle scenes on a gigantic scale, and the thrill one experiences when watching them is supplied by Victor Herbert's stirring music, probably the most appropriate score ever written for the accompaniment of a motion picture. For nearly half an hour toward the close of the first act the horror, the excitement, the noise and the tragedy of battle are brought within the four walls of a theatre, and again at the end of the second act there is a thrilling depiction of an active nation in arms. But for the really distinctive quality of the production one need act for spectacular effects, necessary as they are in a cinema entertainment of this type.

Mr. Dixon chose a tremendous national theme and treated it with keen regard for the importance of trivial personal affairs in the lives of those who constitute the nation. In numberless ways and with a cleverness that might be called tricky he aimed to show how a national calamity means unavoidable personal suffering, the breaking up of families and death—the death of the individual as well as that of the community, the state and the nation. He used many children in his picture, comedy such as lends spice to everyday life, others to bitter ridicule, perhaps the bitterest ridicule of public men ever placed on the screen. The good taste of showing actors, untrained only intended to represent "real life," and the able direction by Henry Ford, carrying flowers to a conquering army where they are given the task of peeling potatoes, would be more questionable if newspapers did not conform to the rule of strained satire. At all events a New York audience laughs very heartily, more heartily, no doubt, than will the audiences in Detroit, Mich., and Lincoln, Neb.

The argument of the picture is that of Theodore Roosevelt and the New York Tribune. What we need more than anything else now is the wagon laurels. Mr. Dixon presents his thesis with such force and skill that we are enabled to turn our attentions to this country as soon as their own disputes are settled. To a patriotic audience it is the nearest thing to an historical happening in Europe and the United States between 1860 and 1900. Mr. Dixon shows with some success why the ideals of this country are worth preserving. This is his first real preparedness picture.

But unfortunately the dominant factions in the nation are blind to the impending danger, while right in the heart of New York a conspirator is moving everywhere to organize aid to the invader. Even the heroine of the story, Virginia Holland, a leader of women's clubs, is an ardent pacifist, whereas her most promising admirer, Joseph Lynde, a stalwart young congressman, who tries without results to put through defense legislation. These are but two of the characters figuring prominently in a quite complex plot that keeps all of the essential figures in the foreground, either as patriots or traitors, during the ensuing action, terminating with the fall of the nation. Mr. Dixon has cleverly laid several battle scenes, clearly photographed and well assembled to work up suspense, unprepared America is annexed by the conqueror. During all this there is little appeal to his mind, only open to conviction through a logical presentation of plausible arguments or facts; but most audiences will be carried along on a wave of patriotic emotion.

When it comes to reclaiming the country Mr. Dixon gives his imagination yet freer play by creating a band of ioyal wounded and scattered heroes and heroines who secretly organize a new army to make war on the invaders. They use their wits and charms to ensure the officers of the dictator's army, preparatory to a country-wide uprising. The final scenes, with their warStrategy, are more strongly constructed than the others, and in them riding here, there and everywhere in their pretty white uniforms, recall the Ku Klux clan episodes in "The Birth of a Nation," except that in the present instance it is rather difficult to determine just how many military organizations are in the picture.

Flora MacDonald gives a particularly sympathetic performance as the Italian woman devoted to her Little Tommaso, Los Angeles, Calif., but to most of us it is difficult to suggest the leader of a great movement; Arthur Shirley makes a manly young congressman, whereas Percy Standing and Philip Gastruck, among others in a large cast, deserve mention.

"That Sort"

An Adaptation of Basil McDonal Hastings' Play in Five Acts, by Essanay, with Warda Howard, Duncan McRae and Ernest Maupain in the Reading Roles.

A little dreamer, by the way;
A little tolling day by day;
A little pain, a little strife;
A little wind and the life.

Reviewed by James S. McQuade.

A S I viewed the first filmed act of "That Sort" I was impressed that the opening half of it was somewhat tedious; but this was soon forgotten as the story progressed and interest new until the final act created in my mind the verdict that the film play, based on the stage play by Basil McDonald Hastings, is a fine picture. But I restrict the application of "fine" to the powerful and convincing story and to the excellent acting of Miss Warda Howard, Duncan McRae and Ernest Maupain, not omitting due praise to John Lorenz and Miss Betty Brown, intended respectively for the parts of the lovers.

Nor must commendation be lacking for the adaptation which was done by Charles J. Brabin, who also directed the production. Director Brabin made some oversights in some places which will tend to detract from the merits of the production when viewed as a whole. I refer particularly to the theater scenes where John Heppell ( Duncan McRae) is seated in a box and Diana Laska (Miss Warda Howard) is on the stage dancing. Not another soul can be seen in the picture, which is intended to represent the interior of a theater while a performance is going on. And to make the scene still more incongruous, we see John Heppell, personally, present the actress with the flowers brought on occasion.

The scene should have been omitted altogether rather than to produce it unrealistically. The contrast between this and other fine interior settings of the photoplay makes the blemish all the more conspicuous. In his direction of the cast Mr. Brabin is able and skilful, although prone at times to leave too little to the imagination of the spectator. The attempted suspense in the Diana Laska scene, I saw it in the pictures, is an instance; though I believe this will be changed before the release of the film.

The production of the photoplay impressed me as novel. One of the opening scenes in the first act shows Diana Laska lying on the floor of her room in the Hotel Carlton, apparently
Scene from "That Sort" (Essanay).

Heppell (Duncan McRae), the woman's husband that was, and with the daughter that she had borne him before his drunkenness and brutality had driven her from her home into a cold and lonely world, in which she had fared badly and sadly; and so from this point in the story until the close we watch with ever-increasing interest the re-statement in her rights.

In this scene Miss Warda Howard is seen at her best in the port of Diana. Indeed, Miss Howard may always refer with justifiable pride to this fine characterization.

Duncan McRae's John Heppell is a worthy opposite to Miss Howard's Diana. There is an air of distinction about Mr. McRae's acting that stamps him an artist. He will be remembered by many as the Edison director for some time, and also as a member of several distinguished dramatic companies. He was specially engaged by Essanay to play John Heppell.

That old favorite, Ernest Maupin, adds another to his numerous photodramatic successes in the role of Doctor Maxwell.

In the final fade-out we catch sight of Diana and the Doctor seated in an old boat on the sands, in absorbed conversation. Director Brabin has been very happy in the introduction of this scene, as the thought flashes on the mind of the spectator, perhaps, after all, there is a haven of rest and true happiness in store for the greatly wronged actress; and so everyone who sees the picture will go home with a relieved and happier feeling in both mind and heart.

The release date was June 12.

"Medicine Bend"

Signal's Five-Part Western Melodrama, Sequel to "Whispering Smith," Well Produced and of Sustained Interest.

Reviewed by Margaret I. MacDonald.

A NOVEL by Frank H. Spearman is the basis for this and a previous five-part production made by the Signal Film Corporation, entitled "Whispering Smith." In these two pictures is employed an extensive cast headed by Helen Holmes. The characterization has been remarkably well carried out and presents a bevy of types well suited to the atmosphere in which they are placed. The story is one of the most thrilling kind of western melodramas and in its continuation into its second and last period opens a struggle of fierce proportions between McCloud, the superintendent of that particular division of the railway, and the wrecking gang which has looted wrecked freight cars of thousands of dollars worth of goods.

The struggle closes with the roundup of Sinclair and Du Sang, the evil spirits of the gang, who meet death thereby. J. P. McGowan, the director of the production, is to be congratulated on the careful and artistic manner in which he has developed the story on the screen. As a melodramatic production it can be considered one of unusual power and magnetism. Whether or not the story is true to the west of to-day seems of little moment from the viewpoint of the spectator. It does not jar his bump of consistency. Its characters are red-blooded and stirring, and easy continuous action marks every inch of the film.

"Medicine Bend" will please children as well as adults. They will be pleased with Helen Holmes as the faithful wife of the bully, Sinclair, and they will be pleased with J. P. McGowan as "Whispering Smith." Leo D. Maloney, as Du Sang, who was "as cruel as a soft bullet," will be a much admired type. Paul C. Hurst carries away laurels as Sinclair. Tony is another type that has been splendidly cast, and Thomas G. Lingham as the sheriff of Medicine Bend is not easily forgotten.

This production will be released on the program of the Mutual Film Corporation July 3.

"Shoes"

Impressive Five-Part Bluebird Production, Directed by Lois Weber, Features Mary MacLaren.

Reviewed by Margaret I. MacDonald.

PICTURING a brief chapter in the life of a girl who worked in a five and ten cent store at five dollars a week, Lois Weber has made a production that is a credit both to herself and to the Bluebird Photoplays, Inc. The picture is founded on a story written by Stella Wynne Herron, the basic idea of which originated in a book by Jane Addams. Eva Meyer, the girl of the story, after months of struggle against poverty, relinquishing her pay envelope with little complaint each Saturday night for the support of the family, which included a lazy father, is "sold out for a pair of shoes."

The production rings true, and at no moment do the players appear to be acting. It reminds one of turning the pages of one of life's unhappiest chapters. No detail of the simple little drama of life as it passed in a poor family, consisting of four children, a hardworking mother and a father whose chief concern lay in having plenty of beer to drink and novels to read, has been forgotten. Perhaps the picture's only fault presents itself in an overanxiety to set the intention of the story "over" as it were. This will be noticed particularly in the repetition of scenes relating to the worn shoes in which Eva nightly places insoles cut from cardboard boxes to keep her tired feet from contact with the pavement. The characterization in the hands of Mary MacLaren, Harry Griffith, Mrs. Witting, Jessie Arnold and William Mong is splendidly taken care of.
"Macbeth"

Sir Herbert Tree and Constance Collier Appear in Finely Artistic Adaptation of Tragedy Produced by Reliance Corporation.

Reviewed by Lynde Denig.

With few exceptions attempts to place Shakespeare's plays on the screen have been disappointing. There has been little Shakespeare and a dull picture. To say that "Macbeth," acted by Sir Herbert Tree and Constance Collier for the Reliance Film Corporation, is among the exceptions is too much like damning with faint praise, whereas the production deserves the heartiest and most emphatic commendation. It will win on its merits as an interesting, artistic photoplay, as a faithful representation of Shakespeare's tragedy and as a masterpiece of expressive acting that truly reflects the genius of Sir Herbert and the marked ability of Constance Collier. There has been much talk about preserving the art of great actors through motion pictures, but slight accomplishment, either because the players were lost in the new medium, or because the subjects were unwisely selected. Here we have a happy combination of actor and play, an actor, director competent to handle a great tragedy.—John Emerson.

Students of Shakespeare who fear a deacreation of a masterpiece, or what amounts to much the same thing, a mere skeleton lacking the mind, the soul and the psychology of the death of Lady Macbeth, Miss Collier reaches the high moments of a superb performance.

But it must not be gathered that the picture depends entirely upon these two characterizations. Other roles are properly presented and in the concluding reel, bringing the attack on Macbeth's castle, there is a stirring spectacular conflict handled on a large scale. From first to last the production, 7,500 feet in length, is marked by artistic lighting, tinting and appropriate settings.

"Who's Guilty"

Fifth and Sixth of the Series Continue to Bear Evidence to the Fact That the Commonest of All Crimes Are Crimes of Circumstance.

Reviewed by Margaret I. MacDonald.

This series which is being made for the program of the Pathe Exchange, Inc., by the Arrow Film Co., can be likened in quality and drawing power to the "Who Pays?" series terminated some time ago. Both draw attention to the unhappiness, and oftimes tragedy resulting from careless actions, selfish aspirations, unjust suspicions and various other causes from which others than the original blunderers suffer.

Scene from "Who's Guilty?" (Pathé).

For this reason the series is useful as well as entertaining.

No. 5 of the "Who's Guilty?" series entitled "Sold Out" draws attention to a lack of faith in human efforts. A young wife becomes discontented with the provision made for her by her young husband who is still in the throes of prospecting a mine which has shown no signs of paying. Lured away by a foolish mother the wife pays a visit to her home and meets a former lover whose every effort has met with success. A letter from his mother-in-law asking for the release of her daughter from her matrimonial tie brings the husband who has now struck it rich,
post haste to the city in time to see his wife attacked by the millionaire who has also succeeded in swindling her out of the stock she had in her husband's mine. A fierce struggle takes place between the two men, resulting in the wife being hurled down the stairway to her death.

No. 6 handles another situation in which one of two brothers employed in the same office is unjustly accused of stealing valuable bonds on the day on which he secretly marries his employer's daughter. He then runs away at the proposal of his wife and brother who upon hearing that he has committed suicide marry. The return of the falsely accused upon accidently learning that the bonds have been discovered where they had fallen behind his desk, results in a fight between the two brothers and the lodging of a bullet in the body of the young wife's father, causing his death.

While this narrative which is entitled "Sowing the Wind" may lack the consistency of story which marks the preceding number, the interest never flags. The stars, Tom Moore and Anna Nillson, are holding themselves worthy of having been chosen for this series.

"It Happened in Honolulu"

Five-Reel Red Feather Production Tells Light-Running Story of Love and Travel in Many Lands.

Reviewed by Robert C. McBray.

In this five-reel number Lynn Reynolds has written and produced a pleasing comedy number, not strikingly original in plot or incident, but attractive at times to the eye and enacted by a good cast.

Myrtle Gonzalez and Val Paul play the young couple whose love affair is the leading feature. C. Norman Hammond, Fred Church, Lulu Warrenton, Jack Curtis and George Hernandez play the humor roles, setting up several amusing and suggest satisfactorily American, Oriental and Hawaiian scenes.

The photography is also very good.

The story too is excellently maintained and the main criticism of the plot is that it follows too closely a given trend, lacking the element of surprise which lifts a production into the first class. In other words, it has a rather obvious development from the type of story. Yet it sparkles with life and interest in a scenic way.

Val Paul appears as the son of a wholesale fish dealer, who attempts to use an emergency hose pipe to extinguish the flames, with a result of adding to them. The unexpected happens elsewhere throughout the building, water bursting from pipes in every room until a flood comes pouring down the stairs, out through the entrance, down the street and into the ocean. On this flood, riding on rocking chair and in small tub come the guilty proprietor and a guiltless young wife with whom he has been flirting. They shoot the shoots on the staircase, glide swiftly down the streets and gutters, and, so great is the momentum they acquire, they are last seen racing swiftly out to sea. The farce is quite as startling in its mechanical effects as it is amusing. Once under way it moves with zip, and it provides a spirited contribution to the variety of any program.

Two Kalem Releases


Review by Edward Reel.

"In the Service of the State"

The thirteenth installment of the George Bronson Howard serial contains a new line of adventure for the Lady Avengers. A foreign spy steals an important paper from the Government and gets on shipboard with it. The vessel is well out to sea before the loss is discovered. Knowing that Carson, a Secret Service officer, is on the same ship, the U.S. officials communicate with him by wireless and order him to recover the paper. His efforts meet with no success, until Mona and Mary take a hand in the affair. They, also, are passengers on the ship, and woman's wiles once more triumph over susceptible masculinity. The spy has placed the paper in a safe in his stateroom, the combination being known to the pursuer of the ship. As soon as Mary and Mona learn this, a trap is laid for the pursuer. Under the influence of the tender passion, he plays into the hands of the two girls and gives Mona a chance to extract the paper from the safe and turn it over to the Secret Service man.

Most of the scenes occur on shipboard, and were photographed on a vessel at sea. As a natural consequence, the locale is the real thing; the director, James W. Horne, has taken advantage of this fact. The picture is the most novel of the serials and is also among the most entertaining. Marvin Sals and Ollie Kirkby display a new and varied wardrobe for the ocean trip, and manifest their previous demand for the task at hand. E. Forrest Taylor is a good looking and capable Carson. R. L. Deli and Frank Jonnasson are cast for the spy and the pursuer.

"The Stenographer's Strategy"

It was a foregone conclusion that any young woman who was endowed with such natural gifts for spelling, punctuation and grammar as Sis Hopkins displays every week on her slate, would end up by becoming a stenographer. Sis does this very thing in her latest one-reel comedy. While it cannot be denied that her copies of the boss' letters read like a sub-title that has strayed from the path laid down for it by the scenario writer, the gentleman who pays Sis a weekly stipend has cause to bless the day she entered his employ. Being of a loving disposition and a hopeful nature, she manages to avoid an embarrassing entanglement and saved from the fury of his muscular wife by the timely intervention of Pa Hopkins' gal. Sis A. Van Petten, the author of the reel, has strung together a number of amusing incidents, and Rose Melville still makes Sis great fun. Henry Murdock and the versatile Frank Minsey are Miss Melville's chief support.
Putting a Thrill in "Gloria's Romance."

Despite the fact that the manufacturer announced in advance of its release that "Gloria's Romance" was going to be a Technicolor feature free from the usual demoralization of containing black and white, the news is true. The new George Kleine motion picture novel, in which Billie Burke is the featured star, contains a real thriller in the way of an automobile accident, one which is going to make patrons sit up and gasp.

The "accident" occurs when Gideon Trask, a new character in the story, is pursued by automobiles driven by Hardy Gage and seven men then in the Desmond, the male amuses. The auto is involved in a collision, needless to say, and Miss Burke's character, Edith, is injured. She receives a scalp wound, and the husband of one of the criminals takes her to the hospital where he is. She has a hairbreadth escape and the cordon of police that surround her are dispersed by the crowd that has gathered.

Vest Pocket House Organs Successful.

John A. McNear, Jr., manager of the McNear Theater at Petaluma, Calif., advocates the use of vest pocket house organs in a letter to the Progressive Motion Picture Company, which has been contributed to Paramount Progress. Paramount Progress, which issues organs at the rate of eighty dollars per month, receives on an average of eighty to a hundred organs each week, and this communication of Mr McNear's is particularly well-timed.

"I strongly advocate the use of a program only large enough to be accommodated in every man's and woman's pocket or purse, as many of the patrons of the theater who live in suburban 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 our 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 a vest pocket," writes Mr McNear.

"My program is issued weekly and is ready for distribution at Saturday and Sunday shows for the week commencing the Monday after the Friday show, thus giving the best two days of the week for advance advertising."

Ivan Inaugurates All Star Cast Policy.

Somewhat along the lines of revivals of famous old-time successes, the legitimate play will be the newly adopted policy of the Ivan Film Productions, which will in future limit its productions to casts composed of all-star 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 employing the Marguerite Clark, whose performance as the tragic heroine marked Chapter 1 of the new George Kleine motion picture novel, in which Billie Burke is the featured star, contains a real thriller in the way of an automobile accident, one which is going to make patrons sit up and gasp.

The "accident" occurs when Gideon Trask, a new character in the story, is pursued by automobiles driven by Hardy Gage and seven men then in the Desmond, the male amuses. The auto is involved in a collision, needless to say, and Miss Burke's character, Edith, is injured. She receives a scalp wound, and the husband of one of the criminals takes her to the hospital where she is. She has a hairbreadth escape and the cordon of police that surround her are dispersed by the crowd that has gathered.

Vest Pocket House Organs Successful.

John A. McNear, Jr., manager of the McNear Theater at Petaluma, Calif., advocates the use of vest pocket house organs in a letter to the Progressive Motion Picture Company, which has been contributed to Paramount Progress. Paramount Progress, which issues organs at the rate of eighty dollars per month, receives on an average of eighty to a hundred organs each week, and this communication of Mr McNear's is particularly well-timed.

"I strongly advocate the use of a program only large enough to be accommodated in every man's and woman's pocket or purse, as many of the patrons of the theater who live in suburban 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 our 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 a vest pocket," writes Mr McNear.

"My program is issued weekly and is ready for distribution at Saturday and Sunday shows for the week commencing the Monday after the Friday show, thus giving the best two days of the week for advance advertising."

Ivan Inaugurates All Star Cast Policy.

Somewhat along the lines of revivals of famous old-time successes, the legitimate play will be the newly adopted policy of the Ivan Film Productions, which will in future limit its productions to casts composed of all-star 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 employing the Marguerite Clark, whose performance as the tragic heroine marked Chapter 1 of the new George Kleine motion picture novel, in which Billie Burke is the featured star, contains a real thriller in the way of an automobile accident, one which is going to make patrons sit up and gasp.

The "accident" occurs when Gideon Trask, a new character in the story, is pursued by automobiles driven by Hardy Gage and seven men then in the Desmond, the male amuses. The auto is involved in a collision, needless to say, and Miss Burke's character, Edith, is injured. She receives a scalp wound, and the husband of one of the criminals takes her to the hospital where she is. She has a hairbreadth escape and the cordon of police that surround her are dispersed by the crowd that has gathered.

Vest Pocket House Organs Successful.

John A. McNear, Jr., manager of the McNear Theater at Petaluma, Calif., advocates the use of vest pocket house organs in a letter to the Progressive Motion Picture Company, which has been contributed to Paramount Progress. Paramount Progress, which issues organs at the rate of eighty dollars per month, receives on an average of eighty to a hundred organs each week, and this communication of Mr McNear's is particularly well-timed.

"I strongly advocate the use of a program only large enough to be accommodated in every man's and woman's pocket or purse, as many of the patrons of the theater who live in suburban 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 our 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 a vest pocket," writes Mr McNear.

"My program is issued weekly and is ready for distribution at Saturday and Sunday shows for the week commencing the Monday after the Friday show, thus giving the best two days of the week for advance advertising."

Ivan Inaugurates All Star Cast Policy.

Somewhat along the lines of revivals of famous old-time successes, the legitimate play will be the newly adopted policy of the Ivan Film Productions, which will in future limit its productions to casts composed of all-star 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 employing the Marguerite Clark, whose performance as the tragic heroine marked Chapter 1 of the new George Kleine motion picture novel, in which Billie Burke is the featured star, contains a real thriller in the way of an automobile accident, one which is going to make patrons sit up and gasp.

The "accident" occurs when Gideon Trask, a new character in the story, is pursued by automobiles driven by Hardy Gage and seven men then in the Desmond, the male amuses. The auto is involved in a collision, needless to say, and Miss Burke's character, Edith, is injured. She receives a scalp wound, and the husband of one of the criminals takes her to the hospital where she is. She has a hairbreadth escape and the cordon of police that surround her are dispersed by the crowd that has gathered.
Comments on the Films

Exclusively by Our Own Staff.

General Film Company

THE GIRLS ACROSS THE WAY (Biograph), June 5.—Another of the Biograph reissues, acted by Mae Marsh, Robert Harron, Chrystie Miller and Mildred Manning. The story is simple, clearly told and pretty in regard to interest.

THE SELIG-TRIBUNE, NO. 45, 1916 (Selig), June 5.—Monster aeroplane for U. S. Army, Washington; f/e in Detroit motion picture exchange; Boy Scouts build bridge at River Grove, Ill.; Sinn Fein paramilitary scenes after the rising in Dublin; Interna- tional car race at Indianapolis, Ind.; German and Irish parade at San Francisco; Garden party at Governor's Island, N. Y.; Mrs. Pinley J. Shepard and Pinley J. Shepard, Jr.; Oyster Bay, parade of Roosevelt boomers; Col. Roosevelt addressing the crowd at his home.

NEW YORK PAST AND PRESENT (Vitagraph), June 5.—An excellent guide to many of the most interesting buildings and locations of New York City is furnished by this release, which plan reproduces the early life of some of the historical spots as Bowing Green and Washington's Headquarters enhances the interest of the reel.

MIDNIGHT AT THE OLD MILL (Kalem), June 6.—Ham and Bud have a weird experience in this one-reel farce. Both worthies are nearly frightened out of years' growth while trying to obtain a subject for a number of doctors to experiment on. A quick moving comedy of average merit.

IN CINDERELLA'S SHOES (Kalem), June 7.—In this one-reel comedy Ethel Tote gets help of a pair of shoes that are several sizes too large for her. The story is contrary to the original Cinderella's experiences, but Louis B. Gardner has built a number of clever comic complications around Ethel's over-generous footwear, and Gus Leonard, Jack McDermott and Victor Rothman help her to keep the action stepping lively.

THE SELIG-TRIBUNE NO. 48, 1916 (Selig), June 8.—Hospital in Lincoln Park, Chicago, during G. A. R. parade; school girls have outing at Manchester-by-the-Sea, N. H.; San Francisco, encampment for citizen soldiers; monster procession, London; Republican candidates at Congress Hotel, Chicago; President Wilson at Memorial Day ser- vices, Arlington, Va.; fashion show at Madison Square Garden, New York; Preparedness Parade, Chicago.

THE SEA DOGS ( Vim), June 8.—Several of the incidents in this one-reel farce are not only good for a hearty laugh, but required a deal of hard work and expense to transfer them to the screen. Plump and Runt are the chief fun-makers, and the scenes where Plump is forced to tow the boat while walking on the bottom of the sea, is one of the most amusing sequences in the reel.

THE TREASURE TRAIN (No. 83 of "The Hazards of Helen" Railroad Series) (Kalem), June 10.—The operator at Lone Point again puts the railroad in her debt by preventing a robbery on the line at the risk of his life. Also in this film is the on-set of John Petrie, and Producer James Davis has staged it with his usual keen eye to correct local color. P. S. Pembrook, Harry Schum, Roy Watson, Ed. Gibson and G. A. Williams supplement the efforts of the nervous Helen Gibson.

TWO SMITHS AND A HAFF (Luhin), June 10.—There is a good deal of plot to this one-reel comedy, but not much amusement. The picture was written and directed by Gray M. Greene, and is not up to his usual standard. Francis Joyner, George R. Clarke and June Daye have the leading characters.

VERNON HOWE BAILEY'S SKETCH BOOK OF BERLIN (Essanay), June 7.—The sketches of the German capital showing the palaces and the principal government buildings, make this reel doubly interesting. The artist retains his old cleverness with the pencil. A western scene is on the same reel.

JUGGLING JUSTICE (Kalem), June 8.—Sis Hopkins turns suffragette in this comedy. The result is a farce, in which the Peace, is elected, and administers the law in a manner wonderful to behold. The reel is full of amusing character types and laughable situations. Rose Melville's beaming smile is of vast importance to Sis, the actress never seeming to tire of her creation. Henry Murdock and Frank Minsey are prominent members of the cast. The author of the scenario is Samuel J. Taylors.

A DOLLAR DOWN (Vim), June 9.—The dollar applies to the first in- stallment paid on a piano by Pokes. His adventures with the instru- ment are surprising, to say the least. He plays upon it, then sits astride of it and makes a capital joke of it. In the last reel he covers the picture and holds up his end of the merry-making. A novel reel.

GOING WEST TO MAKE GOOD (Selig), June 10.—Tom Mix is the author, producer and star of this one-reel drama. The scene opens in the East, but soon shifts to a western ranch and ends with the stage holding up and the dash of the heroine by Tom. Expert horse- manship adds to the interest of the reel. Victoria Forde and Joe Ryan are members of the cast.

General Film Company Specials

OUR PEOPLE (Essanay), June 5.—This three-reel photoplay chronicles the doings of the inhabitants of a small town. A run on the local bank forms the big dramatic moment. The story is wholesome and well supplied with character studies. The sub-titles are cleverly worded. Bryant Washburn, Gertrude Glover, Thomas Commerford, Richardson Cotton and Florence Oberle form a strong cast.

THE FANGE OF THE TATTERS (No. 11 of "The Social Pirates") (Kalem), June 5.—The methods of a blackmailing editor are exposed in this instalment of the George Bronson Howard serial. The picture keeps pace with the previous releases. It was reviewed in the issue of June 1st, 1916.

THE YAQUI CUR (Biograph), June 6.—Made by Griffith several years ago, these two reels comprise a strong Indian drama, well worth re-issuing. Robert Harron, Walter Miller and Lionel Barrymore are in the cast. A review appeared in the issue of May 6.

THE STONING (Edison), June 6.—A three-part re-issue that will be remembered as one of the most successful photoplays ever released by the Edison company. A finely acted story, filled with the truth and beauty of life.

ORPHAN JOYCE (Essanay), June 6.—A two-reel drama in which little Miss Joyce Fair has one of her Juvenile roles that find favor with many patrons of the screen. The story tells of a little orphan who is adopted by a wealthy couple, the child repaying them by saving the household from being robbed. The youthful star is as winning as ever, and is assisted by John Cossar and Marian Lydon.

THE LEAPGRACE (Biograph), June 8.—The story is that of a man's son who steals from his father and commits suicide when he is found out. This three-reel photoplay by Josephine McLaughlin offers nothing new in plot, but has the merit of sticking to its theme. The material has been ably handled by the director, Jack Byrne, and is tried by a competent cast which includes George Reuth, Bird Hopkins, Alan Forrest, Adelaide Strela, Ada Glossen and Evelyn Petrie.

THE STAINED PEARL (Kickerbocker), June 9.—Frank Melodrama is this three-part subject. The action is fast and the story contains interest. Henry King has the leading role, that of the captain of a ship one of the crew of which brings aboard a poor man who has stolen. Two murders already have been done to secure the jewel, and before the story is finished two or three others are killed. In making the picture the picture is cut and mutilated.

A TEMPERANCE TOWN (Selig), June 5.—A three-reel screen version of Charles Hoyt's celebrated character comedy, "A Temperance Town," featuring Otis Harlan as Mink Jones, could not possibly fail to pro- vide excellent entertainment. Hoyt's good-natured satire on vice com- mittee and temperance reformers has no dry moments, and his sketches of the leading citizens of a country town are humorously true to life. The picture was directed by T. N. Heffron, and Otis Harlan is sup- ported by Grace Darmond, John Charles, James Bradbury and Leslie J. King.

Fox Film Corporation

HYPOCRISY, June 5.—A notable five-reel melodrama that the audience seemed to find worthy. It is a substantial picture holding up to scorn the "half and pretense" of a certain circle of modern society and of people who manage to live in luxury on nothing a year at the expense of others who are worth more to the world than they ever thought of being. A longer review will be found elsewhere in this issue.

Mutual Film Corporation

REEL LIFE, NO. 5 (Gaumont), June 4.—Fine pictorial glimpses of Elephant Butte Dam, New Mexico, with interesting statistics concerning the reservoir, are shown in this. There is an interesting view of the way in which Hampshire bogs are raised and bee-farm- ing is conducted. The number is full of instructive views.

A PLANE STORY (Vogue), June 6.—A slapstick comedy that will be found rather amusing. The story concerns the theft of a cer- tain code book. An aeroplane and its own flyer figure considerably. The action of the last few scenes waxes exciteing, giving the production a good climax.

MUTUAL WEEKLY, NO. 75 (Gaumont), June 7.—The wedding of Dr. Graysen, training camp at Ft. Wadsworth, preparedness parades, a
daring art stunt by Rodman Law, and other interesting features are included in this.

THE JERSEY BILL (Cub), June 9.—A farce comedy number in which Jerry (George Ovey) after various other amusing adventures meets with a motion picture company, mistakes artifice for reality and gets made up generally.

WHERE WIVES WIN (Falstaff), June 10.—This is unusually good comedy number wherein the daughter of a truck driver receives her lover in her father's home and makes him dance so much that while he dances with the heel of his shoe, he is asking directions that he is a western cowboy. He rides down stairs on a white horse and sees his sweetheart's mother haul her father out of a saloon, lasso him on the roof and takes him for a ride.

THINXEN STOUT (Beauty), June 11.—An amusing farce comedy in which Orral Humphrey plays the role of Stout, Lucille Ward that of Mrs. Stout, and John Gough that of Thinxen, who claims to be able to make comedy of any situation in which he desire. Some comic situations take place in the institution, various domestic disturbances are also in order, and altogether the offering is of fair entertainment value.

REEL LIFE, NO. 6 (Gaumont), June 11.—An interesting group of subjects in this issue in Sim harbor is the construction of a $1,000,000 concrete bridge over the Tennessee River, which is a fully detailed and remarkable illustration, the making of a moving picture, showing the manipulation of a theater audience by a director in the photographing of "The Idol of the Stage," and Gaumont animal studies which were photographed at Bronx Park.

HIS LONE STAR (Vogue), June 11.—A slapstick comedy number only a moderate amount of entertainment value. It concerns principally the attempt of two novices to take care of the business of a plumber while he is away. It would be difficult to outline the plot which is as usual with this kind of picture a wash-up of various ordinary situations.

REAL ESTATES (Falstaff), June 12.—Oscar and Conrad buy two lots, with running water. They find they have purchased a section of the ocean beach and have considerable fan with the agent who sold them. This is just a whimsical idea and gets up a fair amount of amusement.

AMERICA FIRST, NO. 40 ("Yellowstone National Park") (Gau- mont), June 12.—A series of very attractive views of the Yellowstone National Park showing various terraces over which the mineral water trickles, Shoshone Lake, and the geysers. An animated cartoon entitled "Yellowstone National Park" also appears.

JOHNNY'S STEPMOTHER AND THE CAT (Gaumont), June 14.—On the same reel with the above this animated cartoon will be found distinctly amusing, Johnny's stepmother goes up town and leaves him to take care of the chickens. The cat decides to make the young fellow either play the music or eat the doughnuts, and Johnny is locked in the closet in punishment for same.

DOUGHNUTS (Falstaff), June 17.—Riley Chamberlin appears in this as a street car conductor on a vacation. He marries a girl who cannot cook, as we would say, and brings her back to the city. The dog and the weird little boy eat her doughnuts and both are sent to the hospital. A light comedy subject with smiles running all through it.

DELINQUENT BRIDESROOMS (Vogue), June 18.—A knockabout number in which Robert A. Dillon, featuring two hoboes and two well dressed gentlemen who get their wardrobes mixed and all land in jail. This has no particular novelty in plot, but has some fairly amusing moments in it.

Mutual Film Corp. Specials

THE PILGRIM (Mustang), June 9.—A two-reel Western drama, by Edward Kaufman, with Frank Borzage, Anna Little, Jack Richardson and others. An average Western averaged about one number in presentation. The action is not pronounced, but works up well to the climax, where the traveler saves a man's life after stabbing him, while the girl's love and then gives it up to resume his tramping. The production arouses considerable feeling in the observer and is altogether effectively done.

THE LION NEMESIS (Centaur), June 10.—A two-reel number, fea- turing Wm. Clifford, Margaret Gibson, Al Garcia and a well trained lion named Monte. The lion is presumed to be possessed by the soul of a murderer, according to the Arabic legend. The girl is lured away by the ruffians, who are endeavoring to use the china and Johnny in the chase. This is such a bad story that the end is over before it begins, and the girl is saved only by her own valiant efforts. It is not extremely dramatic, but keeps a close hold on the interest.

BROTHERS EQUAL (Thanhouzer), June 13.—A two-part production based on race prejudice. In visiting an estate of his father he finds the estate a mess, and the two brothers discover a colored woman by his own father. The mother, a leper, about to be burned to death, is rescued by her son, who then kills himself in the presence of all who are in love, his brother and others. The picture, although not a pleasant one, is well made and has the eyes to see the moral and the interest.

MEDICINE BEND (Mutual Masterpiece de Luxe—Signal), July 3.—An unusually attractive five-part Western melodrama directed by J. P. McGowan and starring Bert Lytell, "The Lonesome Smith" and is played by an excellent cast headed by J. P. McGowan, Gail Holmes. A full review of this production appears on another page of the magazine.

THE SHERIFF OF PLUMAS (Mustang), June 16.—A two-part Western featuring Charles Newton. Helen Rosson and William Stowell are also in the cast. The picture is well produced and entertaining, and tells the story of a sheriff with a shadowy past. The unexpected appearance of an old pal in company with whom he was to tap safes is the cause of a tragedy in which each shoots the other. The story is not exactly a probable one in some respects, but is entertaining.

Moving Picture World Special Features

SECRET OF THE SUBMARINE, NO. 4 (Special Feature), June 12.—Chapter four of this serial leaves a good impression and shows a marked improvement over some of the previous chapters in adaptation and production. The action, which is continuous, is interesting and well carried through with all coming to a happy conclusion.

STORY OF THE EMPIRE, NO. 6 (Scribner), June 19.—It is a story of some magnitude that is supposed to be contained in the book bought by Stephenkay. Cleo is seized and bound and placed in the cellar of the home, where a bomb is later exploded, and we are left to wonder how Cleo escapes.

Pathe Exchange, Inc.

PATHE NEWS, NO. 41, 1916 (Pathe), May 20.—Interesting items of this issue are General Cousins decorating soldiers' widows with honor, and the two husbands at a wedding present by her father and sixty Sioux Indians are admitted to U. S. citizenship, the first National Guard seaplane put in operation, and various scenes from the Edinburgh front.

LUKE LAUGHS LAST (Phalaphiles), June 5.—An amusing farce comedy in which Lonesome Luke in the role of a butler is the center of a pretty mixup, accidentally capturing two burglars at the same time. It is a splendid comedy type farce and is handled by a policeman, for instance, and his partner, "tall and lanky." This is an unusually stirring comedy.

THE FATAL PIE (Pathe), June 5.—This amusing animated cartoon from the house of Rube Goldberg is worth while. A man marries, his father, Julius Mincemeat, Nut, her sweetheart, and Pickup, who wouldbe sweetheart. A peculiar turn of fate in which a pie stuffed with dumplings bullets plays a role. A most delightful cartoon and well produced.

HEAD-DRESSES OF HOLLAND (Pathe), June 5.—An unusually interesting subject showing how the many quaint head-dresses worn in different parts of Holland.

THE ZINC MINES OF LANG H1T (French Indo-Chins) (Pathe), June 5.—In this picture will be found instructive views to the extent of possibly four hundred feet. The mine is mined, crushed, conveyed to the smelters, etc., in French Indo-China of the mines of Lang Hit. On the same reel with "Around Mount Fuji."

AROUND MOUNT FUJI (Pathe), June 5.—A most beautiful scenic consisting of views of a dormant volcano showing the people at work in its vicinity, the lakes with which it is surrounded, and other attractive and beautifully photographed scenes.

Pathe Exchange, Inc., Specials.

THE IRON CLAW, NO. 15 (Feature), June 5.—The Double Resur- rected is the name of this series, which is as thrilling as its title. The series is produced by the Real Dead company. This is the fourth in this series. This time Davy reappears as a mysterious veiled lady, is afterwards pursued into a certain attic by Legar and his men, and is finally thrown from a window in a trunk. It is a good film, ever, that Davy has let himself through the floor by means of a trap over which the bottomless trunk had stood. Margery is also kidnapped again, and rescued by the "Laughing Mask."

WHO'S GUILTY? NO. 5 (Arrow), June 5.—"Sold Out" is an interesting number of this series. A young woman marrying the man of her choice goes with him to the mining country and meets her husband's family in the mines. Before they have begun to pay she becomes discontented. A tragedy occurs later in which the husband, defending his wife against a former rich lover, who has swindled her out of her mining stock, is the indirect cause of his wife's death. Well produced and well photographed. A full review will be found on another page.

WHO'S GUILTY? NO. 6 (Arrow), June 12.—The title of No. 6 of the series is "The Confession," and the pictures are supposed to be worth appears, as well as Anna Nilson and Tom Moore, is well staged and intensely interesting. The story concerns an unhappy play of circumstamces in which two brothers employ in the same office, their employer, his daughter and housekeeper are involved. An unjustified suspicion and its consequences make this one of the best of the series.

Universal Film Mfg. Company

A COLLEGE BOOMERANG (Imp), June 18.—This number, by Cath- erine Smith, features Edith Robert and Harry Benham. The girl acts on the campus, and while working hard to get through the real one. This leads to amusing complications. This rather conventional story includes some interesting scenes taken at Coronado Beach, Cal.

THE GRIP OF CRIME (Big U), June 30.—A story of an Italian sclicer grinder and his child, by Calder Johnstone. The old man is
used as a tool by some blackmailers. He is arrested and the child's story saves him; the gang members are punished. The story is quite appropriate for the location and Lautner appears as a gangster.

**His Picture (imp)**, June 20.—A pleasing comedy subject, featuring Violet Mersereau and Wm. Garwood as a young married couple. The wife dresses as a little girl in order to allay her suspicions regarding her husband. He carries out the part effectively. This is novel and amusing in a quiet way.

**A Jail Bird's Last Flight** (L-KO), June 21.—This picture shows the experiences of two male flirts, lured to the police station by a pretty lady. One of them is Gen'l Myers, who is easily made to lead the running scene, explosion in jail and other episodes are laughable. Slightly rough in tone but amusing and acceptable.

**The Young Sculptures** (Powers), June 22.—A juvenile subject, featuring two young boys, Jack and Bill fifteen. The boys are adventure-hungry and lead in a number of thrilling incidents.
Manufacturers' Advance Notes

"THE REPRISAL" (Selig).

"The Reprisal," a Selig Diamond Special, produced by William Robert Daly, from the story written by Elizabeth R. Carpenter, will be released Monday, June 19, in regular service through the General Film Company. "The Reprisal" is an unusually strong drama, and in every respect upholds the enviable standard set by Selig shorter-length productions. It features an all-star cast, including Fritzi Brunette, Jack Pickford, Guy Oliver, Frank Clark, Al W. Filson and Lillian Hayward. Miss

Brunette and Jack Pickford are afforded many opportunities for versatile work, and they take every advantage of these.

The plot of the story deals with the fruitless love of a southern girl for the man of her choice. The man's brother interferes in the love match. The girl vows to be revenged and years later marries the brother. How all the wrongs are righted and how the woman finally comes to understand that her thoughts of revenge are really thoughts of love add in making "The Reprisal" an absorbing production. The scenic effects are exceptionally good, and there is a succession of climaxes.

MASSIVE SET USED IN COMEDY.

What is considered the most massive set ever used at Universal City was provided by Charles Rankin, director of productions, and his department for using in filming a number of the scenes in "The Bell Hop," in which Pat Rooney is being featured, under the direction of Roy Clements. As indicated by the title, it is the lobby of a big hotel, and in it is produced some of the clever comedy which has made Rooney a favorite on the vaudeville stage in all parts of the United States. Working with Rooney are a number of the best known players of Universal City, including Adele Farrington, Beulah Lewis, Hayward Mack, Jay Belasco and Ed Sedgwick.

MORE GAUMONT ANIMAL STUDIES.

In the sixth "Reel Life," the Mutual magazine in film, the Gaumont company will show more of its popular animal studies. These have been taken by Elwin R. Sanborn. Although pictures of animals in captivity, Mr. Sanborn has caught them so characteristically that his film is being used by naturalists for purposes of scientific study. The film shows the beaver at work and at play, and the white peacock and the zebra.

As "Reel Life" has at least three divisions of interest, the reel for the week also contains pictures of the million-dollar concrete bridge being built over the Tennessee river at Chattanooga, and entertaining views of how a motion picture director handles two thousand extra persons in a photoplay.

NEW ENGLAND SOLD FOR "YELLOW MENACE."

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.

"JAFFERY" (Frohman).

Interesting personalities will surround C. Aubrey Smith in "Jaffery," which the Frohman Amusement Corporation is filming from the new novel of that name by William J. Locke. Almost without exception those who have been chosen for the various parts are known equally well on the stage and screen. Ability as well as appearance are particularly necessary in making a picture from this book, for its effectiveness rests largely upon portraying the subtle shades of characterization which Mr. Locke's pen has so skillfully conjured.

Eleanor Woodruff went from the stage to photoplay work. Eric Blind has been familiar to play-goers both in England and America for many years, his principal engagements here being with Mrs. Fiske and Margaret Anglin. Paul Doucet has just completed his engagement with Elsie Ferguson, playing Fritz Schiller in "Margaret Schiller." Florence Deshon, after finishing an engagement with "My Lady's Dress," was first called to picture work by The Famous Players company. Doris Sawyer is an English actress whose last parts before leaving for America were Ruth in "Hindle Wakes," and Agnes in "Jim the Penman."

With such material to portray Mr. Locke's story, so thoroughly known in book form, the Frohman company should produce a picture of unusual interest.

"A TRAITOR TO ART" (Essanay).

This is the tragic story of a girl's struggles to succeed as an artist in a great city, calling for an emotionalism in portraying her sufferings and lack of success that keeps the drama at a high pitch of tension. It is tragic almost throughout, relieved, however, by light touches of the sometimes happy days of studio life, where the artists, successful and unsuccessful, romp at their Bohemian dinners. These touches act more as a foil to the more somber elements which is intended to show the almost insurmountable barriers that lie in the path of those who hope for success, alone and unaided. There is nothing of the sordid in the play, however, reaching more a depth of pathos that touches the heart and wins the sympathy of all. The story also is brightened by the climax, after the girl had succumbed to the inevitable and admitted herself a failure, she finds she has won the love of a young minister. Although she awakens to the fact that a career is not for her, she finds happiness in love and in the fact that through her duties as the minister's wife she at last can be of some use to the world.

Scene from "The Reprisal" (Selig).

Scene from "A Traitor to Art" (Essanay).
"THE FALL OF DEACON STILLWATERS" (Universal).
The Woman's Confederate League of Clubs and Rolling Pins is in session. They are about to elect a president and it looks very much as if Deacon Doolittle (William Franey) will be elected, although he is a mere man. You see Beatrice Pitznoodle (Gale Henry), the chairman of the Associated Hen Fest, is strong for the deacon, and if there is any way she can swing him into office she will do it.

On the afternoon when this imposing flashlight group picture was taken the deacon was addressing the Anti Sin League, an auxiliary of the Confederate League. All the women are hanging on to the deacon’s every word. He is telling them that wine and women “never got no man nothin’,” that drink is damnation and dice are the devil’s own work.

As a matter of fact the deacon is a hot old sport and pulls off cock fights in the basement of his home every once in a while, is a regular feller with the ladies and has been caught in cabaret shows. He once knocked out a famous pugilist. He can be seen doing his double dealing work in the Joker comedy, "The Fall of Deacon Stillwaters," which will be released on the Universal program on June 24th.

"THE ETERNAL QUESTION" (Metro).
Mme. Petrova, the gifted actress, will be seen in the starring role in "The Eternal Question," a five-part Metro wonderplay, 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 strong supporting cast includes Arthur Hoops, Mahlon Hamilton, Edward Martindel, Warren Oland, Henry Leone, Howard Missimer and Evelyn Dumo.

The story of "The Eternal Question" deals with the discussion of two club men on the eternal question, woman. One held that birth and breeding made the woman, while the other contends that clothes were largely responsible. They made 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.

There are a wealth of interesting situations and big scenes in "The Eternal Question."

"THE GENTLE CONSPIRACY" (Flying A).
The combined efforts of Author Charles M. Peck and Director Carl M. LeViness offer Miss Vivian Rich a golden dramatic opportunity in the two-part "Flying A" drama, "The Gentle Conspiracy," in which Alfred Vosburgh and the famous character actor, George E. Periolat, have the supporting roles. This is the story of an idle girl who tires of her unromantic life of luxury and seeks romance in the city, where she falls in with a fast young man and is killed in an automobile accident.

In her second part she comes to the home of the rich girl as a burglar in the dead of night and is caught. Her striking resemblance to the dead daughter is discovered, and she is adopted, in a gentle conspiracy to defraud the blind mother who has not been told of the death of her daughter. It later is proved that the adopted girl is the daughter of her mother’s sister.

"The Gentle Conspiracy" is to be released by the Mutual on June 19.

PARAMOUNT POSTER ATTRACTS ATTENTION.
The Fenway theater, Boston, Mass., has been using a most effective bit of poster advertising for Paramount Pictures, one which is attracting widespread attention and causing general comment, although very few words are used. The management is getting out a quarter-sheet poster in two colors bearing an eight-inch Paramount trademark, which at once arrests the attention.

PICTURES AT CHURCH CONFERENCE.
Motion pictures of an educational, religious and scenic nature played an important part in connection with the Twenty-seventh Delegated General Conference of the Methodist Episcopal Church, held in Saratoga Springs, N.Y., during the month of May. Great care was taken in the selection of proper equipment and the results obtained proved conclusively that motion pictures could well be adapted for use in connection with church work. In the Convention Hall, another Simplex Projector with dissolving stereopticon attachment was installed. The Board of Foreign Missions held their meetings at the Casino and here a special platform was erected outside of the building. This platform supported the metal booth which contained a Simplex Projector.
"THE GHOST OF THE JUNGLE" (Universal).
No, this is not an illustrated song slide for "Howdy, how do you do;" the new Universal fox trot; it is not even a scene from "Hawaii, how are you?" It is a scene from "The Ghost of the Jungle," a Bison two-reel animal drama in which Rex De Rosselli and Yona Landowska play the leading roles.
A complete native African village was built for "The Ghost of the Jungle," and two hundred of the blackest negroes west of the Rocky Mountains got temporary jobs while Director Hunt was busy filming the great animal picture.
A great deal of double exposure work was done in the picture and some of the "supernatural effects" have been admirably commented upon. In one scene the heroine dies of fever in the African jungle and her spirit is seen leaving her body when death comes. Her spirit again plays an important part in the development of the plot when it leads the man who left her alone to die to his own doom. She is seen leading the way down a raging torrent which ends in a waterfall and over this waterfall the man who has deserted her finally plunges to his death in a frail canoe. "The Ghost of the Jungle" teems with exciting adventure and tragedy.

"THE LOVE GIRL" (Bluebird).
The release of "The Love Girl" on July 10 will mark the second issue on Bluebird's summer program of features. Originally announced as "Ambrosia," the change of title to "The Love Girl" was decided upon for commercial purposes and is considered by the producers to be in the nature of an improvement.
The leading players will be Ella Hall, who enacts "the girl," Harry Depp, a youthful actor who is really the "leading man" of the piece, although still in his "teens." Adele Farrington, the naturalness and charm of their acting—they are such perfectly logical and healthy children, clean-minded and hoydenish that they fairly romp through the five acts, while showing their elders the sensible way to arrive at results.

VIVIAN MARTIN IN INITIAL MOROSCO PICTURE.
Vivian Martin, who recently arrived in Los Angeles to take up her engagement with the Oliver Morosco Photoplay Company and Pallas Pictures, is now engaged on her first vehicle to be released under the Morosco brand on the Paramount Program. "Nell of Thunder Mountain," by Alice von Saxmar, is the title of Miss Martin's new subject.
The story tells of Nell, a mountain girl reached by the spirit of progress to the extent of rebellion against the morbid conditions and stifling scope of her life. Although different from her people, she yet retains a great love for her own kind. The photoplay will present an unusual ending that will grip any audience with its logic. 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, which were used for location, for its wild beauty. The cast includes Edward Peil, William Jefferson, Jack Livingston, Louise A. Emmons, Alice Knowland, Herbert Standing and John McKinnin. James Van Tress is master of the tripod.

"DESTINY'S TOY" (Famous Players).
Louise Huff makes her first appearance as a featured player in the productions of the Famous Players Film Company when "Destiny's Toy," written and directed by John E. O'Brien, is released on the Paramount Program on June 15. This is Miss Huff's second Famous Players role, however, as she appeared in that company's adaptation of Denman Thompson's "The Old Hound instead."
In this production Miss Huff has an exceptionally strong supporting cast, including J. W. Johnston, John Bowers and Harry Lee. The major portion of the action was staged on Block Island, the picturesque scenery of which makes it an admirable location for that part of the story which has to do with the life of Nan Carter, the role played by Louise Huff, after she has been rescued from shipwreck by Barnacle Joe and has been adopted by the kindly old fisherman. "Destiny's Toy" is a combination of romance and desperate battles, the fight in which the police raid the headquarters of the gang being one of the fiercest struggles ever recorded on the screen. Special music has been arranged for this production by G. Schirmer, copies of which are obtainable from the various exchanges.

"SUBMARINE" COMPANY DOING STUNTS.
The entire "Secret of the Submarine" company, under the leadership of Director George Sargent, recently journeyed down to Los Angeles to film some of the exciting scenes with an aeroplane which furnishes a series of exceptional thrills in the big picture.
After a revolver duel between Lieut. Hope, U. S. N. (Thomas Chatterton) and Lamor Johnstone (Gerard Morton) the aeroplano loses fire and the film leads to an explosion. When this part of the scene was being taken the fire got too warm for comfort, the aviator adding unexpected realism to the film by the way in which he made an almost perpendicular dive for petrol and safety. It was a narrow escape, but the speed of the machine forced the flames and smoke to the rear and away from the wheel until the ground was reached. Miss Juanita Hansen, leading woman of the company, has become an enthusiastic aviatrix since working in this picture.
"REEL LIFE" (Gaumont).

The Gaumont company, producer of the interesting single-reel Reel Life, the Mutual Magazine in Film, has outlined several interesting programs in this weekly release. It is the policy of the company to have "Reel Life" edifying as well as entertaining, the same in character as a magazine. For this reason its subjects are chosen with great care. There are usually three different ones upon each reel for the sake of diversity.

"Reel Life" No. 7 is largely devoted to Gaumont animal studies. It also has an entertaining section showing the work of students at an agricultural college. The following issue, No. 8, may be the means of saving many lives, since it shows how gasoline may be safely handled. This is one of Gaumont's important contributions to the "Safety First" crusade. There is an interesting series of pictures showing the New York City Street Cleaning Department at Work. A third section shows the growth and habits of the snail.

Until it is flashed upon the screen in "Reel Life" No. 9, few people will know that spinning of wool as a home industry is not a lost art in America. The Gaumont camera man stumbled into a mountaneous section of Georgia, where he was surprised to find women of the families of even well-to-do farmers were engaged in carding and spinning wool for home use.

There are pictures of ancient Egyptian temples, mammoth pyramids and kingly tombs that were old when King Solomon ruled in Jerusalem. A third section of this issue is made up of more of Gaumont's popular Animal Studies. Bird Life will be featured.

"Reel Life" is released as a Mutual Picture every Wednesday. No. 8 was issued June 18.

PARAMOUNT PICTOGRAPH SHOW FIRST AIDS.

First aid to the injured has been pictured in an interesting manner by the Paramount Pictures Corporation in a release of the Pictographs showing what the emergency aids are and how they may be applied in various cases. The pictures were posed by a young boy and a nurse and the films show what ready remedies should be applied in certain accidents, how a pencil and a bandage may be utilized in making a tourniquet to stop the flow of blood, how a wounded knee may be bandaged, and what to do for gash in the head, an injured hand and cuts about the face.

MARY MILES MINTER AT AMERICAN STUDIOS.

Mary Miles Minter is now busily using her wonderful powers in her first picture for the American Film Company, Inc., under the personal supervision of Samuel S. Hutchinson. It is "Youth's Enduring Charms," a striking appropriate title for this tiny actress' photoplay effort. The story is by Mabelle Heikes Justice, and direction has been placed in charge of William C. Dowlan, a director of recognized ability.

MORE PIANOS AT UNIVERSAL CITY.

"If we keep on we'll soon have enough pianos to stock a piano house," remarked Charles Rankin, manager of productions, at Universal City several days ago, on the arrival of two grand pianos and one upright. The twenty-six companies working at Universal City make frequent use of the pianos, and as many as fourteen instruments have been known to be on the sets in a single day.

H. Herbet Rawlinson, who for some time has been a featured player under the direction of William Worthington at Universal City, has been transferred to the Robert Leonard company and will be featured with Miss Ella Hall, under the direction of Leonard. Under his new director, Rawlinson will appear in a five-reel feature photoplay entitled "Little Eva Edgerton."

Arthur Acord, popular hero of Mustang-Mutation releases, is in his home at Santa Barbara seriously injured, the result of being thrown from his mount while enacting a scene for "Sandy, Reformer," a forthcoming release. As a result of Acord's injury, work on the production has been halted, pending his recovery.

During the time the members of the New York police department will be engaged in military training at Fort Wadsworth, perfecting themselves in the handling of the big coast defense guns, the Vitagraph Company of America has generously offered to supply a moving picture entertainment with a change of program nightly.

Lillian Hayward again appears as a vampire type in "The Germ of Mystery," a Selig drama in course of production by William Robert Daly.

Before proceeding with the work of picturizing the five-reel feature, by Harvey Gates, starring Ruth Stonehouse, Director William Worthington will produce a one-reel political picture, with the leads played by Jessie Arnold and J. F. Connolly. It is entitled "Cross Purposes," and is written by Bess Meredith.

"The Girl Philippa," story by Robert W. Chambers, which ran in one of the popular magazines, 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 Coircoran, Alfred Rabcock and Julia Swayne Gordon.

Twelve lions, six leopards and a number of elephants, in addition to various other members of the Bostock animal aggregation, appear in numerous of the scenes of "The Siren of the Jungle," a two-act Centaur-Mutual drama, starring Margaret Gibson and William Clifford.

"The Deacon's Demise" has been finished by Director Lynn Reynolds, in five reels, and will be released as a feature. Reynolds declares that it is the best story he has made. Myrtle Gonzales is featured, supported by Val Paul and Fred Church, with a strong cast including Lule Warrenton, George Hernandez, Frank MacQuarrie, Nanine Wright and Jack Curtis. Reynolds is preparing another story for production, in which Miss Gonzales is featured, but its title has not been announced.

Carl Rich, the five-year-old son of Charles J. Giegerich, a well-known New York newspaper man, has joined the ranks of motion picture stars and has already made his initial appearance in "The Redemption of Dave Darcey," a Vitagraph Blue Ribbon Feature, announced for release early in June.

Little Carl enjoys the distinction of appearing as the character impersonated by Jimmie Morrison when a child. What made special appeal to players and director was Carl's almost uncanny resemblance to Mr. Morrison, both in his natural self and when made up for the character.

Miss Cleo Madison and her co-director, William V. Mong, have completed "An Eye for an Eye," in two reels, featuring Miss Madison, and with a cast including Mong, L. M. Wells, Charles Gunn, Bertram Grassby and B. T. Henderson. Many of the scenes were taken in the Malibu mountains near Los Angeles, and some beautiful photographic effects were secured. Miss Madison expects to produce next a three-reel film play entitled "Tilly, the Little Swede," written by Mong, under the direction of Director T. N. Heffron of the Selig Company. Cairn has begun work on "The Old Man Who Tried to Grow Young," a drama in three reels. The cast includes W. W. Powell and Vivian Reed.

Dr. Mary Walker was one of the prominent members of the General Federation of Women's Clubs who visited the Vitagraph studios at Universal City recently to inspect the quarters 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 happily interested as a young girl with her first mechanical doll.
Director Eugene V. Mullin, of the Vitagraph Company, is hard at work upon a three-reel melodrama with Evart Overton, Denton Vane, Miss Mayfield, Logan Paul and Adele Kelly in the cast. This production will be released under the Broad- way Star trademark.

Allen Holubar has produced his second one-reel society drama, entitled "The Primitive," featuring Ruth Stonehouse and herself, with Jack Holt playing the heavy. Miss Stone- house, herself, is preparing some original ideas while assisting in the preparation of the five-reel feature, in which she is to be starred. Holubar will begin next week on another one-reel film play, which he has written.

S. Rankin Drew has begun work on a new Vitagraph photo- play, pictured from a popular serial by Robert W. Chambers. It is to be a Blue Ribbon Feature, in which an all star cast in- cluding Steve Brinley, Frank Randolph, Fran Wupperman, Julia Swayne Gordon and Mr. Drew will be seen in the principal characterizations.

Lionel Barrymore is the co-author of "The Criminal's Thumb," a three-reel Gaumont-Mutual detective drama, in which Iva Shepard and Alexander Gaden are starred. John Reinhard, Henry W. Pemberton, Lucille Taft and several other members of the regular Gaumont-Mutual stock company appear in support of the co-stars.

Director Lloyd Carleton is working on the production of "The Shepherd," prepared for the screen by Eugene B. Lewis, from the story of Elwood Hemming. The featured leads are played by Dorothy Davenport and Emory Johnson, supported by Richard Morris and Alfred Allen.

E. H. Sothern began work as a Vitagraph star on June 1. His first picture as a cinema player will be a domestic drama by Paul West, in which the distinguished actor will be seen as Blake Waring. The picture is being produced under the direction of Frederick Thomson, Mr. Sothern being supported by a specially selected cast.

Pat Rooney is at work at Universal City, under the direction of Roy Clements, filming the first two reels of a comedy series entitled "The Bell Hop," written by Charles E. Van Loan, especially for Rooney. Rooney is supported by Adele Farrington, Ed Sedgwick and Hayward Mack and a number of others of the Universal City stock company.

Director Fred ("Bing") Thomson, known throughout the motion picture world as one of the most capable directors, has returned to the Vitagraph Company and will direct Mr. E. H. Sothern, the famous legitimate stage star in his screen career. Supporting Mr. Sothern in his first picture are Peggy Hyland, a recent acquisition by the Vitagraph Company; Rose Tapley, Charles Kent and Florence Radinoff.

Director George Cochran has started making a one-reel comedy drama, entitled "When the Stars Foretell," the leads being played by Marjorie Ellison and Jack Connolly, supported by supporting players Herbert in, Calde, Johnstone, of the Universal City staff, and is the tale of a girl with an uncanny sense of forecast.

Frank Daniels is still working with Alice Washburn, under the direction of Clif Wilmans, the superlative single-reeleurs, which are released by the Vitagraph weekly.

### PICTURE THEATERS PROJECTED

**CHICAGO, ILL.**—M. M. Rothschild, 712 Federal street, has announced the completion of a two-story moving picture theater, 99 by 77 feet, with wing, 149 by 27 feet.

**CLINTON, IA.**—The A-Muse-U theater, recently taken over by Norman Smish and L. Rosenfeld, has been redecorated.

**MARSHALLTOWN, I A.**—Extensive improvements have been made in the Lyric theater, owned by E. L. Keith, and a new addition erected.

**HOISINGTON, KANS.**—Bert Olson plans to build a two-story moving picture theater and hotel building, 75 by 150 feet, to cost $20,000.

**NEW ORLEANS, LA.**—De Coto Realty Company is having plans prepared by Favrot & Livaudais for the Strand theater, at Baronne and Gravier streets; two stories high; three mez- zanine floors; seating capacity 2,000; exterior white terra cotta; concrete and steel; fireproof; roof vents and exhaust fans; silent rotary fans six feet apart throughout auditorium; indirect heating; vacuum cleaning system; pipe organ; interior finished with Caen stone; dull black wrought iron balconies and fixtures; entrances finished in white marble. Will also contain seven stores and eight offices. Saenger Amusement Company are the lessors.

**FORT HURON, MICH.**—The Family theater is to be remodel- led and an addition built, 50 by 100 feet. The improvements will cost approximately $8,000. L. I. Bedford is the manager.

**WILLMAR, MINN.**—Extensive improvements have been made to the Majestic theater, and the seating capacity increased from 300 to 500.

**CARLUSTERSVILLE, MO.**—Carluthersville Amusement Com- pany plans to erect a two-story theater and soda fountain, to cost about $10,000.

**KANSAS CITY, MO.**—The Comedy Club, care R. R. Tole, 5500 warwick street, is considering plans for a fireproof theater building, to cost $25,000.

**ST. LOUIS, MO.**—The Knickerbocker theater at 3145 Park avenue has been taken over by Barrett Bros.

**LIVINGTON, MONT.**—The Van Brocklin building has been converted into a modern moving picture theater and opened to the public.

**DAVID CITY, NEB.**—W. H. Hughes, who recently took over the Community theater, has made extensive improvements to the house, including a new addition.

**CAMDEN, N. J.**—The property at the corner of Broadway and Carman street has been purchased by a company organized by Newton E. Roney and others. It is planned to erect a large moving picture house of fireproof construction on the site.

**ELIZABETH, N. J.**—Julius Schmitt, 210 Broad street, will convert a three-story hall building, 50 by 100 feet, into a modern moving picture theater and soda fountain. The alterations and additions to be made to the structure will cost approximately $20,000.

**LAS VEGAS, N. MEX.**—Work is well under way on the new $20,000 Am槿n theater for W. A. Roney.

**BROOKLYN, N. Y.**—One Hundred and Ninetieth Street Hold- ing Corporation, Hyman Horowitz, president; Columbia theater building, 47th street and Seventh avenue, New York, are con- sidering plans for a theater structure, 75 by 200 feet.

**EAST ROCHESTER, N. Y.**—H. B. Eyer, well-known banker, plans to erect a moving picture theater, store and office building to cost about $25,000.

**HERKIMER, N. Y.**—Architect C. E. Cronk is preparing plans for an one-story moving picture theater, 37 by 90 feet, to cost $7,000.

**ROCHESTER, N. Y.**—William Gorski has taken over the White Eagle theater and renamed it the Gem.

**ROCKVILLE CENTER, L. L. N. Y.**—Lawson & Bauer will shortly erect a two-story moving picture theater, 45 by 144 feet, to cost $20,000. Lessee, Thomas E. O'Connor, Atlantic avenue, Lynbrook, L. I.

**CLEVELAND, O.**—G. F. Criswell has the contract to erect a one-story moving picture theater for James W. Allison, 306 East Liberty building.

**DONORA, PA.**—John Haffner has taken possession of the Princess theater and made improvements to the house. A new lighting system has been installed.

**ACME, WIS.**—The Popular Moving Picture theater, at 903-907 North Sixth street, has plans by Carl P. Berger for a one-story brick addition. The addition, which will be 57.5 by 152 feet, will double the present seating capacity.

**LEMMON, S. D.**—A stock company has been organized here for the purpose of erecting a moving picture theater, 25 by 70 feet, to cost $6,000.

**MILBANK, S. D.**—E. G. Anderson, who recently took over the Center theater, is making a number of improvements to the house, including redecorating the interior.

**MARSHALL, TEX.**—The Elk theater, recently taken over by C. M. Macconnico, has been overhauled and redecorated.

**SULPHUR SPRINGS, TEX.**—Barnes & McKnight have re- opened the Mission theater and increased the seating capacity.

**TERRELL, TEX.**—Gwynn & Byar, owners of the Lyric theater, have made extensive alterations to the house.

**WACO, TEX.**—Orpheum Theater Company will enlarge and improve building.

**EU CLAIRE, WIS.**—Profit Sharing Theater Company, care G. L. Parker and R. C. Berger, is considering plans for a $50,000 theater building.
Mitchell Mark in Boston?

Rumor Has It That the Picture Theatre Magnate Is Contemplating Building a Picture Theater in Boston—Denied by Al Newhall of the Strand in Lynn, a Massachusetts Suburban Theatre—Now in the Boston Area.

By William M. Flynn, Boston Correspondent of Moving Picture World.

BOSTON, MASS.—It is persistently rumored about this city that Mitchell Mark, one of the most prominent moving picture men in the East, is planning to build a magnificent new theater somewhere in Greater Boston. Al. Newhall, who is associated with Mr. Mark at the Strand theater in Lynn, says he is not going to build a theater in Boston. However, the rumor refuses to be drowned and exhibitors are speculating as to where the new theater will be located should it become a reality.

Mr. Mark has been very successful as an exhibitor and his connections with the Strand theaters in New York and Lynn, the Comique in Lynn and theaters in Buffalo, N. Y., and other cities in this section of the country have given him greater prestige than most exhibitors and, fortunate enough to possess. There are many persons who believe the Strand theaters in Buffalo, N. Y., and Lynn, have a home in the heart of Boston. He would not only find it difficult to show a profit, but would also hurt the houses that are there now.

Available down-town sites are practically all occupied by moving picture theaters at the present time, and with the tremendous overhead expense, the majority of them are laboring under the adverse conditions of times. It would spell disaster to one or more of them. In view of the existing conditions it is believed that the Strand theaters in Buffalo and Lynn contemplated by anyone it is to be built somewhere outside of the so-called theater district in the city, possibly in one of the suburbs.

Mr. Mark is building a theater in Worcester at the present time.

General's New Boston Offices.

Boston, Mass.—The New England branch of the General Film Company is located in a new building at the present time. The building is one of the largest moving picture exchange in New England. Manager Edward J. Farrell, who went to New York on an important business matter this week, is highly pleased with the new home on Ferdinand street. The lower floor of the building contains the executive offices, the booking department and the exhibition room. Upstairs are the post office and shipping departments. The post office and vaults are situated in the basement. There are thirty-three vaults capable of storing 25,000 reels of film.

Preparing for Patriotic Film.

Boston, Mass.—Emile Chautarde, the well-known director of the World Film, was in the city last week looking over some settings for the new World picture he is to direct, called "Nathan Hale." He went out to Medford and Lynnfield and visited Salem and inspected several prospective sites in both communities. While in Boston, Chautarde met Frank Grady, manager of the local office of the World Film, who is now actively working on an advertising campaign which he claims has been a tremendous help to exhibitors showing his releases. Alice Brady and a company of players were in New Bedford last week posing for some scenes in Miss Brady's latest vehicle, "Miss Petticoat." The Park and Fenway theaters in Boston are now handling Brady-made programs and other large theaters showing Brady-made goods include the Empire Theater in New York, the Strand in Lynn, Mass., and the Strand theater at Manchester, N. H., and the Park theater at Worcester.

Heard at International Exchange.

Boston, Mass.—Mr. Frank H. Vine, New England manager of the International Film Service, is enthusiastic over the new Hearst International Pictorial series, the first of which was released in this territory on June 15. The series was formerly put out by the Hearst - Vitagraph Company, but since the reorganization of the Vitagraph Company it has become a distinctively Hearst product and receiving all the benefit of the publicity in the Hearst circulations in this territory.

Abe E. Penn is the latest addition to the staff of road men connected with the film service. Penn was formerly employed by the Vitagraph Company in New York, and he is the latest Hearst representative to become a member of the Hearst series. Penn is new to the moving picture business, but with his reputation as a salesman and his knowledge of people and conditions in New England, through which he will travel, he is expected to prove a valuable addition to the staff working under the direction of Manager Vine.

Walter S. Davidson, who was formerly connected with the Boston office of the Pathe Company and who is now employed by the International, is now on the road for the International and reported to be doing very well. Most of his efforts are being given to the Lessons of Music, where he is said to have a host of friends among the exhibitors.

Local Picture by Boston Journal.

The Boston Journal has launched a novel moving picture contest—a contest which offers an opportunity for fifteen young women and fifteen young men to appear in a moving picture to be made and produced in Boston and also gives the local scenario writers a chance to see what they can do. The name of the company that is making the film has not been made public.

The contest is based on the popularity vote idea. The leading fifteen young women and fifteen young men are to be selected as the cast for the photoplay, and the young woman and man receiving the greatest number of votes will be selected to play the leads. As the photoplay is produced it is planned to publish daily the locations at which various scenes will be taken, and all particulars of interest in connection with the filming of the picture.

The contest will extend over a period of three weeks, and those who win the honors, cash prizes are to be awarded to the winner of the scenario contest and theMaps. It is one of the most difficult and time consuming tasks in the world. The contest is open to all young women and men who are at least sixteen years old and of good moral character. The rules also provide that the scenario must be written about a girl named Flo.

NEwARK NEWS LETTER.

By Jacob Kalter, 51 Strand Theater Bldg., Newark, N. J.

Levison Returns From Trip.

Newark, N. J.—Leo F. Levison, manager of the local branch of the World Film, has just returned from a most successful trip on the Atlantic coast, stopping at Long Branch, West End, Asbury Park, Ocean Grove, Mantasquan and Point Pleasant. He reports that the exhibitors and hotel men in this territory are complaining bitterly of the delay in the summer season. He also states that according to Dame Rumor, Walter Rosenberg will reopen the Barker theater, Long Branch, and run same in conjunction with the air dome adjoining the new Broadway theater.

Mr. Exhibitor:—You will get more helpful information by carefully reading one trade paper weekly than by skimming over three or four.

"Myra" Doing Well.

Newark, N. J.—H. W. Johnston and A. H. Westfall, working the Jersey territory for the International Film, dropped in the other day. They report also on the new bookings on the serial "Mysteries of Myra."

Rambonnet With Universal.

Newark, N. J.—Edwin A. Rambonnet, formerly with the General Film Company, has joined the staff of the Universal, at 286 Market street, as roadman. In his new car Mr. Rambonnet expects to make many trips throughout the state in search of business. Mr. L. Gainsberg, manager of the Newark branch, reports that S. E. Fried, his other road man, is doing exceptionally fine business.

Keystone Park Opened.

Newark, N. J.—M. Rubenheim has opened the air dome at Broad street and Eighth avenue. The place will be called Keystone Park. Every Tuesday evening will be country store and on Thursday evenings amateur night will be held.

Kimball Representation in Newark.

Newark, N. J.—Eugene F. Licorne, representing the W. W. Kimball Company, orman builders of Chicago, was in Newark last week seeing the exhibitors in regard to his organ for the motion picture theater. Mr. Licorne comes here from New York.

World's Free Reels.

Newark, N. J.—"Something for nothing." Don't believe it! Yes, you can secure free sales reels for the World Film's pictures by applying to Leo F. Levison, Newark manager. Mr. Levison reports tremendous demand for the novelty, Fox's Cattion, Newark, having exhibited the same picture four times in a week. "Not through at all booking pictures at this price," he says.

(Newark Letter continued on page 2271.)
Philadelphia Prospects

Opening of the Summer in the Quaker City Brings No Falling Off in Attendance at Moving Picture Shows—Early Closing of the Larger Theaters and General Prosperity of Local Business Reasons

Special to Moving Picture World

PHILADELPHIA, PA.—A most peculiar situation confronts the exhibitors of Philadelphia and vicinity at the present time. Despite the unsatisfactory season of the year, the most satisfactory conditions for business have been recorded by the majority of local theaters. During the past several weeks the moving picture theater business has exhibited large increases and there seems to be no indication of any tendency contrary to this advantageous period.

Many of the theaters, such as the Starlight, the Arcadia, the Palace, and many others report unusual crowds and in many instances they have been forced to close the box office long before the accustomed time. Generally, at this time of the year, moving picture business suffers a lapse and small attendances are the result. This is due largely to the warm weather and the fact that many persons commute to nearby resorts where they can escape the hardships of the weather.

While the weather to date has been of a most unsatisfactory character, the movie theater of Main and 2nd, all generally, as a notice to the public to discontinue the practice of visiting their favorite theaters, and the exhibitor suffers as the result. Many reasons are being advanced to explain the contrary conditions in that the main cause seems to be the general prosperous conditions of practically every line of business. Commercial and industrial establishments are all in a better way due to capacity and labor is at a premium.

This has naturally resulted in bringing about an increased audience of every kind, where the average working man has more money to spend on luxuries such as theaters, smoking, and other exhibits. They are willing to attribute their good fortune to the reason and a strong feeling of optimism prevails among the movie circles in this grand old Quaker City of Philadelphia.

Majestic, Fine Shore Theater, Opens

Atlantic City, N. J.—Monday, June 5, marked the opening of the Majestic theater in this greatly enlarged and modern moving picture theater. The management of the theater had published notices that the theater would be opened to the public on Saturday, June 3, but through some misunderstanding it was found impossible to do so on that date, hence the postponement. Notwithstanding this fact, a large crowd was on hand to witness the first show in the Majestic and they were certainly not disappointed in either the accommodations afforded or the character of the pictures exhibited.

New Amusement Incorporation

Highlands, N. J.—The Highlands Amusement Company has recently been granted a New Jersey charter. The character and object of the new company is to promote the moving picture theaters. Harry A. Sculthorpe, Jesse Sculthorpe and George E. Johnson, Jr., are the principal incorporators.

New Producing Company

The Felber Film Company has been incorporated with the object of manufacturing moving pictures. The new concern has been capitalized at $50,000, John E. Fitzgerald being president and John Felber being the principal incorporators.

Ben Zerr Zeases Star Theater

Reading, Pa.—Ben H. Zerr, well-known moving picture exhibitor of Reading, Pa., proprietor of the Schuylkill Avenue motion picture theater, has leased the former Hana & Montgomery theater, located on South Tenth street. The new management will make an effort to give the patrons the best pictures available and will continue the majorities of the features instituted by Mr. Zerr.

NEW THEATER IN RAILEIGH, N. C.

Aaronson & Brown's New Strand a Success

By Clarence L. Lahn

RAILEIGH, N. C.—Aaronson & Brown have opened their new Strand theater, one of the real show places of the South. The foyers is handsomely finished in marble and the interiors are finished in Venetian marble. The lighting and ventilating systems are as near perfect as possible. The lights are so arranged that not a single shadow is thrown nor are any of the lights visible to the audience.

C. E. Tandy Visits Asheville

Asheville, N. C.—C. E. Tandy, general manager of the Southern Picture Corporation, was a visitor here last week. He came to Asheville to confer with S. A. Lynch, president of the corporation, on the affairs of that organization. Mr. Lynch announces that the corporation has procured Texas, Oklahoma and Arkansas in addition to the other states it now controls. Mr. Lynch, Mr. Tandy and their associates have concentrated on the opening of Paramount pictures in the Southern states for some time.

Both the gentlemen are named among the best-known films men in the country.

Baltimore's New Fire Regulations

City Committee Recommends Changes in Local Building Laws That Will Be Important to Exhibitors and Exchange Managers

By J. M. Shellman, 1092 Mt. Royal Ter., Baltimore, Special Correspondent.

Baltimore, Md.—Among the many recommendations that have been made by the Baltimore Fire Bureau, of the National Board of Fire Underwriters, which should be the attention of all the exhibitors and owners of moving picture theaters in this city are listed below.

The committee made its investigations during the months of January, February and March of this year. The following are the recommendations of import which might affect the moving picture theaters:

That the building laws be amended, with special attention given to modern requirements, in particularly as to limitation of areas and to private fire protection.

That additional ordinances be adopted and the present ones be amended to form a complete code of regulations governing the manufacture, sale, storage and transportation of explosive and inflammable substances.

That a systematic inspection of old wiring be made and all wiring be subsequently reinspected at suitable intervals.

Manager Wales Introduced

Baltimore, Md.—H. E. Friedman, who is soon to leave the Washington, D. C. branch of the West Louison production of the National Board of Fire Underwriters, brought Manager Wales over to Baltimore on Monday, June 5th, and spent several hours visiting his many exhibitor friends and the management of introducing Mr. Wales to them and to bid them all goodbye before he leaves for Chicago to open the office in that city. Mr. France is another motion picture office there. Mr. Friedman has many friends in Baltimore and all wish him good luck.

L. A. DeHoff Worked for Benefit

Baltimore, Md.—Through the activities of L. A. DeHoff, manager of the New theater, and his associates, a part of the proceeds of introducing Mr. Harrisson Garrett, should be credited to him. Moving pictures were a feature of the event, and Mr. DeHoff worked very hard on the preparations.

The proceeds gained through the affair will be sent to Mrs. John W. Garrett and Edith Harrington, for the benefit of the American hospitals in France.

G. S. Benjamin's Showmanship

Baltimore, Md.—As a unique advertising feature, G. S. Benjamin, manager of the Red Moon theater, 20 West Baltimore St., had the lobby of his house decorated with Chinese lanterns, banners and flags and employed a travelling showman, A. Anderson, who gave a demonstration and talk in front of the theater explaining how opium is smoked. This was all done to promote the showing of the Bluebird feature, "The Devil's Brew," which was playing there on Saturday, June 3rd.

In addition to the show, Mr. Benjamin costumed his usher as a Chinese mandarin, and he did a few stunts in front of the entrance, accompanied by Chinese drum, daggers, sandals, etc. A splendid crowd was attracted to the house.

I. O. O. F. Campaign at Hippodrome

A big I. O. O. F. campaign is now being carried on at the Hippodrome theater, through Harry Woods, the manager. This campaign will be continued until June 30th, and it is stated that through this activity a wonderful help has been given the I. O. O. F. It is also understood that it has been successful in every way.

New Theaters Near Baltimore

Baltimore, Md.—The contract for the one-story $10,000 picture theater, to be erected at Pennsylvania and Fulton Aves., has been let to Mr. John, 29 Pennsylvania Ave. It is stated that contractor Stohr wants sub-bids on the electrical fixtures. R. Porathy, 212 St. Paul St., is the architect.

Baltimore, Md.—Plans are now being drawn up by architect, A. Lowther Forrest, Law Building, for additional additions to be made to the old Casino building located at 2 East North Ave., to cost $180,000.

Hancock, Md.—Plans are now being bearing completion by Architect A. J. Kinkhart, 29 West Washington St., Hagerstown, Md., for a three-story moving picture theater, store
ASSISTANT OPERATORS
ORGANIZE IN NEWARK
Will Attempt to Induce City Authorities to Issue Licenses to Competent Assistant Operators.

By Jacob J. Kalter, 51 Strand Theater Bldg., Newark, Special Correspondent.

NEWARK, N. J.—At a recent meeting held at Iroquois hall, the assistant moving picture operators banded themselves into an organization to be called the Assistant Motion Picture Machine Operators of Newark.

The new organization is not affiliated with any other body, and is not connected with organized labor.

The purpose of the association is to attempt to induce the local city authorities to issue licenses to all qualified assistant operators, the new organization also intends to see that only licensed assistant operators shall work in the booth.

Jacob J. Kalter, Newark representative of the MOVING PICTURE WORLD, acted as temporary chairman, and in opening the meeting explained briefly the objects of the association. Edward Krasny, secretary; William Reyle, treasurer; George Zwiebel, business agent; Milton W. Reyle, vice-president; which association gave a rising vote of thanks to the MOVING PICTURE WORLD for the help displayed by that publication in the near past.

On Tuesday, June 7, a delegation consisting of M. R. Hoselitz, Martin Kirschner and William Reyle of the association, with Jacob J. Kalter of the WORLD as spokesman, conferred with Captain C. Algbert Reyle, chairman of the committee on combustibles and fire risks in regard to issuing apprentice licenses. Mr. Gasser stated that he was heartily in accord with the objects of the organization and would do his part in keeping the booths protected. It is due almost entirely to Mr. Gasser's efforts that the New York booth licenses have been so few from fires and other danger. The result of the conference was more favorable to the object of the licencing and the assistants of Newark are anticipating with pleasure the day when they will receive their licenses.

IN WASHINGTON, D. C.
Len. L. Berman with Masterpiece Film.

Washington, D. C.—Len. L. Berman, former assistant of V-L-S-E, who has been traveling through North Carolina booking "Cabiria," "Neptune's Daughter," and "The Spoilers," for M. Rosen-berg, will continue to cover that section with those other features for the Masterpiece Film Co. Mr. Rosenberg, instead of going to 1329 Vine street, Philadelphia, Pa., which organization recently took over the business in that city, will go to Maryland by Mr. Rosenberg before he went west.

Another Crandall Dividend.

Washington, D. C.—The Crandall Amuse- ment Co., which announced that another dividend of five per cent. has been declared by its board of directors. From their size and the rapidity with which the dividends come, this company must be enjoying exceptional business.

Object to Censored Films

Washington, D. C., Exhibitors to Make Strenuous OBJECTIONS to Censored Film from Maryland Thrust Upon Them—Patrons Don't Want Muttilated Pictures—Want to Have the First View of the Films.

By Clarence L. Lenz, 635 Tenth St., N. E., Washington, D. C. Special Correspondent.

WASHINGTON, D. C.—The exhibitors of the District of Columbia are soon to hold a meeting to voice their objections to any further mutilation of the O. D. 635 exchange to pass on to them films that have previously gone before the censorship board of the State of Maryland and perhaps have had the most vital portion stricken out.

The theater managers, particularly those who show moving pictures, are wondering what the outcome will be. In commenting on the matter, Joseph A. Pitney, the president of the Hampden Operators, Harry M. Crandall in the management of a string of houses here said: "The exchanges should see to it that all films make the rounds of the theaters in Washington, Virginia and North Carolina, in the form in which they left the Washington territory, before going into Maryland. This would insure to us here in the District of Columbia that the exhibitors in the other states named, where there is no censorship, pictures that have never had a删 with the will to three people who cannot possibly speak for the other hundreds of thousands of people who wish to see the same pictures untouched.

"I feel that the exchanges owe to their own patrons in Maryland protection that they are served in before those in Maryland. To do other than this is going to put the exchange in the territory in a very embarrassing position. For instance, in Baltimore, if an exhibitor there cannot get some film that you give some other theater in the middle of a reel, if the patrons complain, can say: 'Well! You must not blame us; your board of censors ordered that part eliminated.' We of Washington have not that excuse for the people will say: 'Your censors have not the right to say what we shall see and we believe you should have made us reals that are not all jumbled up or have parts missing,' and they will be right.

"There is another point to look at. If we allowed our patrons in Maryland to have censored our pictures it is going to start another hue and cry for home rule and for getting rid of the censorship. And thinking it in the heads of those who would perhaps just jump at a chance to start another battle.

"I am firmly of the belief that if the people of Baltimore really knew what this pulling off by one ship has on censors ordered, there would be a kick for its elimination. The public generally has no conception of what is going to happen. Now, if the exchanges do as we suggest—serve us first, right down to the last exhibitor who is on the other side of the United States, or Baltimore are soon going to complain of an inability to see other than ninety-day films and that, without asking for more or less battle-scared. Our patrons do not want to see disconnected stories, and we refuse to serve them.

"Other Washington exhibitors interviewed on this subject hold views very similar to those expressed by Mr. Morgan, and they believe that in the end the plan suggested would prove of great benefit to the territory by having owners in ridding themselves of censorship.

WATCH YOUR C. O. D. RETURNS.

Petty Larceny by Express Employees May Not Be Noticed.

Washington, D. C.—A whole string of aggravating matters that is very productive of cuss words is a new stunt alleged to have been practiced by an express agent in the territory. It is said that these men so manipulate their C. O. D. returns as to make quite a little change on the side.

For instance, the complaining exchange manager stated that some time ago he sent a roll to Mr. Smith for $3.50. The man who handled the transaction as on employee of the express company, changed the charge from $3.50 to $15.50 and sent that amount back to the shipping office. The victim was very loth to pay any more than he had sent, as long as the matter remained involving only a few cents, and in overlooking it inadvertently led the manipulators to believe they were getting away with a good thing.

Much to his surprise very recently a $111 C. O. D. came back $95.30—someday had gotten away with a five spot. The authorities were then notified and they quickly made up the difference.

Worthless Check Nuisance.

Washington, D. C.—Some of the local exchange men are again complaining against worthless checks, one of their number having received seven in a single day, although that is perhaps a feature of the old story. Bad checks, however, are not so much feared as in the old days, for most of the men are now taking an equipment for service in advance and some ask in addition that a deposit for one or two weeks service be made. It is highly time coming when some few men who knowingly give worthless checks are going to answer to answer in court for their actions. The exchange men have right along hesitated about doing so, but are becoming exasperated and want some man punished to the limit as an example to all others similarly inclined.

International Takes Over V-L-S-E.

Washington, D. C.—The International Film Service, Inc., which recently opened offices here with Fritz B. Wathne as manager, has taken over the business, formerly handled by the V-L-S-E exchange involving the booking of the Hearst-Vitagraph and the Hearst International News Pictorial.

Capital City Notes.

Marcus Notes had as his guests at the Casino theater, Seventh and F streets, Northwest, several hundred newspaper men, representing papers from all the States, at the annual initial showing in this territory of the photoplay "Where Are My Children?" Mr. Moore, of the Garden, Strand and Plaza theaters, has just presented himself with a $5,200 Pierce-Arrow automobile. For comparison, approximates a Pullman car, and Mr. Moore is more or less envious by all his friends.

Oliver B. Smith, owner of the business of the United Film Service in this territory, has purchased another print of "The Met," and started for the springs of Florida, Tennessee, South Carolina, Mississippi, Arkansas, Louisiana and Georgia, where he represents the District of Columbia, Delaware, Maryland, Virginia, West Virginia and North Carolina.

Sherman Mason, formerly an exhibitor of New York City, has taken over the Mulvita theater, at 1223 Seventh street Northwest, and intends operating the same as a strictly colored theater.
**Screen Club Makes Good**

Pittsburgh's Film Organization Proves Ridiculous Ordinance That Would Have Banished Film Exchanges from the City—Fire Marshal's Attempt to Scare

The ordinance also included a clause regarding the installation of outdoor marquees which would be allowed only at certain locations.

Mayor Provan has made the following statement: "The ordinance is being enforced to the letter and the Screening Club is operating within the limitations set by the law."

**New House in Connellsville Ready**

Connellsville, Pa.—The attractive new theater of Messrs. Wagner and Wishart, at Connellsville, is nearing completion. The building includes the latest mechanical features and is expected to be ready for opening about July 1. It will be called the Paramount, and is the first of a line of theaters which will be built in the Western Pennsylvanian mining cities, beginning with the present location. The seating capacity will be 1,000. Among other features of the new house the projection booth is built of steel and is located on the outside of the theater. Two Simplex machines are being installed. Wagner regular program of pictures will be continued beyond the summer months. In preparing for the inauguration of the new house, the police department has been in charge of the vaudeville and has caused a considerable controversy. Manager Hooley states that if the film attractions prove successful the new house will be continued beyond the summer. Films will be shown and the lobby will be a bower of palms and flowers. Pathe's "Who's Guilty" serial will be shown, beginning June 15. The Essanay Chaplin film "Police" was shown June 8, 9, and 10, and the Vitagraph film "Glória's Romance," which has also been booked.

**Vaudeville House Books Film**

Pittsburgh, Pa.—The Sheridan Square theater of Mr. Russell, at 317-319 Liberty Avenue, has booked a number of big features to be shown in connection with its vaudeville, and a decided change in the policy of this handsome house is contemplated. Manager Hooley states that if the film attractions prove a success a regular program of pictures will be continued beyond the summer months. In preparing for the inauguration of the new house, the police depart- ment has been in charge of the vaudeville and has caused a considerable controversy. Manager Hooley states that if the film attractions prove successful the new house will be continued beyond the summer. Films will be shown and the lobby will be a bower of palms and flowers. Pathe's "Who's Guilty" serial will be shown, beginning June 15. The Essanay Chaplin film "Police" was shown June 8, 9, and 10, and the Vitagraph film "Glória's Romance," which has also been booked.

**Albert Ayres Takes Over the North End**

Pittsburgh, Pa.—The North End theater, on Pittsburgh Avenue, near North Side, has been taken over by Albert Ayres, former operator of the Royal theater, East street, for several years past. Located in one of the best residential sections of the city, the North End has an exclusive patronage and is considered one of the finest in its line. The house is attractive and up-to-date and seats about 400.

**May Build New Theater**

Pittsburgh, Pa.—Varieties & Antonopoulos, owners of the Olympic theater, Fifth avenue, Pittsburgh, have purchased for $150,000 a site at 1719 Diamond street, at the rear of their theater. It is likely that an addition to the Olympic or a new picture house will be erected by these well-known exhibitors, but no definite plans have as yet been formulated, as the building on the site is now occupied under lease for another year.

**Bays Theater at Springdale**

Springdale, Pa.—The Grand theater has been purchased by J. A. Faulk, who is remodeling the house and adding greatly to its attractiveness. A feature of the house is that it has both exterior and interior. Feature pictures are to be shown in the near future.

**W. K. Provan With Pathe**

W. K. Provan, formerly assistant manager of the Pitt theater, Pittsburgh, has recently purchased the road to the northwestern Pennsylvania territory. Mr. Provan makes his headquarters at Erie.

**George P. McKee Comes to Local Fox**

The Pittsburgh offices of the Fox Film has been visited by Mr. McKee, president of the company. It is understood that the addition of George P. McKee, an experienced film man, formerly of Washington, D. C., will do much to increase the business of the local office.

**Wolf & Brown, prominent exhibitors in the Western Pennsylvania section, have recently purchased the latest model Motograph projection machines for their theaters in Cresson, Lilly and Ebensburg. The machines were installed by Ludwig Hommel & Co., Pittsburgh.**

A mammoth electric sign, in the form of a six-foot figure of Liberty, has been erected atop the Liberty theater, East Liberty, one of the finest of the larger theaters in Pittsburgh. The sign is numerable for a great deal of firepower and makes the property stand forth conspicuously at night.

**Serving a Mountain Territory**

Poneceverte, Va.—Mr. Eagan, who maintains a branch here for General Film and the motion picture theaters located in the coal field country, is using as high as five hundred reels in stock, has a new Buick which he uses to make quick deliveries to his patrons.

**An Attractive Little Theater**

Alderson, Va.—The Russell theater, a very attractive small-town house, has recently been opened by Mr. R. Russell. The theater has a seating capacity of about four hundred on the floor, which is reserved for the white patrons. In addition there is a balcony, for the colored population. Two modern machines have been installed in an up-to-
THE MOVING PICTURE WORLD

June 24, 1916

2273

date operating room, and a very complete orchestra is a great attraction.

Royal and Dixie Combine.
Princeton, W. Va.—Mr. Pearce, of the Dixie theater here, has taken over the Royal theater, formerly operated by F. A. Mole, and is consolidating the two programs with the intention of closing the Dixie. This latter is a small house with a seating capacity of about 350. The Royal can accommodate about seven hundred patrons and is in a very good location.

Richmond, Va. Turns Down Censorship
Ordinance Committee Votes 6 to 2 Against Local Censoring of Film—Police Have Powers Enough to Handle Matter.

By Clarence L. Linz, 635 Tenth St., N. E.

RICHMOND, Va.—The Ordinance Committee of the Richmond city council, after voting adversely on the proposed motion picture censorship ordinance which has been more or less in the limelight for some time, the final vote was 6 to 2. As previously reported in the columns of the Moving Picture World, it had generally been thought that the committee would take this action and the result of the decision of the council chairman on this matter was not necessary.

The meeting before it separate propositions involving censorship. At the meeting at which rejection took place, Clerk of the motion picture theater told the members of the committee that the court had ordered censorship of picture films would probably not be acted upon at this session of the court. The motion for rejection was made by Councilman Walsh and voting with him were Messrs. Ferguson, Walker, Ladd.

Those voting in favor of the ordinance with the recommendation that it be adopted were Messrs. Christian and Paul.

The members of the council were informed of the policy of the theatre that the Richmond managers were just as anxious as anyone else to have the proper kind of pictures out of regard to their patrons. He declared that the proposed ordinance would drive the smaller than the large theatres, and called for the payment of 50 cents on all films viewed by the censors. Moses Hofheimer, operator to supply those interested in censorship with free tickets for a Colly matinee when they could look over the films in his theater before they were regularly exhibited.

New Hopewell Amusement Co.
Hopewell, W. Va.—The Gayety Amusement Company of this place was recently granted a charter by the Virginia state corporation commission. The incorporators are J. C. B. Glolson, of Hopewell, Va., H. C. H. Johnson, of Washington, D. C., secretary. The maximum capital stock is placed at $50,000 with a par value of $5,000, the par value being $10 per share.

Lynchburg's Gayety Will Be Pretty.
Lynchburg, Va.—There will be no prettier picture house in the state than the Gayety when the improvements contemplated by C. A. Geoibels, its present manager, have been completed. The decorations are to be quite elaborate. On the side walls there will be a number of panels of marble, and gay in color, girls, harmonizing with borders of rich colorings and a ceiling of pale blue, and the entire effect is very attractive. The lighting system has been changed over to the new indirect type. An improved machinery system is also being installed and it is expected as a result of this, the house will be kept cool and comfortable at all times during the summer months. This itself is a very worthy improvement.

During the six months that he has been manager, Geoibels has acquired, especially, an ability to cope with the most trying situations, and...
League's Civic Work

Cleveland, O., Motion Picture Exhibitors Put Shoulder to the Wheel in Campaign for "Better Babies"—Raise Several Thousand Dollars—Theaters That Showed Special Film for the Dispensary and Hospital.

By Hubert Persons, Standard Theater Building, Cleveland, O., Special Correspondent.

CLEVELAND.—The biggest and most far-reaching activity Ohio motion picture exhibitors have ever engaged in is the "Better Babies" campaign the league has just completed.

For the week ending June 10, 146 picture theaters throughout the state showed the film "A Baby's Fight for Life," for the benefit of the Babies Dispensary and Hospital, and the entire receipts from the shows for every person viewing the film. Not only did the picture men contribute money to the campaign but funds to help the babies, but they gave the use of their theaters and permitted Camp Fire Girls in nurses' costume, to solicit funds for the dispensary in each theatre.

Ten downtown theaters showed the film June 3, following a parade formally opening the drive. canyon. The problem of raising money from persons in audiences in these ten theaters reached nearly $600, in addition to the contributions from the theater owners. The total amount the moving picture men have succeeded in raising for the babies has not been tabulated as yet, but it is certain to be several thousand dollars.

Theaters That Showed the Special Film.

During the week the special film made by Director Weston, of the Reserve Photo Play Company, was booked in the following houses:

Monday.—Princess, Mall, Bijou Dream, Avenue Theater, Van Buren, Park, Crescent, Bronx, Wonderland, Orpheum. Strand, Cameraphone, Reel, Standard, Ray, Alvin, Mt. Lorette.


Thursday.—Family, Cedar, Delmar, Elsys-ium, Bower, Arcade, Park, Ocean, Erie, Royal, U. S. Fountain, Globe, Halt- north, Temple, Sun, Angela, Glineside, Chaplin, Victoria, Quincy.


The campaign was in charge of a committee composed of Charles A. Megown, B. R. Sawyer, Frank Kenney and S. F. Deutsch.

Special Film to Help French Orphans.

Cleveland, O.—Miss Katherine Russell Bleeker, of New York, has just completed a reel entitled "The Perils of Society," to be shown exclusively in the North Carolina Theatre during the latter part of this month for the benefit of the fund the Cleveland society women are raising to aid the French war orphans. Some of the scenes were laid in the old Garfield homestead, the former residence of President Garfield at Mentor. Other pictures were taken at the Country Club, the Hunt Club at the Flats, the Cleveland Yacht Club, and the town house and country estate of Charles A. Otis. One scene was of some folk of the Submarines, cheering themselves in the swimming pool at the Cleveland Athletic Club.

The Enjoy-U's Own Weekly.

Cleveland, O.—Gustave C. Schroeder, proprietor of the Enjoy-U, 7700 Lake avenue, plans to give his audiences weekly films of the Far-Reaching Picture Corporation, as the result of an experiment he tried on Memorial Day. Schroeder mounted a motion picture camera in his automobile and drove about among holiday crowds in his neighborhood.

The result was a goodly number of feet of snappy neighborhood stuff which his audiences enjoyed a week later on the screen. Now Schroeder will repeat the experiment weekly.

"Where Are My Children?" in Ohio.

Cleveland, O.—"Where Are My Children?" the film argument against race suicide, opened June 10 at the Cleveland Opera House. It was first privately screened by Mr. George Gardner, before an audience of city officials, clergyman and educators.

E. P. Strong and Fred Desaberg, of this city, have handled the screen rights of this film in Ohio. It is attracting wide attention.

Benefit at the Lucier.

Cleveland, O.—The Woman's Guild of St. Peter's Church gave a benefit performance at the Lucier theatre, Wayne and Detroit avenues, June 13. The film offered was "God's Country and the Woman."

Children Dance at the Olympic.

Cleveland, O.—The Olympic theater, E. 12th and Broadway, was packed to the doors the nights of June 10 and 11, when Miss Katherine Reeser, presented seventy-five children of the neighborhood in a dance recital. W. H. Miller, manager of the Olympic and the Haltworth theaters, the children are the best drawing card of the year for him.

May Build Theater in Youngstown.

Youngstown, O.—C. W. Deibel, in seeking a permit to build the council to construct an elevated foot bridge over an alleyway connecting two pieces of property, he owns, declares he intends to construct a motion picture theater with a seating capacity of $2,500 if council grants him the permit.

CINCINNATI NEWS LETTER.

By Kenneth C. Crain, 610 1st Nat. Bank Bldg., Cincinnati Correspondent.

McMahan & Jackson Get Another Big Film.

CINCINNATI, O.—McMahan & Jackson secured the following features for the Great Northern Film Co.'s production, "The End of the World." a six-part film portraying the end of our age has come. Struck the earth. It will be handled on a state-rights basis, like some of the other features the firm has had. Among the titles are: "The Dumb Girl of Portico," which McMahan & Jackson own in Ohio, Kentucky and Indiana, is showing to capacity business, they report. while "Diana," which was shown here in conjunction with the Portico film, is drawing well. The firm entertained a remarkable assemblage of stage and literary notables recently on the occasion of the opening here of Friars to Cincinnati. The attraction was a private showing of "The Burglar and the Godfather," a film version of Mr. Corbett's stage success, in which he is featured, and as Mr. Corbett was a member of the Friars' company, the occasion was a fitting one for Mr. McMahan, who was apparently much enjoyed.

Small Fire at Museum Theater.

Dayton, O.—A small fire in the operating room of the Museum theater, at 219 Valley street, caused a loss of about $75 by the destruction of some decorations and other damage, and incidentally illustrated that a panic is not necessary when a blaze occurs. Manager Charles Wood calmly announced to the audience that there was a small fire, but that there was no cause for alarm, and the audience, under his instructions, moved out with equal calm. The fire department prevented a possible spread of the fire, extinguishing the blaze at once. Manager Wood's coolness undoubtedly contributed largely to the prevention of possible trouble.

Children's Films at Zanesville.

Zanesville, O.—The organizations interested in having pictures designed especially for children have arranged to make "Better Babies" the special programs once a week, on Saturday mornings, and the several exhibits which have been held will be continued. A typical program shown recently included a Pathe colored picture, "The Adventures of a Madcap," and several other comedies, as well as some scenic pictures.

MICHIGAN NEWS LETTER.

Special to Moving Picture World from Michigan Showmanship Notes.

JACKSON, MICH.—A local paper was conducting a cooking school and Manager McLaren, of the Majestic theater, showed at a merchant's matinee a timely Essanay Domestic Science film "One Girl in a Thousand."

East Saginaw, Mich.—Manager William N. Paananen, of the Star theater, has added 125 seats, bringing the capacity up to 425. The theater has been redecorated.

Big Rapids, Mich.—A summer policy at the Cozy and Princess theaters has been announced. Special features will be shown each night.

Auburn, Mich.—Manager Kosman, of the Rex theater, is conducting a young ladies popularity contest.

Michigan Theater Changes.

Jonesville, Mich.—E. D. Rice, of Leslie, Michigan, has purchased a moving picture theater here.

Bay City, Mich.—The Aladdin Theater Company purchased the old managership. E. W. Symon is now manager of both the Alad- din and Star theaters.

Cleveland, Mich.—Mr. Russell Bangale has opened a moving picture show here.

Manistee, Mich.—The Gem theater operated one of the last two weeks. A. B. Frank Christianson in connection with the Electric theater, has been closed. An extra machine has been placed in the theater, which will Beijing the local business.

Grand Rapids, Mich.—The Empress theater will run vaudeville and films this summer.

Bay City, Mich.—Richard L. Leasy, head of the Wenonah Theatre Co., has pur- chased the old managership. A. B. Jackson, Mich.—Frank R. Lampan has resigned as manager of the Orpheum theater.

Ishpeming, Mich.—M. L. Clancy, of Ish- peming, and J. D. Heritage, of Van, have taken over the Princess theater at Chief Bay, Falls, Minn.
Detroit Manager of General Film Exchange Resigns to Open His Own Distributing Company—Calls New Concern National Film Company—Offices at 189-191 Woodward Avenue—Some of Mr. Gilligham's Activities.

By Jacob Smith, 503 Free Press Bldg., Detroit, Mich., Special Correspondent.

DETROIT, Mich.—A. J. Gilligham, of this city, a national light in the film world both as an exhibitor and exchange man, has resigned the managership of the continu-ous service of the General Film Corp., has resigned the managership of the con-tingency service of the New Empire Building, 159-191 Woodward avenue, where he occupied the fifth floor. In his place at the New Empire Building, Mr. Gilligham will conduct an exchange business under the style of the National Film Company, and the building will be used for movie operation before he sold to the General.

Mr. Gilligham started as an exchange man some ten years ago, operating the National Film Company in Detroit and Troop Opera House. He has substantially increased the service of the New Empire Building, 159-191 Woodward avenue, where he occupied the fifth floor. In his place at the New Empire Building, Mr. Gilligham will conduct an exchange business under the style of the National Film Company, and the building will be used for movie operation before he sold to the General.

When the General Film Company took over the National and Vaudette Film companies, Mr. Gilligham was appointed manager of the Detroit exchange immediately opened, and has continued in that capacity until sending in his resignation June 1st.

Mr. Gilligham has extensive motion picture properties and numerous valuable real estate investments which require a great deal of his time. Besides the interests just mentioned, he is vice-president of the Union Amusement Company, operating the Detroit and Troop Opera House, and also substantially interested in the new Circle theater in Indianapolis; he owns the property on which the building is located, Woodward avenue, near Elizabeth street; he is just placing on the market 24 acres at Tavern Hill, which he has subdivided into lots; he is president of the Detroit Screen Club; member of many clubs and organizations; the Chamber of Commerce, and other clubs and social organizations.

Mr. Gilligham will always be welcome exhibitors, exchangethe, and those interested in the motion picture business in this city, to the New Empire Building theaters, 159-191 Woodward avenue, where he owns the lease on the entire building.

Detroit Board of Commerce Cruise.

Detroit, Mich.—When the steamer City of Detroit sailed away from the foot of Third street, Thursday morning, June 19, it had on board John H. Kunsky, George W. Trendle and Howard Pierce, as well as J. Reuben, the latter going as a motion picture operator. The trip is an annual one in the form of a cruise taken by those who belong to the vapors. A different route is taken each year and new places of interest are visited. The trip lasts five days.

At This Paper's Detroit Office.

Detroit, Mich.—Every day we run into exhibitors and exchange men who tell us that they couldn't get along without the Moving Picture World—and that it is the best and most complete journal devoted to the trade. Occasionally some one calls at the office to find out why the paper can't be purchased at every newstand. In this connection we want to say that the circulation of the Moving Picture World is practically all paid-for circulation and represents individuals and trade connection. This is the best kind of circulation for the advertiser. Don't depend on the amount of your paid-for circulation at a newstand—subscribe for it by mail and get 52 issues direct to your office or res- taurant. It's the best investment you can make.

Centreville's Community House.

Centreville, Mich.—Work was commenced June 3 on the new Centreville theater, which it is expected will be completed by September 1. The cost will be in the neighborhood of $10,000. It has been financed by a stock company consisting of fifty men and farmers of this village. It is designed to fill a place in the community life and make Centreville a better place in which to live.

J. P. Church Managing the Forest.

Detroit, Mich.—John P. Church is now manager of the Forest theater, Woodward avenue near Forest, which is under the same ownership as the Your theater.

New Delta Theater.

Detroit, Mich.—Seating capacity for 1,200 persons on three stories is provided in the Delta theater, which is to be erected on the west side of Holcomb avenue, just north of Woodward avenue, for the Delta Amusement Company.

David Scott Dies.

David Scott, proprietor of the Broadway-Strand theater, Detroit, died suddenly of pneumonia on Sunday, June 19. He was buried the following Wednesday.

Worth a Passing Glance.

Detroit, Mich.—The Garden theater, now under the management of Butcher and the Strand, under the management of Dewitt C. Shook (both Kunsky theater) has been closed by the management of the Alhambra and announced a daily-change policy instead of changing four times a week.

The Clara Kamby Young Film Corp.-oration of Michigan has filed articles of association with the Secretary of State at Lansing, Mich. The amount of authorized capital stock is $200,000 and the stockholders are Harry L. Gordon, Charles Beals and Edward W. Butcher.

Good luck and best wishes to Edward W. Bowerman, manager of the Broadway-Strand theater, who became a benefact on Wednesday, June 19, at Troy, N. Y., Mr. Bowerman.

Port Huron and Detroit parties are negotiating for the City Opera House, Port Huron, Mich., on Military street, and to erect thereon a handsome new motion picture theater. The plans already drawn speak of a $50,000 theater.

The Stratford theater, Dix and Ferdi-nand avenue, Detroit, under the manage- ment of Mr. and Mrs. O. H. Ives, returned a dividend every month since it opened, March 11.

F. C. Roos, formerly with the Atlas Feature Film Company, of Detroit, recently called at our office. Mr. Roos is superintendent of photography with the Canada Film Company, at Galt, Ont., which firm is now engaged in producing an elaborate war picture.
Watch Your Thermometers

Louisville Exhibitor Gives Worth While Talk to World Readers on the Importance of Keeping an Equable Temperature Throughout the House While Show Is On—Pointers on Comfort That Every Exhibitor Ought to Realize.

By G. D. Crain, Jr., 1404 Starks Bldg.,

LOUISVILLE, KY.—According to one of the leading moving picture men of the suburban region, a condition of the moving picture theaters is something that is overlooked in the majority of cases. The strange fact is that the house has placed a number of thermometers in various parts of the house, and either in winter or summer, every effort is kept on which the temperature kept at about the same pitch. This house has a washed air-cooling system which is a man's favorite, and is enabled to keep the air temperature either in winter or summer. Many exhibitors place a thermometer somewhere near their equipment, and believe that if the temperature once or twice a day, and think they are regulating temperatures. As a fact it is not warm when the breeze is cut off, and stale air from the previous performance has not escaped from the house.

Make It Some One's Regular Job.

Of course it is possible to overdo ventilation, manager, "but in the case of a house that had its side doors wide open last December in an effort to cool down a number of haberdashers who came chilled, and dissatisified with the management. What everyone's business is his own, but a manager should detail one of his ushers, door men, or someone to keep close watch on the thermometers, and make him responsible for any slip ups."

New Ariston's Sunday Matinee.

Louisville, Ky.—The New Ariston theater, Second and A streets, has taken advantage of the effective air conditioning of the neighborhood that is free on Saturday afternoons, and has just announced that hereafter it will hold on open air performances afternoons as well as Sundays. While most of the theaters run Sunday matinees every Saturday of the district, the Ariston is the first to announce regular Saturday afternoon performances. The neighborhood is excellent for such a program which the management feels will prove a success.

Switow Wants to Retire.

Louisville, Ky.—M. Switow, head of the Switow Amusement Co., which has built many moving picture theaters in Louisville and Indiana during the past few years, reports that he is preparing to retire from the industry, and is disposing of his moving picture holdings. During the past few months Mr. Switow has sold his holdings in a number of houses, and most of his holdings are now gone. His success in the moving picture field has been phenomenal.

"Manhaters," Local Film, Ready.

Louisville, Ky.—J. Johnson Musselman, manager of the Star theater, and actively connected with the Princess Amusement Company, operators of the Orpheum and Cinema theaters, has recently purchased a plot in the "Manhaters," a Ruth picture produced by the McHenry Film Co., for the Broadway Amusement Enterprises, Ltd., and completed film will be shown at the Noveltv, during the week of June 18, and later at the entire string of Broadway houses. Miss Sara Weissberg won the leading role of "Ruth." Mr. Musselman went through the throes of a fake wedding on the wide steps of the Johnson building and William Conklin directed the picture, while Arnold Rocco did the camera work. The picture, lingering in the local theaters, mostly in the finer residence districts. What will add greatly to the success of the motion picture is the entire free from advertising matter, and is really merely an interesting little local photo-play.

Local Business Notes.

Louisville, Ky.—That a really high class film production might be the result of the efforts of Manager Leo Goldberg, of the Mary Anderson theater, who again showed "The Spillers," The Rex Beach Amusement Co. is running "The Talented Thieves," directed by Santschi, Kathleen William take the leading parts. This film was shown on a number of weeks, the screen being maintained and always pulled good audiences. Mr. Goldberg brought the film back and showed it for four days at the local Keith houses starting the run on Wednesday, June 7. It is said that many Louisvillians have seen this picture a number of times, but are not tired yet even.

The Orpheum theater, Louisville, has been doing a good deal of advertising in view of the new serial "The Secret of the Submarine," which will be run in single chapters for four weeks starting the run on Sunday, June 4. The Cherokee theater, in the Highlands, which will also show the serial, has been running slides and announcing the picture for several weeks previous to the first showing.

New Middlesboro Theater.

Middlesboro, Ky.—The Brown Amusement Company, operators of the Manring and Amuzi theaters, has confirmed the report that the Brown has completed a new theater. The new building will be of fireproof construction, will seat 450 persons and besides having heating and ventilating plants and a mezzanine balcony will be installed. When completed the house will be the largest and finest in the local theater district of the state.

Kentucky News Items.

 Eminence, Ky.—The New Grand, an air- dome, was recently completed and has just been opened to the public.

Preston Morris, manager of the New Magnet theater has opened its new house, which is very attractive though small.

Weeksburg, Ky.—The Weeksburg Amusement Co., with a capital stock of $4,000, has been incorporated by E. Brown, S. V. Haworth and G. A. Lund.

TENNESSEE NEWS LETTER.

By G. D. Crain, Jr., 1404 Starks Bldg.,

Where Negro Theaters Pay.

ASHVILLE, TENN.—Exclusive negro picture theaters have done so well in Nashville, which has a large colored popula- tion, that the Bijou Amusement Company recently opened the old Bijou theater and an exclusive colored theater. The Bijou on Fourth avenue, was at one time a part of the Jake Wells circuit in the South. With the opening of this theater the colored people will be well represented by photoplay houses. It is planned to keep the place up to a high standard and show the best of the present- showing plays and make a good opening with the circus play "Peg O' the Ring."

Free Films in Parks.

Chattanooga, Tenn.—Free moving pictures have been be- ginning in Warner Park, under the auspices of the park commissioners, and operated by a Mr. Young. The Nash- ville will also start similar pictures before long. Advertising slides will be shown between pictures. It has been stated that the shows will include travel photopo- plays and that travel and educational pictures dealing with the man- ner of this country will be barred. Conducting free moving pictures along this line is a new idea in the Chattanooga district.

Co-operative Boosting.

Chattanooga, Tenn.—Several of the Chattanooga theaters have gotten together with a co-operative advertising read- ing "It's always cool in the Alcazar, Fine show going on for the Alcazar's picture theaters." The Typhoon cooling system is used in all of these houses. The Alcazar is featuring its cool house in its advertisements by saying, "Come in and get cool." The ad paid them all, no doubt about it.

Local Notes About Film Shows.

The Majestic Amusement Co., of Memphis, Tenn., recently booked the intensely interesting new serial "The Secret of the Submarine," which will be run at the Empire theater, No. 2 every Wednesday, and at Empire, No. 1 on Thursdays. Price of admission at these two houses is five cents.

The Strand theater, of Memphis, Arthur Lane, manager, recently announced a new feature program whereby five or more reels of feature material will be shown nightly with a vaudeville and a serial. The Majestic Amusement Co., of Memphis, Tenn., Charlie Chaplin is as funny or funnier in the Mutual releases than the shorts or serial productions. The Gay theater, of Knoxville, Tenn., recently played a return engagement of "Our Gang." The Glendale Zoo, at Nashville, is now featuring band concerts and moving picture shows as a part of the entertainment, and is opening the season with a good run of business.

Strand Cuts Out Screen Ads.

Evansville, Ind.—The Strand has barred advertising matter. Music from the photoplayer will take its place.
INDIANA NEWS LETTER.
Special to Moving Picture World from Indiana Trade News Service.

O. E. Banschbach to Manage a Shelbyville Theater.

SHELBYVILLE, IND.—O. E. Banschbach, for a number of years associated with Frank Rembusch as manager of his theaters, has taken charge of the Grace Theatre. The Grace was brought here because Rembusch and Charles Blackstone, who have associated for several years, have decided to turn their attention to the motion picture business. Rembusch is a national figure in the motion picture world and is interested in the screen which revolutionized projection.

Miss Barrett Buys Evansville Theater.

Evansville, Ind.—Miss Marie Barrett, a former newspaper woman, is the new woman owner of a motion picture theater in Evansville. She recently purchased the Theatorium, one of the best houses of the city, and has been operating it successfully since she secured ownership. Miss Barrett has been taken into motion picture circles and does not expect any change in making the exhibiting business successful here.

Fresh Air Mission Benefits.

Terre Haute, Ind.—Mrs. Charles A. Stevens, who has charge of the Terre Haute Fresh Air Mission, has enlisted the aid of moving picture people in the city to help carry on the work and will give benefit shows in a number of the houses beginning immediately. It has always been the custom for moving picture men to help out in this work, and they are beginning early this year.

H. H. Riner Buys Princess Theater.

Plymouth, Ind.—H. H. Riner has purchased the Princess theater from Aley Dawson and has taken charge. The theater was closed for a week while the new owner put it in repair, sadly needed, and has since been running. It is known as a live wire in these parts and is capable of making the show a great success.

Indiana Notes of Interest.

Winchester, Ind.—The Dreamland management is receiving many compliments because of new decorations and the instillation of a new organ, which, when playing, bring the Dreamland up to Winchester standards.

Attica, Ind.—Attica is commenting on the so-called ‘little four hundred’ of the city turning their talents to the picture game to make a picture which is to be shown at the Jefferson. The leading parts were taken by youngsters.

Richmond, Ind.—Dunlavy and Bond of Detroit have purchased the Union air dome of this city and have changed the name to the Grace Theatre, have made a change in appearance which will make the theater fit the name. Vines and shrubbery and interior have been added.

Carmel, Ind.—Merchants are giving free motion picture shows at night.

Indianapolis, Ind.—‘The Little Girl Next Door’ has had its presentation based on vice conditions as revealed by an investigation by an Illinois vice commission. Nothing negative or misative was made by Bingham, Cross and Cohen, owners of the Regent, when they booked the production which had taken Chicago by the ear. Indianapolis slid in and out of the doors of the theater gourmously and the picture was well received.

Daylight Movement in Minneapolis.

Local V-L-S-E. Office Decides to Take the Extra Hour of Daylight.—Calls Office Hours from 7 till 4.

From Perry S. Williams, Special Correspondent, Address Minneapolis Tribune.

Minneapolis, Minn.—Business in the theaters of the small towns throughout North and South Dakota is brisk and indicates a continuation of that healthful condition. This is the report brought back by H. C. Remington, who controls the Dakotas for the Paramount exchange at Minneapolis. He has been on the road continuously since March 1 and has had an opportunity to get a first-hand view of the situation.

Minneapolis Short Notes.

Newton Davis, a film road man of some experience, has been added to the city staff of the Universal exchange here.

The Theater Equipment Co., has taken offices in the new Film Exchange building, constructed exclusively for film business. It has taken advantage of a remodeling of a restaurant and a modern repair department with W. C. Phillips in charge.

The Independent Film Corporation again makes an announcement of enlarged service to its trade. J. E. Moor, one of the proprietors, says that the weekly release of the company now will be twenty-one reels.

Theater Changes Hereabouts.

Eureeka, S. D.—A. E. Smith has sold out his interest in the theater here to F. L. Southern and A. M. Berg, who have assumed charge of the place.

Corsica, S. D.—The new theater here has been taken over by V. P. Carlson and J. J. Haugen.

Velva, N. D.—The new Park theater has been opened here by Ira Oad. Mr. Oad added a band concert to the picture program on the occasion of his opening.

Glenwood, Minn.—A new theater is to be erected here by E. H. McQuayle.

Pine Island, Minn.—A new theater to be put up here will be erected by Rudy Smith and W. H. Newcomb of Rochester, Minn. Mr. Smith and R. Dickerson are building a theater here.

Wimbleton, N. D.—The opera house in cooperation with the theater here is the property of Dr. Henry Baudaux.

Aberdeen, S. D.—The C. W. Gatea Amusement Company is putting up a street and theater here at an outlay of $50,000.

Canistota, S. D.—Clark’s new theater here will cost $2,000.

Mandan, N. D.—The Hartman-Photo-play Company has started work on its $35,000 theater here.

New Dakota Theaters and Changes.

By Midwest News Service.

Madison, S. D.—Mulvey Bros. added 200 seats to the Imperial theatre without missing a show.

Milnor, N. D.—C. W. Nordstrom and Dick White will erect a modern moving picture theater here.

Fairmont, N. D.—Frank Dickerson is having a moving picture theater erected here.

Kenmare, N. D.—L. F. Darling, manager of the Lyceum theater, has made arrangements to operate shows at Tolley and Lansford.

Stayton, S. D.—A. G. Shepherdson will operate a moving picture opera house.

Tumbling, N. D.—An opera house is being constructed here for Dr. Henry Baudaux.

Carrington, N. D.—Ralph Botta and John Lang have purchased the Palace theater.

Elgin, N. B.—Jacob Belland has let the contract for the construction of an opera house.

Hillboro, N. D.—Mr. Harry Hay has purchased the moving picture theater from J. M. Freeman.
New Orleans Lowers Tax

Parish Tax Assessor Takes Lower Idea of Value of Film on Hand at Local Exchanges—Managers Still Consider Their Assessments Too High and Have Asked to Have the Matter Threshed Out in the Civil District Court.

By George M. Cheney, New Orleans Correspondent of Moving Picture World.

New Orleans, La.—As announced in Moving Picture World, eight changes of New Orleans filed suits in the Civil District Court last Friday afternoon against the Assessment Board of the Parish of Orleans for reductions of assessments on film. The companies and amounts of said films and amounts they want reduced are: Mutual Film Company, $7,000 to $7,000, V. L. S. E., Inc., $20,000 to $2,000, General Film Co., $20,700 to $5,500, Consolidated, $25,500 to $5,500, Sou. Paramount, $15,500 to $3,500, Pathé, Inc., $20,700 to $3,500, Fox, $25,500 to $3,500.

The exchange declare in their petition that the taxation is onerous and unfair. They state that they are willing to pay a fair price per foot for all film carried locally, but that they do object to pay feet, for instance, when only half that amount is carried. An early hearing of the case is expected.

Big Film Men Visit New Orleans.

New Orleans, La.—The Thanh, W. A. New Orleans manager of the V-L-S-E. exchange, who several months ago put on a fancy dress and went on a campaign, is back again, this time with the Paramount board there, has been engaged to write a series of articles for that magazine, an extensive series of letters will be held a few chats with picture men in the city. The city of New Orleans will be the scene of the latest visit. He left New Orleans continuing his journey westward.

Sabbath Referendum at Bogalusa.

Bogalusa, La.—A petition signed by hundreds of women, has been presented to Mayor Sullivan, and it asks that Sunday motion pictures and baseball be abolished. A much longer petition, signed by 800 Bogalusans, and requesting that Sunday motion pictures and baseball be abolished, followed it. Ever since the agitation started, an old Sunday blue law was dug up, and some strippers are on the verge of beingunken. It incidentally develops that in the coming election to decide the question, women, that is, those that are able to vote, will vote for the first time in the history of the state.

They Assisted at Nola Barbecue.

New Orleans film men and representatives of the local and trade press "assisted" at the facility and success of the Nola Film Company Thursday afternoon. Ernest Becherer, manager of the Triangle theater, the big exhibition house here, was the first to have his barbecued meats, working over the pit from early morning. William Halm, manager of the Nola Film Co., was a special host and a good time was had by all.

Among the exchange men present were S. T. Stephens, of Mutual, and A. G. Shear, of Consolidated. Among the newspaper men present were Charles Bland, moving picture editor of The Times-Picayune, and Soledad and Bowdin Coldwell, the former the advertising manager of the Times-Picayune, the latter who are also present, A. G. Newmeyer, business manager of The Item, and James M. Thomas, the publisher, also dropped in. Everybody talked shop a good deal, and seemed to enjoy it. The Nola Company's plans for the near future were also under discussion. These include the engaging of a complete producing train in the coast order under a successful director. Operations are scheduled to begin on a large scale within less than thirty days.

Changes in Local Fox Forces.

New Orleans, La.—Louis Levin, the new Southern District Manager for Fox, left New Orleans last week to take charge of the Fox office, has been appointed manager of the Atlanta headquarters, succeeding O. P. Hall, recently deceased. Paul Engler, hereafter to acting manager at the Fox office, has been made personal representative of Mr. Levin, as such will be transferred to New Orleans. Mr. Levin finds a healthy increase apparent at the New Orleans office, and excellent prospects for his company throughout the whole of the Southern territory.

Film Favorites as Fashion Leaders.

New Orleans, La.—Madam Antoinette Evans, wife of the owner of the V-L-S-E. exchange, who several months ago put on a fancy dress and went on a campaign, is back again, this time with the Paramount board there, has been engaged to write a series of articles for that magazine, an extensive series of letters will be held a few chats with picture men in the city. The city of New Orleans will be the scene of the latest visit. He left New Orleans continuing his journey westward.

Southern Film Convention Notes.

New Orleans, La.—It is not too early to talk about the convention of the Southern Motion Picture Trades Association, thinks J. Eugene Pearce. Mr. Pearce, who is press agent of the association, said so recently, while making several interesting announcements. In the first place, it is announced that the convention will be held in January, and not in February, during the Mardi Gras season, as was originally planned. It is also announced that all last four, six days, Mr. Pearce said, and already, from the promises he has received from manufacturers, glittering galaxy of film stars ever sent South will assemble in New Orleans for the big film show. Mr. Pearce this week began to send out exposition literature broadcast. He has determined to give over a part of his home show to other public facts. The city of New Orleans will be the scene of the latest visit. He left New Orleans continuing his journey westward.

New Orleans News Notes.

Fire caused a loss of $1,025 at the People's theater. Andrew Taenzer, proprietor, said that the fire started from a projection machine and spread to the main floor. P. V. Yeager, owner of the Grand theater, Donaldsonville, La., and J. C. Landen, of the Istrian theater, Jackson, Miss., were visited at their offices by Exchange Row, and purchasers also.

"The Battle Cry of Peace," indorsed by unprecedented advertising in the New Orleans Times-Picayune, which newspaper brought the noted film to the Crescent City, is entering on its second week to crowded houses.

The Pathé office this week broke all collection records. "After All," Manager Halsey Fuller,Pathé, says things that count anyway. Pathe has gone ahead consistently in this city, without a bit of bidding of Pathe. And Pathe business is on the increase, and that the Goldberg cartoon series will prove a winner in the South.

Bay St. Louis, Miss.—Bay St. Louis is soon to have an airrome that will show the latest feature releases. The new theater opened June 3, and its owner is E. E. Sauzier.

Jackson, Miss.—The Plaza airrome, which opened on May 22, with Bell and Carter's aircrews, reports exceptionally good business.

PICTURES IN GEORGIA TO PAY FOR PROHIBITION.

Rates for Yearly Theater Licenses Raised—Exchange Licenses Also Go Up.

By A. M. Beatty, 42 Copenhill Ave., Atlanta, Special Correspondent.

Atlanta, Ga.—Prohibition in Georgia is causing a decrease in revenue over the state, and the expenses of municipalities are busy endeavoring to raise tax on not only necessities, but the pleasures people enjoy. The Atlanta tax committee is making vigorous efforts to bring the income of the city to par again, when the near beer licenses were paid.

The committee took up the question of raising the tax on cigarettes, but found that the services of the city attorney were needed before any move in the matter could be made.

The committee, however, turned its attention to moving picture shows and raised the rates a sliding scale of $100 for houses with 300 or more seats, $150 for houses with 200 to 300 seats and $300 for houses charging more than 10 cents.

Film distributors will have to pay more taxes in future, their license being raised from $50, on those doing a business about $8,000 and $200 for those above that amount.

R. H. Goodman With Mutual.

Atlanta, Ga.—Robert Hastings Goodman, who made his stage debut in Atlanta on the world famous "Farley" house, is returning home for the first time in almost two years, and will be connected with the local office of the Mutual Film. When he received orders to return to Atlanta, Mr. Goodman was actively engaged in helping with the rehearsals of the Friars new Frolic.

Alpha Fowler Buys the Vaudette.

Atlanta, Ga.—The Vaudette theater, for eight years one of the leading motion picture houses in Atlanta, has changed hands. Alpha Fowler, former manager of the Alpha theater, has returned to Atlanta from a trip to New York City to take sole charge of the Atlanta Vaudette house.

John and Gus Evins, who have not yet announced their plans for the future.

KANSAS CITY NEWS.

Juvenile Film Movement in Kansas.

Kansas City is in hand with the women's clubs and the Parent-Teacher councils, is the project of superintendent Charles Evans, a member of a committee of Topeka women. It is said they are contemplating the establishment of a community theater for each school that is available. The special matinees will be discontinued, and plans promulgated for the community theater. The Kansas City News, moving picture exhibitions are put on every Saturday after-
Enjoin Sabbath Closing

Wichita, Kan., Exhibitors Apply to District Court to Keep City Commissioners and Police from Enforcing Local Ordinance That Forbids Sunday Pictures—Interesting Line-Up of Forces.

Special to Moving Picture World

 Wichita, Kans.—Eight moving picture exhibitors of this city have applied to the District Court here to keep the city commissioners and police from enforcing the local ordinance against Sunday theatres. The petitions are as follows: L. G. Hicks, Don Powell, J. M. Benson, A. R. Ford, Joe C. Fox, C. C. McCollister, E. L. Martling and the Schwartz Film Company.

The case was brought before presiding Judge Thomas C. Wilson on June 3 and was heard on account of the absence from the city of City Attorney James Conly.

The petition alleges that the ordinance is void because there is nothing legal to uphold its adoption; that the Kansas constitution is being violated; and that the rights of citizens of this country as presented in the constitution are being infringed on by forcing the houses to close on Sunday.

The main points which the exhibitors will adopt will be the basis of the fight will be on the ground that the regulation of the city is in favor of keeping the moving picture houses open. This, it seems, will be a battle among exhibitors on the one side and the others, as they would require much legal squabbling.

E. C. Mills Will Lead Picture Men

The exhibitors of the city have enlisted the aid of E. C. Mills, assistant manager of the Kansas City branch of the National Film Company. Mr. Mills has been through campaigns of this sort in Oklahoma and Texas and is an expert in making sure that most of the city commissioners are on the part of the exhibitors, but they fear the political effect of repealing the ordinance. They would undoubtedly welcome an injunction of this sort, as it would make them feel that a departure would make them unpopular with those favoring the strict observance of Sunday.

Blue Stockings Hire Counsel

The Sunday observers, fearing that the city commissioners will not protest with enough vigor against the violation of the ordinance, have retained O. A. Keach, a well known lawyer, to uphold their side of the case. He has appointed a committee of three of the leading ministers to present their view of the matter to the council. Mr. Keach, who, for four years was supervising theater censor for the city commission and church federation of the city, has been at the head of the “Clean Theater Movement” in New Jersey.

The exhibitors held a mass meeting at the Palace Theatre on June 8, which was attended by a large crowd, so large, in fact, that many persons were turned away. The meeting was presided over by Miss L. M. Hinkhead, who was in charge of the gathering, and made a talk favorable to keeping the houses open on Sunday. Mr. Mills was also present at this meeting, making the first big talk of the campaign. Mr. Mills did not touch on the subject of the reconstituted Board of the law governing Sunday closing, but based his argument on the theory that the people of Wichita wanted their moving picture theatres opened on Sunday, the same as they want Sunday baseball.

The outcome of this fight is being watched with much interest by all Kansas exhibitors and by the Kansas City exchange, who are lending their support to the management of the second city of Kansas in size, and any action it may take on this issue will probably reflect on the smaller ones. There Sunday pictures are also prohibited.

from Kansas City News Service.

Colony’s New Policy

Wichita, Kans.—Don Powell, proprietor of the Colony, has recently taken a very important step in raising his price from five to ten cents per performance. Coincident with this he announced the contract requiring a two-days run each week.

The Regent’s Harvest Pot.

Kansas City, Mo.—The new Regent theater next door to the Palace has been the busiest for more than most theaters in regard to floral decorations. On the outside of the house, suspended from the beautiful canopy, six bowls of ferns have been hung. The bottom of these bowls has been covered with a grassy substance and the effect is certainly very pleasing. This house is located on Kansas City’s busiest street and the freshness and novelty of the display is extremely pleasing, and especially pleasing to the eye.

To the Allison, a Girl.

“Doc” Allison, of the paper department of the Kansas City Star, said this is the first time he has heard of the addition of a baby girl to his family. Although the doctor is busy and occupied, it is not likely he will be occupied to the extent of leaving his paper work.

G. B. Howe Heads Local Associated

After three years consecutive labor with the Universal Film and Supply, G. B. Howe, of Kansas City, was recently installed in his position. He is now active head of the Associated Film Service, 319 Lloyd Bldg., formerly owned by H. H. Gill. Mr. Gill recently organized the Motion Picture Supply Company and his time will now be spent in directing the activities of that firm. He still retains an interest in his former enterprise, however.

The Road Man and His Roadster

Kansas City, Mo.—Salesman J. Erwin Dodson travels out of the local Universal Film and Supply Company’s office in an automobile. With this he has the future near future, and the convenience of a machine as a time-saver, Mr. Dodson opines that he will not only gain more prestige among the exhibitors but will materially increase his sales record. As it now stands Mr. Dodson has the highest of the $12 monthly prize contest offered by the Universal for the salesman getting the most business.

W. Beckenstein Goes to Unicorn.

William Beckenstein, traveler for the Pathe, is now connected with the Omaha office of the Unicorn Film Service, having recently severed connections with the Pathe. Will prove an asset to the company, newly organized, and has not yet filled the vacancy.

Contracts with over $200 moving picture theaters in Kansas and Missouri for showing the “Iron Claw” was the record made by C. S. Edwards, Jr., local manager of the Pathe in Kansas City. The Pathe wanted their moving picture theaters opened on Sunday, the same as they want Sunday baseball.

male.
A Big Dallas Studio

J. D. Barton Investigates Possibilities Around Texas Metropolis for the Production of Moving Pictures—Said to Have Contracted With Margaret Anglin for Two Years to Make Screen Productions.

By S. A. M. Harrison, 615 Comal St.

DALLAS, TEXAS—A motion picture production was obtained recently at Dallas, and a contract was signed for the production of a $500,000 film, to be backed by leading producers of the East, as a prospect for Dallas. Margaret Anglin, who has been a feature in the productions, is announced.

J. D. Barton of New York, a motion picture producer, has obtained a two-year contract with Miss Anglin and James Shesgreen, her manager, was in Dallas recently investigating the possibilities of a site for the studio. They are to produce eight pictures a year.

Shosgreen has been associated with the motion picture business for several years, and the Dallas climate the year round is better than that of either California or the East for the production of motion pictures. He explains that heavy snows over the year and the small business enterprise scattered over the state.

First Annual Frolic, Dallas Screen Club.

Dallas, Texas—The Dallas Screen Club entertained their many friends with their annual Frolic at the Majestic on June 27th, featuring a matinee and night performance, and from all appearances it was a success. The annual Frolic of the V.L.-S.E., and first run pictures, the latter being donated by the different film exchanges in the city.

Boyer Buys Southern Cabiria Co.

Dallas, Texas—On May 27th a sale was consummated whereby F. J. Boyer took over the ownership of the Cabiria Company with partner, L. C. McHenry. The company is doing business at the old stand and report an excellent business.

At It in Houston.

Houston, Texas—The Houston exchanges are not the same frameWORK around the city, and the Dallas exchanges have, that is, the sub-rental of films, and they have combined to form one of the kind. They are going to take full advantage of the State law for protecting themselves against this mode of stealing.

Solan Takes Over Texas Theater.

Houston, Texas—G. W. Solan is now owner and operator of the Texas Theater at Houston, Texas. Guy Graham, administrator of the estate of Tony Solan, former owner of this theater, has been discharged by the court.

New Travelling Salesman.

Dallas, Texas—A. W. Plues has been added to the travelling force of the V.L-S.E. office at Dallas, with San Antonio as headquarters. He has succeeded W. B. Nelson, who has returned to Chicago.

Among Texas Exhibitors.

Dallas, Texas—W. D. Nevils has closed the Nickelodeon theater at Dallas for an indefinite time, and it is rumored that same is to be remodeled. This theater was one of the first to be operated in Dallas when moving pictures were in their infancy in Dallas.

Dallas, Texas—E. T. Peter, manager of the United Film Exchange, who has been quite successful recently, has recovered.

Temple, Texas.—J. J. Hegman of the Dallas, Texas, Special Correspondent.

Crescent Theater in Temple, was a recent victim of one of those inevitable delays which plague the man in the picture business. Shreveport, La.—E. V. Richards of the Sanger Amusement Co. at Shreveport, La., visited the film exchanges in Dallas recently.

Amarillo, Texas—W. H. Coons of the Missouri Amusement Co., was in Dallas, week of May 29th.

LONG RUN RULE IN DENVER.

Local Public Makes Three Day Runs Profitable Features in Small Towns.

By E. C. Day, Denver Correspondent of Moving Picture World.

DENVER, COLO.—The daily change in program, which a year or so ago was believed to be absolutely necessary for the success of any moving picture theater is gradually being shoved into the dis- card. First the big Denver theaters tried two day runs and have increased it from time to time until now no picture is put on for less than three days and in a majority of cases its run is even longer.

The plan also has been found to be a success and is now generally followed even though the neighborhood houses in Denver are holding big features for two days and making the longer stay of the picture.

Albuquerque has gone a step further and demonstrates that even a small community can stand a week's run with a big feature. This town of 11,000 saw its first week's run with "The Birth of a Nation" as the big feature, followed by "The Battle of Cry of Peace" for seven days. Albuquerque has "Ne'er Do Well." Each was a success and "Showboat Holmes," "God's Wonderful Woman," and "The Unwritten Law." The two week run was strongly backed, one of the two-week run of the "Unwritten Law." No picture is shown for less than one week.

Subrenters Caught Through Labels.

Denver, Colo.—A flagrant case of sub-renting of films has been discovered by exchange men in Denver. A Nebraska exhibitor will now be held to answer through the courts. Denver office and who has given local managers more grief than all of their other troubles put together. The days in which exhibitors are being caught sub-renting pictures to exhibitors in nearby towns and a warm session is in store for him.

The scheme was discovered through express labels that the exhibitors had failed to remove from the shipping cases before returning the films. Whether the parties to whom the pictures were sub-rented were in on the plan and divided the expense of one rental for two or three days is not known. It is claimed that had the sub-renting reaped the harvest alone it has not been definitely ascertained.

Exhibitors have been given credit for the number of theater days in which the backward bills for the amounts that would have rightly come to them through the discount system have been made and a service notice on the guilty party that his place will be attached unless he remits.

Theater Changes Hereabouts.

Alamosa, Colo.—Carter & McMahon opened their new moving picture theater here June 10.

Wyo.—W. J. Butler has almost completed work on his new theater and expects to be showing moving pictures regularly before July.

Thermopolis, Wyo.—Otto Schmidt late of Basin, Wyo., sold one theater and bought another. He disposed of his interest in the big Horn Theater to G. H. Elliott and immediately purchased the new Opera House at Thermopolis. The latter he has also taken over and will make a feature of high-class pictures.

Breckenridge, Wyo.—This city has one new theater and another is in course of construction. The Amusement Hall which has been used by road shows and for various theatrical and music sorts has been taken over by J. C. Preston and turned into a moving picture theater.

Lusk, Wyo.—W. L. D. Beedy, owner of the Opera House at Lusk, has sold out to J. C. Manning. He will continue to show pictures in the theater.

PRAIRIE STATE NEWS LETTER.

Special to Moving Picture World from Middle West News Service.

Theater Changes in Nebraska.

K. EARNEY, Neb.—The Crescent theater in Kearney will be replaced by a $15,000 moving picture theatre to be erected by Fred G. Keens.

Waco, Neb.—Smith & King sold the moving picture theater here to Harry Hedrick.

Theaters and Changes in Iowa.

La Forte City, Ia.—H. L. Solomon, of this city, has purchased the Royal theater at Albert Lea, Minn.

Waterloo, Ia.—Nick Webber sold the Crystal theater at 212 East Fourth street to Wm. McIntosh.
San Francisco May Have Another Immense Market on Street Between Fifth and Sixth—Will Have Seating Capacity of 3,000 Persons—Protests Against It Have Been Made, But Backers Expect the Permit.

By T. A. Church, 1507 North St., Berkeley, Cal., Special Correspondent.

San Francisco, Cal.—If present plans are carried through, and official sanction of the city council is given, a new theater will rise shortly in the amusement center of the city on Market street between Fifth and Sixth streets. D. M. Fullen and Mark F. Frasier have plans prepared for a large house on Stevenson street, a thoroughfare running parallel to Market, and has asked for permit to construct a covered bridge over this narrow street to secure an entrance from the main artery of the city. It is the plan to erect a moving picture and vaudeville house with a seating capacity of more than 3,000 and to use the Empire theater, a five cent moving picture house, as an entrance and lobby. This lobby would be almost two hundred feet in length and would be on an easy grade from Market street, passing over Stevenson street at a height of sixteen feet. Upper Market street theater and property owners feel that such an arrangement would greatly upset property values and have appealed in hearing of the Street and Building committees to protest against the granting of a permit for this house. Manager of the Empress theater, appeared before these committees of the Board of Supervisors recently with a long petition signed by property owners in this block protesting against such action being taken, but the petition was turned down as the supervisors recommended that the permit be granted.

Paramount Releasing Catalogue.

San Francisco, Cal.—The Progressive Motion Picture Company has just issued a splendidly illustrated catalogue of three hundred and fifty thousand copies of the Paramount releases and is now distributing this among exhibitors in the Pacific Coast states from its exchanges at San Francisco, Los Angeles and Seattle. The publication is in great demand as the cuts illustrate the advance settings of famous pictures, even the heralds being reproduced.

World Closes Big Contracts.

San Francisco, Cal.—M. E. Cory, manager of the World Film Exchange in San Francisco, has closed the largest and heaviest contracts ever made for films here. The Turner & Dahnken circuit has taken these for its theaters, while the city's best theaters & houses at Portland, Oakland, San Jose, Reno and Watsonville, first runs being secured for each place. Charles Goddard of Sacramento, Cal., has contracted for these pictures in the Capitol City and after the first of September, will be able to show 1,760 seat house now in course of construction.

Large Film Stock Moved.

San Francisco, Cal.—The George Kleine and Kleine-Kalt theaters, for the past year by Sol. L. Lesser have been taken over by the local George Kleine office, in connection with Golden Gate avenue and this place now possesses a very busy appearance. As the accumulation of films and advertising material has become so great that the task of moving proved to be quite a strenuous one as can be attested to by office manager E. C. Hoy.

Mutual Manager Visits Studios.

San Francisco, Cal.—X. K. Stout, manager of the Mutual, made a short trip to the southern part of the state recently accompanied by Mrs. Stout, following a visit here by S. S. Hutchinson, president of the Associated Exhibitors Supply Cie., and Miss Gray, manager of the Supply Cie. After spending a short time at Los Angeles a trip was made to Santa Barbara to see the automobile and the studios in that vicinity inspected.

Pictorial News Proving Popular.

San Francisco, Cal.—The popularity of the Pathe News here is steadily growing and the Rialto, Tivoli and Hippodrome theaters are all doing a splendid business. Pathe is quite a showing for the downtown district. The latter house has booked the Pathe serial "Wanted—Guilty," and has started off on a flying start.

San Francisco Brevities.

The Royal Feature Producing Company has been incorporated with a capital stock of $7,500 by V. S. Jones, M. P. Hansen and H. Kilar.

Winter's theater, a new house at Templeton and Mission streets, has been opened and Charles Moser with a Paramount and select service featured.

C. L. Williams, head of the C. L. Williams Company, Mechanics bank building, has been seriously ill but is now sufficiently to be able to attend to his duties again.

K. S. Levin, the well known San Francisco exhibitor, has purchased the theater at San Mateo, Cal., formerly conducted by the late Charles Hart.

Mrs. Mabel C. Boody, formerly with Halboa, has opened a Marinello shop in the Fillmore street.

E. H. Emmick, of the Peerless film service, is preparing to make a trip to Los Angeles, again showing the use of exhibitors on the way. He has been making these trips so frequently of late that he might almost be classed as a commuter.

O. V. Traggard of the Union Film & Supply company is away on the first trip of the first Tom & Jerry releases, having made extensive arrangements to introduce these here.

Harry Hunter, formerly manager of the branch of the Union Film & Supply Co. at Los Angeles, was here recently from Portland to sign a contract to Butter, Mont., to open a film exchange.

Fourteen, formerly of the local office of G. M. Metcalfe, in Portland, has been appointed the Seattle branch of this supply house.

The Lyric theater on Fillmore street has been renamed "Wanted—Guilty" and is now showing moving pictures exclusively.
Censors in Oregon

Portland Body Considered by Exhibitors to Be the Nucleus of Censorship in Beaver State—Portland Censors Circulate Reports to Tributary Towns—New Boards Formed.


Portland Body Considered by Exhibitors to Be the Nucleus of Censorship in Beaver State—Portland Censors Circulate Reports to Tributary Towns—New Boards Formed.


June some lunch. Seven tion modelled mailing to is Madden, censors now to Ashland, of trip and with Minnville has towns manager of the liberty theaters. The McMinnville board consists of three women and two men and exists by virtue of a new city ordinance. The members journeyed to Portland on May 30th and consulted with F. T. Richards and Mrs. E. B. Colwell, chairman and secretary, respectively, of the board.

The McMinnville board then went back to the valley town and blossomed forth armed with elimination rules those used by Portland body and commenced to censor pictures. The Pathe brand was the first affected. A misunderstanding arose as to whether or not the board had told McMinnville board its opinion of the ‘Iron Claw,’ and this picture nearly received rough handling by the new censors until the misunderstanding was cleared away. The McMinnville board was set upon condemning a picture in the “Who’s Guilty” series until J. S. Sperry, manager of the Portland Pathe office, made a flying trip to the valley towns and thence returned saying that the censorship action was too drastic. The compromise ruling of the board was elimination of the feet of the Statue of Liberty, the Madden, man road for Mutual, and also a trip to McMinnville to treat with the new board.

The Portland censor board has on its mailing list the censor boards at Medford, Ashland, Salem, Pendleton, Eugene and McMinnville.

Sunset Reopens.

Portland, Ore.—After being closed for two weeks for alterations in the lobby, the Sunset theater at 202-204 S. Main St., has reopened June 4, again under the ownership of J. A. Jennings, who re-modelled the house two years ago. E. M. Loy, manager of the Metropolitan, is manager of the house. The policy will be straight first run pictures at 5 and 10 cents.

Newcomers.

Portland, Ore.—Leonard Clark, former booker at the General Film Exchange, and now with Universal, is a happy father. The reason is an eight-pound baby born June 2. It is highly proper that this event should be given space in these columns as the mother and baby are in good health.

Jimmie Cassell, who edits the photo-play column of the Portland Oregonian, is also a happy father. Two one-day-of-rest-in-seven law is still receiving the attention of the association, and present at the luncheon of June 1 was Dan Kelleher, president of the Portland Motion Picture Association, who are leaders in the fight against the measure.

New Enterprises in Idaho.

Boise, Idaho.—A new air dome opened here May 27. The seating capacity is $5. Manager Mitchell of the Liberty theater and Liberty gardens also operates the air dome.

Emmett, Idaho.—A theater seating about 250 will be erected here.

Will Change Twice a Week.

Portland, Ore.—The T & D, Portland’s largest photo-play house, has changed to a twice a week change policy. Manager Leonhart stated the reason for the change was that the Broad Market had so adjusted itself that two good programs weekly were now available. The T & D has signed up for World pictures commencing June 21.

Changes in Portland Managers.

J. V. Lynn, recently road man for Universal, has been named manager for the Peoples Amusement Company and will handle publicity for the Peoples and Pickford theaters. Mr. Lynn formerly occupied a similar position in Salem and Minnville.

Lester Fountain, who opened the A & H Hippodrome and made the house a phenomenal success from the first day, has returned to Los Angeles where he is mana-

Travelling Visitors.

Portland, Ore.—J. Dodge, manager of the Geor.; C Kleine office in Seattle, was in Portland recently in the interests of Oregon’s Homie.” He reports a big volume of business and has booked it at the Pantages in Tacoma and Portland. He reports that E. J. Donnell, formerly manager of the S. C. Empress in Seattle, has become traveling solicitor for Kleine, working out of the Seattle office. He is at present in the Billie Burke picture on the road.

W. C. Ryder, manufacturer’s representative for Melies, was a recent visitor looking over the field for Knickerbocker features and Vim comedies and made his headquarters at the General Film exchange while in Portland.

Local Briefs.

Portland, Ore.—F. M. Simonot, closed with a trip to Vancouver J. to indicate to show E & R Jungle films in that house. Portland, Ore.—J. R. Harrington, manager of the Universal exchange in Seattle, and Wm. Potter, manager in Spokane, attended a meeting of the Pacific Northwest managers at Portland.

Stayton, Ore.—O. P. Leslie has sold the Star theater to Chas. S. Clark. Portland, Ore.—The censor board’s report for May shows no condonations in 783 viewed, but 24 eliminations were ordered.

SPOKANE, WASH.—An ordinance creating the office of a city censor for moving pictures and other theatrical productions has been proposed to the city commissioners by Commissioner F. K. McBrown, because he now lacks authority to prosecute violators of present city regulations on pictures or acts.

The ordinance followed the presentation is proposed. The ordinance, one a picture without regard to eliminations ordered by the National Board of Review and the ordinance imposes a fine of not to exceed $100 for managers to which may be added 30 days in jail for failure to abide by the ordinance with reference to pictures to be shown. The ordinance was given its first reading and many objections were entered by members of the Theatrical Managers Association.

Following a star chamber session of moving picture exhibitors and commissioner McBrown the letter said, "the gist of the remarks of the managers was that they have always been good and carried out the suggestions of the Public Affairs department, and the proposed ordinance is unnecessary and unfair." The ordinance did not suit some of them and they wanted it amended in some places. The one-day-of-rest-in-seven law was turned down and one of the acts indulged in much unnecessary profanity during the day, the theater manager was turned down and told the manager to stop the performers from using bad language and they were warned again on the next night the same thing was going on as if nothing had happened. At one of the cases testified against recommended the eliminations of the national board were not made after they had been ordered. We do not want to hurt anybody’s business but these people have got to obey the rules.”

Spokane Considers City Censor Ordinance


By S. Clark Patchin, Spokane Correspondent of Moving Picture World.

SPOKANE, WASH.—An ordinance creating the office of a city censor for moving pictures and other theatrical productions has been proposed to the city commissioners by Commissioner F. K. McBrown, because he now lacks authority to prosecute violators of present city regulations on pictures or acts.

The ordinance followed the presentation is proposed. The ordinance, one a picture without regard to eliminations ordered by the National Board of Review and the ordinance imposes a fine of not to exceed $100 for managers to which may be added 30 days in jail for failure to abide by the ordinance with reference to pictures to be shown. The ordinance was given its first reading and many objections were entered by members of the Theatrical Managers Association.

Following a star chamber session of moving picture exhibitors and commissioner McBrown the letter said, "the gist of the remarks of the managers was that they have always been good and carried out the suggestions of the Public Affairs department, and the proposed ordinance is unnecessary and unfair." The ordinance did not suit some of them and they wanted it amended in some places. The one-day-of-rest-in-seven law was turned down and one of the acts indulged in much unnecessary profanity during the day, the theater manager was turned down and told the manager to stop the performers from using bad language and they were warned again on the next night the same thing was going on as if nothing had happened. At one of the cases testified against recommended the eliminations of the national board were not made after they had been ordered. We do not want to hurt anybody’s business but these people have got to obey the rules.”

Commissioner Argall presented an amendment which would give the city censor, created under the proposed ordinance, power to black list exhibitors, which tends to incite race riot or race hatred, or that shall represent or purport to represent any hangman or hangman type of entertainment or placing in a position of ignominy any human being, the same being incited by the publisher of a publication as such "War," as he said, "there will probably be motion pictures taken by one side or the other which are an incitement to the prejudices against one or more of the nations now in conflict.”

Street Parade Film Case Settled.

A. B. Hager, of the Hager Amusement Enterprises, Idaho Falls, Idaho, and who operates the Orpheum theater there, has finally settled his suit, started almost a year ago, to recover damages for having his street parade film reels destroyed by the chief of police and deputies during a round-up parade. Manager of the Universal exchange in Seattle, that the case was set for May 11 in the district court, but the day before the trial the parties whom I was suing opened negotiations and were willing to compromise, they paying me a sum of money to have the case withdrawn, which we did.

W. Potter, manager of the Spokane Universal Film in Spokane, visited from Portland where he attended a meeting of the managers of the Spokane.
To Break I.A.T.S.E.?

Vancouver, B. C., Theater Managers May Combine to Eliminate All Union Operators—Complain That Union, for Its Own Purposes, Spreads Alarming Reports of Dangers in Booths and Frightens Patrons.

By E. C. Thomas, 821 Rogers Bldg., Vancouver, B. C., Special Correspondent.

VANCOUVER, B. C.—A particularly drastic action is about to be taken by a coalition of the 18 theaters of the city, affecting their relations with the operators' union, and individually, with the projectionists. This action is the initiative of the I. A. T. S. E. As given to the Moving Picture World representative by W. P. Treadwell, manager of the Rex Amusement Company, Ltd., operating the Rex theater, the plan contemplates the elimination of the non-union operators employed in the theaters which have entered into the agreement, and the substitution of non-union men. In some local houses, non-union operators are at present employed, and these will of course not be affected by the change; but those who are members of the labor organization will be notified that if they wish to retain their position they must get out of the union and sign the agreement. However, some of the men who have been considered agitators will be dismissed, and others will be transferred.

Complaint of the Managers.

The particular objection to the union lies in the stress they are stated to have laid on the danger of fire, and the onerous terms exacted by operators, and the consequent effect of these statements on the minds of the public. Managers and exhibitors have spent untold thousands of dollars in educating the public to the absence of danger which exists in a moving picture theater. In keeping with this, "and in providing elaborate safety appliances in making conditions so that it is absolutely safe." Managed managers, which would injure any member of an audience to happen, the operators have stopped hiring the city's best fire marshals, and reporting to the dangers attending the exhibition of films. Not only was this emphasized at the recent hearing in the Victoria relative to the proposed amendment to the Moving Picture Act, but the operators' union has even caused to be published in the local labor paper an article along the same lines.

The managers contend that when the operators in question employ the dangers of the business that is supporting them, and in that way affect the business of the houses in the industry, they are a menace to the business, and should be put out of it." He also ridicules the idea that a taste in pictures is necessary before a man is competent to operate a projection machine.

Mr. Dewes stated that the matter of salary is not involved in the present move, and that no reduction is contemplated. Neither is there any intention of employing returned soldiers as operators. The sole object is the elimination of the union control of the operating of the houses, and the assurance of safe and efficient operation.

Union's Interest in Legislation.

At the latest meeting of the Vancouver Trades and Labor Council, held June 1, delegates from the operators' union called the attention of the council to the impending change, and charged that the reason for the move was that the operators were interested in their own safety. The council is informed that the seat in the legislation compelling applicants for operators' licenses to pass fire protection examinations, by which they had knowledge that all houses in the city had agreed to do away with union control of the operation of the houses. It is not thought that there will be any change at the Pantages theater. Manager H. J. Allen states how fortunate the Orpheum has definitely decided to continue with union men.

Canada's Fair Representative.

Winnipeg, Man.—Mrs. Arthur LaRue, wife of one of the members of the Permanent Players stock organization at the Vancouver Theater, has been awarded the Canadian winner of the "Beauty and Brains Contest" conducted jointly by the Winnipeg Free Press and the Canadian Magazine. She is the only one to be selected from Canada, and will leave for Washington with her husband to take up her new work, accompanied by her husband, who has also decided to enter the photoplay field.

"Secret of the Submarine" Coming.

Vancouver, B. C.—C. H. Diplo states that great interest is being shown by local exhibitors in the American's new serial, "The Secret of the Submarine," the first episode of which is expected here about the middle of July. Special advertising material has been received, and the city is under the direction of C. B. Price, general manager, and the nature of the subject alone, which is a study of methods of submarine warfare, with the picture throughout the Canadian territory.

Pictures to Pay for Prohibition.

Winnipeg, Man.—The Macdonald Prohibition Act, which went into force on June 1, has brought about a very serious financial problem, which promises considerable trouble before it is finally solved. With prohibition in effect, there will be a loss of more than $50,000 annually in public revenues, and in an effort to find some way of raising at least a part of this sum, the managers of amusement has been proposed. Strong opposition to this plan is being voiced, but so far there is no assurance that the theaters will be burdened with a large additional tax.

What Manager Groves Turned In.

Regina, Sask.—The last of the Sunday counter has been turned in by Barry Groves to swell the funds of the 195th Battalion which was given on a recent Sunday in a total of $194.50 at the Regina theater. This brings the total amount realized from the picture to $1,025, and Mr. Groves has earned the lasting gratitude of every member of the battalion. During the evening the Regina orchestra, the battalion male chorus, and various individual performers.

First Run Features at Rex.

Vancouver, B. C.—The enterprise of W. P. Biewes, of the Rex theater in acquiring first run privileges for the leading brands of pictures has been amply confirmed by additional comments in Vancouver. The Rex has just finished a successful three-day run of Chaplin's "Hunchback." It has been secured through the big Fox office in Seattle, and next comes "The Floor-walker," the first of the new Mutual Chaplins, with the last of the Essanay Company's productions featuring the personal Chaplin. The policy to follow is to have all these features, the Rex has first run on all the Triangle-Ken- stones, showing two of these each week. It is in con- junction with Keystone's "Stolen Magic," and did capacity business.

Theatre to Rule the Globe.

This feature also rules the rule at the Globe theater, where "Carmen" was shown for three days following the Rex engagement. The next one to be shown is "Man from the Box Office," by the Manager Creighton in the box office, wreathed in smiles. All the productions mentioned are booked for second run at the Globe.
Calendar of Daily Program Releases

Releases for Weeks Ending June 24 and July 1
(For Extended Table of Current Releases See Pages 2310, 2312, 2314, 2316.)

General Film Company.

Current Releases.

<table>
<thead>
<tr>
<th>Serial No.</th>
<th>Title and Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>20750</td>
<td>MONDAY, JUNE 19, 1916. BIOGRAPH—A Misunderstood Boy (Drama) (Biograph—Reissue No. 56).</td>
</tr>
<tr>
<td>20751</td>
<td>KALEM—In the Service of the State (No. 13 of the &quot;Social Pirates&quot;) (Two parts—Drama).</td>
</tr>
<tr>
<td>20752</td>
<td>LUBIN—Otto's Legacy (Comedy).</td>
</tr>
<tr>
<td>20753</td>
<td>SELIG—Selig-Tribune No. 45, 1916 (Topical).</td>
</tr>
<tr>
<td>20724-4-7</td>
<td>SELIG—The Reprisal (Three parts—Drama).</td>
</tr>
<tr>
<td>20750</td>
<td>VITAGRAPH—Stung! (Comedy).</td>
</tr>
</tbody>
</table>

TUESDAY, JUNE 20, 1916.

<table>
<thead>
<tr>
<th>Serial No.</th>
<th>Title and Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>20755-6</td>
<td>BIOGRAPH—The Reformers (Two parts—Drama) (Biograph—Reissue No. 57).</td>
</tr>
<tr>
<td>20757-8-9</td>
<td>EDISON—Out of the Ruins (Three parts—Drama).</td>
</tr>
<tr>
<td>20752-3</td>
<td>ESSANAY—The Girl at the Curtain (Two parts—Drama) (Reissue).</td>
</tr>
<tr>
<td>20754</td>
<td>KALEM—The Beggar and His Child (Comedy).</td>
</tr>
</tbody>
</table>

WEDNESDAY, JUNE 21, 1916.

<table>
<thead>
<tr>
<th>Serial No.</th>
<th>Title and Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>20765-6</td>
<td>EDISON—The Pied Piper of Hamelin (Drama) (Reissue).</td>
</tr>
<tr>
<td>20767-8</td>
<td>ESSANAY—The Fable of &quot;The Undecided Brunette&quot; (Comedy).</td>
</tr>
<tr>
<td>20750</td>
<td>KALEM—That Lovely Widow (Comedy).</td>
</tr>
</tbody>
</table>

THURSDAY, JUNE 22, 1916.

<table>
<thead>
<tr>
<th>Serial No.</th>
<th>Title and Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>20763-4-5</td>
<td>LUBIN—Love's Law (Three parts—Drama).</td>
</tr>
<tr>
<td>20766</td>
<td>SELIG—Selig-Tribune No. 50, 1916 (Topical).</td>
</tr>
<tr>
<td>20767</td>
<td>VIM—Never Again (Comedy).</td>
</tr>
</tbody>
</table>

FRIDAY, JUNE 23, 1916.

<table>
<thead>
<tr>
<th>Serial No.</th>
<th>Title and Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>20771</td>
<td>KALEM—Her Great Invention (Comedy).</td>
</tr>
<tr>
<td>20768-9-70</td>
<td>KNICKERBOCKER STAR FEATURE—The Ancient Blood (Three parts—Drama).</td>
</tr>
<tr>
<td>20773</td>
<td>VIM—For Better or Worse (Comedy).</td>
</tr>
<tr>
<td>20772</td>
<td>VITAGRAPH—The Curfew at Sympton Center (Comedy).</td>
</tr>
</tbody>
</table>

SATURDAY, JUNE 24, 1916.

<table>
<thead>
<tr>
<th>Serial No.</th>
<th>Title and Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>20774-5-6</td>
<td>ESSANAY—A Traitor to Art (Three parts—Drama).</td>
</tr>
<tr>
<td>20781</td>
<td>KALEM—The Mysterious Cipher (No. 85 of the &quot;Hazards of Helen,&quot; Railroad Series) (Drama).</td>
</tr>
<tr>
<td>20777</td>
<td>LUBIN—Persistency (Comedy).</td>
</tr>
<tr>
<td>20782</td>
<td>SELIG—Taking a Chance (Drama).</td>
</tr>
<tr>
<td>20778-9-80</td>
<td>VITAGRAPH—Would You Forgive Her? (Three parts—Drama (Broadway Star Feature).</td>
</tr>
</tbody>
</table>

Advance Releases.

<table>
<thead>
<tr>
<th>Serial No.</th>
<th>Title and Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>20750</td>
<td>MONDAY, JUNE 26, 1916. BIOGRAPH—The Unwelcome Guest (Drama) (Biograph Reissue No. 58).</td>
</tr>
<tr>
<td>20751</td>
<td>KALEM—The Music Swindlers (No. 14 of the &quot;Social Pirates&quot;) (Two parts—Drama).</td>
</tr>
<tr>
<td>20752</td>
<td>LUBIN—No Place Like Jail (Comedy).</td>
</tr>
<tr>
<td>20753</td>
<td>SELIG—Selig-Tribune No. 51, 1916 (Topical).</td>
</tr>
<tr>
<td>20754</td>
<td>SELIG—The Sacrifice (Three parts—Drama).</td>
</tr>
<tr>
<td>20755-6</td>
<td>VITAGRAPH—The Race for Life (Comedy).</td>
</tr>
</tbody>
</table>

TUESDAY, JUNE 27, 1916.

<table>
<thead>
<tr>
<th>Serial No.</th>
<th>Title and Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>20755-6</td>
<td>EDISON—The Southerners (Three parts—Drama).</td>
</tr>
<tr>
<td>20757-8-9</td>
<td>ESSANAY—The Voice in the Wilderness (Two parts—Drama) (Reissue).</td>
</tr>
<tr>
<td>20752-3</td>
<td>KALEM—(Ham Comedy) (Title not decided).</td>
</tr>
<tr>
<td>20754</td>
<td>LUBIN—Out of the Flotsam (Two parts—Drama).</td>
</tr>
</tbody>
</table>

WEDNESDAY, JUNE 28, 1916.

<table>
<thead>
<tr>
<th>Serial No.</th>
<th>Title and Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>20755-6</td>
<td>EDISON—One reel drama (Not yet decided).</td>
</tr>
<tr>
<td>20761</td>
<td>ESSANAY—Vernon Howe Bailey's Sketch Book of St. Louis (Cartoon-Comedy).</td>
</tr>
<tr>
<td>20750</td>
<td>ESSANAY—A Scenic subject on the same reel.</td>
</tr>
<tr>
<td>20752-3</td>
<td>KALEM—The Lotus Woman (Five parts—Drama).</td>
</tr>
<tr>
<td>20754</td>
<td>KALEM—When Opportunity Knocked (Comedy).</td>
</tr>
</tbody>
</table>

THURSDAY, JUNE 29, 1916.

<table>
<thead>
<tr>
<th>Serial No.</th>
<th>Title and Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>20766</td>
<td>LUBIN—The Return of John Boston (Three parts—Drama).</td>
</tr>
<tr>
<td>20767</td>
<td>SELIG—Selig-Tribune No. 52, 1916 (Topical).</td>
</tr>
<tr>
<td>20771</td>
<td>VIM—Better Halves (Comedy).</td>
</tr>
</tbody>
</table>

FRIDAY, JUNE 30, 1916.

<table>
<thead>
<tr>
<th>Serial No.</th>
<th>Title and Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>20771</td>
<td>KALEM—Setting the Fashion (Comedy).</td>
</tr>
<tr>
<td>20773</td>
<td>KNICKERBOCKER STAR FEATURE—The Head of the House (Three parts—Drama).</td>
</tr>
<tr>
<td>20772</td>
<td>VIM—For Value Received (Comedy).</td>
</tr>
<tr>
<td>20774-5-6</td>
<td>VITAGRAPH—Losing Weight (Comedy).</td>
</tr>
</tbody>
</table>

SATURDAY, JULY 1, 1916.

<table>
<thead>
<tr>
<th>Serial No.</th>
<th>Title and Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>20774-5-6</td>
<td>ESSANAY—The Regeneration of Margaret (Three parts—Dr.).</td>
</tr>
<tr>
<td>20781</td>
<td>KALEM—&quot;Hazards of Helen&quot; Railroad Series No. 86 (&quot;The Engineer's Honor&quot;).</td>
</tr>
<tr>
<td>20777</td>
<td>LUBIN—Edison Bugg's Invention (Com.).</td>
</tr>
<tr>
<td>20782</td>
<td>—Under a Barrel (Com.).</td>
</tr>
<tr>
<td>20778-9-80</td>
<td>SELIG—The Girl of the Gulch (West—Dr.).</td>
</tr>
<tr>
<td>20778-9-80</td>
<td>VITAGRAPH—The Lily and the Rose (Three parts—Drama) (Broadway Star Feature).</td>
</tr>
</tbody>
</table>

COMPLETE AND ACCURATE LISTS of Regular Program and Feature Pictures Can Always Be Obtained from the Pages of the Moving Picture World. These are Published Two Weeks in Advance of Release Days to Enable Exhibitors to Arrange Their Coming Programs. The Stories of the Pictures in Most Cases are Published on a Like Schedule. Each Synopsis is Headed by a Cast, the Players' Names Being in Parenthesis. Lay Out Your Entertainment From the Information in the Moving Picture World and You Will Not Go Wrong.

Featuring DOROTHY GISH

Three Reel Civil War Drama

Elaborate Production

Thrilling Battle Scenes

Special Warfare Posters

Appropriate July 4th Attraction

Released by Biograph Company June 28th

Through General Film Service
Beethoven's Sonatas
Wagner's Operas
Mendelssohn's Songs
MacDowell's Poems
Massenet's Melodies

Fotoplayer
(TRADE MARK REGISTERED)

the orchestral organ for better music in motion picture temples

To bring the music of the world's greatest artists right into your theatre is the exclusive privilege of the FOTOPLAYER, the ultimate instrument for you.

It is the only instrument that your musician can play by hand and also use the hand played records and rolls of the greatest composers and artists.

Any Fotoplayer dealer will gladly show you the different styles of Fotoplayers—there is a Style for your size house. He will also play the music you know and like best in your house; he will play a complete symphony orchestra, a wonderful sweet toned organ and will explain how simply your musician can produce tremendous results or how you alone could use the hand played rolls and follow the pictures with perfect music.

American Photo Player Company
62 West 45th Street, New York City

IMPORTANT WARNING: There is only ONE FOTOPLAYER, the instrument we manufacture; the name FOTOPLAYER is registered in the U. S. Patent Office and is legally applied exclusively to the instruments made and sold by us.
Calendar of Daily Program Releases

Releases for Weeks Ending June 24 and July 1
(For Extended Table of Current Re leases See Pages 2310, 2312, 2314, 2316.)

Universal Film Mfg. Company.

**SUNDAY, JUNE 18, 1916.**

IMP—A College Boomerang (Comedy).................. 01524
LAEMMLE—Romance at Random (Comedy)................. 01525
REX—The Finer Metal (Two parts—Drama).............. 01522

**MONDAY, JUNE 19, 1916.**

NESTOR—Wanted a Husband (Comedy).................. 01527
RED FEATHER PHOTOPLAY—It Happened in Honolulu (Five parts—Drama)........... 01526
VERSAL SPECIAL FEATURE—The Adventures of Peg o' the Ring, No. 8, "Outwitted" (Two parts—Drama)........... 01544

**TUESDAY, JUNE 20, 1916.**

BIG U—The Grip of Crime (Drama).................... 01549
GOLD SEAL—The False Part (Two parts—Drama)........ 01520
IMP—His Picture (Comedy)................................ 01530

**WEDNESDAY, JUNE 21, 1916.**

ANIMATED WEEKLY—Number 25 (Topical)................ 01533
L-KO—the Jailbird's Last Flight (Comedy)............. 01532
VICTOR—The Scarlet Mark (Two parts—Drama)......... 01531

**THURSDAY, JUNE 22, 1916.**

BIG U—No release this day.
IMP—Behind the Secret Panel (Three parts—Dr.)...
POWERS—The Young Siestas (Comedy)................ 01535

**FRIDAY, JUNE 23, 1916.**

IMP—The Heart Wrecker (Comedy-Drama).............. 01536
NESTOR—What’s the Law (Drama)....................... 01538
REX—The Rosary (Drama).............................. 01537

**SATURDAY, JUNE 24, 1916.**

BISON—The Ghost of the Jungle (Two parts—Dr.)...
JOKER—The Fall of Deacon Stillwaters (Comedy)....
POWERS—No release this day.

**SUNDAY, JUNE 25, 1916.**

LAEMMLE—The Rogue With a Heart (Drama)............ 01543
L-KO—Dirty Work in a Beanery (Comedy).............. 01544
REX—The Fool (Two parts—Drama)..................... 01541

**MONDAY, JUNE 26, 1916.**

NESTOR—The Browns See the Fair (Comedy)............ 01546
RED FEATHER PHOTOPLAY—It Happened in Honolulu (Five parts—Drama)........... 01545
VERSAL SPECIAL FEATURE—The Adventures of Peg of the Ring, No. 5; "The Leap" (Two parts—Drama)........... 01543

**TUESDAY, JUNE 27, 1916.**

GOLD SEAL—Jackals of a Great City (Two parts—Drama)........... 01547
IMP—Peggy and the Law (Drama)...................... 01548
REX—The Toy Soldier (Comedy).................... 01549

**WEDNESDAY, JUNE 28, 1916.**

ANIMATED WEEKLY—No. 26 (Topical).................... 01552
BIG U—God and the Baby (Drama)...................... 01560
L-KO—Pirates of the Air (Two parts—Comedy)........ 01551

**THURSDAY, JUNE 29, 1916.**

BIG U—Twice at Once (Comedy)....................... 01554
LAEMMLE—The Human Cache (Two parts—Dram)........ 01553
POWERS—Sammy Johns, Magician (Comedy-Cartoon).... 01555
—The Children's Paradise (Educational)................ 01555

**FRIDAY, JUNE 30, 1916.**

IMP—Blind Man's Bluff (Two parts—Comedy-Drama)........... 01556
POWERS—Such Is Life (Cartoon)...................... 01558
TRAVELAUGH (Comedy).............................. 01557
VICTOR—Muggins (Drama)............................ 01557

**SATURDAY, JULY 1, 1916.**

BISON—The Money Lenders (Two parts—Drama)........ 01559
JOKER—Hashful Charlie's Proposal (Comedy)........... 01560
POWERS—No release this day.

**SUNDAY, JUNE 18, 1916.**

BEAUTY—Pedigrees, Pups and Pussies (Comedy)........ 04821
GAUMONT—Real Life, No. 7 (Magazine)................. 04833
VOGUE—Delinquent Bridegrooms (Comedy).............. 04832

**MONDAY, JUNE 19, 1916.**

AMERICAN—The Gent's Conspiracy (Two parts—Drama)........... 04934-5
VERSAL MASTERPICTURE DE LUXE—The Wasted Years (Centaurs—Five parts—Drama) (No. 111).

**TUESDAY, JUNE 20, 1916.**

VOGUE—Ruthouse (Comedy)................................ 04836

**WEDNESDAY, JUNE 21, 1916.**

BEAUTY—The House on Hukum Hill (Comedy).......... 04938
GAUMONT—See America First, No. 41; «Birmingham, Ala.» (Scenic)........... 04839
—The Bells of the Village Green (Shadowgraph)........... 04839
VERSAL WEEKLY—Number 77 (Topical)................... 04837

**THURSDAY, JUNE 22, 1916.**

GAUMONT—The Criminal's Thumb (Three parts—Drama)........... 04840-1-2
VERSAL—STAR PRODUCTION—Far From the Mad- ding Crowd (Turner—Five parts—Drama) (No. 112). 

**FRIDAY, JUNE 23, 1916.**

CUB—Jerry's Elopement (Comedy)...................... 04845
MUSTANG—A Modern Knight (Two parts—Drama)........ 04843-4

**SATURDAY, JUNE 24, 1916.**

CENTAUR—A Siren of the Jungle (Two parts—Drama)........... 04846-7

**SUNDAY, JUNE 25, 1916.**

BEAUTY—The Day's Work (Comedy)........... 04848
GAUMONT—Real Life, No. 3 (Magazine)........... 04850
VOGUE—The Iron Mitt (Comedy)........... 04849

**MONDAY, JUNE 26, 1916.**

AMERICAN—The Fate of the Dolphin (Two parts—Drama)........... 04851-2
VERSAL MASTERPICTURE DE LUXE—The Sign of the Spade (American—Five parts—Drama) (No. 113).

**TUESDAY, JUNE 27, 1916.**

VOGUE—A Safe Loss (Comedy)............................ 04853

**WEDNESDAY, JUNE 28, 1916.**

BEAUTY—When Adam Had 'Em (Comedy)........... 04855
GAUMONT—See America First, No. 42; "Glacier National Park" (Scenic)........... 04856
—Kartoon Komiks (Cartoon)........... 04856
VERSAL WEEKLY—Number 78 (Topical)........... 04854

**THURSDAY, JUNE 29, 1916.**

AMERICAN—Tangled Skins (Three parts—Drama)........ 04857-8-9

**FRIDAY, JUNE 30, 1916.**

CUB—Jerry's Big Haul (Comedy)........... 04861
MUSTANG—The Demon of Fear (Two parts—Drama)........... 04860-1

**SATURDAY, JULY 1, 1916.**

CENTAUR—A Kind o' Make Believe (Two parts—Drama)........... 04862-4
Knickerbocker Star Features

Coming June 18th

"PAY DIRT"

A drama of the gold fields

IN FIVE PARTS

Featuring the Popular Star

HENRY KING

Direction of

H.M. & E.D. HORKHEIMER
Stories of the Films

General Film Company

ESSANAY.

The Girl at the Curtain (Two parts—June 20).—The cast: Warren Bradley (Francis X. Bushman); Walter Penn (B. F. Bayne).

In Warren Bradley, a young attorney, half of an immense fortune is left, provided he marry a distant relative, a girl he has never seen. His life is boring, but it seems the girl is not. Mary Burns, a pretty country school teacher, refuses to marry him, but when she learns he is having an affair, however, makes her agree. She insists that they be married with a curtain between, so that neither shall know the other.

They separate immediately. Later she decides to get first-hand experience as a business woman and goes to work as stenographer for Warren Bradley under an assumed name. After a few months Bradley also adores his marriage, having fallen in love with the stenographer. She returns the affection but thinks he is in love with a society woman. When he dictates a letter to her, she is thrown off by his tenderness, however, makes her agree. She insists that he be married with a curtain between, so that neither shall know the other.

THE FABLE OF THE UNDECIDED BRUNETTE (June 21).—A dark-eyed maiden was rushing by the street, one a cheap man, the other a provider. The cheap man was trenched broke, but he was kept busy changing money on the potholes. The provider was a financial feathertail. The brunette was a stumpy blond. Walter Penn (B. F. Bayne) was making a choice. See could not bring herself to choose between the choice, or a steam trunk. Auntie's advice was for girls to center her attention on whichever neither a promising suitor nor a closer-fitted cleavage. Brunette falls desperately in love with a general manager of set haunts and cafes, untheatrical generosity, who put things on a business basis. Moral: It is necessary to make a few purchases both before and after marriage.

VITAGRAPH.

STUNG (June 19).—The cast: Hopper (Stanley Dark); Anita (Lillan Burns); West (Charles Edridge); W. W. (Stanley Dark). Produced by Wal Do Van.

"Putting one over" on his friends is hubby's particular hobby. Such jokes as allowing a friend to pass for a very much sought-after friend, the witch and frightening nervous old women by making their plates dance mysteriously before their faces. But when his aunt calls at his house, preparatory to making him a steam trunk, he drives her away in anger with his pranks. Then he thinks of a capital joke—by placing a love letter in his pocket he causes his wife to believe that he has an affinity. Wife recognizes in this one of her husband's witticisms and decides to call a halt. Rushing up to him in a frenzy, she confronts him with the evidence, then moans herself and falls over, apparently lifeless. When hubby sees the tragic result of his joke he, too, is about to end his life, when his wife comes back to his mysteriously and makes him see that the joke is on him.


"Children under sixteen must be in bed when the curfew rings at nine, or, by gosh, I'll run em in." This is the edict of the new constable at Simpton Center. When the married women of the town are discussed, there is no attention to this order. The women at the party all dressed as school girls are having a fine time playing house, each one enjoying themselves over the cards and a cold bottle.

Long after the curfew has tolled the hour they desire, the husband-hunting hawks of the community are not stable enough to throw cold waters on their spirits when he insists on arresting them under the new curfew. They protest that they have much oratory, finally convince the constable that they are innocent and are released, but the experience each hubby back one ten-dollar bill for one night's lodging.

WOULD YOU FORGIVE HER? (Broadway Star Feature—Three Parts—June 24).—The cast: Eleanor Baine (Miss Leah Baird); Frank Truax (Arthur Cozine); Walter Paxton (Jack Ellis); City Editor (Van Dyke Brooke). Author, John T. Monahan. Director, N. H. Ford.

Truax, a reporter, arriving on the scene of the murder of the wealthy Paxton, finds a jade caught in the carpet at the murdered man's feet. He also finds that the jade is the shop of to his way to Chil town to visit! For Too he stops for a moment to see his fiancée, Eleanor, in the department store. She hearkens not that he has not appeared that morning. Worried, he has also to tell her that he is in trouble more that she has not been seen since the previous night.

Though reluctant to abandon the search for Eleanor, he is forced to do so when his editor demands a story from him. He goes to Too, to whom he is known, shows him the jade, and作出 the fact that Paxton brought Eleanor there the previous night. He insists, however, that she had nothing to do with it, but that he does not know the truth about her. Seeing that the Chinaman is telling the truth, Eleanor's fiancé starts once more for Eleanor's home, hoping to find a clue to her disappearance. On his arrival he finds that Eleanor is already there, but at first she refuses to see him.

He forces his way into the room, and, once inside, she tells him the story of how Paxton, though apparently dead, has simply taken refuge at the store. From time to time he asked her to lunch or for a drive with him and was irritated at her constant refusal. Then, the night before, while walking through a dark street, they ran into the old man, who was very much frightened, and woke up in Fon Too's opium den. Here, she tells him, the old man told her of going to Paxton or Fon Too, and, having no recourse, she came to him with the fact that Paxton brought Eleanor there the previous night. She has now decided to avenger the brute who forced her to sign the documents, and her acceptance of Paxton came into his office, she was waiting for him and has been over him. She then tended to hide, but now she is willing to give herself up, for in so doing she will be helping many other girls in the same predication. Truax helps her out of her difficulty, and, although she thought that all was over between them after their disgrace, she still loves him, and his love almost recompenses her for all her suffering.

KALEM.

UNMASKING A RASCAL (Episode No. 10 of "The Social Pirates—Two parts—May 29). —The cast: Joseph J. (J. J.) Kirkby); Fuller (banker) (Frank Janson); his wife (Mrs. Dunlap); Helen (Edward Cline); Dick (Clyde Costello); Jack (L. C. H. V., Jr.); W. H. Worne.

Diller, the banker, who in Holden's cabinet, is Wentworth, a man about town. The plight of the wealthy woman is revealed gradually as the ground for the justice of Mona and Mary. Mona becomes "professional introducer" at the cabaret, and after a while, she is acquainted with Mary, who is a singer. She is overcome by thenakiness ripens, and one day Fuller makes a statement which Mary prefers to receive as a provocation. Mona says, "If you're going to take the banker's breath away, Mona, as has been proved to you, this is all over. Mary joyfully announces her engagement. Fuller is denounced, for he knows that Mona has knowledge of his real identity. Stokes, an actor, the report, is worked into the climax that results in a bristling cross play of action which finally finds Mona receiving a lot of money which Fuller has defrauded his ward.

A BUNCH OF FLIVVERS (May 30)—The cast: Ham (Leonard Mann); Bud (Bud Dunlop); the girl (Norma Nicholls); the Sergeant (B. F. Bayne).

Ham has at last found a job—and he really works. In fact he works so hard that The Mystery Stranger takes him aside. It is true that he wins a million, but he is in strong with Norma and takes her in a canoe for a spin on the lake. But The Mysterious Stranger spoils the fun, pushing his lawn mower before him, actually walks on the water, and, finally, reduces the result of Bud and Norma. He captures Norma and sets out to buy a flivver car. But success makes him buy. The Mysterious Stranger's package of all-powerful pills. From being a poor man, he becomes a rich one.-static, and the rest of it. When to buy another, as Bud's jealous head is at the bottom of the trouble you can imagine the fate in store for Ham when he finally gets out with Norma in a car and Bud, in disguise, is at the wheel. It's a riotous, breath-taking ride, and finally ends when the car, Ham and Norma all race off at the end of the pier.

A MOKEY ADVENTURE (May 31).—The cast: Ropo (Victor Rottman); Sorebuck (Les Leonard); his wife (Myra Millard). Author, Archie Dick. Dick, the sales manager for Ropo Cigars, is instructed to get the endorsement of Sorebucks. Archie is in love with Ethel, the saleswoman, but just about to get a signature to the testimonial when Sorebucks, desperate to get Ethel, colludes with Archie and Ethel considers herself lucky to get out of her position with the sidewalk safety. She sees Sorebucks about to set out in his car, and while the chauffeur is busy in the garage, she jumps into the car, turns on the ignition, and drives away in the worst speed. Far out in the country she halts, and delivers her ultimatum: "You can't get back nor do you get back these Ropo's. There are all sorts of further complications before Ethel finally has her way.

SIS THE DETECTIVE (June 2).—The cast: Sis Hopkins (Rose Melville); Chauncey, the police chief (William Cord); Goldie, the dill pickle magnate (Richard Purdon); Jane, his daughter (Mary Kennedy); Jack (Arthur Cline); Ethel (Helen Brooke). Author, S. A. Van Petten. Producer, Robert Ellis.

Jane, a detective, learns that the head of the correspondence school in "detecting" and sets out for the city with Chauncey, the hired-man, to catch a man who has taken a hand in solving the mysterious disappearance of a man. She manages to get to Sandusky, where a man vanishes into thin air. Jane and Chauncey agree to put up a reward of $100, but while standing guard over Jane and Jack, who thinks he is the kidnapper, someone creeps up from the rear and stabs Jack. The spirit of romance is kindled, and when Rockgold arrives he is the one who is about to help Jane and Jack. The Interrupted elopement.

THE SPIRED SWITCH (No. 82 of "The Hazards of Helen—"June 3).—The cast: Helen (Helen Gibson); Engineer Trent (G. A. Williams); his daughter (Pearl Anisul); the fireman (Ray Watson); chief dispatcher (Roy Watson). Author, E. W. Matlack. Producer, Wal Do Van.

Trent returns to the throttle too soon after his day's work. The following day Ruth, his daughter, and Humie plan to elope. Trent, with a new bram, is suddenly taken with a wood and when the bram becomes panic-stricken there is a scuffle which is discovered by Humie, and the throttle speeds on Trent, while the fast freight speeds on Trent. A moment later, is overcome, and lies helpless in the rear of the car. Trent is left with something wrong when the express whirrs by without a passenger. Word is sent ahead to Helen to derail the freight to save the passenger, the same train on which Ruth and her lover are traveling. But trouble with the switch had caused the con. Helen in the day and Helen finds it impossible to send the ex-
June

THE MOVING PICTURE WORLD

1916

24,

press on a siding. The down grade suggests a
plan, and with the aid of an automobile she
sends a box car speeding down towards the
freight while she rips loose a plank from the top
of the box car to prepare for a perilous leap.
She braces the plank under the platform on top
of the box car and as the flying express speeds
landin
(he thrilling leap,
it

before tie

3

and hope of recovering his lost money to join
him.
Word is taken to the revenue cutter on
which Dave is to proceed to San Diego on the
gun-smuggltng business and one day while on
shore-leave, Dave overhears Edwards, whom he
recognizes, and Pedro making plans to deliver
the guns across the border.
He returns to his
ship and notifies the officer.
Dick, drinking and neglectful
Nellie,
of

brought

LUBIN.

overtaken.

THE AVENGER (Two Parts— June

13).— The

WilFred Worthing (L. C. Shumway)
Jack Forrest
liam Worthing (Sidney Hayes)
Manu (George Routh) Lukora
Cray)
( Robert
(Velma Whitman) Adaba, the high priest (MelWritten by Julian Louis Lamothe.
vin Mayo).
Directed by Leon D. Kent.
Manu, East Indian servant of William Worthing, an old collector of curios, telephones the
police that he cannot open the door of his masJack Forrest, a young reporter, is
ter's room.
at headquarters when the message is received.
II,
telle the sergeant that Worthing's son, Fred,
Jack accompanies
in India, is his best friend.
the police to the house, and entrance is forced
Worthing lies upon the floor, having been killed
Circumstantial evidence is found
by a sword.
against Manu. He is tried and acquitted.
Worthing's son, Fred, arrives from India and
Jack tells him of the crime. Fred finds a clue
In tin fact that the sword was standing upright,
He finds some rope
and searches the attic.
lint on a post, and notes that the attic window
Then he
is directly above the bedroom window.
finds a little image of Buddha among his father's
The last time he saw the little Buddha
effects.
was in an Indian temple with his father.
it
and
parchment,
of
sacred
bit
a
contained
then
It
old Worthing evidently had stolen it, and the
Hindu Bervant murdered him as a result. The
servant made his escape from the room by
cast:

;

;

;

;

;

climbing out of the window on a rope to the
He had slid the bolt of the window with
attic.
the sword through the transom, when the sword
fell, it remained standing in the floor.

These deductions prove correct, for Fred and
Jack see Manu return stealthily that night to
obtain tho parchment from its hiding place under
the steps. Fred and Jack follow him to a tenement and discover that the Hindus have a temple
When they peep through a crevice in the
there.
door, they hear Adaba, the high priest, promise
Manu that as a reward for recovering the sacred
parchment, he shall marry Lukora, the priestess
Jack wants to call a policeman,
of the temple.
but Fred tells him that as Manu has been acquitted he cannot be tried again.
Fred determines to seek vengeance himself.
He is a student and knows that this sect of
Buddhists greatly fear the curse of their God.

The next day he steals into the temple with
lack.
He rubs some phosphorous on the idol
of Buddha, substitutes powder for the Incense,
and on the slat where Manu Is to place his
marriage ceremony,
the
through
He hides behind
places another chemical.

head

he

the

Dick

is

wounded,

but manages to jump overboard.
Dave jumps
after him, unaware of his identity.
Nellie is
praying in her hut when Dick, wet and wounded,
staggers in.
She gets him to the bed when
Dave forces the door open and enters. The
two are again brought face to face and Dave
realizes that the man he has come to arrest is
his old partner.
Dick confesses and dies from

and
;

N ...

leaps up again and Manu raises his head a
The Hindus
is upon his forehead.
from him in horror. The priest hands him
As Jack
a sword with a significant gesture.
and Fred gaze at the lifeless body in the dehis
father has
that
feels
Fred
temple,
aerted

revenge,

he

writes

to

game Set-te-wa proposes

to Wa-niThe big game 19
the play Wa-ni-ne-ma's

ne-ma and she accepts him.

on, and in the midst of
father and Ni-a-wa-ca's father arrive at the
stadium and force their way through the crowd.
A quarrel starts between father and daughter.
Set-te-wa comes up and is threatened with
death if he pays attention to his daughter any

Wa-ni-ne-ma is taken back to the reservawhere Ni-a-wa-ca renews his love, but is
by the chief's daughter.
Set-te-wa,
longing for his country, returns to his tribe.
Ni-a-wa-ca barters with the chief for the hand
of his daughter and is accepted as a son-in-law.
*• the Indian trading
station Wa-ni-ne-n
tion,

spurned

3

.

5

denied them.

(June 17).— The
Mrs.
cast:
Mr. Dasher (Francis Joyner)
Dasher (June Daye) Mrs. White (Lenore Peacock).
Written by Lewis Allen.
Directed by
Clay M. Greene.

help her, and they arrange for a
at the Kiva (Indian praying
wa-ca goes to the

:

;

Tired of the grind of the kitchen
work, Mrs. Dasher appeals to her neighbor, Mrs.
White, for advice, and between them a plot for

hire a cook.

relief is concocted.

Mrs. Dasher telegraphs to a sister in a
neighboring town to telegraph for her.
This
is done.
Instead of proceeding to her, she repairs to the house of her neighbor, where she
watches her husband's ludicrous attempts to
get along without a cook, and bow false have
been his claims that housekeeping is a cinch.

girl who secretly loves him.
The two lovers
talk and lay their plans for an escape.
They
are about to leave when they are stopped by
Ni-a-wa-ca. The two men start to struggle, and
Ni-a-wa-ca raises a cry to his tribe. Set-te-wa
is made a prisoner and Wa-ni-ne-ma is locked
up.
Set-te-wa is tried and sentenced to death
the following morning after the wedding cere-

mony of Wa-ni-ne-ma. Wa-ni-ne-ma Is releaseu upon her promise to marry Ni-a-wa-ca.
In the meantime, while the struggle is In
progress between Ni-awa-ca and Set-te-wa, the
Indian girl who followed Set-te-wa to the Kiva
has gone for help to the trading post. Wa-nl-

about to leave, Ni-a-wa-ca ei
to fight and continue to fight down the stairs.
At the bottom Ni-a-wa-ca is killed. The tribe

and takes care that his flirtations with her are
carried on before the open kitchen window.
This, of course, brings his wife upon the scene.
The peach of a maid Is discharged and Mrs.
Dasher declares that there is no virtue in deception and that she would prefer to do her own
housework.

bv

.ritten

Lilv

Wandel.

Directed

by

is aroused.
It is closing in on Set-te-wa, when
the Indian girl brings the rangers, who drive
the tribe back, and Set-te-wa and Wa-ni-ne-ma
make their escape.

PERSISTENCY (June 24).—The cast: Dorothy McLean (Oetavia Handworthi: John Hallet
(Thurston Hall); Dorothy's Aunt (Florence
Williams). Written by Thurston Hall. Directed
by Percy Winter.

Edwin

McKlm.
Otto Flnnegan, a bricklayer, receives a legacy of gold pieces.
As the bank Is closed he
the gold pieces in a hollowed brick
and cements the opening. This ho buries In a
vacant lot. Two sons of a policeman, who have
been reading of Captain Kldd's burled treasure,
dl- up the brick, and, when surprised by the
of Flnnegan. they hold him at bay with
conceals

'

mystic sign

Seeking

big football

HUBBY PUTS ONE OVER

"

in with the rest and before Flnnega
can have the hoys arrested It Is built Into the
walls of a chicken house.
ring about the pla

>rlck"

fire

thrashed.

the chief and tells him of the love between
Wa-ni-ne-ma and Set-te-wa. v,n the eve of the

She, knowing of his convivial habits, repulses him, but with characteristic persistency
he continues his unwelcome attentions.
Finally, in despair, Dorothy escapes with her
aunt to the seashore, only to be closely followed
by John, where his assaults upon her heart
become more persistent and her refusals more
emphatic. His attempt to abduct her in a rolling chair causes bim to run for his life from
nn angry crowd.
Bribing tho life s...
from the waves, only
t

I

flee

been avenged.

vith

THE SEA

(Three Parts— June

SONS OF
—Ink
The cast: Dave Meyhew (Cecil
Morhy (Millard Wilson);

Nellie

;

(Lucy

Tom Edwards (W. J. Bpencer).
Payton)
Adapted bv Josephine McLaughlin. Directed by
;

Mill:,

tke

cemented

side

laying

ground.
15).

Van Auker)

Plnnegan is taken home Insensible, and when
seized with a chill his wife warms his feet with
a hot brick, which happens to be the gold one.
When be awakes and finds It he clasps his

SELIG.

Wilson.

i.l

Dave Meyhew and Dick Morley are partners
Dave had cared for
the fishing business.
Both
Dirk when the latter was a poor lad.

SELIG-TRIIUNE NO.

in

love Nellie, the daughter of a neighboring fisherman, and at the opening of the story the
two bovi have obtained a contract with a large
sea food house and have decided to buy two upici-.hu. boats with their savings. Dick meets Tom
Edwards, a crook and gun-runner, who graduDave
ally gets Dick to listen to his schemes.
and Dick propose but Nellie accepts the latter
and goes to keep house for the boys.
Dick turns over his share of money to Ed-

he must practice at
home makes him irritable with hi wife and his
Dave tries to break Edwards' hold
friend.
Dick won't listen
y.
hut on account of the u
The day the boats are to bo shipped,
to him.
Dick Is obliged to cunt, s his loss to Dave and

wards

and the deception

Id

the

v

11

it

t

M

h.

gambling.
to

h

g<

t

Once Edwards has
rid of Dick and in a

Dick kills the D
the hoy makes his escape
with Nellie.
A year passes. Dave has Joined the revenue
Dick will. Nellie is trying to live
honei Hv i" the fishing bu in.
BUggllng,
tran at Is
Edward
tuns into him and persuades him through fear
fight

the

in

saloon,

Through Dave's help
...at

,i

.

I

«:!

Rlvershl.

(May

2ft).

mlnary

-

girls

find

health and enjoyment In strenuous spring prac:iion

Writthe Indian girl (Evelyn Page).
_.
ten and directed by Melvin Mayo.
According to the custom of the Pueblo Inidans, the Tribunal Oath is taken never to
On the reservation the
inarrv outside the tribe.
His
chief ruled his tribe with an Iron hand.
daughter, Wa-nl-ne-nia meets by accident the
son of the Hopl chief and named Bi
Their meeting is Interrupted bv the medicine
man and his ton, Ni-a Wa-Ca, Ni -a-wu-ca. who
r
a-nl-ne-ma, drives 9
is in love with
nl-M ma is taken
off the r.
home, Shortly after the Hopl chief's son takes
the Tribunal Oath and is sent to col).

persons

see

.

W

tho same time Wa-nl-ne-mn and Nl-a-wn-ca
<<<'
take th.lr Tribunal Oatli
In the year of their graduation Wa-nl-ne-ma
and Set-te-wa have fallen in love. NI
given
reception
uid
a
at
quarpicks
a
rel with Set te wa and Nl-ft-wn-oa Is soundly
•

Kennel Club holds Its fifth annual
Turf and Field Club.
Marhh
Astor
considered the wealthiest young man
to aviation and makes his

dog show

nt the

I

|

(at
In

helm.

Amor

nr>t flight

Mass. — "Back

Boston,
to
Nature" nymphs,
clad In loosely-flowing chiffon, trip lightly ovei
the greensward In their Interpretation of the

Elephant Hutte. N.

M

-Elephant Butte Dam.
ted after 12 years'

work
The average death of water Is 66 feet
lake In the
and creat
ttflotel
world
Pen thousand memSheep
i

IgBt days.


THE MOVING PICTURE WORLD

June 24, 1910

THE REPRISAL (Three Parts—June 19).—The cast: Alma Thorne (Fritzi Brunette); Jack Rodney (Jack Pickford); Louis Rodney (Frank Picford); Dr. Steadman (Al. W. Wilson); Mrs. Thorne (Lillian Hall). Written by Thomas H. Ince. Directed by Thomas H. Ince. Written by Elizabeth R. Carpenter. 

Alma Thorne, the leading southern girl, learns to love Jack Rodney, who, afflicted with tuberculosis, is sent south to a sanitarium in an effort to secure his recovery. Alma gains in strength as he urges her to marry him. Produced by the producers of "The Thorne family, has proposed to Alma and has been rejected.

On the objectors of her friends, Alma remains steadfast in her determination to wed Jack and sacrifice her happiness. Friends gather for the ceremony, and as the minister is about to announce the union, Alma and Jack in the bonds of holy matrimony, Louis, brother of Jack, appears. "This is the man you are marrying," says he. As his younger brother swoons from the shock, the girl also fells unconscious.

Later the boy dies, and Alma, grief-stricken, swears to be revenged upon the man who has steamed her. Jack's widow (Mrs. Jack, Alma's mother, passes away, but before her death, she asks Jack to marry her son, who has just arrived. The news is taken under advisement. The news is taken under advisement.

THE ANIMAL'S POLLY (Three Parts—June 19).—The cast: The Girl (Marguerite Nicholas); Kate Gardiner (Gordon James); Mary (Mollie McComb); Dick Weed (Daniel Gilfelter); Oby (Charles Dudley); Turner (Robert Butler); Deris (Ruth White); Her Father (Bruce Smith). Directed by Charles Badger. 

While he digs for gold by day, "The Animal," a young miner, gambles by night. A woman, whose love he has turned off him, asks for his hand in marriage. He refuses her. His future looks dark when he learns that he is about to be lynched by a mob at the command of the jealous Turner. 

Petter Gardiner, evidences the Easterner's claim and bribes Dick Weed, the gambler, to make him believe that a man who has won all of the money of a miner's claim. The miner, in a desperate and honest effort to make him believe that Moll is his mother, whose passion for gambling has inherited. Oby, a half-wit, haunts the saloon, and revives the interest that he has long been accustomed to the engagement of the Easterner. 

But the passion of the gambler is no longer strong. Moll rushes out of the house to the Hall of Chance. Her son is inviolate by Weed and is abandoned. Oby snatches away the table cloth, jumbling the cards. Gardner, in a rage, strikes him down. His memory returns and he recognizes Gardner as the man who robbed him many years ago. He rejects her, and Gardner affirms that Kate is Oby's daughter. Reunited with her father, she marries the Easterner.

THE ANCIENT BLOOD (Three Parts—June 19).—The cast: Tom Loveloy (William Garwood); Edith, his wife (Violet Mercer); Madam D'Aubrey (Claire Berkey), written by William Laddrop. Produced by Garwood. 

On returning from her honeymoon, the

Universal Film Mfg. Co. IMP

A COLLEGE BOOMERANG (June 18).—The cast: Jean (Edith Roberti); Betty (Martha Davenport); Edelard (Francis Sargent); Prof. Grayson (Harry Benham). Written by Denison Clift. Produced by Winthrop Kelley. 

Jean, a young girl, has a wanton streak, that she is married to a rich couple, and she learns that her husband has been unfaithful with her. She learns of his love and his resolve to have Margaret. Overcome by her desire for revenge, she plans to have her and him lose his money. In the end she returns to her mountains and to her lovers.

Universal Film Mfg. Co.
wife of Tom Lovejoy, discovers a scented letter that her husband reads at the breakfast table without informing her of its contents. Edith realizes the letter is from the young woman who covers that a certain Lisette D'Auber requests Tom to come to her, and that Lisette’s husband, a well-known journalist, is in the afternoon unmanned, as she deems it advisable that they keep their secret to themselves.

Edith, heavily veiled, goes to the hotel that afternoon, and steps into the lobby where she sees her husband meet a foreign-looking woman of unknown connection together with a little girl about eight or nine years of age. Tom is too absorbed in what he is saying to notice her. When the little girl is told to go away and play by herself she declares that she wishes she could go in the house. Edith gives Edith an idea and the next day she again meets her employer. In his room Edith tells her all that she knows by her maid, Martha. Martha, Edith is now dressed up as Lisette D'Auber. She is to take steps up to the hotel counter and registers.

Meanwhile Edith finds little difficulty in becoming the young woman who is to be the little girl's little sister. As soon as Edith has made arrangements with the hotel and the girl takes Fanchon to take her to the mother's apartment, when she inspects the various dolls and runs away that belong to Fanchon. While pretending to play with the dolls Edith keeps an eye nervously on the inner room and ultimately the heads to Fanchon that she would like to enter it. But Fanchon insists that they can't go in there because her mother has a gentleman caller. Edith tells her that she has a letter from her mother. When Edith sees the sees Tom sitting in close proximity to Madam D'Auber, who is smoothing down her husband's shoulder. When Edith is at the reception desk Madam D'Auber is doing the preparatory work to write her story. In the painting frame is not in Edith's angle of vision.

Unfortunately, Edith and Fanchon get the excitement in their key-hole explorations that they fall asleep on the steps. Tom catches a glimpse of the face of attractive young woman as she is leaving with Fanchon. In trying to escape Edith trips up a girl and knocks her down where she is assisted to a chair by a hotel clerk. Edith goes to the hotel desk. She doesn't wish to be received by the lady she is supposed to be the "seeming" child is really his wife. Edith at last confesses her identity before the meaning of his presence in the hotel. Madam D'Auber is not interested in Tom to complete the sitting. Edith, not knowing what in the world she is referring to, seems puzzled.

Finally Tom takes her by the hand and pulls her off the steps. He asks whether the little girl draws in Madam D'Auber's studio and chiffoniers. The light of understanding breaks in upon Edith and she finds a breathless child that only borders within their love.

BEHIND THE SECRET PANEL. Three parts — June 22 — The cast: Petrov Marak (Paul Farrow, hero); Lazar (William Newell); Count Savonnoff (Benson Farrow, villain); Giselle (Maud Milton). Written by William Addison Lathrop. Directed by George Ridgwell.

The relations of Tom Petrov Marak (Paul Farrow) to Marak (Paul Farrow), for some years, she doesn't know. He is the son-in-law of the Count Savonnoff, a well-bred, cell of their home. M. Lazar, Chief of the Russian Imperial police, is a friend of Tom Petrov Marak, an admiral and jealous of Count Savonnoff, a wealthy rogue. Sonia has been playing one against the other. Behold, the woman is beautiful, but she cannot possess the son of Tom Petrov Marak, her husband. She has finished his murder under torture of him. She is found in the drawing room when Count Savonnoff is ushered in. When Marak is asked if he is on the lookout for anything, he is about to define even to the Count. His lone thought is Marak is the embodiment of tables and chairs. That is a deep impression that Marak is deeply involved in a Nihilist. Marak allows Sonia to be present at the meetings in Marak's house, of the secret passage from the cellar and makes other ilexic tricks. Sonia pictures the way whereby Count Savonnoff and Marak can be treacherous to Marak for the possession of Sonia.

It is a fine day on which Marak has planned to carry out his scheme. Count Savonnoff sends a big box of roses to Sonia. She is telephoning to her husband and pilots the card, taking his name, into the library and picks up the card, taking his name, out of the library and presents it to Sonia where Marak is announced and Sonia retires in order that Marak may have an opportunity to speak with her. Marak tells Marak that his friend, Sonia, has denounced him as a Nihilist. Hav- ing Discussion of this, and jealousy, Lazar gives him a vial of poison, adding the condition that he must depend on his protection. And that he must depend on him. Lazar tells Marak that his friend, Sonia, has denounced him as a Nihilist. Hav- ing Discussion of this, and jealousy, Lazar gives him a vial of poison, adding the condition that he must depend on his protection. And that he must depend on him. Lazar tells Marak that his friend, Sonia, has denounced him as a Nihilist. Hav- ing Discussion of this, and jealousy, Lazar gives him a vial of poison, adding the condition that he must depend on his protection. And that he must depend on him. Lazar tells Marak that his friend, Sonia, has denounced him as a Nihilist. Hav- ing Discussion of this, and jealousy, Lazar gives him a vial of poison, adding the condition that he must depend on his protection. And that he must depend on him. Lazar tells Marak that his friend, Sonia, has denounced him as a Nihilist. Hav- ing Discussion of this, and jealousy, Lazar gives him a vial of poison, adding the condition that he must depend on his protection. And that he must depend on him. Lazar tells Marak that his friend, Sonia, has denounced him as a Nihilist. Hav-
that the criminal, after all, is in Duprey's cabinet, returns. Marcia, seeing him ride up the tray with the hat, calls out:

Rufe has fainted in his hiding place. She removes the money he has stolen from the bank, throws it on the table, and then, having told him he has been discovered, leads him over to the officer of the law as the robber of the partner's funds. The situation, voices his protests, but is dragged off to the captain's office. Rufe, in the presence of Doctor Smith and Enid, in company with her father, finds Tim at the desk. Smith, who has known his errand Tim announces that Winslow will personally have to request the money. He tells Rufe to go and secure a bundle of worthless stock. Tim laughs, and opens a drawer. Rufe, hoping, as before, to escape, Tim, broken-hearted, falls with another stroke. Tim, upon awakening, finds love and appreciation on his side in the hearts of the two young people.

The man from nowhere (Five parts—June 19.)—The cast; James Herron (F. V. F.) (King Baggot); Betty Herron (Irene Hunt); Dolly Ferguson (Brenda), Robert Merton (Ray), Richard Jerome, Barbara, Ward, her daughter (Helen Martin); Larry, her son, Antonio Gaudio (Joseph Granby); the prison warden, Frank G. Fitzgerald. Produced by W. H. Clifford. Printed by Henry Otto.

After a two years' stay in Western mining camps, a James H. the Governor of the State, returns home. Antonio Gaudio, a foreigner, has won the affection of Betty, Herron's sister. While Tim, the Governor's son, is dressed to his sister, in which she promises to assist him in his escape, he orders his warden to depart. Arriving in the city, Jim tracks the Governor and her friends. At home, where Gaudio has engaged two separate rooms, one for Betty and another for himself across the hedges. Betty, overhearing Gaudio trying to convince Betty that she has no right to prevent her from marrying the man she loves, attempts to marry her the next day, while Betty insists on leaving the house, as they have not been pronounced man and wife. She travels to the hilly country to prevent her Jim breaks into the room. Gaudio runs off, but to a year in the penitentiary. Betty runs into her brother's arms. The bullet hits Betty and she falls on the floor. Gaudio makes his escape into the woods, where he is at the mercy of the Governor. The warden has been under arrest.

Jim is brought up for trial and on the testimony of the maid, who works in the Herron home, that she heard the brother threaten to kill the Governor if he ever laid hands upon her. While the prisoner is being eloping, the prisoner is promptly convicted and sentenced to five years in the pen. The Governor is left to his doings and try to make their escape. Several of them make their escape. This, comes to the Governor's rescue and saves his life. As a reward for his bravery, Gaudio is made a truant. Ruth, the Governor's daughter, hears of his heroic action and, as a token of her respect for his services, structs in the matter of his freedom. It is soon learned that in the meantime Gaudio is to be shot and that the Governor has been arrested. He is later released. The Governor and his party go to Gaudio's house to see him. It is found that Gaudio has been shot and that he is being taken care of by the Governor's sister, Betty. They offer him his freedom if he will marry her. Gaudio agrees.

Gaudio is offered by the gang to act as the gun for the police officer, but he refuses. He goes to the designated spot, finds the package of money left by the bandits, and starts away when he is arrested by Lieutenant Gloioto and his assistants. The other man is arrested and Gaudio tells him that he is an accomplice of the gang. Still the old man remains firm, but when Gaudio threatens to take him away from little Santa he leaves him alone. It happens one day while Lieutenant Gloioto is in a car of the little fellow, Santa, and his police through the streets that he knocks little Santa down. He takes him to the station house and is asked to identify the grandfather. A friendship springs up between them, naturally of children, of the police officer and the little girl becomes chums and she frequently visits him at the station house and he often calls upon her. A package, meantime brings his plans to a head and the blackmailing letter having been sent to the rich Governor's wife, the Governor is called in. The merchant goes to the letter to the police, and Gaudio, being advised to place the money they designate, to mark the bills. This is done and he rests the case in the hands of the police officers.
WILLIS AND INGLIS
Wright & Callender Bldgs.,
Los Angeles, Calif.

Perfect Developing and Printing
Negatives Developed. 1c. ft.
Positive Printing. 4c. ft.

TITLES in any language
per foot
5c. complete

Carda Free-Tinting Free
 Satisfaction guaranteed by our fifteen years' experience.
The Bird Films (June 23).—The opening scene shows a boxing ring, a string of pearls, and a cross in the center. As he kisses the cross the words of the song appear on the screen.

The hours I spent with thee, dear heart,
As are a string of pearls to me;
I count them over, every one apart.

My rosary, my rosary,
The savior is bidding good-bye to his sweetheart. For the last time they embrace. The song ends with the stately youth leaving for the front. As the young officer mounts his horse and rides away the girl falls in a faint to the ground.

And in the words of the song appear among the leaves the words above her.

"Each hour a pearl, each pearl a prayer,
To still a heart in absence wronged,
I tell each bead unto the end,
And there a cross is hung.

The months pass. The soldier is seen now at the campfire and now in battle. Always there appears before him the face of the girl he loves. And then one day he is wounded and taken to the hospital. The girl hears that he has been killed and grief-stricken, she enters the convent. But her soul is so sweetly still that, after mourning, she rises to find that the one she loved best has taken irrevocable religious vows.

JOKER.

THE FALL OF DEACON STILLWATERS (June 24).—The cast: Deacon Stillwaters (William Farnie); Miss Crobar (Miss Henry); Elsie (Lillian Peacock); Jess McDuff (Charles Conklin); McDonogh (Milburn Morante). Written by A. E. B. Bishop. Produced by Allen Curtis. The Anti-Sin League elect Deacon Stillwaters as president. When the league learns of the disgraceful illegal prize fights that are going on they decide to take the matter into their own hands and appoint their honorable president to put a stop to the shameful out.

In town a place noted for its spicy cabaret girls. A number of young men happen that on this same night Miss Crobar is entertaining guests in his place and they decide to take the matter into their own hands and appoint their honorable president to put a stop to the shameful out.

The Newman Pipe Organ
will solve your music problems.

J. P. SEESEBIRG PIANO CO.
Republic Building, Chicago

"NEWMAN" Brass Frames and Rails

Reading what Saml R. Tyler, Mgr. of the Lyceum Theatre, Gulf Lake, Canada, says about "NEWMAN" goods:

"Gentlemen:—

Frame received O. K. and are everything you claim them to be. The quicker other theatres use our frames, the better for their business. I might say they arrived without a scratch, glass included. Will always recommend your Brand Goods. I recall,

BAM'S R. TYLEE, Mgr. Lyceum Theatre"

CINCINNATI
717 Severance Ave.
Chicago

Building for Studio Purposes For Rent in Center of New York City
3-story stone and iron construction, 7 large studio rooms, 50 x 50 feet and 40 x 40 feet each, floor 50 feet scene 4 x 8. The rooms are used for dressing rooms and executive offices.

Nestor.

Wanted—a husband. (June 19.)—The cast: The husband (Joe Lane)—the lawyer (Betty Compson); lawyer (Neal Burns); his wife (Elna Rhyns); the uncle (Harry Rattenberry). Written by A. E. Christie. Produced by Nestor Studios. The young husband is called from the city on business of great importance. While he is gone Uncle telegraphs his niece, the wife, that he is visiting a certain hotel at the beach, where he wishes her to bring him his husband, and if she meets with the uncle's approval he will leave him his entire fortune. If not, he will take her off. The wife is desperate, as she is anxious to secure the money. She decides to conspire with the lawyer.

With offices adjoining the wife's lawyer is a young lawyer who has never had any clients. He has a sweetheart, but her mother refuses to consent to their marriage because he has earned no money. When the wife finds that her inn is out of town for a couple of weeks she talks to the young lawyer to explain the situation to him and finally secures his promise to act as his husband. He laughingly tells his sweetheart that he must go out for a few days for a lawyer which does not meet with her approval, especially as her lady friend tells her that she has seen her sweetheart dancing with the lawyer.

The wife and lawyer arrive at the hotel, much to the surprise of the wife's father. The lawyer decides to go to the beach with his mother and put up in the same hotel where the uncle and the others are staying... (Continued.)

WHAT COULD THE POOR GIRL DO? (Two parts—June 23.)—The cast: Jed (Eddie Lyons); Pretty Fifi (Harry Rattenberry); Mother Stella Adams); Clarke (Elyle Blodges); Superman Jack (Ed Burns); Jerry (Lee Moran). Directed by Henry King. Jed and his father and mother live on the farm. The father lets the son do all the work. She is busy churning one day when the churn wears out and Jed is sent by his father for a new one. On the way he meets Clarke, the safe cracker, who has decided to give up his habit and enter the business world. He tells her story to Jed and he takes her home with him. Jed decides to work hard and try his hand at churning and he is not long before father and mother notice that Jed is becoming quite attached to the girl... (Continued.)

Mr. Live Wire Exhibitor!

Have you arranged your bookings on Frederick J. Ireland's High Class comedy series TOM and JERRY?

IF NOT DO IT NOW

Two reels a week for ten solid weeks. First release Monday, June 26th. A sure fire box office winner for the hot weather season.

Made by EMERALD MOTION PICTURE CO.

Released exclusively through American Standard Motion Picture Corporation

Executive Office, 164-6 W. Washington St., Chicago

Branches in all principal cities.

June 24, 1916

THE MOVING PICTURE WORLD

2295

REEL BANDS

$10.00

A THOUSAND

BOOKING SHEETS

$5.00

A HUNDRED

Combination Caution and Film Shipping Labels

SAMPLE AND PRICES ON REQUEST

PATRICIA A. GREEN

131 NO. WASHINGTON ST. BOSTON

Developing

and Printing

Guaranteed to be photographically correct. Let our photographers bring out your negatives and please the way you want them.

Low prices—satisfaction guaranteed.

General Film Mfg. Co.

Office, 545-460 Peoples Gas Building

Studio and Factory, 360 Edgewater Pl., Chicago, Ill.

Murdock J. MacQuarrie

DIRECTING FEATURES

FOR

"MUTUAL MASTERPIECE DE LUXE"

PROGRAM

Address American, Santa Barbara, Cal.

Picture Machines

New and slightly used Power's, Simplex, Motograph and Edison at Bargain Prices. Opera and Folding Chairs, Operating Booths that pass fire inspection, Picture Curtains and everything for the M. P. Theatre, at lower prices than offered by our competitors.

Lear's Theatre Supply Company

509 Chestnut Street

St. Louis, Mo.

Mr. Live Wire Exhibitor!

Have you arranged your bookings on Frederick J. Ireland's High Class comedy series TOM and JERRY?

IF NOT DO IT NOW

Two reels a week for ten solid weeks. First release Monday, June 26th. A sure fire box office winner for the hot weather season.

Made by EMERALD MOTION PICTURE CO.

Released exclusively through American Standard Motion Picture Corporation

Executive Office, 164-6 W. Washington St., Chicago

Branches in all principal cities.

Mutual Film Corp.

Palsaff.

REAL ESTATE (June 12).—The cast: Oscar (Claude Cooper); Conrad (Frank E. McNeil); Hester (Anita Hare); real estate agent, Jack (Morgan Jones). Oscar and Conrad had no intention of becoming "Real Estate" when they strolled down the street, but a bright agent saw them and before they knew it, they were owners of adjoining lots in "Beautiful Seaweed." And when the deal was over and the land was "within two minutes of the railroad station," and that "there was a man in White Plains who sold a farm," Jack was going to take back the purchase if he did not make good on those two points. But he did, and the 250 acres of blue sky were twenty-five miles from Flap Stingo, the nearest town, and there the agent took them down there, and then drove them to the land in a razing audience. But when the judge broke all the speed laws to do it. Then he showed them the lot and he was given back his "suburban"-thing-y-thing mark. There was running water, all right, for water real all right, but the headline was "Oscar and Conrad thrashed the agent, and then took him to court, but as he had made good on a crook, and so saved the farm, and so justified him go and save the farm, and so justified him go and save the farm... (Continued.)

Lithographed Streamer Banners for all Paramount, Triangle, World, Equitable, Metro, Fox, Pathé, and all other Feature Pictures.

AGENTS WANTED

10 ft. x 23 in.

30 CENTS.

At Your Exchange or

NATIONAL POSTER CO.

1 510 Madison Ave., Chicago, Ill.

114 W. 45th St., New York City

310 Palais Bldg., Minneapolis, Minn.
"soak him": any time they could bring a legal action against him.

Fortunately, the victim, Conrad’s wife was a woman of resource. She made the acquaintance of the real estate shark, and in a few days induced him to sell her his house. The boat was conveniently wrecked off Seavey’s Creek, where, for he could not swim. She landed him on Conrad’s "land," and promptly there threatened to have him arrested as a trespasser. The like fate met them at Oscar’s; and the agent saw a watery glaze on one side and prison on the other. At the suggestion of the woman he bought back the property at a substantial advance, and then was surprised to see that his dream was gone away with Oscar and Conrad. He questioned her, and was shocked when she replied: "I am going with my husband, and to help him spend that money." Then for the first time he realized that he had been defeated at his own game and by a woman at that.

DOUGNUTS (Conductor 756) (June 17).—The cast: Conductor 756 (Riley Chamberlain); His Wife (Glada Swope); Mother (Mae Mungo); Son (Joe); Son-in-law (Joe Krey); Thief (Walter Hiers).—Conductor 756 is a man of culture and a contented one. He succeeds in obtaining a vacation which, wisely, he spends on the beach, where he makes the acquaintance of Dora and her mother, who accompany him to the hotel, where the former installs the landlord has hung up a sign which reads: "Henceforth No Dogs Will Be Permitted in Premises." He immediately strikes up a quarrel with the landlord, insisting that his dog get in or his trunk come out. The landlord obliges him by throwing out his trunk through the window. At the suggestion of Dora’s mother to get married, immediately proposes to Dora, who accepts him. It is not long before they are married. Dora is anything but a cook, and resents the cooking books for advice. Conductor 756 breaks his diet over breakfast, but forces down his meat in order not to hurt her feelings. A few days later he has the same regime and conductor 756 becomes sick. His pulse is abnormal and his tongue whiter than chalk. He decides that his is a case for the doctor. To the doctor he goes. Dora is too wise to eat her own cooking. She bands her portion to the dog, while she goes to a restaurant to enjoy hearty meals. The dog no sooner finishes his share than he sets up a dismal howl and shinks off to the hospital for cats and dogs.

Conductor 756 in the meantime reaches the office of Dr. J. M. Sickenburger, but gets cold feet at the door. However, by sitting in the office and observing the conduct of those within, decides to wait Mr. Turner on the steep. A few moments later, Conductor 756 is summoned to the office. The doctor, being unaware that he is not acting as a court, decides to wait his turn on the steep. When he discovers that he has 107 degrees, he concludes that he is as good as dead and collapses on his bed. There he lies, awaiting the day when he can see himself at the office and see a doctor. This causes the conductor to feel good, even the subway. The devil, who had entered the doctor’s face, immediately pounces upon him and continues to take his medical condition in hell, which has refused on earth. A struggle ensues in which the devil, after getting the conductor and awoke to find himself at sixes and sevens with the pillows. At this moment his wife rushes into the room and demands that the thief has invaded the kitchen. The conductor goes forth, but seeing that the thief had rendered absolutely helpless by the food he had taken from the pantry. An ambulance ar

THE MOVING PICTURE WORLD June 24, 1916

Our Catalogue of
Brush Electric Lighting Sets
contains more useful information about
electric lighting in general than any other book ever issued before today.

THE CHAS. A. STRELING CO.
Box MP-2, Detroit, Mich., U. S. A.

For Perfect Laboratory Equipment
INSTALL
CORCORAN TANKS
A. C. CORCORAN, Inc., 115 John Street
New York City

CONDENSER BREAKAGE STOPPED
using the Predictor Mount. Sits any lamp in a moment. Very simple and
rugged. Pays for itself in a week. Takes money.
Get circular. Positively stops $1.50. Used everywhere.
Condensers never ended of money.

W. G. PREDDY.
153 Eddy St., San Francisco, Cal.

ORAL ADVERTISING ALWAYS WINS
Advertise Your Films
by Ballyhooing the Streets
with a
DEAGAN
Portable Electric Juna-Fon
in Automobile
A 12-Piece Brass Band in 35 Inches
An Irresistible Lobby and Pit Attraction

J. C. DEAGAN
Deagan Bldg., 1776 Berteau Ave., Chicago, Ill.

Deagon Bldg., 1776 Berteau Ave., Chicago, Ill.

SALE—Feature Films with one, three and six sheets.
AMERICAN GENTLEMAN 3 reels, new, $30
FIFTH AVENUE 4 reels, new, $150
NIGHT OF TERROR 4 reels, new, $20
CRIMINAL PATH 4 reels, new, $35
DOC 4 reels, new, $20
TYRANNY OF MAD CZAR 4 reels, new, $25
SISTER TO CARMEN 4 reels, new, $30
ACTRESS’ REDEMPTION 4 reels, new, $25
WITNESS INVOLVED 4 reels, new, $30
Singles and Duplicates with Posters, Three Dollars up. Chaplins, new, Forty Dollars. Write for Lists.

G. W. BRADENBURGH, 421 VINCE STREET, PHILADELPHIA.

The Universal Camera
For Motion Photography
Write for Illustrated Catalogue
The Universal Camera Co.
801 W. Jackson Blvd., Chicago,
Branches 1007 Times Bldg., New York City, St. Louis, Denver, Los Angeles
239 N. Halsted St., Los Angeles

2296

BEAUTY
PEDIGRS, PUPS AND PUESIES (June 18).—The cast: Father (Orrell Humphrey); Shapey (Lucille Ward); Mike (Joe Massay).—Father’s street is a yard and more of them habitate the back fence, and old boots, shoes and the like. The boys, however, keep them away. Even six shots from a revolver only more them a bare instant, so father tills a pillow about his ears and endeavors to sleep in spite of moans. In the morning he is very irritable and his daughter, Loretta, inquires the cause. Father tells her the story and it persists in laughing. He reads the paper and comes across the advertisement of a dog fancier who lauds the waterculs prowess of his dogs. Father’s wife persuades him to pay him a call. While trying to recover father’s boots and other cat munition, kicks the ladder outside. Shapes and Baggs, in the roof. Mike, her lineman lover, working nearby on a pole, is called into play and rescues her. As reward for his heroism, she holds his hand and whispers sweet nothings.

Father has two dogs, one a cute little bull pup, with a long and loud pedigree. Rather purchased the pedigree and fonda reads it. He wants to return the dog to his former master, and finds him coming and bids a hasty adieu to Shapely. Father arrives and finds the dog and the pedigree, now certain that his rest will be undisturbed.

Later, realizing that a pedigreed dog should have a pedigreed master, father procures a "faithful tree" which he is to nurse. He drizzles Shapely in the history of her ancestors, but her mistress is on a journey and cannot line-age. She steals away and meets Mike. Mike has made friends with the dog, and fondly displays his find. Father, while looking for Shapely, discovers his pedigreed pup sound asleep, and his heart sinks as it awakens him. Then he sees Mike and interrupts his daughter’s conversation. Father, seeing Mike that Shapely is of royal lineage and must not marry a commoner.

But things change, and that evening while father is admiring his family tree Morphus hides his dog behind the couch. Shapely lets Mike into the house, and Father, too, enters. Father shows his dog. Shapely shows Mike the family tree and therein Mike discovers a pasted page telling of one of father’s ancestors, which was hanged for horse stealing. And while they wonder, father shows the dog’s pedigree. It is short of many cats on the back roof, and gazing down into the yard state a large pup shall soundly sleep. Father angrily rushes out and discovers Shapely and Mike together. But Mike’s dog shows longingly to be at the cottage, so father turns him loose. The dog gaily rides the back roof of the cottage and his master is expressive of his joy. Mike sees the opportunity for a killing and springs his request for Shapely. Father again explains the matter of lineage, and when Mike hints that something en braving it will be done, he is very complimentary to his father, father looks about in despair.

When father discovers the sad tidings he destroys his proof of lineage and gives his consent. The owner Mike is making a dog in the family who is "on the job" and

BILLY VAN DEUSEN’S EGO-SPENSIVE ADVENTURE (June 14).—The cast: Billy Van Deusen (John Stepping); Nonette (Carol Hardman).—Saw his family tree is not very expressive of his joy. Mike sees the opportunity for a killing and springs his request for Shapely. Father again explains the matter of lineage, and when Mike hints that something en braving it will be done, he is very complimentary to his father, father looks about in despair.

When father discovers the sad tidings he destroys his proof of lineage and gives his consent. The owner Mike is making a dog in the family who is "on the job" and

BILLY VAN DEUSEN’S EGO-SPENSIVE ADVENTURE (June 14).—The cast: Billy Van Deusen (John Stepping); Nonette (Carol Hardman).—Saw his family tree is not very expressive of his joy. Mike sees the opportunity for a killing and springs his request for Shapely. Father again explains the matter of lineage, and when Mike hints that something en braving it will be done, he is very complimentary to his father, father looks about in despair.

When father discovers the sad tidings he destroys his proof of lineage and gives his consent. The owner Mike is making a dog in the family who is "on the job" and
into the woods to drink the nectar from the babbling brook.

Likewise, when artists have their troubles and have not the money to get through, they, too, stroll into the woods, there to find inspiration. It is thus that a surmiser in trouble— as is evidenced by the few sandwiches and several fishes that lie upon the back of the Lone Man in the party—there are three girls and himself—and the face of the Jester of Joy and inquisitive that make the high seas of life. The Lone Man breaks up to select locations for the skating of Nonette, the prettiest of the party, selects a lovable nook in the fastness of where the skaters are so with the greatest of dexterity and dreams. She is a pretty picture herself—witty and bushy posed in strict artist fashion—and while the picture is long at times. He makes the fair one's acquaintance. But the Lone Man also has an interest in Nonette, and when he sees her listening to the chatter, he makes the personal acquaintance. The heartstrings tighten and he resolves to stop the idle chatter. But Nonette stops him with a hastily drawn card, and the Lone Man reads the note and laughs, for he realizes that Nonette can attach the face of a skater's skater on a surfer's face for them a client. The Lone Man and the other girls stroll in on Van Deusen and Nonette. Introductions follow and the party sits down to luncheon. Billy notices the evident absence of goodies and realizes that the party must be in need of funds. Billy's sympathy gets the best of him and he gives a deposit on Nonette's sketch of the beautiful sunset. True. Billy's heart flutters a little when he gives Nonette his card and tells her that he will be pleased to help her. Nonette and her friends arrive home, are accosted by a grumbling landlord who insists that they pay their rent or get out. So Billy's deposit goes to the landlord's pocket and the party is no nearer than before. Realizing, however, that they can procure money from the beauty of Nonette, as the sunset is unfaced, they all hastily work on it. They discover a painting on which to paint the picture and force the yolk of an egg with a little chocolate for darkness. The sun is quickly painted and Van Deusen unfurled that his masterpiece is finished. Van Deusen showed it to his friends. Nonette is reclining on a couch when Van Deusen arrives. She declaims to him that it is the result of overwork on the Sunset picture. Billy is sorry and pays many, many times the value of the picture, and leaves satisfying herself in the receipt of the wrong.

He takes his studio on everything that is supplanted with life. Billy arrives home, places his picture on a chair and goes to unburden himself to his friend next door. While he is being refreshed, his cat admiring the sunset, the sweater is swept over the mountains and proceeds to lick the picture into shape. When Billy arrives home with his friend he cannot explain the disappearance of the sweater, on his way to the studio. He arrives in the midst of the freezing and stagnation, and finds Nonette on the Lone Man's lap. Billy loudly remarks that it was from the broken heart, and likewise his pocketbook. To him that he had no call upon her inasmuch as the Lone Man was a fairy story. Not that little scheme their salvation that they might continue to live in Bohemia. Billy was fisherman—how could you end the day of the little artist maids him hide his liver, while the other captures his friend. Billy being by a cobemian himself, merely called it an "egg-sensious adventure" andingers.

THANHouser

BROTHERS EQUAL (Two parts—June 12).—The cast: Miss Alice (Barbara Gilrey); Son—Retired Trader (Robert Vauclain); Another Son—Fisherman (Thomas C. Harms).—Heartbroken at the death of his wife, the retired trader left his infant son in the care of relatives and returned to sea ventures of his early life to seek solace in excitement and hazard. He never returned to his son in the North; he died in a remote land, where word of his death was later sent to his executor in the city. The son grew to manhood and took up the case of seduction. To practice his theories of "Brothers Equal in the Sight of God and Man," he ran away from the bandits and, accompanied by his fiancee and her family, visited the beautiful spot.

Weicharft Pipe Organ

in conjunction with good pictures always draws crowded houses

WRITE FOR OUR

THEATER ORGAN CATALOG

WANGERIN-WEICHARDT CO.

112-124 BURLINGTON STREET

MILWAUKEE, WISCONSIN. U. S. A.

Arrived at the island, the Socialist and his fiancee were delighted with the socialistic material they found in the native colored population and here at the site, began to preach his doctrine. Meanwhile the sister of his fiancee discovered that she was rescued from drowning by a handsome fisherman.

The fisherman, however, was discovered to be the half-brother of the socialist, for it was to the island the talented shipwreck of his venturers, had taken a native wife, and had never released her because he considered that his own "Brothers Equal" was but a slogan and had no depth to reach a brother who was a black man.

The socialist staunchly stood by his principles so far as his wife, and his preparations to divide his estate with this other son of his father and his other wife, and his condition that the fisherman go away without again seeing the girl. The fisherman broke his promise and was discovered on the eve of eloping. To save them from such a union the socialist told the girl the bitter-truth about her lover's parentage. Horrified, the girl repudiated her and the fisherman that the fisherman attacked the socialist, but his onslaught was interrupted by an alarm.

The fisherman rushed to the scene of the fire. There he gave his own life in exchange for his wife and his daughter rescued from the flames. Dying, he turned his eyes on the socialist and asked to be remembered only as a "Brother Equal."
CUSHMAN LIGHTING PLANTS

Get the Crowd

Cushman thrilling governed engineering is ready to please you so as to let your “juice” than to buy it. You get a good light at arc, which makes clear, bright pictures. Extremely light 50 mm. for only 575 lbs. Not the cheapest, but cheapest in the long run. Get information describing exclusive features. It’s free.
told him he would bail them out if he (Thompson) would come to his place. Thompson refused, and Moon, to make good his threat to the boys, hied himself to the Chinaman and Hill. Taking these two men to the widow’s house, he forced them into a room, and they eat up everything and stored the rest in the widow’s house. As Hill and Thompson and Erows have broken jail and are in hiding, the next step of the widows’ home, just as Bill and Boggie have been discovered.

From this on things happen with great rapidity, during the next few weeks, and makes him marry Kena and himself. Just as the ceremony is over, Bill comes out of the window, followed by Boggie and the cop, and then a chase ensues, during which the team of laugh provokers are forced to jump on a passing truck, and the cops are holding on to a rear fender of the truck. But cutout the rope and makes their escape, while at the stunts of Thompson, Brown, and the widows embrace.

MUTUAL.

MUTUAL WEEKLY NO. 76 (June 14).—New York.—Gaunt-Mutual Players return north. After winter’s work in tropics, movie players resume work at Flushing, N. Y., studio.

Annapolis, Md.—President Wilson honors graduating class at Naval Academy. Awards diplomas to future admirals and tells them of responsibility.

Boston, Mass.—The Ancient and Honorable Artillery Company celebrates its 275th birthday. This is the oldest military organization in the United States.

Latest picture of Lord Kitchener, who was killed at sea when warship was blown up. Sub-tile: The picture was destroyed with all on board.

San Francisco, Calif.—Dr. B. F. Rittenhouse, who is 74, was discovered to have a heart trouble and the United States Senate reappointed him to the Senate.

Sheepsherd Day Speedway, N. Y.—American Liberty Day. 2,000 children form greatest American flag.

San Francisco, Calif.—Movie players leave for Orient. Signal-Mutual stars sail for a year of picture making in China and Japan.

Sub-title: Miss Helen Holmes who will star in "The Diamond Runners," a five-reel Mutual Masterpicture, and Miss Helen Holmes, will be shown here in role.

Los Angeles, Calif.—Leg work counts for nothing in this city. Miss Helen Holmes, who star in "The Diamond Runners," a five-reel Mutual Masterpicture, and Miss Helen Holmes, will be shown here in role.

MUTUAL MASTERPIECE.

SOUL MATES (American—Five Parts—June 8).—This picture was originally scheduled for release on May 8 but was postponed until the above date. This picture was produced by E. W. Searle at page 1576 of the issue for May 26. Los Angeles, Calif.—Movie stars in unique contest—an automobile fashion show.

THE INNER STRUGGLE (American—Five Parts—June 12).—Tub cast: Dr. Stephen Grant (Burt Fontaine); Mrs. Grant (Miss Helen Holmes); Leslie Grant (Winfred Greenwood); Harry Elliot (Roy Stewart). Dr. Grant, in charge of a leper colony in the Far Pacific, and his beautiful girl, Myra Hamilton. Thru she met Harry Elliot, a dislocated boy. Leslie, the man’s wife, Harry proposed to Myra. Grant warned her of Harry’s character, but she would not heed him. Myra and Harry visit Grant’s laboratory, where Dr. Grant is preparing a new vibrio. Grant was working on it. She bitterly berated him for his cruelty to his canine subject. While he was working on the vibrio, Harry appeared in the door. Grant, furiously at this ruthless destruc-tor of life, a month of labor, resolved that Harry would pay. Myra announced her engagement to Harry for a few dollars. He was at a hopeless task before her in trying to reform him. He is determined to remonstrate with him for his actions. In causing her pain, and she began to appreciate his nobility. Again she saw Harry with a cabaret singer. Overwhelmed with grief, she determined to see her two men to the widow’s house, he forced them into a room, and they eat up everything and stored the rest in the widow’s house. As Hill and Thompson and Erows have broken jail and are in hiding, the next step of the widows’ home, just as Bill and Boggie have been discovered.

From this on things happen with great rapidity, during the next few weeks, and makes him marry Kena and himself. Just as the ceremony is over, Bill comes out of the window, followed by Boggie and the cop, and then a chase ensues, during which the team of laugh provokers are forced to jump on a passing truck, and the cops are holding on to a rear fender of the truck. But cutout the rope and makes their escape, while at the stunts of Thompson, Brown, and the widows embrace.

TICKET PRICES.

<table>
<thead>
<tr>
<th>Roll Number</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Five Thousand</td>
<td>$1.25</td>
</tr>
<tr>
<td>Ten Thousand</td>
<td>$2.50</td>
</tr>
<tr>
<td>Twenty-five Thousand</td>
<td>$3.50</td>
</tr>
<tr>
<td>Fifty Thousand</td>
<td>$5.00</td>
</tr>
<tr>
<td>One Hundred Thousand</td>
<td>$8.00</td>
</tr>
</tbody>
</table>

Your own special ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Five Thoughts, etc., $1.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Four Thoughts, etc., $1.00. Prompt shipments. Cash with the order.
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 increasing your 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 inches, 75 cents each. Every prominent player.

FAC-SIMILE OIL PAINTINGS, all sizes, from $3 to $25 framed. Quotations submitted on any size, framed or unframed.

THE SEMI-PHOTO POST CARDS, $3.50 per thousand of over 600 players. The indispensable article for your mailing list.

PHOTOGRAPHS, SIZE 8 x 10, of all the prominent players, 600 different names, 25c. each.

LARGE PICTURES, HAND COLORED, size 11 x 14, all the prominent players, $2.00 per dozen; in aluminum frames, 30c. each.

GRAVURE FOLDER, containing pictures of the prominent players using stars from the stage, $100 per thousand.

SINGLE COLUMN CUTS of every prominent player, 40c. each.

KRAUS MFG. CO.

220 West 42nd Street, New York

12th Floor Candling Building

Send for Catalogue of over 600 players and samples free. Write us, giving details of your dull nights, and we will send you a remedy.

Transliterate

Furnishes a superior controlled direct current that produces the perfect arc for moving picture projection.

BERTNER ELECTRIC & MFG. CO.

W.H. PROSPECT AVE., CHICAGO, ILL.

EASTERN REPRESENTATIVE

LEON D. NETTER

1325 UNE ST.

PHILADELPHIA, PA.

THE MOVING PICTURE WORLD

June 24, 1916

JAPAN'S ANCIENT CAPITAL—Nara (On Same Reel as Foregoing) Japan's ancient capital—Nara—is located on the island of Nondo, and the first capital of Japan, noted for its beautiful temples and monasteries, is in the subject of this film. It shows interesting and intimate views of the buildings, streets, public and private life of its residents and their religious and industrial occupations.

LUKE'S SOUCY MIXUP (Biloxi Film Co.—June 10).—This film stars a gentle pastoral scene of some fashionable folk spending their spare hours in a quiet country dance. (not counting the fat boy, who's at least half a century old, in a two-seater "un Luxe.") The parties get mixed, the lunch enters the combat as an added starter, and the show is on! Here follow many amusing incidents, and the end of the film sees Luke at the helm of his brougham with an empty bank—"and suddenly see Luke in Mated's coated looks the badge of genius and the other, "yet not to do it, because, in the first place, he feels it lowers his professional dignity as an "important" man. The second place doesn't know a G string from a clothes line. This fact is not considered important, in the latter circumscribed by swathing his business hand in bandages. Luke carries his debut. His uncouth actions are at first put down to genius, but they finally get to be just what you know, later, the laughs result from his contact with the punch-bowl and the society Queens make a dizzy reel of action.

WHO'S GUILTY! TO S—BEYOND RECALL (Arrow—Two Parts—June 26).—The story tells of two young men, Bross, who decide to seek fortune in foreign lands. The sweetheart of John Leonard, Margaret, is invited with him on the occasional leave, and tells John before he goes that she has accepted a post from him to be district attorney. John tells her that she will be an accompaniment to a system of Justice that is unsound and in an absurd legal quagmire. The other man, Edwin Martel, finds it difficult to leave his sweetie, Bissi, who becomes hysterical when he hears of his intended trip. Edwin has been seen running some time, but was not leaving, so that when he comes back...
after to get his suit case and finds Elsie dead as he is stricken with horror.

He is found there, and his only witness, John Leonard, has sailed. Because of his poverty he is railroaded to the electrical chair, Margaret, during the last moments being the district attorney push the case against him. Then Leonard comes back, but it is too late. "Who's Culprit?"

THE IRON CLAW, NO. 8—"THE GREEN-EYED GOD" (Two Parts—Feature Film Corp.—June 20).—The detectives employed by Enoch Golden to track the murderer of his wife, and his enemy, The Laughing Mask, assure Golden that his discharged secretary is the wrong ringer. Margaret Golden does not believe this, but because of reports that The Laughing Mask, whom she loves, has been seen to kiss another girl, decides jealously to help track down her de- luded and seditious creation of his life once and for all.

Accordingly, a deary note, supposed to be written by Legar and informing his base mare that Margery will be captured in a stone just nearby, is placed where the Laughing Mask will find it. It is believed he will try to effect Margery's rescue and can be captured.

But the note falls into Legar's hands, and, although he knows it to be a trick, he decides to make capital of it and hop up the stone pit, which is mined. The Laughing Mask knows of this and ejects a rescue of the Golden party just as Legar sets off the fuse which wrecks the pit.

OUR LOBSTER SUPPLY (June 26).—This picture shows how to compensate for the desolation of the lobster supply through wasteful fishing, the U. S. government maintains thirteen lobster culture stations in Maine and Massachusetts, where almost 200,000,000 eggs are hatched each year.

An interesting view of the hatchery at Booth- bay, Maine, is shown; the walls of lobster culture. First, we see the setting of the lobster pots. The lobsters, attracted by a bait, slide through tunnels at the ends of the pot and cannot find their way out. Then the pots are hauled in, after remaining on the bottom for a day or more, and the lobsters are removed. About 10,000,000 lobsters, weighing about 15,000,000 pounds, are taken by this means each year.

How the egg-bearing lobsters are placed in a pound, where they are held until the eggs are well advanced, how the lobsters are removed to obtain the eggs, and how the eggs are finally hatched, are the subjects of this entertaining film.

PERAK—THE PROTECTED (On Same reel as Percognito).—This film shows the mineral and agricultural resources of Perak, the history and habits of its natives (Malays and Chinese), its places of amusement, its athletic sports, and lastly the famous Tower of Ipok, which occupies a prominent place in the town and which has been cut in the solid rock.

Triangle Film Corp.

THE DIVIDEND (Ince—Five parts—June 18).—The cast: John Steel (William H. Thompson), Frank Steele (Charles Ray), Betty Price (Ethel Ullman); Maizie (Margaret Thompson).

John Steel, a capitalist, makes formal announcement as president of the great corporation of which he is the head, that the new year just starting will see the company earn the greatest dividend in its history. Then he virtually offers his entire life to the task of making good his boast. He neglects his wife, his life, and when his son returns from college he has no time to devote to the boy that the young man soon drifts into a life of shame and degradation. He is disowned by his father and is soon with evil companions who drag him lower and lower. The father, meaner, seeks to discharge his obligation to society by a generous contribution to a charitable institution for the erection of a home for people of the slums. The fact that the very corporation of which Steele is the head will declare its great dividend on the year by crushing the people who are expected to take advantage of the museum, does not lessen the public acclaim with which Steele's action is primarily inhuman and humane alike.

The paths of Frank Steele, the rich man's son, and Betty Price, a girl of the slums who has been driven to the streets by the operation of Steele, the elder, eventually cross, and they take each other as the one or other companions of the underworld, one of whom attends the dedication of the museum upon its completion, and when words of praise are being said for Steele, the millionaire, the girl of the slums understandingly and denouncing him as the man responsible for the condition of herself and hundreds of others like her at that very minute.

Young Steel has long since ceased to make efforts to see his father and has surrendered body and soul to a life of the deepest degradation. With his companion, Betty, he comes a drug fiend and his greatest struggle is to secure the money needed to supply them with opium. And he is the most golden, wretched, depraved woman of the streets, de- serts Steele, and takes up with a thug who soon tires of her, trying to murder her. Young Steel disappears. A woman, the one creature to whom he might have clung, young Steel becomes a wanderer on the streets. There is to be a big ball of one of the gauge a certain night. A rival gang plans an attack on that night. Just as the attacking gangsters reach the hall where the ball is given, the young Steele shambles into sight. A fight starts between the two parties, and the young Steele is captured. The young Steel is mortally wounded, and the police officer who recovers him lays wounded unto death. The aged man sends word to have his son brought to his home. The boy, just before he dies, for yes his father, but makes clear to him the enormous price he has paid for the record dividend.

AN INNOCENT MAGDALENE (Fine Arts—Five Parts—June 18).—The cast: Dorothy Raleigh (Lillian Gish); Colonel Raleigh (Rex S. M. Elliott); The Woman (Mary Alden); The President (Seymour H. Hays); Mammy (Jen- nie Lee); Old Joe (Wm. de Vaul); Enoch Golden (Frank Griffin).—Dorothy Raleigh is a high-spirited Southern beauty who has been brought up by her father, Col. Raleigh, an unreconstructed Ken- tuckyian, to hate and despise the Negroes. The people of the little village of Norwalk, just outside of Louisville, has no other companions than the old negro servants, her animal pets and her books. One day, when she comes into her life by chance a young millionaire gambler named Forbes Stewart, he makes her his wife and takes her off for a year. Indignant at his presumption, the Colonel orders him to the house, but the young couple escape.

Dorothy meets her husband's friends who is grievously disappointed. He determines, rather than cause her unhappiness, to change his mode of living and give up his old friends. But a detective who knows something of his past, tries to blackmail him. He refuses to do so, and when another woman enters her home and seemingly proves that she is Stewart's wife an earlier marriage, she goes back to her father. The stern old man, how- ever, has discovered her, and she is compelled to seek shelter in a cabin with her old negro maid.

When Stewart is released from the peniten- tiary he hastens to his home to find his wife. Instead he finds this other woman, his same who has taken this method to win him back again. He repudiates her, however, and hurries to Norwalk to see the Colonel and de- mand Dorothy. The Colonel refuses to tell her whereabouts, but from an old servant Stewart learns the truth. Dorothy in the meantime has been led by her baby illegitimacy of the villagers, glad to see the proud name of Raleigh destroyed, makes her face miserable. She is about to kill her- self when Stewart arrives. The outcome of the lover and brings a change in the heart of the father that is supremely satisfying.

THE APOSTLE OF VENGEANCE (Ince—Five parts—June 25).—The cast: David Hudson (J. Frank Mc Arthur); Dr. Hackett (James A. Craig); Tom McCoy (Joseph J. Dowling); "Marm" (Frank J. Warren); Governor (Jack Gilbert); Elsie Hudson (Marcel Safford).—David Hudson is a young minister, living in a Kentucky town infested by thieving, horse- thyfeudists. The mortal enemy of the Hudsons is the infamous Tom McCoy, who has plans to make the young minister is being honored by a call from his governor. In the North his brother is killed in a pitched battle between the Hudsons and McCoys. The same day they blackmail him, they sear- deserts and take him to the crime of his promotion, brings him a letter from home, telling him that the job is done, and asking him to return and aid in the ex- termination of the "Hudsons." Hudson declines the call from the church in the North and goes back home, but not to his old church, and he is taken home by his family. He is so enraged at his refusal to take up with his wife and friends that he de- tains her from the house. He takes up his residence in the old cabin, and makes it known, but he is not announcing he will preach the following Sunday on "Love Thy Neighbor," a chance slip from a book belonging to Mary McCoy, the favorite daughter of the Hudson's worst enemy, from a brute who has attacked her. A little later the oldest McCoy attacks little Elsie Hudson and is caught by her from a bridge into the river, where she has drowned and not saw her sequel downstream and rescued her.
Solve Your Projection Troubles To- morrow and for All
by Installing a
RADUUM
GOLD FIBRE SCREEN

In many instances your failure to get the clear, sharply defined picture you think you ought to have is not the fault of your operator, but due to the inherent quality of the electrical current you buy; but it is the fault of the screen which you are using.

It is the rule, almost without exception, that wherever the projection is good enough to be an exciting and interesting picture, the Radium Gold Fibre Screen is used.

Write Us Today for Price and Detailed Information

RADUUM GOLD FIBRE SCREEN INC.
No. 220 W. 42d Street
NEW YORK CITY

and Mason. The only way she can get hold of her is to tell her she is wrecking his life, that if she would save him she must divorce him and openly return to her old life of the street and cafe. Then, when he is the lowest blow, all for Blake, and he is about to yield to Paula's persuasion to give up his wife to her when he learns the truth. He seeks out Thora, begs her to forgive him, as he long ago has forgiven her, and they are happily reunited.

"THE FLOWER OF NO MAN'S LAND" (Columbia Pictures Corp.—Five Parts—June 10.)—The cast: Echo, the Flower of No Man's Land (Viola Dana); Roy Talbot (Duncan McLale); Big Bill (Alphonse Gaiger); Kahoma (the Indian) (Mitchell Lewis); Pedro, the Mexican (Fred Jones); Mrs. Talbot (Nellie G. Mitchell); the Talbot children (Edlinne Scott); Porter, the Butler (Marcus Morally). Written and directed by John H. Ford. Dan Barrett, a miner, is murdered in the heart of the Arizona Desert by a Mexican named Pedro, in whose mine Barrett offered to take a half interest. Pedro escapes with the money, leaving Barrett's baby daughter, Echo, alone on the plains. She is rescued by Kahoma, the Indian, who raises her as his own. The miners call her "The Flower of No Man's Land."

When Echo has become a winsome girl of seventeen a great change comes to her. Roy Talbot, a rancher, has suddenly lost his voice as the result of dispassionate love, and he is sent to the West. His stage coach is overturned near the ranch, and Kahoma. He suffers a painful injury and Echo takes care of him. As he convalesces he is struck by the charm of the simple Western girl, and she impersonates his evidenience importance and his polished manners. Soon he is in love with Big Bill, a kind-hearted miner who has always been in love with Kahoma.

Kahoma gives her the love arrow which, according to the custom of his tribe, goes to a girl of his choice. The arrow, however, was given Kahoma's girl bride by her father, a great Indian chief, and it was Kahoma's grave. Talbot suddenly finds that his voice has returned, and he goes back East. There Echo finds it difficult to accustom herself to the ways of polite society. Talbot growing ailed, and however, he is ashamed of the "flower of Bill," a woman of the fast set. So he goes to the mission for a change. By mistake a pearl necklace is sent to the Talbot home and Echo opens the parcel, thinking it is for her. When it is left in Talbot's room, and he does not give it to her, her suspicions are aroused.

Accordingly, when a boy comes with a note which reads: "Come and see me in the Talbot home tomorrow," he opens it. It is from Talbot's deserted wife, who is living in a small town. She has been abandoned and goes to her and, overcome though she is by the terrible discovery that she is not a wife, promises that she will help her husband be cared for. She goes home, takes the love arrow, and at the ranch goes to the Indian for the West and Kahoma. Her Indian foster-father nurses her broken spirit back to life, and after a long absence, in which he makes Talbot pay for his treachery, he leaves Big Bill with the happiness that "The Flower of No Man's Land."
to the Mayor, who promises him an antidote for the poison, provided he will perform a certain task. Dr. Alden is interested in thought photography and experiments upon Myra by placing a plate holder against her forehead. Varney is present and suggests that she think of him. She agrees to do this, but her thought is\_periscope\_in working. Meanwhile the Black Master orders the disobedient member of the crowd to apply for the position of gardener at the Maynard home. Successful in obtaining the post, the new gardener prepares an instrument of death.

Returning from a walk with Myra and Dr. Alden, Varney recognizes the new gardener as a member of the Black Band and exchanges with him the "cipher" signal. Excusing himself, Myra runs upstairs to her room, and starts back in fear and suspicion. Lately, glass\_windows\_is violently smashed in the window close to her head. The new gardener has already attempted to earn his life by shooting Myra from the window of his room. Alden stays late that evening and, becoming suspicious of the new gardener, resolves to try thought photography upon him. Just as the sun sets late that night, Alden enters the gardener's room over the garage and takes his thought photograph.

Next morning the Black Master, learning that the gardener has so far bungled his task of exterminating Myra, gives Varney a more powerful telescope in order that the gardener may get the exact answer in seeing his nemesis. Dr. Alden places a decoy mirror in Myra's room and arranges to have the house surrounded by the police. A new telescopic arrangement is made ready for the new gardener with a switch operating from the run nearby; and as Myra enters her room and seats herself before her dressing table she has the appearance of sitting directly in front of the window. Again the new gardener shoots, breaking the mirror. Alden enters the gardener's tiny room, Alden and the police find it empty. Varney is immediately suspected of the gardener, and is informed that it is because of the thought photograph, which shows a blinding vision of the Black Master in "thumbs up" attitude. Varney proceeds to drop the account with the police.

The gardener, frenzied because of his double failure, goes to Alden's study. The large glass\_windows\_is suddenly smashed in the window close to his head. He starts to divide the hiding place of the Master, but expires before the message is completed.

**TEFFT JOHNSON FILM CORP.**

SONNY BOY (June).—Author and producer, Tefft Johnson.

Mother tells Sonny Boy to stop on his way to school at Mammy's and tell her to send the laundry. Mammy has bought a little Lily, her daughter, to deliver it. She meets Sonny Boy on the way, who delivers his message, and also asks Lily if she has ever gone to school and whether she can read or write, to which she says "Naw." She reminds him of the clothes basket from her head and becomes interested in Sonny's school habit. He asks her to take him to school with him, and they start off, forgetting all about the clothes. On arriving at school he introduces her to teacher and explains that she can sing and dance, but can't read or write. The teacher sends her next to Sonny Boy, which is the delight of the other children. She now splits hats and teases him. In the meantime several goats are destroying the basket of clothes which has been forgotten.

At recess Sonny Boy divides his lunch with Lily. He is envied by the other children, seeing this, tells the boys in their presence, "That's his sweetheart's box lunch and it a fight thing to do with the bully getting the best of it until Lily comes to the rescue and clears things up." School is out, and Sonny Boy shoots the fight and sends Sonny Boy and Lily home. On their way down the street, the boys notice the dresses and clothes on the running. After finding they find the clothes on the ground, and notice that the gardener has been done by several goats which Sonny Boy drives away, and Lily is crying as if her heart would break. The gardener, who is Mammy's heart\_looking\_for the children, whom they have missed since morning, takes Lily and the daughter and tries to get into the barn door. After investigation they find the pair sound asleep.

**BINDING LINEMAN'S LUNCH**

**V-L-S-E, Inc.**

**HEARST-VITAGRAPHE NEWS PICTORIAL**

No. 41 (May 22).

Chicago, Ill.—All is readiness for the opening of the Republican National Convention in June. The world's eyes are on the job. The Coliseum is prepared for the reception of the delegates.

Paris, France.—The Russian borde now in France to aid in the repulsion of German invaders are encamped near this city. The Russian military and religious customs are brought here by the Czar's soldiers.

Philadelphia, Pa.—Baseball is a part of the regular school curriculum in many city schools. The feminine ball players are proficient in all branches of the national pastime.

Richmond, Va.—The new naval sup\_ship\_is launched after impressive ceremonies. In which John A. Delesky and Mrs. S. P. Green of Memphis christens the big boat.

Washington.—The suffrage envoys who made a grand procession through the streets of Washington in a demonstration in front of the Capitol, aroused much interest in the capital. The demonstration was held in the world exclusively for suffrage, are located here. Some valuable specimens of this breed of roses were presented to the Botanists' Day on the two hundred and fiftieth birthday anniversary of this city.

Newark, N. J.—The New Jersey National Guard takes part in the military pageant of Poster's Day on the two hundred and fiftieth birthday anniversary of this city.

Manchester, N. Y.—The battle season here is opened with a monster auto parade. Beautiful girls in the latest fashions ride through the streets, cheered by thousands of spectators.

Milwaukee, Wis.—A multitude is used to create peace among friends, will draw that will seem and make the world a safer place.

Naples, Calif.—The Mexican border met the regular U. S. troops in preserving order. The National Guardsmen are thoroughly trained in anticipation of real war service.

Rochester, N. Y.—Flood water swamps the streets of this city, inundating the public parks, driving many persons from their homes and threatening to destroy much property.

**HEARST-VITAGRAPHE NEWS PICTORIAL**

No. 42 (May 30).

New York.—A thrilling marathon race is run through the streets of Mill City Park, with Hall taxing the maximum possible in a year in New York State.

Anchorage, Alaska.—Through a surprising welcome to the Russian soldiers who enter the capital in preparation for their campaign against the Germans in Russia.

New York.—The U. S. S. Oklahoma passes up the East River beneath the Manhattan sky to the Brooklyn Navy Yard, where she will be placed in drydock.

Brooklyn.—Pretty girls wearing filmy draperies do the wood nymphs' dance, tunefully tripping over nature's green carpet in the forest at Middlesex Pells.

New York.—Ten thousand members of the New York National Guard have reviewed before Major General John F. O'Reyan in the military maneuvers at Sheepshead Bay, Dun, Ireland.—The Hearst-Vitagraph News Pictorial presents the pictures in this country and the country, a constant supply of subject for reels. Reel boxes are of 1,000 feet capacity.

Set up and ready for use, the machine measures 31 inches long, 11 inches high, and 10 inches wide. The lamphouse is 10 by 6. Weight of machine, complete with arc and rheostat is 24 pounds. Packed for ship\_ment, the weight is 55 pounds.

There is absolutely no fire risk — "Safety First" has been the watch\_word in construction.

**BING BROTHERS MANUFACTURERS**

John Bing, Sole Representative

381 Fourth Ave., New York

**DEALERS**

Write for Special Discount

**THE MAN BEHIND THE CURTAIN**

(Vita-Graph, May 30).—The cast: Edna Hall (Lillian Water); Harry Leland (Pat O'Brien); Perkins (Temmy Ware); Gardner (William Dunn); Mr. Stanhope (John Craft); Whitman (Wendy Field). Directed by Courtland J. Van Deusen.}

Pate has not stopped being cruel to Edna Hall after orphaning her. The walkers inne
THE
SIXTH NATIONAL EXPOSITION
AND CONVENTION OF THE
Motion Picture Exhibitors
League of America
and the Motion Picture Industry
Coliseum - Chicago - Illinois

July 10th to 18th Inclusive

Will be the Biggest
EXHIBITORS SHOW
that this country has ever had
MANUFACTURERS!!
Are you going to allow this great show to take place without a
display of your goods??

EXHIBITORS
are the ones that you are catering to. They will be here in vast
numbers. Can you afford to miss this opportunity to reach the
real buyer? No!! If you are without space at this exposition
you will overlook the best chance of reaping the benefits of the
greatest and biggest Motion Picture Trade Show the world has
ever seen. GET YOUR SPACE NOW.

WRITE OR WIRE TO

WM. J. SWEENEY
Chairman Convention Committee

LOUIS H. FRANK
Manager of Exposition

1413 Masonic Temple Building, Chicago, Ill.
Mr. Globe, Manager of the Magnet Theatre

Rockville Centre

Discarded His Antique Equipment for New Machines, Special Lenses—Our Piteco Condensing Lense System—and We Improved His Projection 100%.

We Can Do the Same for You.

We  Equip  Motion  Picture  Theatres

PICTURE THEATRE EQUIPMENT COMPANY

1604 Broadway, at 49th St.  Project Engineers  New York

CONSULT US FOR MODEL PROJECTION
June

THE MOVING PICTURE WORLD

1916

24,

CLASSIFIED
ADVERTISEMENTS

EQUIPMENT FOR

SITUATIONS WANTED.

per

cents

Advertisements, three
word, cash with order; 5% cent6
postage stamps accepted.
Classified

minimum;

SALE.

"Amberlux."

CAMERAMEN—

Furnished with outfit—portable electric light* to rent. Feature* and lndostrlal pictures produced.
Ray, 326 Fifth Are.,
N. Y. City.

"Amberlux."
wants situayoung man of sober habits and EuropeaD
Rudolph Nickel, 3635 Washington

MOVING PICTURE OPERATOR
tion

experience.
Blvd.,

Louis,

St.

EUROPEAN ORGANIST

desires position large

house

playing pictu
care M. P. World, N. Y. City.
AT LIBERTY— expert feature and travel
Nine and half years with "Kine-

photographer.

of

Co.,

England and America

also

;

capable of taking full charge of laboratory.
Latest features 'When it Strikes Home," Chas.
K. Harris; "Hearts of Men," Chas. K. Harris;
"Should a Babv Die " Chas. KY Harris. Henry
W. Savage, "Robinson Crusoe." Possess Debrie

camera outfit.
Have best of references also
wide experience at color work. Harold L. Miller,
;

Whitestone, N. Y.

Tele. Flushing 1165.
strictly
sober,
desires

OPERATOR,

Chestnut

HELP WANTED.

W1ANTED — Moving

picture camera owners In

Globe Film
111.

ELECTRICIAN.— Capable having

general charge operating department for dozen
theaters.
Must be first class man. Permanent.
W. S. Butterfield, Battle Creek, Mich.

BUSINESS OPPORTUNITIES.
WRITE
tings.

for our special

offer

Louis, Mo.
Filters" complete, with
advertising slide, $3.50.

St.

Lens

-getting

Wyandotte

ler,

Bldg..

Cc'-

—

™

"

SALE— Slightly-used Sim
guaranteed perfect and good as
able prices.
Second-hand Motiograph in good
condition, cheap.
Room 206, 1482 Broadway,
N. Y. City.

"Amberlux."
have several

OPERA CHAIRS— We

lots

good chairs from 40c. up. Let us know what
you want. We save you money. Crescent Film
Co.. 170 W. Washington St., Chicago, 111.
HAVE— A Simplex in first-class condition.
Write for particulars. Wm. Orr, 172 W. Washington

Chicago.

St.,

111.

GALVANIZED IRON BOOTH—5V, ft.
wide and deep, $40.00. A big bargain.
W. Washington

cent Film Co., 170

high,
Cres-

GENERAL ELECTRIC— Motor

Chicago,

St.,

on screen

generator

set

Motor 3 phase, 00 cycle, 220 volts generator 50 amp. 0o volts, price sl'J."",.0o.
Pulen.-k.-y, 23 Beaver St., Albany, N.
{.
WRITE US— For bargains In motion picture
machines and theatrical equipment of all kinds.
We have a large stock. Write for bargain list.
new.

;

We

can save you money on anything you need
pertaining to the theater.
Crescent Film Co.,
170 w. Washington St.. Chicago. 111.

POSTERS

l'hila.,

St.,

Pa.

with 2 ma-.
can Panoramic and tilting top tripod. $45. Oth
Williamson panoramic and tilting top tripod. In
carrying case. Our price, $26.50. Every' machine guaranteed. Write today, David Stern Co.,
,

:

booth for two machines,
220 volt compensarc, matype.
Polo _chairs.
Keefe, 1825 Vine St.,

v

1047, R.

.,.

In business

in.

BARGAIN— Schneider professional camera,
200 ft. capacity, teakwood case, Carl Zeiss
Tessar F.3.5 lens in focusing mount, tripod,
three 4-gal. developing trays, two 100 ft. capacity developing racks, film winder, carrying
case for camera.
Outfit like new.
First $100
PRESTWICH 400 ft. outside magazines, 2 inch
F.3.5 Zeiss, one extra magazine and tripod. PerCost new about $450. Will sell
fect condition.
for $350.
Photos submitted on application.
Jacobs Photo Shops. P-l Bldg., Seattle, Wash.
Ol'R

NEW MODEL

camera,

No.

automatic

4 Pittman profesdissolve, automatic

take up, both directions, 400 ft. magazines. The
most up-to-date camera on the market. R. W.
Pittman Co., 304 Canal St., N. Y. City.

set-

a practical

cott Sq., Buffalo, N.

V.

"Amberlux."

WANTED—

To lease on the monthly payment
basis, a theater with modern ventilating system
that seats not less than 000, one fully equipped
for moving pictures and located In New England or New York preferred.
G.,
Box U^T,
Leominster, Mass.

prices.
City.

Atlas Seating Co., 10 East 43d

St.,

N. Y.

GUARANTEED REBUILT MACHINES— 100S
Motiograph, $00; 1011 Motiograph. $75; 1918
motor drive. $250;
Motiogrtr
Power's 6A. S150; Edison Exhibition, 65; Bd.1son type B, $75 Power's V, $05. Going quick.
;

Rush your

Amusement Supply Company,

order.

800-2 Mailers Bldg., Chicago.

SALE—

Savoy theater, Reading, Pa., seatFOR
ing 400, complete, new building three years
ago, at corner; built up residential section;
daily; population
107,000.
Address
021 No. 11th St., Reading, Pa.

matinees

NEW MODERN

HATER,

population 1,500,
seating capacity 1,000, open six months, equipment very latest, large stage, playing pictures,
v.upli vllle and road shows.
A good chance for a
live man.
Present owner cannot attend to same.
Price $5,000. Investigate, this is a bona-fide
proposition. Address L., care M. P. World, N. Y
111

City.

\LE— Bona-fide
town

of

2,000,

bargain, theater 210 cado competition, fully

to

$200.

Peter's all

—

aluminum

$150.

with F.3.5 lenses guaranteed bargains. Ray,
326 Fifth Avenue, N. Y. City.
PROFESSIONAL Moving Picture CameraTripod, tilt, developing outfit.
Everything like
new $225. Tropical, 03 Raysbore, Tampa, Fla.
FOR sale— Latest model No. :: American
professional motion picture camera with thro
Camera Is equipped
400-foot metal magazines.
with three-Inch focus B. & L. Zeiss Tessar lens
Has all
In Interchangeable focusing jacket.
latest attachments, magnifying focusing tube,
direct sight finder, footage, take-up and speed
indicators and regular and stop crank attach.OOO
ments. Cost $.".7."i. Camera used for only
win
feet nim and In equal to new oondltlon,
1

three and hair yeai
Iteason for selling, dissolution of
partnership,
Business rei
,

maker.

v
'IT.,

MOVIE

at.

i.

Knoxvllle,

one of

tht

beautiful

I

vilege

photoplay

will

give you

\\i

i:kii

dealer an
you require
St

.

\

worth SlooiMi
will

sat

i

k.

ii,

iioov,

fan

Send for

my

making you

list.

a

i

...

i

,.

Film Booking Service, 801
cago.

printer

and

title

ma
tiling

five

reelers.

the pleasure of
Auxiliary
Schiller Bldg., Chi-

cuxtomer?

111.

\; E
3-4 and
REEL FEvri'RES
GOOD CONDITION, POSTERS FOR ALL
ALSO CHAPLIN SINOl E
:.

IN

COMEDIES

n. v. r

and

•

commercials.

prints.

6

Peerless

WE

SPECIALIZE IN I'SED EDUCATIONAL,
SCIENTIFIC
INDISTIMM.
\ND
FILMS
WE II \\ E U
EII.M

I

\l-.iK

V.TORIES

Ell V

Vutheiitlo

Bid.

oulj
,

m

picture'

"

on the big money taking

H| K

iw

money
ou

in

takil

if

your

locality

oameraa

at

EQUIPMENT WANTED.
Perforated
dark

Newark.

St.,

four,

May we have

satisfied

MISCELLANEOUS.
"Amberlux

win

100 featuree

Market

J.

FEATURE FILMS— Three,

YMKK

foi

Y.

WANTED

N.

$1.50 each.

Hatch. 284

$20 to $100.

i

II

motion

N Y City.
500 SINGLE REELS

nan

i'\mi

write to the

about

actually

1

should coaunaaloate
with me, second-head Asserteaa plotares at B»ropean price*. Donald Campbell, 146 Wert 40th

\i„
\i:

es

St.,

for forwarding chai

rate

Blankem

of July

of

examination on receipt of ezp
ways. Same to be refunded If oami
Shipping

ill.

ma

I

OVER SEAS BUYERS

St

Richardson endorses "Amberlux Filters."
$00.
Jure $60. Pitt-

We:

FILMS FOR SALE OR

profes-

Camera, 215 West

SAVE MONEY— Vistas
man's $96
all

NEGATIVES wanted; musl be 1.500 feet or
over; high class dramas or spectacular productions, spot cash If suitable.
Weinberg's Fea115

CAMERAS WANTED.
WANTED — Second-hand

CAMERA

sional, tripod, etc.
Address
12th St., N. Y. City.

multiple reels.
Paper not necessary. Nature
study, industrials, scenic, drama, some comedy.
Will pay ten dollars per reel for those passing
inspection.
J. W. Parry, Ames, "

III.

CAMERAS FOR SALE.

N.

:

tripod, in carrying case.
Our price, complete,
$75.
7th : Davasco professional Kite

sional

ASBESTOS lumber
permanent
chines,

successful moving picture broker.
SeventeeD
years of continuous success. Selling upwards of
one million dollars' worth annually, sales, exchanges and leases. Lewis, the Moving Picture
Broker.
Established lV.lf,.
Offices, :,T -

Sell.l

Will-

:

:

Send for

Mutual releases.

of old

Keefe. 1325 Vine

list.

THEATERS WANTED.

Lyric

3rd

price, $75.

Boon Scenic Studios, Hicksville, Ohio.

CASH FOR YOUR MOVIE— I am

pacity,

Our

film.

of

111.

Alsman, Mayfield, Ky.

every town to take local scenery.
Co., 937 Edgecomb Place. Chicago,

St.,

AMBERLUX

steady

position in theater where good projection is
demanded and appreciated. Handle any equipment, guarantee satisfaction.
Address Henrv

WANTED.

standard size

iamson motion picture camera, lo0 ft. capacity,
teakwood case, equipped with F.O lens in focusing mount.
Our price, including sole leather
Kinograph motion
carrying case, $48.50. 4th
picture camera, 200 ft. capacity, equipped with
Zeiss Tessar F.3.5 lens in focusing mount, brand
Phantoscope motion picture
new, $75.
5th
camera, 200 ft. capacity, magazine side by
Very compact, fine mechanism. Equipped
side.
with Carl Zeiss Tessar F.3.5 lens in focusing
mount.
Our price, with carrying case, $87.50.
Oth
Ensign motion picture camera, 100 ft.
capacity, with Ensign panoramic and tilting top
:

(man

liberty

at

Experienced in high class photoWill play with orchestra or ourselves alone.
$1,000 musical library.
Prefer
South or West. A-l reference. Address Leader,
110 vv. Market St., Elmira, N. Y.

macolor"

—

;

work.

jlcture

—

Mo.

violinist AND PIANIST

and wife).
play

machines.

several

.

J. P. Redington, Scranton, Pa.
LARGE STOCK of used moving picture maall kinds
also opera and folding chairs
all goods guar
at about half regular price

chines

Mm

ilpment, oari
u. Mil

motion

picture

a

"

ins

and


HYDROQUINONE
GENERAL CHEMICAL COMPANY
NEW YORK PHILADELPHIA CHICAGO

You better bet on Speer Projector Carbons— they are winners—
Place your order now

NET CASH PRICES

\[ \frac{1}{2} \times 12 \text{, cored, pointed both ends, } $37.50 \text{ per M. (1,000 in a case)} \]
\[ \frac{9}{16} \times 12 \text{, cored, pointed both ends, } $40.00 \text{ per M. (1,000 in a case)} \]
\[ \frac{3}{4} \times 12 \text{, cored, pointed both ends, } $50.00 \text{ per M. (1,000 in a case)} \]
\[ \frac{7}{8} \times 12 \text{, cored, pointed one end, } $115.00 \text{ per M. (500 in a case)} \]
\[ 1 \times 12 \text{, cored, pointed one end, } $150.00 \text{ per M. (500 in a case)} \]

Sample Orders for 100 Carbons Filled at 10% Advance on Above Case Lot

Prices If Cash is Sent With Your Order. First Come First Served.

SPEER CARBON COMPANY (Makers of Carbon for Electrical purposes during the past 25 years)

For Sale by Leading M. P. Machine Distributors, Including the Following:

J. H. HALLBERG, 727-7th Ave., New York, N. Y.
KLEINE OPTICAL CO., 186 N. State St., Chicago, Ill.
SOUTHERN THEATRE EQUIPMENT CO., Rhodes Bldg., Atlanta, Ga.
KANSAS CITY MACHINE & SUPPLY CO., 613 Walnut St., Kansas City, Mo.
G. A. METCALFE, 117 Golden Gate Ave., San Francisco, Cal.

MIRROROID—THE PERFECT SCREEN!

ENDED BY THE CONFIDENCE OF 500 MIRROROID USERS IN LEADING THEATRES, COLLEGES, SCHOOLS, THE WORLD OVER. USED BY UNCLE SAM FROM CANADA TO PANAMA AND BY THE EXHIBITORS WHO KNOW.

LET US SEND YOU LARGE FREE SAMPLES.
TEST! COMPARE! WHAT YOU SEE YOU CAN BELIEVE.
MIRROROID RESULTS WILL EXCEED YOUR HIGHEST EXPECTATIONS.

SEAMLESS! Shipments One Hour. 33 1/3 CENTS SQ. FOOT.

USE MIRROROID

Endorsed by the confidence of 500 Mirroroid users in leading theatres, colleges, schools, the world over. Used by Uncle Sam from Canada to Panama and by the exhibitors who know.

Let us send you large free samples. Test! Compare! What you see you can believe.
Mirroroid results will exceed your highest expectations.

Seamless! Shipments one hour. 33 1/3 cents sq. foot.

→ Use Mirroroid

KNOWLEDGE BRINGS SUCCESS

Messrs. Exhibitor, Exchangeman, Operator, and Film Men Everywhere:—The moving picture business is one of the youngest but one of the leading industries of the world to-day. We may well be proud to be connected with it. Are you keeping up? Do you know all about it? It will yield larger returns for an equal amount of work to the men who know. Each weekly issue of the Moving Picture World contains more up-to-date information than you can get from all other sources. Subscribe now if not already on our mailing list. You will get your paper hours earlier than from the newsstand and it costs less.

ONE YEAR ........................................... $3.00
SIX MONTHS ..................................... $1.50

See title page for rates Canada and Foreign

MOVING PICTURE WORLD
17 Madison Avenue, New York

In answering advertisements, please mention The Moving Picture World
**List of Current Film Release Dates**

(For Daily Calendar of Program Releases See Pages 2284, 2286.)

**General Film Company**

<table>
<thead>
<tr>
<th>RELEASE DAYS</th>
<th>Monday</th>
<th>Biograph, Kalem, Lubin, Selig, Vitagraph.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tuesday</td>
<td>Biograph, Edison, Essanay, Kalem.</td>
<td></td>
</tr>
<tr>
<td>Wednesday</td>
<td>Biograph, Edison, Essanay, Kalem.</td>
<td></td>
</tr>
<tr>
<td>Thursday</td>
<td>Lubin, Selig, Vim.</td>
<td></td>
</tr>
<tr>
<td>Friday</td>
<td>Kalem, Knickerbocker, Vim.</td>
<td></td>
</tr>
<tr>
<td>Saturday</td>
<td>Essanay, Kalem, Lubin, Selig, Vitagraph.</td>
<td></td>
</tr>
</tbody>
</table>

**BIOGRAPH.**

- **May 29** - The House with Closed Shutters (Drama) (Biograph Reissue No. 62).
- **May 31** - Woman Against Woman (Three parts-Drama).
- **June 5** - The Girl Across the Way (Drama) (Biograph Reissue No. 53).
- **June 6** - The Liar (Two parts—Drama) (Biograph Reissue No. 64).
- **June 12** - The Spirit Awakened (Drama) (Biograph Reissue No. 55).
- **June 14** - Liberty Bells (Three parts—Comedy-Drama).
- **June 19** - A Misguided Boy (Drama) (Biograph Reissue No. 56).
- **June 20** - The Reformers (Two parts—Drama) (Biograph Reissue No. 57).
- **June 26** - The Fiend (Drama) (Biograph Reissue No. 58).
- **June 28** - A Pair Rebel (Three parts—Drama) (Biograph Reissue No. 59).

**EDISON.**

- **May 25** - The Coward's Code (Three parts—Drama).
- **May 24** - The Cerephina Moth (Educ.).
- **May 30** - Helen of the Chorus (Three parts—Drama).
- **June 7** - Love's Labor Lost (Caricature).
- **June 13** - The Man in the Street (Three parts—Drama).
- **June 14** - The Charge of the Light Brigade (Drama) (Reissue).
- **June 20** - The Mule's Ruins (Three parts—Drama).
- **June 21** - The Pedl Pip of Hamelin (Juvenile).
- **June 27** - The Southerner (Three parts—Drama).

**ESSANAY.**

- **May 20** - A Rose of Italy (Three parts—Drama).
- **May 27** - The Condemnation (Two parts—Drama).
- **May 24** - Unmarked Neos Pictorial No. 10 (Caricature).

**LUBIN.**

- **May 18** - Jackstraw (Three parts—Drama).
- **May 20** - The Winning Number (Comedy).
- **May 22** - Otto (Three parts—Comedy).
- **May 25** - Prisoners of Conscience (Three parts—Drama).
- **May 27** - Oh, You Uncle! (Comedy).
- **May 29** - Two for One (Comedy).
- **May 30** - Final Payment (Two parts—Drama).
- **June 1** - The Code of the Hills (Three parts—Drama).
- **June 3** - Pickwick Diamonds (Comedy).
- **June 4** - Otto the Reporter (Comedy).
- **June 8** - The Scarecrow (Three parts—Drama).
- **June 10** - Two Smiths and a Haff (Comedy).
- **June 12** - The Cobbler (Comedy).
- **June 13** - The Avenger (Two parts—Drama).
- **June 15** - Sons of the Sea (Three parts—Drama).
- **June 17** - Hubby Puts One Over (Comedy).
- **June 18** - Otto's Legacy (Comedy).
- **June 22** - Love Is Law (Three parts—Drama).
- **June 24** - Persecution (Comedy).

**SELIG.**

- **May 27** - A Five Thousand Dollar Biopement (Comedy—Drama).
- **May 29** - The Hare and the Tortoise (Three parts—Drama).
- **May 30** - The Selig—Tribe No. 43, 1916 (Topical).
- **June 1** - The Selig—Tribe No. 44, 1916 (Topical).
- **June 3** - Crooked Trails (Western—Drama).
- **June 5** - A Temperance Town (Three parts—Drama).
- **June 5** - The Selig—Tribe No. 45, 1916 (Topical).
- **June 8** - The Selig—Tribe No. 46, 1916 (Topical).
- **June 12** - Some West to Make Good (Western—Drama).
- **June 12** - The Two Orphans (Three parts—Drama).
- **June 12** - The Tenth Avenue No. 47, 1916 (Topical).

**VIM.**

- **May 25** - Baby Doll (Comedy).
- **May 29** - Villains and Violins (Comedy).
- **June 1** - The Schoemers (Comedy).
- **June 2** - The Land Luster (Comedy).
- **June 8** - The Sea Dogs (Comedy).
- **June 9** - A Dollar Down (Comedy).
- **June 15** - Hungry Hearts (Comedy).
- **June 16** - The Rake (Comedy).
- **June 22** - Never Again (Comedy).
- **June 24** - For Better or Worse (Comedy).
- **June 29** - Better Halves (Comedy).
- **June 30** - For Value Received (Comedy).

**VITAGRAPH.**

- **May 22** - The Cost of High Living (Comedy).
- **May 26** - The Battler (Comedy).
- **May 27** - The Primal Instinct (Three parts—Drama) (Broadway Star Feature).
- **May 29** - The Blue Bird (Drama).
- **June 2** - The Lonelles (Comedy—Drama).
- **June 3** - Carew and Son (Three parts—Drama) (Broadway Star Feature).
- **June 5** - New York Past and Present (Historical).
- **June 9** - She Won a Prize (Comedy).
- **June 10** - A Strange Case (Three parts—Drama) (Broadway Star Feature).
- **June 12** - Her Loving Relations (Comedy).
- **June 16** - Harold the Nurse Girl (Comedy).
- **June 17** - Ashes—Drama (Broadway Star Feature).
- **June 19** - Stung! (Comedy).
- **June 23** - Curfew at Simpson Center (Comedy).
- **June 24** - Would You Forgive Her? (Three parts—Drama) (Broadway Star Feature).
- **June 29** - The Race for Life (Comedy).
- **June 30** - Losing Weight (Comedy).
- **July 1** - The Lily and the Rose (Three parts—Drama) (Broadway Star Feature).

**General Film Company Features**

**BROADWAY STAR FEATURES.**

- **May 6** - The Resurrection of Holis (Three parts—Drama).
- **May 12** - Accused Mice (Three parts—Drama).
- **May 20** - Miss Adventure (Three parts—Drama).
- **May 27** - The Primal Instinct (Three parts—Drama).
- **June 3** - Carew and Son (Three parts—Drama).
- **June 10** - A Strange Case (Three parts—Drama).
- **June 17** - Ashes (Three parts—Drama).
- **June 21** - Would You Forgive Her? (Three parts—Drama).
- **July 1** - The Lily and the Rose (Three parts—Drama).

**KNICKERBOCKER STAR FEATURES.**

- **May 12** - Broked Fettters (Three parts—Drama).
- **May 17** - Spellbound (Five parts—Drama).
- **May 19** - A Child of Fortune (Three parts—Drama).
- **May 26** - The Flirtin' Bride (Three parts—Drama).
- **June 3** - Shadows (Three parts—Drama).
- **June 9** - The Stained Pearl (Three parts—Drama).
- **June 16** - An Old Man's Foily (Three parts—Drama).
- **June 18** - Pay Dirt (Five parts—Drama).
- **June 23** - The Ancient Blood (Three parts—Drama).
PHOTOPLAY EXCHANGE

In the market for clean artistic features, unusual educational subjects, and good scenic or travel pictures.

MRS. KATHERINE F. CARTER WILL MEET PRODUCERS IN EITHER CITY WHO HAVE SUCH MATERIAL TO OFFER

Exchange Office
20 Winchester St., Boston  Candler Bldg., New York

MOTION PICTURE MACHINES

POWER—SIMPLEX—BAIRD

HALLBERG'S

20th CENTURY MOTOR GENERATORS

Minusa Gold Fibre Screens

The Acme of Screen Perfection

SANIZONE DEODORANT

The Perfect Perfume for Motion Picture and All Theatres

WE ARE DISTRIBUTORS

Ask for Catalogs

LEWIS M. SWAAB

1327 Vine Street, PHILADELPHIA, PA.

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.

Westinghouse Motion Picture Equipment

enables you to produce clear, steady pictures which please your patrons.

This equipment is compact and easily installed.

There is nothing complicated in construction or operation.

It gives constant voltage over a wide range of load which is very important for "fading in" as it enables the operator to "warm up" his second arc without affecting the brilliancy of the first.

The services of Westinghouse engineers are available to assist in the solution of your problems.

Westinghouse Motion Picture Equipments were awarded a Medal of Honor, the highest award granted in this class, at the Panama Pacific International Exposition.

Send for Booklet 4543

Westinghouse Electric & Manufacturing Co.

Sales offices in all large cities

East Pittsburgh, Pennsylvania
### List of Current Film Release Dates

<table>
<thead>
<tr>
<th>Universal Film Mig. Co.</th>
<th>Mutual Film Corp.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ANIMATED WEEKLY.</strong></td>
<td><strong>AMERICAN.</strong></td>
</tr>
<tr>
<td>May 24—Number 21 (Topical).</td>
<td>May 22—Repaid (Two parts—Drama).</td>
</tr>
<tr>
<td>May 21—Number 22 (Topical).</td>
<td>May 29—The Release of Dan Forbes (Two parts—Drama).</td>
</tr>
<tr>
<td>June 2—Number 23 (Topical).</td>
<td>June 1—The Trail of the Tiefil (Three parts—Drama).</td>
</tr>
<tr>
<td>June 7—Number 24 (Topical).</td>
<td>June 5—Jealousy's First Wife (Two parts—Drama).</td>
</tr>
<tr>
<td>June 14—Number 24 (Topical).</td>
<td>June 12—Confiscated for Murder (Two parts—Drama).</td>
</tr>
<tr>
<td>June 28—Number 26 (Topical).</td>
<td><strong>BEAUTY.</strong></td>
</tr>
<tr>
<td>BIG U.</td>
<td>May 29—The Pork Pickers (Comedy).</td>
</tr>
<tr>
<td>June 1—Brother Jim (Drama).</td>
<td>June 5—The Comet's Comeback (Comedy).</td>
</tr>
<tr>
<td>June 8—The Sea Lily (Drama).</td>
<td>June 7—Billy Van Deusen's Operation (Comedy).</td>
</tr>
<tr>
<td>June 15—Betty's Hobo (Comedy-Drama).</td>
<td>June 8—Benny Van Deusen's Eggsecutive Adventure (Comedy).</td>
</tr>
<tr>
<td>June 20—Time of Crime (Drama).</td>
<td>June 16—Pedigrees, Pups and Pussies (Comedy).</td>
</tr>
<tr>
<td>June 22—No release this day.</td>
<td>June 21—The House on Hukum Hill (Comedy).</td>
</tr>
<tr>
<td>June 28—God and the Baby (Drama).</td>
<td>June 23—The Day's Work (Comedy).</td>
</tr>
<tr>
<td>June 29—Twice at Once (Comedy).</td>
<td><strong>CENTAUR.</strong></td>
</tr>
<tr>
<td><strong>BISON.</strong></td>
<td>June 3—Clouds in Sunshine Valley (Two parts—Drama).</td>
</tr>
<tr>
<td>May 27—The Wedding Guest (Two parts—Dr.).</td>
<td>June 10—The Master of Nemesis (Two parts—Drama).</td>
</tr>
<tr>
<td>June 5—Tammany's Tiger (Two parts—Com.).</td>
<td>June 17—The Street with India (Two parts—Dr.).</td>
</tr>
<tr>
<td>June 9—The Cage Man (Two parts—Drama).</td>
<td>June 24—A Siren of the Jungle (Two parts—Drama).</td>
</tr>
<tr>
<td>June 17—A Railroad Bandit (Two parts—Drama).</td>
<td><strong>FALSTAFF.</strong></td>
</tr>
<tr>
<td>June 24—The Ghost of the Jungle (Two parts—Drama).</td>
<td>May 27—Sampson's Semi-Suicide (Comedy).</td>
</tr>
<tr>
<td>July 1—The Money Lenders (Two parts—Dr.).</td>
<td>May 29—Disguisers (Comedy).</td>
</tr>
<tr>
<td><strong>GOLD SEAL.</strong></td>
<td>June 3—Peterson's Pitiful Flight (Comedy).</td>
</tr>
<tr>
<td>May 23—The Woman Who Followed Me (Two parts—Drama).</td>
<td>June 5—Adventurers (Comedy).</td>
</tr>
<tr>
<td>May 28—The Unconventional Girl (Two parts—Drama).</td>
<td>June 12—Real Estaters (Comedy).</td>
</tr>
<tr>
<td>May 30—A Double Fire Deception (Comedy).</td>
<td>June 17—Doughnuts (Comedy).</td>
</tr>
<tr>
<td>June 8—Jim Scourum No. 46382 (Two parts—Drama).</td>
<td></td>
</tr>
<tr>
<td>June 8—His Little Story (Comedy).</td>
<td><strong>GAUMONT.</strong></td>
</tr>
<tr>
<td>June 13—Her Wonderful Secret (Comedy).</td>
<td>May 31—See America First, No. 28 (Scenic).</td>
</tr>
<tr>
<td>June 16—The Devil's Image (Two parts—Dr.).</td>
<td>—Kartoffel Komics (Cartoon).</td>
</tr>
<tr>
<td>June 18—A Fool in a Long (Drama).</td>
<td>June 4—Reel Life (Mutual Film Magazine).</td>
</tr>
<tr>
<td>June 23—His Picture (Comedy).</td>
<td>June 7—Department No. 30, &quot;Montgomery, Ala.&quot; (Scenic).</td>
</tr>
<tr>
<td>June 22—Behind the Secret Panel (Three parts—Drama).</td>
<td>—Kartoffel Komics (Cartoon).</td>
</tr>
<tr>
<td>June 23—The Heart Wrecker (Comedy—Dr.).</td>
<td>June 5—The Man in the Moon (Drama).</td>
</tr>
<tr>
<td>June 27—The Man from Nowhere (Five parts—Drama).</td>
<td>June 11—Real Life—Contains a Million Dollar Concrete Bridge, Raising Terrapin, The Beaver (Mutual Film Magazine).</td>
</tr>
<tr>
<td>June 30—Blind Man's Buff (Two parts—Comedy—Drama).</td>
<td>June 14—See America First, No. 40, &quot;Yellow Stone National Park&quot; (Scenic).</td>
</tr>
<tr>
<td><strong>IMP.</strong></td>
<td>—Kartoffel Komics (Cartoon).</td>
</tr>
<tr>
<td>May 23—The Health Road (Drama).</td>
<td>June 19—Real Life (Mutual Magazine).</td>
</tr>
<tr>
<td>May 28—The Unconventional Girl (Two parts—Drama).</td>
<td>June 21—See America First No. 41, &quot;Birming-</td>
</tr>
<tr>
<td>May 30—A Double Fire Deception (Comedy).</td>
<td>ham, Ala.&quot; (Scenic).</td>
</tr>
<tr>
<td>June 8—Jim Scourum No. 46382 (Two parts—Drama).</td>
<td>—The Best of the Village Green (Shadowgraph).</td>
</tr>
<tr>
<td>June 8—His Little Story (Comedy).</td>
<td>June 22—The Cream’s Thumb (Two parts—Drama).</td>
</tr>
<tr>
<td>June 13—Her Wonderful Secret (Comedy).</td>
<td><strong>MUSTANG.</strong></td>
</tr>
<tr>
<td>June 16—The Devil’s Image (Two parts—Dr.).</td>
<td>May 29—Jack (Two parts—Drama).</td>
</tr>
<tr>
<td>June 18—A Fool in a Long (Drama).</td>
<td>June 2—A Man’s Friends (Two parts—Dr.).</td>
</tr>
<tr>
<td>June 23—His Picture (Comedy).</td>
<td>June 9—The Pilgrim (Two parts—Drama).</td>
</tr>
<tr>
<td>June 22—Behind the Secret Panel (Three parts—Drama).</td>
<td>June 10—A Western of the Border (Western—Drama).</td>
</tr>
<tr>
<td>June 23—The Heart Wrecker (Comedy—Dr.).</td>
<td>June 25—A Modern Kneisel (Two parts—Drama).</td>
</tr>
<tr>
<td>June 30—Blind Man’s Buff (Two parts—Comedy—Drama).</td>
<td><strong>MUTUAL WEEKLY.</strong></td>
</tr>
<tr>
<td><strong>JOKER.</strong></td>
<td>May 24—Number 73 (Topical).</td>
</tr>
<tr>
<td>June 5—A Dark Suspicion (Comedy).</td>
<td>May 31—Number 74 (Topical).</td>
</tr>
<tr>
<td>June 10—No release this day.</td>
<td>June 12—Number 76 (Topical).</td>
</tr>
<tr>
<td>June 17—Love Quantified (Comedy).</td>
<td>June 14—Number 78 (Topical).</td>
</tr>
<tr>
<td>June 24—The Fall of Deacon Stillwaters (Comedy).</td>
<td>June 21—Number 77 (Topical).</td>
</tr>
<tr>
<td>July 1—Bushful Charley’s Proposal (Comedy).</td>
<td><strong>TEN HOUSER.</strong></td>
</tr>
<tr>
<td><strong>LAEMMLE.</strong></td>
<td>May 9—When She Pioneers Broadway (Two parts—Drama).</td>
</tr>
<tr>
<td>May 28—No release this day.</td>
<td>May 19—The Amos (Two parts—Drama).</td>
</tr>
<tr>
<td>May 30—The Par-Trimmed Coat (Drama).</td>
<td>May 23—For Uncle Sam’s Navy (Two parts—Drama).</td>
</tr>
<tr>
<td>June 1—Two Mothers (Two parts—Drama).</td>
<td>June 30—The Nymph (Two parts—Drama).</td>
</tr>
<tr>
<td>June 3—The Wife of a Millionaire (Comedy).</td>
<td>June 6—John Brewer’s Wife (Two parts—Drama).</td>
</tr>
<tr>
<td>June 8—Alias Jane Jones (Two parts—Dr.).</td>
<td>June 13—Brothers Equal (Two parts—Drama).</td>
</tr>
<tr>
<td>June 11—The False Gems (Drama).</td>
<td>(Mutual Releases continued on page 2314.)</td>
</tr>
<tr>
<td>June 15—Her Song (Two parts—Dr.).</td>
<td></td>
</tr>
</tbody>
</table>
Erker's

FILM CABINET

SAFE—Built of steel with double walls between each section. Approved by Fire Underwriters.

AUTOMATIC in action; as it has a curved steel flange attached to the lid for raising and lowering films.

SERVICEABLE and convenient for storing valuable films in a compact, safe place.

Send now for this guaranteed film cabinet

Prices

<table>
<thead>
<tr>
<th>Reels</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>6-10 inch</td>
<td>$10.50</td>
</tr>
<tr>
<td>8-10 inch</td>
<td>$14.00</td>
</tr>
<tr>
<td>10-10 inch</td>
<td>$17.50</td>
</tr>
<tr>
<td>12-12 inch</td>
<td>$21.00</td>
</tr>
<tr>
<td>14-14 inch</td>
<td>$9.00</td>
</tr>
<tr>
<td>16-16 inch</td>
<td>$11.25</td>
</tr>
<tr>
<td>18-18 inch</td>
<td>$13.50</td>
</tr>
<tr>
<td>20-20 inch</td>
<td>$15.00</td>
</tr>
</tbody>
</table>

TERMS—Cash with order

SUPPLY HOUSES—Write for dealers' discount.

EXHIBITORS—Write for Theatrical Supply Catalog.

607 Olive
St. Louis

Erker's

UP-TO-DATE CAMERAMEN SHOULD USE

GOERZ LENSES

FOR MOTION PICTURE CAMERAS

HERE is no lens better known or more widely used than the GOERZ

KINO HYPAR F:3.5 LENS

which has met all the exacting requirements of both studio and field motion picture photography. It is made in 1½, 2, 2½, and 3 inch focus. In addition, we manufacture GOERZ LENSES for long distance or telephoto work, the GOERZ MICROMETER MOUNT, GOERZ ROUND CLOSING DISSOLVING AND VIGNETTING DEVICE, DOUBLE EXPOSURE and other devices for producing the latest and best screen effects. Write now for our new descriptive matter. We are at your service for technical or other information.

C. P. Goerz American Optical Co.
OFFICE AND FACTORY
317W East 34th Street, New York City

Simplex

PROJECTORS

USED

AT CRITERION THEATRE

BY THOS. H. INCE

FOR "CIVILIZATION"

THE PRECISION MACHINE CO. INC.
317 East 34th: St... New York

In answering advertisements, please mention The Moving Picture World
List of Current Film Release Dates
(For Daily Calendar of Program Releases See Pages 2284, 2286.)

MUTUAL MASTERPIECES DE LUXE.

June 5—Whispering Smith (Signal—Five parts—Drama) (No. 101).
June 8—Soul Sinner (American—Five parts—Drama) (No. 108).
June 12—The Inner Struggle (American—Five parts—Drama) (No. 109).
June 19—The Wasted Years (Centaur—Five parts—Drama) No. 111.

MUTUAL SPECIAL FEATURE.

May 22—The Secret of the Submarine, No. 1 (Two parts—Drama).
May 29—The Secret of the Submarine, No. 2 (Two parts—Drama).
June 5—The Secret of the Submarine, No. 3 (Two parts—Drama).
June 12—The Secret of the Submarine, No. 4 (Two parts—Drama).

MUTUAL STAR PRODUCTION.

June 22—Far From the Madding Crowd (Turner Five parts—Drama).

VOGUE.

June 5—Nailing on the Lid (Comedy).
June 6—A Plane Story (Comedy).
June 11—His Heiress (Comedy).
June 15—Love, Enforcers and a Bull Dog (Comedy).
June 18—Delinquent Bridesmaids (Comedy).
June 22—Ruthless Comedy.
June 25—The Iron Milt (Comedy).

Pathé Exchange, Inc.

ARROW.


FEATURE.

May 29—The Iron Claw, No. 14, “The Plunge for Life” (Two parts—Drama).
June 5—The Iron Claw, No. 15, “The Double Resurrection” (Two parts—Drama).

GOLD ROOSTER PLAYS.

Apr. 18—Big Jim Garrity (Five parts—Dr.).
May 12—The Girl with the Green Eyes (Five parts—Drama).

MITTENHAUL.

May 15—Reckless Wresters (Comedy).
May 29—Ice (Comedy).

PATHÉ.

May 29—Siberia, The Vast Unknown, No. 8 (Scenic).
June 5—The Tokio Exposition (Scenic).
June 31—Number One (Cartoon—Com.).
June 5—Some Fresh Water Fishes (Educ.).
June 5—The Zinc Mines of Lang Hilt (French Educ.).
—Around Mount Fuji (Picturesque Japan—Scenic).

PATHE NEWS.

May 24—Number 42, 1916 (Topical).
May 27—Number 43, 1916 (Topical).
May 31—Number 44, 1916 (Topical).
June 3—Number 45, 1916 (Topical).
June 7—Number 46, 1916 (Topical).

ROLIN.

May 22—Luke’s Late Lunchers (Comedy).
June 5—Luke Laughs Last (Comedy).

Miscellaneous Releases.

AUTHORS FILM CO., INC.

April—A Woman’s Awakening (Five parts—Drama). May—Under the Mask (Five parts—Drama).

BLUEBIRD PHOTOPLAYS.

June 5—The Mystery of Myra, No. 6 (Two parts—Drama).
June 12—Bobbie of the Ballet (Five parts—Drama).
June 19—The Three Godfathers (Five parts—Drama).
June 26—Shoes (Five parts—Drama).

EMERALD M. F. CO.

June 1—Tom & Jerry—Bachelors, No. 1 (Two parts—Drama).

FOX FILM CORPORATION.

May 22—Battle of Hearts (Five parts—Drama).
May 29—The Spider and the Fly (Five parts—Drama).
June 5—Hypocrisy (Five parts—Drama).
June 12—A Woman’s Honor (Five parts—Drama).

INTERNATIONAL FILM SERVICE, INC.

May 29—The Mystery of Myra, No. 7 (Two parts—Drama).
June 5—The Mysteries of Myra, No. 8 (Two parts—Drama).

IVAN PRODUCTION, INC.

June—Her Husband’s Wife (Drama).

JUVENILE FILM CORPORATION.

June—World War in Kidland (Comedy).
June—For Sale—A Baby (Daddy (Dr.—Com.).
June—Chip’s Carmen (Comedy).

LEWIS J. SELZNIK PRODUCTIONS, INC.

May—The Common Law (Drama).

METRO PICTURES CORPORATION.

June 5—Derian’s Divorce (Rolfe—Five parts—Drama).
June 12—The Masked Rider (Balesho—Five parts—Drama).
June 19—The Flower of No Man’s Land (Columbia—Five parts—Drama).
June 26—The Purple Lady (Rolfe—Five parts—Drama).

PARAMOUNT PICTURES CORPORATION.

June 8—The Making of Maddalena (Morocco—Five parts—Drama).
June 12—Silks and Stains (Famous Players—Five parts—Drama).
June 15—Destiny Toy (Famous Players—Five parts—Drama).
June 19—The Frightened Lassky—Five parts—Comedy.
June 26—The World’s Great Sause (Famous Players—Five parts—Drama).
June 29—The American Beauty (Pallas—Five parts—Drama).
July 3—The Dope (Lasky—Five parts—Dr.).
July 6—The Smugglers (Famous Players—Five parts—Drama).
July 10—The Selfish Woman (Lasky—Five parts—Drama).
July 13—Davy Crockett (Pallas—Five parts—Drama).

PARAMOUNT-WAY CARTOONS.

May 10—A Toy Horse, Chase.
May 17—Bobby Bumpo and His Goatmobile (Comedy—Cartoon).
May 24—K.W. Chase, the Champion (Cartoon—Comedy).

PARAMOUNT-BURTON HOLMES TRAVEL PICTURES.

May 15—Among the God Hunters.
May 22—Cruising Through the Philippine Islands.
May 28—The Murderous Moors of Midgeana.
June 3—Villains of Siam.
June 12—The Penal Colony of Palawan.

TEFF JOHNSON FILM CORPORATION.

June—Sonny Boy at the Bat (Comedy).
June—Sonny Boy at School Days (Comedy).
June—Sonny Boy and the Dog Show (Comedy).

THE PATRIOT FILM CORPORATION.

June—How Britain Prepared (Topical).

THE RESERVE PHOTO-PLAYS CO.

June 21—Casey’s Cop (Comedy).
June 28—Casey in a Pawnshop (Comedy).

TRIANGLE FILM CORPORATION.

Releases for Week of June 11:
—Going Straight (Fine Arts—Five parts—Drama).
—The Bugle Call (Ince—Five parts—Dr.).
—Releases for Week of June 18:
—An Innocent Magdalen (Fine Arts—Five parts—Drama).
—The Dividend (Five parts—Drama).
—Releases for Week of June 25:
—A Wild Girl of the Sierras (Fine Arts—Five parts—Drama).
—The Apostle of Vengeance (Ince—Five parts—Drama).

UNICORN FILM SERVICE CORPORATION.

(Releases for the Seventh Week).
June 5—The Rosary (Puritan—Two parts—Drama).
June 5—The Baby in the Case (Gayety—Comedy).
June 6—Bob Armstrong’s Reward (Hissehwa—Western—Drama).
June 6—The Crucial Test (Lily—Drama).
June 6—Dad’s Darling (Judy—Com.).
June 7—Broken Hearts (Buffalo—Western—Drama).
June 7—Mixed Brides and ‘Pale-Faced Indians’ (Comedy).
June 7—The Missing Necklace (Puritan—Drama).
June 8—The Falstaff (Lily—Two parts—Drama).
June 8—Johnny-on-the-Spot (Jockey—Com.).
June 9—The High Voltage (Rancho—Western—Drama).
June 9—The Re-Made Maid (Gayety—Com.).
June 9—The Two Waifs (Supreme—Drama).
June 10—The Rustler’s Retribution (Sunset—Western—Drama).
June 10—The Eternal Truth (Supreme—Dr.).
June 10—Hubby’s Escape (Hippo—Comedy).
June 14—The Carisher’s Outrage (Supreme—Drama).
June 15—The Ghost’s Bride (Puritan—Two parts—Drama).
June 15—Love and Overalls (Gayety—Com.).
June 16—The Good Sport (Jockey—Comedy).
June 16—The New Prospector (Hiwassee—Western—Drama).
June 16—The Closed Door (Jockey—Comedy).
June 16—The Blindness of Jalousy (Lily—Drama).
June 17—His Leading Lady (Rancho—Western—Drama).
June 17—The Noble Love (Supreme—Drama).
June 17—A Circumstantial Hero (Hippo—Comedy).
June 18—The Man Who Came Back (Rancho—Western—Drama).
June 18—The New Maid (Jockey—Comedy).
June 18—The Little Heroine (Supreme—Dr.).

WORLD EQUITABLE.

June 12—Perils of Divorce (Brady Made—Five parts—Drama).
June 19—La Boheme (Brady Made—Five parts—Drama).
June 25—What Happened at 22 (Brady Made—Five parts—Drama).
July 8—The Crucial Test (Brady Made—Five parts—Drama).
July 10—The Missing Person (Five parts—Dr.).
June 17—Friday the 13th (Five parts—Drama).

JUNE 24, 1916
SCENIC and EDUCATIONAL FILMS
Write for descriptive catalogue containing subjects from all parts of the world.
NO RENTALS
GREAT NORTHERN FILM CO., 118 W. 40th St., New York, N.Y.

IL TIRSO AL CINEMATOGRAFO
The most important Film Journal in Italy.
Published every Monday at Rome. Excellent staff, special bureau of information. Correspondents in all parts of the world. Yearly subscription for foreign countries: $3.00.
Business Office: Via del Tritone 183, Rome, Italy

A Genuine PIPE ORGAN
can be operated from the simple keyboard of the piano, ORGAN ALONE — PIANO ALONE — OR BOTH TOGETHER.
Write for particulars
HARMO PIPE ORGAN COMPANY
125 West 46th Street
NEW YORK
1423 McCormick Bldg.
CHICAGO

GOLD KING SCREENS
TEN DAYS FREE TRIAL
ARE BEST
GOLD KING SCREEN CO., ALTUS, OKLA.

LET THE EXPERT DESIGN IT!
IF THE BEST BE DESIRED
at the lowest price, employ a qualified specialist technically experienced with model theatre structures in Europe and America.
The author of "Modern Theatre Construction"
Complete plans and specifications, including full detail and working drawings at 3% on cost, specially prepared for each project.
Edward Barnard Kinsila
Architect and Specialist
New York Studio
228 WEST 42d STREET

THE
MOTIOGRAPH
The Projector that Gives
Perfect Projection
Can Be Bought For $285 Complete.
Does a saving of $50 to $200 on first cost mean anything to you?
Think it over.
Literature on Request.

The Enterprise Optical Mfg. Co.
572 West Randolph Street, CHICAGO, ILL.

Dependable Light
Direct current—steady, non-flickering light.
Up to 4 K.W. capacity, 40 to 110 volts. 30%
overload above current required for picture
machine, handling 25 to 50 lamps in addi-
tion. Motor, 4-cylinder, 4-cyle, high-
grade and fully guaranteed. Compact,
Inexpensive. Write today for Bulletin
No. 36.
Universal Motor Co., Dept. W, Oshkosh, Wis.
List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 2284, 2286.)

States Right Features

ALL FEATURE BOOKING AGENCY.
APR.—The Five Kings (Five parts—Drama).
AMERICAN CORRESPONDENT FILM CORPORATION.
May 8.—The Fighting Germans (Five parts—Topical).
THE BEACON FILMS, INC.
May —Get Villa Dead or Alive (Two parts—Drama).
CALIFORNIA MOTION PICTURE CORP.
May.—The Unwritten Law (Seven parts—Drama).
GEORGE KLEINE.
May.—The Woman Who Dared (Seven parts—Drama).
JULY.—Kismet (Ten parts Drama).
CELEBRATED PLAYERS' FILM CO.
Mar.—The Birth of a Man (Five parts—Drama).
CHAMPION SPORTS EXHIBITION.
Apr.—Wilbur M. Moran (Four parts—Sports).
CLARIDGE FILMS, INC.
Mar.—The Birth of Character (Five parts—Dr.).
DOMINION EXCLUSIVES, LTD.
Apr.—Nurse and Martyr (Drama).
E. & R. JUNGLE FILM CO.
Apr.—“Napoleon” and “Sally” (Comedy).
ESKAY HARRIS FEATURE FILM CO.
Apr.—Alice in Wonderland (Six parts—Fairy Tale).
FEINBERG AMUSEMENT CO.
April—Following the Flag in Mexico (Topical).
GREAT NORTHERN FILM CO.
May.—The End of the World (Six parts—Drama).
PROTECTOR ITALIANO.
April—On the Italian Battlefield (Five parts—Topical).
MEXICAN FILM CO.
April.—Across the Mexican Border (Two parts—Topical).
MODERN MOTHERHOOD LEAGUE.
April.—Twilight Song.
R. S. MOSS MOTION PICTURE CORPORATION.
Mar.—One Day (Five parts—Drama).
Apr.—The Saisamander (Drama).
NEW YORK FILM COMPANY.
Apr.—The Pally of Revenge (Noia—Five parts—Drama).
OLYMPIC MOTION PICTURE CO.
Mar.—The Little Orphan (Five parts—Drama).
PUBLIC SERVICE FILM COMPANY.
Mar.—Defense or Tribute? (Topical).
RAVER FILM CO.
Mar.—Life Without Soul (Drama).
Mar.—Austria at War (Topical).
THE NATIONAL DRAMA CORPORATION.
June.—The Fall of a Nation (Three parts—Dr.).
THE SUN PHOTOPLAY CO.
May.—A Woman Wills (Five parts—Drama).
UNITY SALES CORPORATION.
May.—My Country First (Six parts—Drama).
May.—The Pursuing Vengeance (Five parts—Drama).
June—Diana (Drama).
June.—The Yellow Menace (Drama).
VARIETY FILMS, INC.
April.—Should a Baby Die? (Five parts—Dr.).
WAR FILM SYNDICATE.
Mar.—On the Flying Line with the Germans (Eight parts—Topical).

OUR FORESIGHT MEANT YOUR PROTECTION!!

Ten days after the outbreak of war we received the greatest stock of French-made condensers ever shipped into this country.

That's why we are able to offer you now

THE KLEINE WHITE LABEL CONDENSER

at before-war-time prices. Foreign factories formerly engaged in the manufacture of optical goods for the entire world now devote their sole energies to war merchandise for their own countries, thus making possible the distribution of inferior, cheaply made and costly-in-the-long-run-domestic substitutes.

PRICES:

<table>
<thead>
<tr>
<th>Condenser Type</th>
<th>Diameter</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Plano Convex 4½, 7½, 10, 12 inch E. F.</td>
<td>4½ inch</td>
<td>$1.25</td>
</tr>
<tr>
<td>6½ inch E. F.</td>
<td>3½ inch</td>
<td>1.75</td>
</tr>
<tr>
<td>Spot Light Condenser 9½, 10, 12 inch E. F.</td>
<td>5 inch</td>
<td>2.00</td>
</tr>
</tbody>
</table>

KLEINE WHITE LABEL CONDENSERS are ground from pure optical glass. They do not discolor—no green, pink or purple effects after a brief use. They are the only satisfactory condensers on the American market today. If you are not using them you are not obtaining maximum results from your projection equipment.

COMPLETE MOTION PICTURE THEATRE EQUIPMENT HAS BEEN OUR SPECIALTY FOR TWENTY YEARS.

Our complete catalogue will be sent upon request.

Exclusive Edison Super-Kinetoscope Distributors
Exclusive Simplex Distributors

Distributors of Powers Cameraographs
Distributors of Motograph Machines

KLEINE OPTICAL COMPANY
Incorporated 1897
166 North State Street
Chicago, Ill.
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

CALEHUFF SUPPLY CO. Inc.
1301 Race Street, Philadelphia
JOBBERS OF POWER'S, SIMPLEX, MOTIOGRAPH, STANDARD AND THE NEW EDISON DREADNAUGHT MACHINES AND GENUINE PARTS
No difference what screen you are using, we will improve your picture seventy-five per cent. Better light, greater depth of Focus with Rembusch Famous Crystal Fibre Screen. Seeing is believing. Let us prove it to you by demonstrating. Special Eastern Agents.

A Dependable Mailing List Service
Saves you from 30 to 50% in postage, etc. Reaches all or selected list of theatres in any territory, includes name of exhibitor as well as the theatre in address. A list of publicity mediums desiring motion picture news. Untrammelled exchanges looking for features. Supply houses that are properly characterized as such. Producers with address of studios, laboratories and offices. Information in advance of theatres being or to be built.

MOTION PICTURE DIRECTORY COMPANY
80 Fifth Avenue, New York
425 Ashland Block, Chicago
Phone 3227 Chelsea
Phone 2003 Randolph
Addressing Multigraphing Printing Typewriting

For the fullest and latest news of the moving picture industry in Great Britain and Europe.
For authoritative articles by leading British technical men,
For brilliant and strictly impartial criticisms of all films, read

THE BIOSCOPE
The Leading British Trade Journal with an International Circulation
American Correspondence by W. Stephen Bush of "Moving Picture World"
85 Shaftesbury Avenue, London, W.
Specimen on Application

MINUSA
“SCREEN LIGHT THAT NEVER FAILS”
The ORIGINAL GOLD FIBRE SCREEN—Perfected.
Imported Carbons

<table>
<thead>
<tr>
<th></th>
<th>Per 100</th>
<th>Per 1000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Electra, cored, (\frac{3}{4} \times 12) inch</td>
<td>$20</td>
<td>$180</td>
</tr>
<tr>
<td>Electra, cored, (\frac{5}{8} \times 12) inch</td>
<td>$13</td>
<td>$120</td>
</tr>
<tr>
<td>Plania, cored, (\frac{3}{4} \times 12) inch</td>
<td>$12</td>
<td>$110</td>
</tr>
</tbody>
</table>

Moving Picture Machines—Stereopticons

Every make. For all purposes. New, second hand, rebuilt.

All Supplies for Photoplay Houses. Repair Shop

HENRY MESTRUM
385 Sixth Ave.
New York

PREPAREDNESS

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?

Write us today for Special Offer

Amusement Supply Company

NOTE CHANGE OF ADDRESS

THIRD FLOOR, MALLERS BUILDING
S. E. Corner Wabash Ave. and Madison St.,
Chicago, Illinois

Dealers in Mutoscope, Power's, Simplex, Standard and Edison Machines, Genuine Repair Parts and all goods pertaining to the Moving Picture Theatre

SUPEB PROJECTION of FALL OF A NATION

At the LIBERTY THEATRE, 42nd St., NEW YORK. Mr. THOMAS DIXON, Author of THE BIRTH OF A NATION and THE FALL OF A NATION, selected B. F. PORTER to furnish and install THE WORLD'S BEST UP-TO-THE-MINUTE MOTION PICTURE MACHINES and SUPERVISE the PROJECTION. Every EXHIBITOR should go and see the WONDERFUL PROJECTION of this STUPENDOUS SPECTACLE, THE FALL OF A NATION. PORTER stakes his reputation on the projection of this great picture.

B. F. PORTER, 1482 BROADWAY, AT TIMES SQUARE, NEW YORK

Of course, you admit that Direct Current is Better

Then it's simply a question of connecting the apparatus current to direct.

Would you be fair to yourself if you did not investigate

The Wagner WHITE LIGHT Converter

After all, the most important factor to you is continuity of service. You must have a trustworthy machine.

The White Light Converter has a reputation for being ETERNALLY DEPENDABLE. Ask your operator about the simplest apparatus. Send for Bulletin 10923 or look at page 407 in Richardson's latest handbook.

Wagner Electric Manufacturing Company, Saint Louis
When you want Opera Chairs remember we have

50,000 CHAIRS
ALWAYS IN STOCK

in 6 different designs in Antique Mahogany and Circassian Walnut finishes, assuring you of a satisfactory selection and

IMMEDIATE SERVICE

other designs of upholstered and unupholstered Chairs in unlimited numbers furnished in 25 to 30 days after receipt of specifications, depending on character of chair selected. We will be pleased to forward you illustrated literature on Venner (pale) Chairs, or upholstered, kindly state in which you are interested.

Our consultation service, specializing in designing economical arrangements for theatre seating, is tendered to you without any charge whatever.

AMERICAN SEATING COMPANY

General Offices: 1010 Lytton Bldg., Chicago
Sales Offices in all principal cities

---

The Reliable Trade organ of Great Britain; covering the whole of the British Film market, including the American imported films. Read by everyone in the industry. Specialist writers for Finance, Technical Matters, Legal, Musical, Foreign Trading (correspondents throughout the world)—and every section devoted to the Kinematograph. Specimen copy on application to—

The Kinematograph Weekly, Ltd.


---

PATENTS

Manufacturers want me to send them patents on useful inventions. Send me at once drawing and description of your invention and I will give you an honest report as to securing a patent and whether I can assist you in selling the patent. Highest references. Established 3 years. Personal attention in all cases. W. M. N. MOORE, Loan and Trust Building, Washington, D. C.

---

Get acquainted with the

ERBOGRAPH WAY

of Developing and Printing

ERBOGRAPH COMPANY

203-11 West 146th St., New York City

---

Quality means EVANS means Perfection

We do PARTICULAR Work for PARTICULAR People

Developing and Printing ONLY

EVANS FILM MANUFACTURING COMPANY

Telephone 415 Audubon

416-418-420-422

216th Street, New York City

In answering advertisements, please mention The Moving Picture World
The 1916
Convention Number of
The Moving Picture World

Pursuant to our custom for several years past, the only Special Number of THE MOVING PICTURE WORLD will be published current with the National Convention of the Motion Picture Exhibitors' League of America.

The Convention will be held in the Coliseum, Chicago, the week of July 10th. Our Convention Number will be dated July 15th.

We respectfully suggest that prospective advertisers reserve their space now. All advertising copy must be in our hands by June 24th, marked plainly so that it will receive proper publication.

Please note that in spite of the unusual advantages offered through this number, because of its increased circulation and intensified interest, the advertising rates remain the same.
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.**

*SUCCE$$OR TO*  
**Industrial Moving Picture Co.**  
Watterson R. Rothacker, President

**Chicago, U. S. A.**
"Sixteen Years of Knowing How"

POWER'S

Cameragraph No. 6B.

At the start we assumed a position of Leadership on Quality, and our position as leaders has never been questioned by anyone familiar with the facts.

Catalogue G Gives Full Details of Many Exclusive Features Mailed Upon Request

NICHOLAS POWER COMPANY
NINETY GOLD STREET NEW YORK